

Foundation Based Education Cycle One

Learning to Do, Learning to Be, Learning to Know, Learning to live Together



Cultural Artistic Development

CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN A: ORIENTATION TO ART AND CULTURE

Standards / Goals

- #1 Domain A : The student has knowledge of and appreciates his or her cultural heritage; feels actively involved in his or her own culture and can creatively process elements of this culture.
- #2 Domain A: On the strength of themes in images, language, drama, dance and music of his/her own culture, the pupil can express his/her own imagination, thoughts and emotions.
- #3 Domain A: The student has knowledge of and appreciates art, folk art and artists, their function and role in society on a local, regional as well as worldwide level.

| Values | Skills | Suggested Resources for Choice Centers, Projects or Teacher-directed Experiences |
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| Appreciation Tolerance Respect (property, works of art, ideas, opinions) Right conduct Patriotism | <i>Communication Skills :</i> attentive listening, writing and speaking <i>Social Skills:</i> staying with the group, looking at the speaker, sharing material, using quiet voices, participating, staying on task, taking turns <i>Critical Thinking Skills:</i> observing, comparing and contrasting, classifying, inferring, decision making <i>Manipulative Skills:</i> cutting, pasting, pricking, folding, painting, making models | National monuments and reserves e.g. Frontier Monument, Fort Amsterdam, Fort St. Louis, Great Salt Pond National dishes and drinks e.g. fish and fungi, green banana and fish, mauby, lime punch Cultural calendars Children’s books written by local authors e.g. Stella Simmons – ‘The Adventures of Martin and Eddy’ and ‘5 Minutes for a Story’ Photographs, pictures of national symbols e.g. Brown Pelican Copies of patriotic and popular songs e.g. the St. Martin Song, ‘ St. Martin is my Home’ – Lino Hughes and the Hardways Videos of cultural events (available from G.I.S.) Magazines e.g. ‘Discover’, newspapers and tourist brochures Books e.g. ‘St. Martin in Maps & Prints’ by Henry Coomans and Maritza Coomans-Eustatia <i>Many other resources are available from the Museum on Front Street and or the Department of Culture</i> |

| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
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| <p>1a. Identify examples of St. Martin's culture</p> <p>1b. Recognize national landmarks</p> <p>1c. Respond to and express one's feelings/emotions about elements of St. Martin's culture</p> | <p>Examples of St. Martin culture:</p> <ul style="list-style-type: none"> ● National symbols (flag, song, flower, tree, bird, coat of arms) ● Landmarks e.g. Great Salt Pond, Court House, churches, Government Administration Building, slave walls | <p>Whole Class</p> <p>Educational fieldtrips to places of cultural interest</p> <p>Visits to and from elderly persons in the community and local artists e.g. storytellers, musicians, dancers, poets, authors</p> <p>Visits to local fish-pot makers</p> <p>Visits to exhibitions of local art</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> ● Identifying national symbols, landmarks, dishes, costumes, rituals and traditions. ● Expressing opinions about elements of St. Martin culture. |
| <p>2. Observe and participate in religious and cultural events, customs and rituals through the use of literature, drama, music, movement, media and art</p> | <ul style="list-style-type: none"> ● Monuments e.g. old / traditional houses ● Local dishes and drinks ● Costumes ● National / cultural festivals e.g. Carnival ● Educational events that highlight local artists or events e.g. Book Week, Animal Day ● Rituals, traditions and custom ● Local art forms e.g. literature, music, dance, drama, sculpture, pottery, paintings, etc. | <p>Presentations on cultural topics e.g. displays, demonstrations</p> <p>Videos</p> <p>Food Fairs where local dishes are displayed and tasted</p> <p>Shared Reading, Read Aloud and Modeled Writing</p> <p>Singing</p> <p>Small Group / Centers</p> <p>Innovations on local books / poems</p> <p>Making Big Books / booklets about local events, artists and traditions</p> <p>Painting, drawing, collage</p> <p>Role play in the Home / Drama Center</p> <p>Preparation of local dishes</p> <p>Preparation of costumes, masks,</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> ● Describing religious and cultural events. |

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| | <p>Curriculum Links:</p> <ul style="list-style-type: none"> • Social Studies – ‘ My Island’; ‘Our Community’; ‘Celebrations’; ‘Now and Then’; ‘Caring for Our Environment’ • Philosophy of Life | <p>floats for Carnival Making mini fish pots Making models of thatched houses Making traditional musical instruments Filling in outlines of the flag using balls of crepe or tissue paper</p> | |
| <p>3. Identify and distinguish between various artists and art forms</p> | <p>An artist is a person who is skilled in or who makes a profession of any of the fine arts (craft, paintings, pottery, music, poetry etc.) or performing arts (dance, drama, music, storytelling etc.)</p> <p>Curriculum Link: Social Studies – ‘Our Community’</p> | <p>Whole Class Discussion about the work and role of different kinds of artists. Invite different artists to talk about / demonstrate their art form <i>If children have a particular cultural talent, e.g. can play the steel pan, they can perform for their class.</i></p> <p>Small Group / Centers Create own examples of art forms that have been seen Make books about different kinds of artists or a particular artist</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Telling about the work that different artists do. • Identifying differences and similarities between art forms. • Telling how a particular art form has made them feel. • Demonstrating one or more of the performing arts. |

Foundation Based Education Cycle One

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Cultural Artistic Development Music

INTRODUCTION TO MUSIC

Music and movement are an integral part of a child's life. The ability to sing and move is innate and develops before speech. Children enjoy the rhythm and beat of music. Music also provides another means of learning about the world.

Music, like other artistic expressions, is a reflection of the cultural, historical and social backgrounds of those who create it. Through music, the child can learn about the cultural heritage of his / her country. Music then, is an important aspect of cultural and artistic development. Music connects with every other domain area and is easily integrated into themes with the use of different kinds of songs. However, the music curriculum should not be limited to singing alone.

In this Cycle One music curriculum, there are two sub-domains ('Performing' and 'Listening'). At the end of the cycle, children should be able to:

- Sing by heart a varied repertoire of simple, multi-cultural/lingual songs with special attention given to those from the Antillean and the wider Caribbean region.
- Demonstrate an understanding of rhythm through speaking, singing, moving and by playing pitched and unpitched instruments.
- Create and perform simple rhythmic patterns using instruments including the voice and body.
- Differentiate between high and low, loud and soft, fast and slow by moving, singing and playing instruments.
- Identify, through listening, different types of music, both vocal and instrumental.
- Identify by sound musical instruments, (particularly those used in local music).
- Recognize and identify music from different cultures (especially Antillean and Caribbean) and historical periods.
- Demonstrate an understanding of the basic musical elements.
- Demonstrate an awareness of basic graphic and basic standard musical notation.
- Observe, listen to and evaluate music and / or musical performances.

This curriculum would best be used as a guide by the non-specialist teacher and also provide a starting point for the music specialist in order to facilitate the development of our children's innate musical abilities.

CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN B: MUSIC (PERFORM)

Standards / Goals

- # 4 Domain B: In a group, the student can sing a wide repertoire of local, regional or world-wide cultures with or without notation.
- #5 Domain B: The student can perform a simple, traditional, popular and contemporary repertoire on musical instruments with or without notation.
- #6 Domain B: The student can explore, improvise and compose in response to sounds, rhythm, recitative, atmosphere and mood in music.

| Values | Skills | Suggested Resources for Choice Centers, Projects or Teacher-directed Experiences |
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| Appreciation Cooperation Patience Respect (property, works of art, opinions) Responsibility Team-spiritedness Temperance Tolerance | <i>Communication Skills :</i> attentive listening, speaking, reading and writing <i>Social Skills:</i> staying with the group, looking at the speaker, sharing material, using quiet voices, participating, staying on task, taking turns <i>Critical Thinking Skills:</i> observing, comparing and contrasting, classifying, inferring, decision making <i>Mathematical Skills:</i> counting, ordering <i>Music Elements:</i> rhythm, melody, harmony, timbre | Copies and/or recordings of different types of songs e.g. songs by local artists, ballads, contemporary songs, chants and popular songs, rounds, action songs, nursery rhymes, folk songs, patriotic songs, cultural songs, religious songs/choruses etc. Musical instruments (piano, recorder, tuned and untuned percussion instruments) Charts with words of songs Musical videos Related charts, posters and magazines etc. Books such as: ‘Lives and Times series’ by Heinemann (‘Mozart’; ‘Bach’; ‘Beethoven’); ‘Sounds of Music, Discovery Library’ by Rourke Corporation, Inc. (‘Classical’; ‘Country’; ‘Folk’; ‘Jazz & Blues’; ‘Rap’; ‘Rock’) ‘Musical Instruments from A to Z’ – A Bobbie Kalman Book- Crabtree Publishing Company ‘We Like Kids! – Letters & Numbers’ compiled by Jeff Brown – Good Year Books (There are many more available at the local library) |

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| | | <p>‘Oranges and Lemons – Singing and Dancing Games’ by Ian Beck & Karen King – Oxford University Press</p> <p>‘Who Built the Ark? – Simon & Schuster</p> <p>‘Singing and Dancing Games for the very young’ by Esther L. Nelson</p> <p>‘Oki-Tokki-Unga – Action Songs for Children’ chosen by Beatrice Harrop, Linda Friend and David Gadsby</p> <p>Commercial music texts</p> |
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| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
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| 1. Sing a variety of songs with or without others | <p>Any song that links with the curricular theme being used</p> <p>Voice Training (e.g. breathing, posture, diction, intonation, phrasing ...)</p> <p>Exploration of singing voice</p> | <p>Whole Class / Small Group</p> <p>Voice Training:</p> <p>To improve diction let the children chant the words of the song.</p> <p>Do ¹breathing activities with the children. (<i>Discourage raising of shoulders when breathing.</i>)</p> <p>Exploration of Voice</p> <p>Let the children use their voices to make sound effects for stories and poems e.g. animal sounds, voices of the three bears in Goldilocks, ghost sounds</p> <p>Explore different types of voices e.g. whispering, talking, humming, singing</p> <p>Let the children use hand puppets and make the puppet</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Using their voices confidently in a variety of ways. • Listening carefully and recalling short rhythmic and melodic patterns. • Singing simple songs from memory. • Singing simple songs accurately at a given pitch and with clear diction and expression with or without others. |

¹ Ask the children to take a drink from a large, imaginary glass without tipping their heads back as they drink. Ask them if they feel the cold air at the back of their throats. Encourage the children to breathe in this way at the beginning of each song.

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| | <p>Awareness and control of phrase, rhythm, pitch, timbre (tone, quality, type of sound), dynamics (loudness) and tempo (speed)</p> | <p>talk or sing</p> <p>Phrase</p> <p>Let the children sing songs with different phrase lengths and ask them when they had to pause and/or take a breath. The term 'phrase' can then be explained. When the children have a good understanding, teach them to breathe at the end of chosen phrases. If the phrases are short, then one or two phrases can be sung in one breath.</p> <p>Rhythm / Beat</p> <p>Sing action songs e.g. 'Head, Shoulders, Knees and Toes' and make the actions match the speed and rhythm of the singing. Use chants and rhymes to show how to keep a steady beat. Let the children clap the rhythm of the song while singing. Play 'Guess the Song', the teacher or a child claps the rhythm of a known song and the class tells the name of the song.</p> <p>Pitch</p> <p>Play 'Blast Off': the children crouch down, then after countdown slowly rise like a rocket and take off. As they rise</p> | |
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| | | <p>their voices rise in pitch. The action is reversed in ‘Splash Down’. Vowel sounds can be used. Similar games can be used so that children practice making their voices rise and fall in pitch (‘Upstairs and Downstairs’). They can also sing the notes of a scale e.g. C, D, E, F, G. The teacher can use hand gestures to guide the children. Children can ‘take their voices for a walk’ by following the movements of the teacher’s hand or lines drawn on a chalkboard.</p> <p>Give children a chance to sing alone to help develop confidence. <i>Praise all efforts!</i></p> <p><i>Timbre, Dynamics, Tempo</i></p> <p>Sing songs that stimulate the imagination and ask them about words that show the setting, mood or action of the song. Let them find ways of singing the words to create the intended effect.</p> <p>Sing songs in different moods and ask which way best suits the song. <i>(Facial expressions help change the timbre of the voice.)</i></p> <p>Let the children sing songs</p> | |
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| | <p style="text-align: center;">Duration of sounds</p> | <p>written for different purposes, e.g. lullabies, work songs, singing games and explore how to sing them.</p> <p><i>Duration of Sound</i></p> <p>Talk about long and short sounds heard in the environment (<i>long – running water, a hair dryer; short – knocking, dripping water</i>) and let the children imitate them with their voices.</p> <p>Use the voices to create long and short sound effects for stories and poems, e.g. hammering and sawing.</p> <p>Listen for long and short notes in songs and list / tell words that go with them. (<i>Usually long notes come at the end of songs or phrases and often contain long vowels sounds.</i>)</p> <p>The children can then explore making long and short sounds using classroom instruments. (<i>Some instruments can produce long and short sounds depending on how it is played.</i>)</p> <p>After much exploration of long and short sounds, the children can practice playing their instruments to fit with a steady</p> | |
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| | <p>Singing</p> <ul style="list-style-type: none"> ● Songs of different genre and style ● Use of correct enunciation and articulation ● Recall and imitation of simple melodic patterns when singing ● Singing in unison or rounds ● Singing solo with/without | <p>pulse, e.g. to the count 1,2,3,4 /1, 2, 3, 4. The children with short duration instruments can play on the beat (count 1), whilst those with long duration instruments can play for a full four beats. Try counting in twos, threes or sixes for extra exploration.</p> <p><i>Singing With Others</i> Encourage the children to stand correctly and focus their attention on the teacher or leader. Sing call and response songs and songs with repetition.</p> <p>The children can attend concerts given by professional singers or professional singers can be invited to the school to perform and sing with the children.</p> | |
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| | accompaniment | | |
| 2. Play a range of percussion instruments | <p>Identification and naming of musical instruments</p> <p>Exploration of instrumental sounds <i>Curriculum Link:</i> Science and Technology</p> | <p>Whole Class / Small Groups / Centers</p> <p>Children can match pictures of instruments and their names. Hide a variety of instruments in a box behind a screen. Select an instrument and ask the children to guess the name of the instrument and how it is being played, e.g. loudly. Children can make booklets about known instruments.</p> <p>Let the children practice playing classroom instruments (commercial or home-made) correctly. The teacher can demonstrate the use and show how to make quality sounds, after which the children can practice in the music center. Discuss how sounds are made by different instruments, (tapping, scraping, blowing, and vibrating strings). The children can sort pictures of instruments according to how sound is made, the materials used and the similarities of sound produced. Let the children explore the</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Identifying and naming musical instruments • Creating long and short sounds on musical instruments. • Playing musical instruments correctly - producing quality sounds • Playing musical instruments to accompany singing or creating sound effects. |

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| | <p>Playing percussion instruments</p> | <p>different sounds that can be made from one instrument passed around a circle. Let them suggest which instrument can make a given sound e.g. the sound of a doorbell.</p> <p>Ask the children to play an instrument as quietly as possible. See if they can pass a tambourine or jingles around the circle without making a sound.</p> <p>Let them play instruments in response to signals from the teacher e.g. loudly / softly. Let the children play 'Follow the Leader'. The teacher plays a short rhythmic pattern and one child copies it.</p> <p>Let the children practice making long and short sounds on their instruments (<i>Some instruments make either, some both.</i>) Flash cards can be made to indicate long and short sounds. The teacher holds up the cards one at a time and the children play their instruments when their sign is shown.</p> <p>Ask the children to choose an</p> | |
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| | | <p>instrument (making long or short sounds) Count 1 2 3 4 / 1 2 3 4. The short sound instruments can be played on #1 and the long sound instruments on all four counts. Listening children can tap their thighs. Instruments can be played to accompany singing.</p> | |
| 3. Explore, improvise and compose in response to sound | <p>Exploration of sound</p> <p>Physical response to music</p> | <p>Whole Class / Small Groups / Centers</p> <p>Children can explore various sources of sound e.g. their own bodies, classroom/school, home. Sound-makers can be put in the music center². They children can sort them using cards that say ‘loud’, ‘long’, ‘low’, ‘high’.</p> <p>Encourage children to respond to music by clapping, tapping etc.</p> <p>Give opportunities to respond in appropriate ways to sounds made by percussion</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> ● Responding physically to music. ● Recognizing and using changes in timbre, tempo, pitch and dynamics. ● Creating and choosing sounds in response to a given stimulus. ● Creating rhythmic patterns based on words or phrases. ● Choosing and ordering sounds to achieve a desired effect. |

² The Music Center should include a CD player with headsets; CDs with a variety of appropriate styles and types of music, pictures of all kinds of instruments (traditional and untraditional); sound makers and instruments; posters; music books texts, musical scores for browsing. *Research has shown that children who are consistently exposed to classical music show lasting beneficial effects on development and learning.*

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| | <p>Using sound to illustrate a story Curriculum Links: Language and Communication</p> <p>Creating sound sequences Curriculum Links: Science and Technology</p> | <p>instruments, recorded music. Simple dance patterns can be used e.g. step, step, jump Children can use different instruments to accompany contrasting songs and note differences in how the instrument is played e.g. a drum for ‘Humpty Dumpty’ and ‘Father Abraham’.</p> <p>The teacher selects a story that has a series of events and images. (<i>This story can be read during Shared Reading.</i>) The children are asked to suggest sounds that make the story more interesting. If the sounds are taped and played back, the children can compare and make suggestions for improvement. The children can also use pitched instruments to make up melodic sequences for the characters in traditional tales e.g. ‘Goldilocks and The Three Bears’ or ‘The Three Billy Goats Gruff’ or events e.g. going up stairs.</p> <p>Children can create rhythmic patterns based on words or words in phrases e.g. days of the</p> | |
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| | Language and Communication | <p>week or months of the year by clapping out the syllables.</p> <p>The children can use percussion instruments to create sound sequences to represent environmental sounds e.g. barking and growling. If children form trios then one child conducts and the other two play instruments.</p> <p>A theme from a content area such as 'weather' can be used as a stimulus for improvisation. The children can be asked to suggest instruments that make sounds of different weather elements e.g. thunder, rain and wind. The children can combine vocal and instrumental sound to describe a chosen type of weather.</p> | |
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CULTURAL AND ARTISTIC DEVELOPMENT

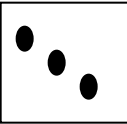
DOMAIN B: MUSIC (LISTENING)

Standards / Goals

- # 7 Domain B: The student can distinguish the form, meaning and function of different types of music.
- # 8 Domain B: The student can typify music according to geographical location and/or country of origin.
- # 9 Domain B: The student can express musical contrasts and elements in movement.
- #10 Domain B: During performance of a piece of music, the student can read along from musical notation or from other notation forms.
- #11 Domain B: The student has an understanding of the relationship between music, history and culture.
- #12 Domain B: The student can evaluate music.

| Values | Skills | Suggested Resources for Choice Centers, Projects or Teacher-directed Experiences |
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| Appreciation Cooperation Patience Respect (property, works of art, opinions) Responsibility Team-spiritedness Temperance Tolerance | <i>Communication Skills :</i> attentive listening, speaking, reading and writing <i>Social Skills:</i> staying with the group, looking at the speaker, sharing material, using quiet voices, participating, staying on task, taking turns <i>Critical Thinking Skills:</i> observing, comparing and contrasting, classifying, inferring, decision making <i>Mathematical Skills:</i> counting, ordering | Copies and/or recordings of different types of songs e.g. songs by local artists, ballads, contemporary songs, chants and popular songs, rounds, action songs, nursery rhymes, folk songs, patriotic songs, cultural songs, religious songs/choruses etc. Musical instruments (piano, recorder, tuned and untuned percussion instruments) Charts with words of songs Musical videos Related charts, posters, books, magazines etc. |

| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
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| <p>1. Identify different kinds (genre) of music</p> | <p>Types of music:</p> <ul style="list-style-type: none"> • Cultural (reggae, calypso, socca, steel pan, rap, tumba etc.) • Religious (gospel, organ, hymns) • Classical • Country • Latin (salsa, merengue) • Historical (Negro spirituals, work songs) • Contemporary / popular <p>Compare and contrast music in regard to:</p> <ul style="list-style-type: none"> • Musical contrasts (high/low; fast/slow; short/long; loud/soft and contrasts in timbre) • Musical elements (melody, rhythm, time, tempo and timbre) • Country / culture of origin (for familiar pieces) <p>Curriculum Links: Language and Communication (Creating extra verses for a simple song)</p> | <p>Whole Class / Small Groups / Centers</p> <p>Field trips to musical concerts Inviting musicians to perform in the school / class Listening to music recorded on cassettes, CDs, videos. After each listening session the children can discuss their feelings, what they feel the music is representing, musical contrasts and elements. When listening to Antillean and/or Caribbean music or music that is familiar, the children can be asked to identify rhythmic patterns or sequences and/ or instruments that are dominant, e.g. the steel pan in some calypso music. They can also tell whether a single musician, band, ensemble or orchestra is playing and the country / culture of origin. The children can draw or paint images brought to mind by the music.</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Identifying and naming different types (genre) of music. • Recognizing musical contrasts and elements • Comparing and contrasting two pieces of music. |

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| <p>2. Move to different kinds (genre) of music</p> | <p>Movement in response to music:</p> <ul style="list-style-type: none"> • Free movement in response to musical elements or contrasts • Singing action songs and using the appropriate actions • Learning or creating simple dances <p>Curriculum Links:</p> <ul style="list-style-type: none"> • Health and Physical Education • Cultural and Artistic Development – ‘Dance / Movement’ | <p>Whole Class / Small Groups / Centers</p> <p>Play singing games that use action and movement e.g. ‘Head, Shoulders, Knees and Toes’. Make the actions match the speed and rhythm of the music.</p> <p>Play a steady beat on a drum/ tambourine and ask the children to walk to the rhythm.</p> <p>Ask the children to create body movements to fit the rhythm of selected songs and musical pieces.</p> <p>Play circle games such as ‘Hokey Pokey’ or ‘Brown Girl in the Ring’.</p> <p>Aerobic exercises can be done. ‘Follow the Leader’ activities can be fun for younger children.</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Moving freely to a given musical stimulus. • Participating in action songs, singing games and aerobics. • Creating movements for given musical pieces. |
| <p>3. Notates music and reads music during performance</p> | <p>Invented symbols and systems for notation (graphic notation)</p> <p>Standard musical symbols for notation</p> <ul style="list-style-type: none"> • Meter e.g. 2/4, 3/4, 4/4 time signatures • Rhythm e.g. whole, half, quarter, eighth notes • Pitch e.g. notes in treble clef | <p>Whole Class / Small Groups / Centers</p> <p>The teacher can make a set of dot cards for the children to play.</p> <div data-bbox="1066 1235 1192 1357" style="border: 1px solid black; padding: 5px; display: inline-block;">  </div> <p>Three Blind Mice</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Suggesting symbols for musical elements / contrasts and reading them when performing. • Recognizing, naming and reading whole, half and quarter notes. |

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| | <ul style="list-style-type: none"> • Dynamics e.g. p, f, <, > | <p>The children will use 3 consecutive notes e.g. C, D, E or D, E, F on the glockenspiel or xylophone and play the tune represented. The children can also sing as they play using 'la' or invented words. After using dot cards several times, the children can make up and score their own three-note tunes. More able children can play / make up five-note melodies. If they can, children can write the letter names of the notes. Include rests if the children are ready. Duration can be shown by putting the dots close or far apart.</p> <p>When playing music with groups of instruments, picture labels can be made for each instrument. The conductor holds up a card to show when a particular instrument has to be played. <i>(The drawing of symbols should reinforce the way of making sound rather than the instrument itself.)</i></p> <p>When writing a score make it big enough for all to see.</p> | <ul style="list-style-type: none"> • Reading some standard musical notation when performing. |
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| | | <p>To introduce standard notation, show the children the notes and allow them to clap, 'la' or count the beats e.g.</p> <p>○ Whole note 1, 2, 3, 4</p> <p>○ Half note 1, 2, 1, 2</p> <p>● Quarter note 1, 1, 1, 1</p> <p>Some children may progress to using 1/8 note.</p> | |
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| <p>4. Recognize the role music plays in everyday life</p> | <p>How music is utilized in our community:</p> <ul style="list-style-type: none"> • Relaxation and enjoyment • National events e.g. special occasions, St. Martin's Day, Carnival • Movement e.g. sports, dance • Advertising e.g. program signatures for television and radio, jingles • Entertainment | <p>Whole Class / Small Groups / Centers</p> <p>Describe genre of music used at events e.g. funerals, carnival parades</p> <p>Record known jingles and program signatures and let the children listen and guess the name of the program that it represents.</p> <p>Act out cultural music events e.g. Ponum dance</p> <p>Perform different songs in correct cultural context e.g. Standing at attention when the national song is being sung or played.</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Identifying and discussing the role music plays in our lives. |
| <p>5. Evaluates music</p> | <p>Explanation and justification of musical preference</p> <p>Curriculum Link: Language and Communication, Writing (about different composers and writing reviews)</p> | <p>Whole Class / Small Groups / Centers</p> <p>Children can listen to different classical composers such as Beethoven and Bach and compare their musical styles.</p> <p>Give the children opportunities to listen to many different styles of music and allow them to express their feelings about it as well as compare and contrast music with similar themes.</p> <p>They can also respond to music by painting, drawing or moving.</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Discussing his/ her musical preferences and justifying choice. |

APPENDIX

GLOSSARY

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| Accompaniment | Instrumental part supporting solo instrument or voice choir |
| Art work | A product of art-making activity e.g. a song, rap, folklore, popular and jazz performance |
| Articulate | To pronounce sounds / words distinctly |
| Ballad | A simple song with several verses sung to the same melody. |
| Beat | The pulse within music. Four beats to each measure means four pulses or counts. Some beats are stronger than others. The Beat is a measurement that divides time into units of equal length. |
| Body percussion | Sounds made using parts of the body e.g. foot tapping, thigh slapping. |
| 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. |
| Chant | Words spoken to a steady beat |
| Chord | Two or more notes sounded simultaneously |
| Culture | Understandings, patterns of behavior, practices, values and symbol systems that are acquired, preserved and transmitted by a group of people and that can be embodied in art |

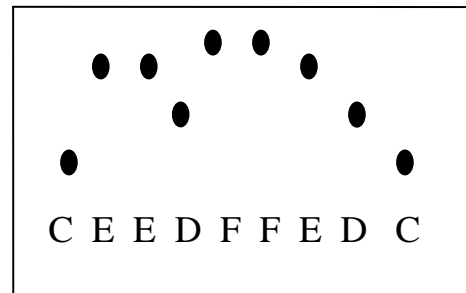
works.

Diction

Wording and phrasing, verbal style

Dot Cards

Cards that have three or more dots placed higher and lower to describe higher and lower sounds.



Dynamics

The varying levels of loudness and softness in music or signs used to indicate such levels.

Elements of Music

The four elements are: rhythm, melody, harmony and timbre.

Ensemble

The group of musicians or the musical instruments used in a performance.

Enunciation

Pronunciation of words

Form

The compositional structure or structures that shape a musical work, section of a work or a particular genre of music e.g. symphony.

Found songs

Sounds created from everyday objects e.g. sticks, stones, hubcaps

Genre

A broad category of music e.g. jazz, rock, choral music or a particular type of music that

has a tradition or history and is identifiable by specific characteristics e.g. calypso, Reggae.

Graphic notation

Notation in which sound is represented by shapes and lines

Harmony

The result produced when (tone) pitches are sounded simultaneously as in chords.

Improvisation

Spontaneous or semi-spontaneous musical creation

Interpretation

Analysis or appreciation of meaning in a piece of music by a listener or the particular meaning communicated by the performer.

Meter

The grouping of beats, usually in twos, threes or fours, into stronger or weaker beats
Meter is usually dictated by a **time signature** (a fraction like figure) placed at the beginning of a piece of music.

Melody

Single pitches sounded one after another

Notes

The written sign that shows the pitch and duration of a sound.



Notation

The writing down of a piece of music; or the written form itself.

Octave

An eight note above or below a given tone, (a group of eight notes)

| | |
|-------------------|--|
| Ostinato | A repeated accompaniment pattern that can be rhythmic or melodic and that is maintained throughout a section or piece. |
| Phrase | A group of notes forming a distinct unit or segment of a melody. The four-bar phrase is a common length in music. |
| Pitch | The degree of highness or lowness of a note. |
| Play | Play is free flowing and responsive. It has aspects of spontaneity, imagination, role-playing and exploration. |
| Posture | The position of the body |
| Pulse | A regular pattern that can be felt constantly throughout some music. It can change speed. |
| Repertoire | The list of pieces that a musician or singer is prepared to perform. |
| Round | A short song sung by several persons or groups beginning one after another e.g. 'Row, Row, Row the Boat' |
| Structure | The way in which the parts of a musical work or a section of a work are arranged. |
| Style | The recognized manner in which one or more composers organize the elements of music according to specific conventions. Style determines how a musical piece is performed. It often relates to a historic period or a composer. |
| Tempo | The speed of the beat in music |
| Text | Any expressive work that can be read whether words, images or sound are used. |

| | |
|---------------------------|---|
| Timbre | The specific tone or sound quality of a musical instrument, combination of instruments or sound source. It is also referred to as tone color . |
| Tuned percussion | Percussion instruments on which sounds of definite pitch can be played e.g. xylophone. |
| Unison | Singing or playing at the same pitch or exactly an octave apart |
| Untuned percussion | Percussion instruments on which only sound of indefinite pitch can be played e.g. wood blocks. |

CHECKLIST

(Adapted from Netherlands Antilles Curriculum Framework)

| Music Checklist | | Dates When Taught or Mastered | | | | |
|--|--------------------------------------|-------------------------------|--|--|--|--|
| Name of student _____ | | | | | | |
| 1st Cycle | | | | | | |
| Singing | | | | | | |
| Style | | | | | | |
| Genre | | | | | | |
| Dynamics | | | | | | |
| Voice Training | | | | | | |
| Tempo | | | | | | |
| Phrase | | | | | | |
| Structure device (ostinato) | | | | | | |
| | | | | | | |
| Playing (an instrument with/without notation) | | | | | | |
| To play an instrument | | | | | | |
| | Practice sounds without notation | | | | | |
| | Practice sounds with notation | | | | | |
| | Untuned Percussion | | | | | |
| | Tuned percussion | | | | | |
| | Other instruments | | | | | |
| Dynamics | | | | | | |
| Structure | | | | | | |
| | Rhythmical patterns | | | | | |
| | Melodic patterns | | | | | |

| | | | | | | |
|--|--|--|--|--|--|--|
| Musical Elements | | | | | | |
| | Rhythm (beat, tempo) | | | | | |
| | Melody | | | | | |
| | Timbre | | | | | |
| Form (structure) | | | | | | |
| Structure Forms | | | | | | |
| Rhythmical patterns and structure in Antillean / Caribbean music | | | | | | |
| Dynamics | | | | | | |
| Difference in timbre | | | | | | |
| Musical Elements | | | | | | |
| | Beat | | | | | |
| | Beat groupings (divisions /measure) | | | | | |
| Creating (improvise, compose) | | | | | | |
| To improvise sounds and found sounds | | | | | | |
| To improvise body percussion | | | | | | |
| Musical Elements | | | | | | |
| | To improvise with rhythm | | | | | |
| | To improvise with melody | | | | | |
| Structure | | | | | | |
| | To improvise with structure | | | | | |
| Movements /Dance | | | | | | |
| Rhythmic dance patterns | | | | | | |
| Making free movements on | | | | | | |
| | Sounds | | | | | |

| | | | | | | |
|---|--|--|--|--|--|--|
| | Songs | | | | | |
| Making movements on musical contrasts | | | | | | |
| | Fast – slow | | | | | |
| | Short – long | | | | | |
| | Soft - low | | | | | |
| | High - low | | | | | |
| Reading Music | | | | | | |
| Graphic notation of self-invented symbols | | | | | | |
| | Timbre | | | | | |
| | Measure | | | | | |
| | Height | | | | | |
| | Duration | | | | | |
| | Tone strength | | | | | |
| Rhythmical patterns | | | | | | |
| Culture and Art | | | | | | |
| Instruments of local culture | | | | | | |
| To recognize musical ensembles | | | | | | |
| | Other types of ensembles from local culture | | | | | |
| | Bands | | | | | |
| | Typical ensembles | | | | | |
| | Combos | | | | | |
| | Orchestra | | | | | |
| Music relation with culture | | | | | | |
| Simple aspects of social context | | | | | | |
| Cultural elements of own music culture | | | | | | |
| | | | | | | |

| | | | | | |
|---|--|--|--|--|--|
| Evaluation | | | | | |
| Talk about music in own words | | | | | |
| Tell a story inspired by a piece of music | | | | | |
| To discuss and defend chosen song repertoire | | | | | |
| | | | | | |

Foundation Based Education Cycle One

Learning to Do, Learning to Be, Learning to Know, Learning to live Together



Cultural

Artistic

**Development
Drama**

INTRODUCTION TO DRAMA

Children have an innate sense of drama. From an early age they engage in dramatic play and create characters and stories about their world. They learn about life as they as they engage in pretend play and as they watch dramatic presentations on television. They learn about actions and reactions (consequences), customs and beliefs and about others and themselves. They create situations based on what they have experienced; assume various roles; interact with peers and arrange environments to enhance their stories; they direct one another and respond to each other. Children, then, come to school with the basic skills for drama. Drama then builds on these basic skills. The Cycle One Drama program starts with improvisation which is the basis for social pretend play.

Creative Drama provides a natural vehicle for integration of the curriculum. Other arts domains such as Music and Visual Arts provide stimuli for improvisation. Social Studies and Science can provide the subject matter. Drama brings reading to life and helps develop reading expression and comprehension skills. Drama also stimulates creativity which is a key element in the ability to problem solve. Children's perceptions are challenged as they explore their world through Drama.

In Cycle One the dramatic process is primarily teacher directed. It provides children with opportunities to explore, create and express. Children of all learning styles and readiness levels can enjoy drama as it provides a safe outlet for self-expression. Drama also helps the children to develop important values such as tolerance, empathy, acceptance, cooperation and self-discipline.

The teacher's role is to guide the creative process and foster creativity; therefore, there is no right or wrong way unless the action is emotionally or physically harmful to self or others. The teacher therefore must be prepared to accept the individual child's point of view. It is important to set standards for behavior during the drama and to discipline where necessary. Disciplinary action can take the form of 'time-out', missing a turn, staying close by the teacher or missing the session. Praise must be given to each child present and no child should be forced to participate. The excitement of the other children is usually enough to draw the reluctant child in. Remember the emphasis of Creative Drama is creation rather than performance.

CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN C: DRAMA (EXPRESSING AND FORMING)

Standards / Goals

- # 13 Domain C: The student can create drama through individual effort, group interaction and artistic collaboration.
- # 14 Domain C: The student can plan dramatic improvisation based on personal experience, imagination, literature, culture, and history.
- # 15 Domain C: The student can draw on a variety of sources of motivation / inspiration to develop ideas and make drama.
- # 16 Domain C: The student can formalize improvisation by writing and recording dialogue.
- # 17 Domain C: The student can design and arrange environments for dramatizations.

| Values | Skills | Suggested Resources for Choice Centers, Projects or Teacher-directed Experiences |
|--|---|--|
| Appreciation Cooperation Courtesy Creativity Empathy Patience Respect Responsibility Self-control Self-expression Team-spiritedness Tolerance | <i>Communication Skills :</i> attentive listening, speaking, reading and writing <i>Social Skills:</i> staying with the group, looking at the speaker, sharing material, using quiet voices, participating, staying on task, taking turns <i>Critical Thinking Skills:</i> observing, comparing and contrasting, classifying, inferring, decision making, synthesizing, evaluating | Drama Center with props and costumes Musical instruments Paper, glue, paint, markers, stapler and other items for making backdrops Scissors, rope, fabric, wood for creating a stage A full-length mirror Masks, wigs and make-up Literature, music, multi-media and visual arts that can be used as a stimulus for drama Blocks, stools and chairs Heavy duty and regular staplers, tape (duct, masking, cellophane tape), safety pins of assorted size |

| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
|--|--|---|---|
| <p>1a. Imagine / describe characters their relationships, emotions and environments</p> <p>1b. Use loco motor and non-loco motor movement and vocal pitch and tempo for different characters</p> | <p>Preparation for dramatization by discussing main characters in a story and their relationships with each other, their emotions and the story setting.</p> <p>Techniques:</p> <ul style="list-style-type: none"> ● Auto-image – still images like statues that capture an action or reaction of a character ● Pantomime –drama in which the actor relies on gesture, facial expression and movement to act in character without speech. <p>Curriculum Links: Language and Communication</p> | <p>Whole Class / Small Groups / Centers</p> <p>During Shared Reading or Read- Aloud, discussion can be focused on:</p> <ul style="list-style-type: none"> ● The main character/s and their actions ● The relationship between the main character and others ● The emotional states of the characters ● The story setting <p>During the drama session the children are given the opportunity to retell the story, naming the characters, the setting and the main events. After discussion the children pick a character and start to move around the room as that character. Guide the children with questions and prompts, e.g. How will you move if you were suddenly attacked by a large animal? How do you move if you just got out of bed after sleeping for a long time? How will you move through long, tall grass? What will you be doing with your hands? Are you holding / carrying something?</p> <p><i>A technique that can be used is auto-image</i></p> <p>The teacher gives a prompt, e.g. Image you are a teacher showing the children a sum on the chalkboard, How would you move? When I clap my hands freeze and hold your shape. The children can explore different ways of moving in character. They work as individuals, in pairs to show the relationship between two people e.g. best friends</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> ● Pantomiming various characters, emotions and relationships. ● Moving in ways that demonstrate an awareness of character traits. ● . |

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| | | <p>and finally in small groups, e.g. playing at the beach.</p> <p>The children can also act out a story with dialogue using the correct pitch, tempo and enunciation for each character.</p> <p>Let the children stand in a circle and make faces to represent different emotions e.g. happy, sad, mad, concerned and confused. Discuss different emotions with the children. List the emotions on a chalkboard. Show the class pictures of children experiencing a variety of emotions and let the children tell the emotions observed and how they can tell what the person is feeling. In pairs, children can <i>pantomime</i> a particular emotion e.g. two happy friends, a child receiving a gift. The teacher may specify the emotion or let the children choose their own. The teacher should give some time for performance and critique. Half the class can mime whilst the others watch and guess the emotions displayed. <i>Always encourage positive statements, e.g. I knew you were angry because... You need to make a cross face.</i></p> | |
| <p>2a. Assume roles and interact in improvisations</p> <p>2b. Remain in character while performing</p> | <p>Dramatic play – role play done by children spontaneously while playing</p> <p>Creative drama – process-centered drama in which a leader guides the children to imagine, enact and reflect on human experiences</p> | <p>Whole Class / Small Groups / Centers</p> <p><i>Give the children warm-up activities to prepare them for the drama lesson e.g. relaxation exercises, auto – image, pantomime</i></p> <p>Remind the children of a story shared during Shared Reading, Read Aloud or Guided Reading. Discuss the main parts of the story i.e. beginning, middle and end. Help the children to recall what the characters did, the environment and the</p> | <p>Teacher observes and records:</p> <ul style="list-style-type: none"> ● Assuming a variety of roles that reflect on community experiences. ● Remaining in character while performing. ● Joining and responding |

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|---|--|---|--|
| | <p>Technique:</p> <ul style="list-style-type: none"> • Tableau – group created frozen images based on an idea, theme, or key moment in a story <p>Curriculum Links: Language and Communication</p> | <p>emotions. Divide the class into groups and give each group a card (beginning, middle end). Each group is given time to work out a scene/scenes of their part. Teacher coaches encouraging the children to stay in character with movement, gesture and facial expression. The children then return to a circle The teacher calls out ‘Beginning’ and one beginning group performs and stays in <i>tableau</i>. The next group (Middle) continues the action ending in <i>tableau</i> and then another group (End) continues. After each set of groups have performed some form of reflection should take place guided by teacher questioning, e.g.</p> <p>If the children choose to work in the Drama Center you can ask them to role play part of the story and share with the class at Sharing Time. The children can also perform everyday events, e.g. going to school, buying something, going to church</p> <p>The children can read dramatically a story from a book.</p> | <p>to others in group dramatic activities.</p> |
| <p>3. Collaboratively plan and prepare dramatic presentations</p> | <p>Group Planning and Presentations</p> | <p>Whole Class / Small Groups Discuss a theme from Social Studies e.g. ‘Our Community’ Ask the children about different community workers and their role and the tools they use. Explain to the children that they will be given a brown paper sack with items in it. Each bag will have tools, clothes and accessories from a particular community worker. The children are to take out one thing at a time and examine it.</p> | <p>Teacher observes and records:</p> <ul style="list-style-type: none"> • Using props and costumes to support characterization. • Cooperating with peers in group decision making. |

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| | | <p>Together they must perform a skit about the particular community helper and their task. After half an hour each group will perform for the other class members. The audience is to guess the name of the community worker and tell what was exciting in the skit and give suggestions for improvement.</p> <p>Let the children sit in a circle and pass a scarf around. Each child must use the scarf in a different way as a costume accessory e.g. a turban, a necklace, a blind fold. Children are allowed to pass.</p> <p>After discussion, give a group of children large garbage sack and ask them to make a costume out of it. <i>Make sure that you cut out a circle for the head and slits for the arms before the sack is given to the children.</i> After the session for making the costume (This can be integrated with Visual Arts), The children can plan a dramatization for presenting the costume to the class.</p> | |
| 4. Dramatize from a variety of stimuli | <p>Stimuli for dramatization:</p> <ul style="list-style-type: none"> ● Events in daily life ● Stories, fables, fairy tales ● Poems and rhymes ● Music, songs ● Visual images and objects ● Dance / movement ● Costumes and props | <p>Whole Class / Small Groups</p> <p><i>Objects</i></p> <p>The children can warm up by holding an imaginary object and using it. After exploration the children are divided into pairs. Each person in the pair must use their imaginary object and pass it to their partner who uses it in a different way.</p> <p>Several students can use their imaginary object and let the class guess what it is.</p> <p>In groups the children can dramatize different ways of using a ball.</p> | <p>Teacher observes and records:</p> <ul style="list-style-type: none"> ● Using different stimuli as a basis for creating drama. |

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| | <p>Curriculum Link Language and Communication – ‘Writing Skill’</p> | <p><i>Poems and Rhymes.</i> Many poems can be used to motivate the children to role play or use puppets. Play a short piece of music and ask the children to imagine where the music is being played e.g. in the bank. They can dramatize or pantomime a scene at the bank.</p> | |
| 5. Create /write dialogue | <p>Writing /drawing script Curriculum Link Language and Communication – ‘Writing Skill’</p> | <p>Whole Class / Small Groups The children can be shown a picture and asked to give suggestions as to what the people are saying to each other. The teacher can record the dialogue created for future improvisations. After sharing a story during Shared Reading or Read Aloud the children can:</p> <ul style="list-style-type: none"> • Draw major scenes from the beginning, middle or end and then fill in speech bubbles for the persons in the scenes. • Draw speech bubbles on copies of pictures from the story and write in them <p>The teacher can collect comic strips, erase the speech, photocopy the comic strips and then let the children write their own sentences in the speech bubble. If the children are not writers the teacher can write dictated sentences in the speech bubbles. After the script is written the children can role play.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Creating and or writing dialogue. |
| 6a. Design the environment for drama | <p>Creation of set and costumes Curriculum Link:</p> | <p>Whole Class / Small Groups Let the children draw and color a picture of their bedroom. Then ask the following questions.</p> <ul style="list-style-type: none"> • What space do you have for...? | <p>Teacher observes and records:</p> <ul style="list-style-type: none"> • Creating the physical setting for a |

| | | | |
|--|---|---|---|
| <p>6b. Organize materials for costumes, sets and props</p> | <p>Cultural and Artistic Development – ‘Visual Arts</p> | <ul style="list-style-type: none"> • What colors do you have? What kind of light? Is the light bright or dull? • What kind of lines do you see? • What shapes do you have in your bedroom? • What does your bed, floor, curtains feel like? <p>Then discuss the importance of space, color, line, light, shape and texture in theatre</p> <p>Read a short story to the children and allow them to draw the setting. Let them use the ‘rubbing’ technique to create two different textures in their drawing.</p> <p>If the whole class is giving a performance allow the children to help design the set.</p> <p>Make sure that you provide old curtains, sheets and blankets as well as large sheets of paper, carton, or fabric in the Drama center. This will enable them to create environments for dramatic play. Old clothes and accessories can also be placed in the Drama Center.</p> <p>Children can make puppets during the Visual Arts session that can be used for drama. They can create the clothing for the puppets.</p> | <p>dramatization.</p> <ul style="list-style-type: none"> • Arranging a space and materials for dramatizations. • Using props and costumes in a dramatization. |
|--|---|---|---|

CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN C: DRAMA (EVALUATING)

Standards / Goals

- # 18 Domain C: The student can analyze, evaluate and explain personal preferences in regard to observed classroom dramatizations, theatre, film, television and electronic media productions.
- # 19 Domain C: The student can explain how themes and ideas are expressed in different art forms.
- # 20 Domain C: The student can appreciate elements of Antillean culture through exposure to drama.

| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
|--|---|---|---|
| <p>1a. Critique a dramatization based on personal preferences</p> <p>1b. Compare how the wants and needs of characters are similar or different to their own</p> | <p>Evaluation of dramatizations observed</p> <p>Identification of story / play elements:</p> <ul style="list-style-type: none"> • Who – characters (role, age, character traits) • What – plot, sequence of events (beginning, middle, end) • Where -setting (place) • When – time • Why – motives • Will – the aim of the character • Counterwill – the opposing force that prevents the character | <p>Field trips to see formal presentations and films.</p> <p>In house viewing of television and other electronic media productions</p> <p>Viewing of informal presentations in class e.g. skits, puppet shows and dramatic readings.</p> <p>Children should be instructed about how to behave as an audience, e.g. listening attentively, being focused on what is observed, speaking at an appropriate time</p> <p>The members of the audience can be asked questions to guide their evaluations:</p> <ul style="list-style-type: none"> • What parts of the ... were most interesting and why? • Were you able to tell what each character wanted? • If you could not tell what the character's intention was why was it unclear? • Did you notice what the problem was for the | <p>Teacher observes and records:</p> <ul style="list-style-type: none"> • Discussing personal preferences in terms of story / play elements. • Discussing dramatizations in terms of sensory elements. • Comparing characters in dramatizations to situations and events in their own lives. |

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| | <p>from succeeding</p> <ul style="list-style-type: none"> • Problem – Something that needs to be resolved by the character • Solution (resolution) • Theme or moral <p>Sensory Elements</p> <ul style="list-style-type: none"> • Visual – what is seen, use of space, color, texture, line and shape • Aural – what was heard • Oral – what was said • Kinesthetic – movements <p>Curriculum Link: Language and Communication – ‘Reading Skill’ ‘Writing skill’ Cultural and Artistic Development – ‘Visual Arts’, ‘Music’, ‘Dance’</p> | <p>main characters? How was the problem solved?</p> <ul style="list-style-type: none"> • Do you think that there was another way to solve the problem? • Have you experienced a similar problem? How did you solve it? • How are the characters in the dramatization like you or different from you? • What emotions did the characters show? Have you been in a situation when you were happy, sad, surprised...? <p>As the children discuss the dramatization observed they should be prompted to compare and contrast it with their own lives.</p> | |
| 2. Tell how a classroom dramatization can be improved | Reflection | <p>Whole Class / Small Groups</p> <p>The children are encouraged to perform in front of their peers and ask questions or critique performances in a positive way. <i>Much will depend on the teacher on modeling appropriate responses.</i></p> <p><i>Sample Reflective Questions for the Performers:</i></p> <ul style="list-style-type: none"> • Were you able to stay in character all the time | <p>Teacher observes and records:</p> <ul style="list-style-type: none"> • Participating in discussion about dramatizations observed. |

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| | | <p>(focused)</p> <ul style="list-style-type: none"> • Did you work well with the other group members? • What was exciting for you? • What do you think was the weakest part of your performance or the part you had difficulty with? <p><i>Sample Reflective Questions for the Performers:</i></p> <ul style="list-style-type: none"> • What was the strongest / most exciting moment? • Did each performer listen to his / her group members as well as talk? • What could have been done differently to make the performance better? • What movements / gestures helped you understand the Skit / pantomime / role play? • Was there too little/ much talking? <p><i>Sample Open-ended Statements:</i></p> <ul style="list-style-type: none"> • <i>I think you did a great job with...</i> • <i>I think it would be better if...</i> • <i>I think... did a great job , because...</i> • <i>I think group... needed to concentrate on...</i> | <ul style="list-style-type: none"> • Listening to and demonstrating respect for the thoughts and opinions of others. |
| <p>3. Compare how different art forms portray ideas and themes</p> | <p>Comparison of different art forms (music, drama, visual arts and dance)</p> <p><i>Vocabulary:</i> <i>Art Forms – musical theatre, dance, drama, pantomime,</i></p> | <p>Whole Class / Small Groups Present to the class a theme e.g. The Sea. Read a story about a storm at sea and then share with the class:</p> <ul style="list-style-type: none"> • A copy of a painting of stormy sea • A musical piece (classical) that represents a storm at sea | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Creating and comparing different art forms of similar themes. |

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| | <i>Visual Arts, story telling etc.</i> | <p>Let the children move to the music and create a dance sequence that represents a rough sea.</p> <p>Let the children role play the actions of the characters in the story creating a pantomime. This should be done individually at first, then with a partner and finally in a small group. <i>The teacher needs to guide the process by giving prompts from the story, encouragement or suggestions.</i></p> <p>The children should discuss each art form and give preferences and reactions.</p> <p>Over a series of lessons allow the children to express one or two emotions using different art forms e.g. Creating happy pictures, a happy dance, dramatizing an event in which the characters are happy, singing a happy song. At the end of the series of lessons the children can compare artworks created.</p> | |
| <p>4a. Dramatize aspects of everyday life</p> <p>4b. Observes dramatizations and identifies aspects of everyday life</p> | <p>Relationship of drama to everyday life (Culture)</p> <p>Curriculum Link: Social Studies</p> | <p>Whole Class / Small Groups / Centers</p> <p>The children should be given opportunities to dramatize events from their personal lives, e.g. going to church, a day at the beach etc. or community event, e.g. a carnival parade, an event on St. Martin’s Day etc.</p> <p>They should also have field trips to see formal presentations that portray Antillean / everyday life. If field trips can not be arranged invite local storytellers or poets to give a dramatic reading / poetry recital.</p> | <p>Teacher observes or records a child:</p> <ul style="list-style-type: none"> • Dramatizing events and situations from everyday life. • Identifying aspects of everyday life (culture) in observed dramatizations. |

APPENDIX

GLOSSARY

- **Actor / player** The person who represents the characters during dramatizations
- **Auto-Image** Frozen like statues of ideas, objects or creatures. They capture the actions or reactions of a character.
- **Character / role** A person portrayed in a drama, story or other artistic works
- **Conflict** opposition of interests and motives within a character or a group of characters in the imagined situation through which the dramatic tension arises
- **Costumes** Clothes worn by actors in an imagined situation on stage
- **Creative Drama** Process-centered, non exhibitional form of drama in which participants are guided by a leader to imagine, enact and reflect on human experiences
- **Drama** The art of composing, writing, acting or producing plays
- **Dramatic action** Everything that is observed happening in a dramatization
- **Drama as metaphor** Dramatic play functioning as a symbol for the reality
- **Dramatic media** Means of telling stories by way of stage, film, television, radio or computer discs

- **Dramatic play** Pretend play or spontaneous dramatic enactment often done by children while playing or imitating others. It may involve imaginatively taking a role, acting out, exploring ideas, feelings, roles and situations in front of others
- **Dramatization** Transformation of a story or given text into drama
- **Electronic media** Means of communication by use of technology, radio, computers etc.
- **Emotional recall** Remembering specific emotions such as fear, joy, anger etc.
- **Elements of drama** *Who* – the characters; *Where* – the place of action; *What* – the dramatic action; *When* – the time; *Will* – the goal of the character; *Counterwill* – the opposing force that stops the character from reaching his/her goal; *Why* – the motives
- **Formal production** The staging of a dramatic work for presentation before an audience
- **Guided practice** A class or creative drama activity or dramatization facilitated by the teacher
- **Imitate** To copy or mimic the actions, appearance, mannerisms or speech of others
- **Improvisation** When actors / players start dramatic play and react on the actions of each other without preparing themselves. The spontaneous use of the body, voice and mind to explore and create drama
- **Independent practice** A group, partner or individual activity or dramatization developed and executed by the student/s

- **Kinesthetic** Resulting from the sensation of bodily position, presence or movement
- **Meaning** The sense a spectator derives from a dramatization
- **Mirror technique** A technique in which one person in a pair stands facing the other person and follows (mirrors) their actions
- **Mood** The feeling that a work of art gives
- **Motive / Objective** The reasons for the actor or character doing things
- **Movement** An expression of ideas or thought through gesture or transfer of weight
- **Narration** Descriptive passages accompanying moving or frozen images
- **Pantomime** A situation where a performer relies totally on gesture, facial expressions and movement to express dramatic situations
- **Play-Building** In play-building the student groups develop a scene focused on the interaction of the characters through dialogue and action. This is done without a script.
- **Plot** The action of the story in literature; the action of the story presented in drama
- **Props** Objects used by actors / players / performers in dramatizations or objects used to create the environment
- **Role** The characteristics and expected social behavior of an individual in a given position

- **Role-playing** Playing roles in a given situation / story; putting oneself in another's place
- **Scene** A section of a dramatization without change in time and space or entrance or exit of Characters
- **Scenery** Environment created for dramatic performances
- **Senses** The means through which the body feels and perceives (seeing, hearing, touching, smelling and tasting)
- **Setting** When and where the story or drama takes place
- **Situation** A combination of circumstances at a given moment
- **Special effects** Visual or sound effects that enhance performances
- **Story** A chain of events that provides us with fiction, language, text. Symbol and audience
- **Symbol** An image / object that represents something else
- **Theme** The central idea behind a dramatic situation / play
- **Tableau** Still images of a concept, situation or key moment in a story represented by a group of players

WARM-UP ACTIVITIES

As in any other domain area which is active, the children have to have their bodies and minds prepared for active engagement. It is very important to begin with a warm-up activity and end with a cool-down activity. The warm-up activity focuses attention on the day's content or dramatic strategy. The following are examples of warm-up activities:

- **Pass the Clap** –The children stand in a circle and pass a single clap around the circle. The children have to focus on listening and watching. The challenge is to pass the clap in less time. A variation is to have two neighbors clap together, i.e. first and second child, third and fourth and so on.
- **Follow the Leader** – The class sits in a circle. The teacher introduces a simple repetitive movement e.g. clap hands twice, slap knees twice, touch head and shoulders and then the floor. The children have to follow the pattern around the circle. A child can become the leader after some time.
- **Walk and Group** – The children walk around the room and as the teacher calls a number stick together to form groups of that number. They must continue walking until another number is called. An student who does not 'stick' in a group is out. Children must be reminded to keep walking. Variations- the children can be asked to walk in different ways e.g. like a soldier, as a dog. Tunes of number rhymes or songs can be used instead of calling a number. This challenges the children to listen
- **Line-ups** - The children are split into two equal teams and line up in a straight line facing the teacher. The children form lines according to given criteria e.g. length of hair, height, birth month. The fastest team gains a point. Variation – the children can not speak to each other.
- **Change the Object** – The children are seated in a circle. The teacher shows the children an object e.g. a board eraser. He /She then changes it into something else by the way the object is used, e.g. by pretending to eat it, it becomes a candy bar. The object is passed around the circle and 'changed' as it is handed to each child.

CHECKLIST

(Adapted from Netherlands Antilles Curriculum Framework)

| Drama Checklist | | Dates When Taught or Mastered | | | | |
|--|-------------------------|-------------------------------|--|--|--|--|
| Name of student _____ | | | | | | |
| 1 st Cycle | | | | | | |
| Sensory Awareness | | | | | | |
| Observes, recognizes and identifies sensory images | | | | | | |
| Explores, describes sensory images of sound | | | | | | |
| Produces sensory images in dramatizations | | | | | | |
| Concentrates when using the senses in dramatizations | | | | | | |
| Memory Association | | | | | | |
| Recalls and describes personal sensory / emotional experiences | | | | | | |
| Expresses recalled emotions in dramatizations | | | | | | |
| Communication in Pantomime | | | | | | |
| Expresses non-verbally using: | | | | | | |
| | Gesture | | | | | |
| | Movement | | | | | |
| | Facial Expression | | | | | |
| | Posture | | | | | |
| | Mimed activities | | | | | |
| Verbal Communication | | | | | | |
| Dramatizes / improvises | | | | | | |
| | Telephone conversations | | | | | |
| | Interviews | | | | | |
| | Everyday experiences | | | | | |
| Creativity (personal) | | | | | | |

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| | Creates original auto-images | | | | | |
| | Creates charades | | | | | |
| | Creates original dramatizations from musical and movement sources | | | | | |
| | Creates dialogue | | | | | |
| | Makes aesthetic choices in selecting movement, music and other sound and visual elements to enhance the mood of dramatizations | | | | | |
| Interpersonal Skills and Awareness | | | | | | |
| | Improvises group scenes and dialogue | | | | | |
| | Interacts in group dramatizations | | | | | |
| | Masters simple mirror techniques | | | | | |
| | Uses drama as metaphor | | | | | |
| | Collaborates to create playing space for class drama | | | | | |
| Creating / Writing Scripts | | | | | | |
| | Creates improvisations based on personal experiences | | | | | |
| | Works with others to select and create characters, situations and environments | | | | | |
| | Formalizes improvisations by writing or recording stage directions etc. | | | | | |
| Acting / Role-play | | | | | | |
| | Assumes roles and interacts in improvisations | | | | | |
| | Uses variations in voice and movement for different characters | | | | | |
| | Images and clearly describes characters | | | | | |
| | Remains in role during improvisations | | | | | |
| | Builds and manipulates puppets to create simple characters | | | | | |
| Uses Different Stimuli to Develop Ideas for Drama | | | | | | |
| | Everyday life | | | | | |
| | Literature (stories, fables, fairy / folk tales from own and Caribbean culture) | | | | | |
| | Poems / rhymes / symbols | | | | | |

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| | Music / songs | | | | | |
| | Visual images | | | | | |
| | Movement / dance | | | | | |
| | Props / costumes / make-up / sound and musical instruments | | | | | |
| Reflection / Evaluation | | | | | | |
| | Observes and discusses live drama performances | | | | | |
| | Describes the aspects of Visual Arts, Music and Dance that are part of a dramatization | | | | | |
| | Compares the way ideas and emotions are expressed in Drama, television and film, Dance, Music and Visual Arts | | | | | |
| | Identifies the visual, aural and kinesthetic elements of dramatic performances | | | | | |
| | Explains how the character's needs and wants are similar to or different from their own | | | | | |
| | Expresses personal emotional responses to observed dramatic performances | | | | | |
| | Observes and critiques own and another's work | | | | | |
| | Identifies aspects of everyday life (own culture) in observed dramatizations | | | | | |
| | Recognizes reality / fantasy in observed dramatizations | | | | | |
| | Recognizes and explains drama elements in observed dramatizations | | | | | |
| | Uses imagination to find solutions for problems presented in a dramatic performance | | | | | |
| | Predicts certain consequences for actions of characters | | | | | |

REFERENCES

- Drama Curriculum at www.childdrama.com/curricjrk5over.html
- Honolulu Theatre for Youth – *Telling Stories: Drama Strategies for ESL Students* at www.prel.org/eslstrategies/drama.html
- Matt Buchanan – *Why Teach Drama / A Defense of the Craft* at www.childdrama.com/why/html
- Netherlands Antilles Curriculum Framework - *Cultural and Artistic Development – Drama (Draft document)*
- K M R Scripts *Creative Dramatics* at www.kmrscripts.com/cdguide.html
- State of Delaware Drama/Theatre Curriculum at www.herbergercollege.asu.edu/arts/teachers/curriculum/drama&theatre1.htm
- Theatre Arts

Foundation Based Education Cycle One

Learning to Do, Learning to Be, Learning to Know, Learning to live Together



Cultural Artistic Development Visual Arts

INTRODUCTION TO VISUAL ARTS

From the beginning of time man has had the desire to communicate visually. Visual arts is one of the few remaining clues to understanding earlier civilizations. The growth and development of any individual is dependent on developing a multi-sensory means of communicating with others. A child discovers objects, the objects take on meaning and this meaning is communicated through various means of expression available to that child.

One of the goals of education is to allow every child to develop the most complete expression of self. It goes without saying that this expression can only occur if all senses are involved. The purpose of Foundation Based Education is to facilitate the development of all children so that they can reach their full potential. The visual arts curriculum seeks to provide visual literacy for every child by promoting fluency in various modes of visual communication. Children learn the characteristics of visual arts by using a wide range of subject matter, media and means to express their ideas, emotions and knowledge.

In order to reach their potential for visual expression, the Cycle One student must:

- Apply reading, writing and verbal skills
- Use mathematics as a tool for understanding time, space and quantity
- Integrate learning from other domain areas
- Explore a body of knowledge about the visual arts domain that includes facts, concepts and skills

In Cycle One the children are egocentric and family focused. Children transfer to teachers the relationships they have with their adult caregivers at home. Because of this, judgments made by adults are critical to the child's self esteem. Children's art is a record of their mental development and thinking process and therefore assessment of children's work should be based on the objectives of the project, rather than on what the teacher considers to be 'good', 'better' or 'best'. A competitive atmosphere is to be discouraged and the development of social skills such as self-reliance, cooperative behavior and courtesy encouraged.

This curriculum reflects the fact that a visual arts program should include:

- Sensory experiences
- Beautiful and creative experiences
- Time, space and materials for creating art
- An introduction to the world of art and artists

It is hoped that teachers will use this curriculum as a **guide** to facilitating the development of creative expression by implementing the following strategies:

- Providing ample blocks of time for creative expression. The process is more important than the final product for most of the children in Cycle One. Children need time to start, change and return to their creative processing
- Providing space inside and outside for expression of creativity
- Providing the resources. This can include recyclable materials
- Setting the stage for creative expression by providing a psychologically safe environment
- Playing a variety of roles e.g. facilitator, observer, participator, model, art specialist and creator
- Maintaining a balance between teacher-directed, child-directed and teacher-guided activities
- Exhibiting the children's art work in the class or school and / or keeping a photographic record for the individual child's portfolio.
- Ensuring that after the introduction of a technique, children are given the opportunity to create artwork using the technique taught.

Enjoy the visual arts activities as you facilitate the development of creativity in yourself and your students.

CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN D: VISUAL ARTS EDUCATION (EXPRESSING / FORMING)

Standards / Goals

- # 21 Domain D: The student can produce two- and three- dimensional pieces of work.
- # 22 Domain D: The student can express his / her own experiences and feelings in a personal way.
- # 23 Domain D: The student can use aspects of visual art purposefully in a piece of work.
- # 24 Domain D: The student can examine the creative manipulative possibilities of material and apply these in his / her own work.
- # 26 Domain D: The student can describe and compare products of visual art.

| Values | Skills | Suggested Resources for Choice Centers, Projects or Teacher-directed Experiences |
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| <p>Appreciation Cooperation Courtesy Creativity Patience Respect (property, works of art, opinions) Responsibility Self-control Self- expression Team-spiritedness Temperance Tolerance</p> | <p><i>Communication Skills :</i> attentive listening, speaking, reading and writing</p> <p><i>Social Skills:</i> staying with the group, looking at the speaker, sharing material, using quiet voices, participating, staying on task, taking turns</p> <p><i>Critical Thinking Skills:</i> observing, comparing and contrasting, classifying, inferring, decision making, synthesizing, evaluating</p> <p><i>Art Elements:</i> shape, form, color, texture, structure, space, line, value</p> <p><i>Art Principles:</i></p> | <p>Tools:</p> <ul style="list-style-type: none"> • For students: scissors (left and right handed), chalk, crayons, markers (fabric markers if possible), pencils (regular & colored), brushes (paint, stencil, sponge); paint palettes, cups, table protectors, hand lenses, camera, large eyed needles, rulers, rolling pins, hand mirrors (unbreakable), easels, erasers, prick pins and mats • For teachers: stapler, hole punch, linoleum knife, Stanley knife, large scissors, craft scissors, paper cutter, clothes pins, push pins, tacks, glue gun <p>Materials: Ink, assorted colors of paint (finger, ecoline, tempera); linoleum, printing ink, pastels, glue (white, transparent, glue sticks, craft, fabric); tape (regular, masking, double-sided); yarn, string, rope, wire, clay, play dough, paper (white, colored, construction, folding, tissue, crepe, newsprint, poster, poster, card stock, cellophane); rubber bands, smocks for younger children, beads and buttons, craft sticks, wire, glitter / glitter pens, pipe cleaners</p> |

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| | proportion, pattern, rhythm, balance, emphasis <i>Art Techniques:</i> drawing, painting, collage, printing, sculpture, dividing and joining, construction, textiles, digital media | (chenille), ribbon, sponge shapes, foam shapes, gummed paper shapes, assorted containers, sand, straws, brown lunch bags, felt and felt shapes/scraps, fabrics, magazines, newspapers, clipboards, plastic cutlery, Styrofoam, coat hangers or dowel rods for making mobiles, dye, natural material the environment Art books for teachers and children Internet access for museum web sites and other related web sites Multi media software e.g. Printshop, Microsoft Notepad |
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| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
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| 1. Observe, draw and paint in creative ways | <p><i>Content must be linked to the particular theme being used</i></p> <p>Portraits – A work of art created to show a person, animal or group of people. Portraits are usually focused on the face. (<i>This study can be spread over many lessons</i>)</p> <p><i>Vocabulary:</i> <i>Line – thin, thick, bold, feint, wavy, broken curved</i> <i>Color – bright, dull, light, dark, mix, blend, primary, secondary, shade</i> <i>Shape – oval, curved</i></p> | <p><i>Elements: Shape, color, line, texture</i> <i>Principles: Proportion, pattern</i> <i>Techniques: Drawing, painting, printing</i></p> <p>Whole Class / Small Groups / Centers</p> <p>1. Ask the children to collect photographs (6x4), and other images of themselves or other children. The teacher can collect copies of portraits by local artists or famous art works. The images can be discussed, e.g. the activities being done, the clothes, the pose etc. Selected self portraits can be discussed and questions asked e.g. How did the artist portray him/herself? Why do you think the portrait was made? How does it make you feel about the person? What kind of image is it? What colors and shapes are used?</p> <p>2. Let the children look at each other and / or themselves and describe their appearance, (use</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Investigating different drawing / painting media. • Using different techniques. • Mixing colors. • Creating a portrait. • Expressing their feelings about their own art. • Expressing (appropriately) what they feel about other’s art work. • Identifying similarities and differences between images. |

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| | <p><i>Texture – smooth, rough</i></p> <p>Curriculum Links:</p> <ul style="list-style-type: none"> • Social Studies – ‘My Family’; ‘My School’; ‘Leadership’ • Science & Technology ‘The Human Body’ • Social Emotional Development • Health & Physical Education | <p>unbreakable/plastic mirrors).</p> <p>3. In the Art Center allow the children to investigate ³drawing media to see which would be the best to use for hair, skin. They can try using different lines (thick/thin, horizontal/vertical, wavy/curly) to represent eyebrows, eyelashes and other hair. They can also experiment to see how to mix skin colors.</p> <p>4. Allow the children to use the hand mirrors to look at themselves before creating self portraits. Ask guiding questions.</p> <p>5. Let the children critique their work. The teacher can encourage each child by highlighting the good and offering ways to improve the portrait. Questions can be asked to facilitate critical thinking about their work, e.g. Are your eyebrows close together or far apart? Is your nose in the correct position? <i>(It is important to allow the children time to discuss each others’ work. This helps them to know what to improve the next time they draw. Stress that only encouraging comments can be made.)</i></p> <p>The children can start with the face and extend the portrait by adding clothes or something that is held. Life size portraits can be made by allowing the children to draw around themselves.</p> <p>The children can just use a pencil and make different kinds of lines to complete the drawing.</p> <p>Portraits can be made of family members, community workers or school personnel.</p> | |
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³ Pencils, colored pencils, charcoal, soft pastels, chalk, wax crayons, paint, paint brushes, paper

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| | <p>Representational drawings of objects in the environment <i>Vocabulary:</i> <i>Lines and marks – lines, dots, squiggles, patches</i> <i>Shapes in nature – long, thin, rounded, regular, symmetrical, flowing</i> <i>Color in nature – earth colors, tan, brown, beige, green</i> <i>Texture / surface – smooth, prickly, shiny, furry</i> <i>Curriculum Links</i> There are opportunities in every domain area for the children to draw.</p> <p>Creating designs <i>Vocabulary:</i> <i>Visual Images - picture, painting, collage, sequence, illustration</i> <i>Design – plan, outline, shape</i></p> <p>Curriculum Links:</p> <ul style="list-style-type: none"> • Science and Technology – ‘Living and Non-Living Things’ | <p>Whole Class / Small Groups / Centers During a study of living things, the children can go outside and look at trees, noting the design element of line. They can then use crayons to draw a tree using thick, thin, curved and straight lines. The children can take a fruit and draw the whole, half or segments of it. The children can examine natural objects through a magnifying glass and draw what they see. <i>The children should be given the opportunity to view and talk about each other’s work. Remind them to use only positive comments.</i></p> <p>The teacher can ask the children to note designs in their immediate environment or show the children an artwork by a local artist. After discussing the patterns observed, the children can make their own pattern or design. The children can draw a leaf or any other object on a polystyrene tray using a pencil. Encourage them to use as much detail as possible. After completing the drawing the children can make a print by covering the tray with paint or printing ink and then putting the tray face down on a sheet of paper. Carefully peel the</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Making representational drawings of objects in the environment with increasing detail. <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Creating designs using a variety of media. |
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| | <p>Illustrating events (real and imaginary) Curriculum Links:</p> <ul style="list-style-type: none"> • Language and Communication • Cultural and Artistic Development – Domain B Music | <p>paper from the tray and reveal the print, (it will be the reverse of the drawing). The children can then experiment by making repeat patterns on large sheets of paper using the same color paint / ink or changing the color. They can also experiment with the way they lay the print on the paper in order to change their design.</p> <p>Let the children use a wide range of materials to make different sorts of patterns and designs. The children can also use a computer draw program to create repeated patterns by using the copy and paste features.</p> <p>After listening to a story during Shared Reading or Read Aloud, the children can be asked to draw or paint a picture. They can also illustrate their stories or news items.</p> <p>The children can also look at different artworks, name the subject, describe and discuss the artwork and then draw or make a collage.</p> <p>The children can listen to a musical selection and draw or paint in response to what has been heard.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Illustrating events. • Relating things described to their own experiences. |
| <p>2. Make a sculpture using natural and man-made material</p> | <p>Sculpture – An artwork made by modeling, carving or joining materials into a 3-D form.</p> <p><i>Vocabulary:</i> <i>Natural materials – grasses,</i></p> | <p><i>Elements: Shape, color, form, texture</i> <i>Principles: Balance</i> <i>Techniques: Collage, sculpture, ⁴papier-mâché, weaving, stitching, joining and separating materials</i></p> <p>Whole Class / Small Groups / Centers Paper Sculpture The children can fold paper planes and fly them.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Exploring ideas about sculpture. • Investigating and using materials to make 3-D |

⁴ A sculptural medium composed of wet mashed paper with a paste binder or layers of strips of paper (newsprint) which are added to a model with paste.

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| | <p><i>bark, pebbles, sponge, leaves, shells</i> <i>Man-made materials – fabric / material, card, plastic, ‘junk’, drift wood</i> <i>Visual qualities – shape, form, color</i> <i>Tactile qualities – hard, soft, smooth, bumpy, pliable</i> <i>Processes – sculpting, carving, modeling, constructing, molding</i></p> <p>Types of Sculpture:</p> <ul style="list-style-type: none"> ● Paper Sculpture ● Sculpture made from natural materials ● Soft Sculpture (A sculpture made from soft materials such as paper, felt and other fabrics.) ● Junk material sculpture ● Puppets ● Hanging Sculptures (Mobiles) ● Functional Sculpture | <p>The children can use a variety of folds to make buildings, animals, boxes, baskets, pop-up cards and dioramas.</p> <p>By using a variety of skills and techniques with folding many possibilities can be explored to enhance the sculpture e.g. weaving, curling, crumpling, fringing, pleating, rolling, tufting and twisting. Papier-mâché can be used to give a model depth.</p> <p>Sculpture made from Natural Materials</p> <p>The children can take a nature walk or go to the beach and observe forms in nature e.g. pebbles, sea shells, rocks etc. They can build sand sculptures at the beach. They can collect items and describe their texture, shape and form. They can then use the objects collected to make sculptures e.g. animal paper weights from pebbles or drift wood. Musical instruments can also be made from natural materials. Twigs can be used to make flowers or miniature trees.</p> <p>Soft Sculpture</p> <ol style="list-style-type: none"> 1. The teacher will brainstorm a list of materials for a soft sculpture e.g. a sock puppet. 2. The teacher will demonstrate how to make the soft sculpture and show the children a finished product. When making a sock puppet the teacher can demonstrate how to fill the sock or how to use the hands. 3. The children can work in small groups to complete their work. The children can choose how and what to use to make facial features and hair. | <p>forms.</p> <ul style="list-style-type: none"> ● Commenting on similarities and differences between own work and others’ work. ● Creating different sculptures. |
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| | <p>Curriculum Link:</p> <ul style="list-style-type: none"> • Science and Technology – ‘Environmental Science’ • Social Studies – “Caring for Our Environment” | <p>Soft sculptures can also be made by stuffing cut-outs with paper and stapling them together or they can be sewn if the children have been taught simple stitches.</p> <p>Junk Material Sculpture <i>The possibilities are endless. Toilet roll tubes, plastic bottles, egg boxes, bottle caps, cotton reels and scraps of fabric, among others, can all be used to create sculptures.</i></p> <p>The children can create animals, vehicles, buildings and people out of junk material. Allow the children to use their imagination as much as possible.</p> <p>Mobiles Mobiles are sculptures that hang from above and are moved by the air around them. The parts of a mobile must be balanced.</p> <p>Simple mobiles can be made using coat hangers as a base for hanging the shapes on. The shapes can be cut out of card and attached with yarn. Dowelling can also be used.</p> <p>Functional Sculpture Functional sculpture is any 3-D object that is made for a particular purpose. Some things that can be made are masks, gift boxes, vases, containers, jewelry, baskets, bird feeders, toys, pots, hats, paper weights, decorations, piggy banks, games and pin cushions. A variety of media and techniques can be introduced when the children are creating their art work. If a sculpture is made from edible dough or fruits the children will enjoy eating their creations.</p> <p><i>Sometimes working with clay or play dough can have a relaxing effect on a child who is undergoing any form of stress.</i></p> | |
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| <p>3. Expresses experiences and feelings using a variety of media</p> | <p>Everyone has a different way of expressing oneself.</p> <p><i>Vocabulary:</i> <i>Feelings –happy, sad, excited, angry, confused etc.</i></p> <p><i>Work done by children for self-expression should not be judged negatively.</i></p> | <p><i>Elements: Line, shape, form, color, texture</i> <i>Techniques: Drawing, painting, printing, sculpting, using technology</i></p> <p>Whole Class / Small Groups / Centers</p> <p>After role playing various feelings (anger, happiness, sadness, excitement, surprise), the children can paint or draw pictures showing their facial expressions in a given situation.</p> <p>The children can use finger paint to illustrate his/her favorite object or subject.</p> <p>After listening to a musical art piece the children can use crayons and newsprint to communicate his/her feelings, moods etc.</p> <p>After Shared Reading or Read Aloud, the children can illustrate his/her favorite part of the story using any medium or draw / paint using the same style as the illustrator of the book.</p> <p>After a field trip the children can draw, model or paint their favorite part of the experience.</p> <p>They can also create people or animals from their fingerprints and tell a story about them.</p> <p>At the Computer Center, the children can use a draw program to create a picture, design or pattern.</p> <p>At the Art Center, the children can choose a color that represents how they feel and paint with it. (<i>This can be done by the teacher to assess the emotional state of the children at various times of the day</i>)</p> <p><i>Children should also be given opportunities to work with their favorite art medium to create something of their own choosing.</i></p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Expressing him/herself through art. |
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| <p>4. Identify and use art elements</p> | <p>Art Elements:</p> <ul style="list-style-type: none"> ● Line – A continuous mark made by a pencil, brush, crayon, marker, etc. Lines are used to make shapes. <p><i>Vocabulary:</i> <i>Line – straight, curved, thin, thick, wavy, zigzag, spiral, fine, bold, dotted, continuous, broken</i></p> | <p><i>Elements: Line, shape, color, value, texture, form, space</i> <i>Principles: Pattern, balance</i> <i>Techniques: Drawing, painting, mixing colors, printing, tearing, pasting, folding, molding, curling, fringing, crumpling, pleating, twisting, tufting</i></p> <p>Whole Class / Small Groups / Centers</p> <p>Line</p> <p>Let the children observe the different types of line in their classroom and in nature, (a nature walk can be taken or natural objects can be collected for observation). Comparisons between the lines observed can be made.</p> <p>Different local art works can be shown to the children so that they can discuss the use of line.</p> <p><i>Pre-writing exercises make children aware of line and also help them to gain control of the tools used to make lines.</i></p> <p>The children can experiment with different objects to make lines:</p> <ul style="list-style-type: none"> ○ Blow painting with a straw ○ Using covers/lids, e.g. margarine container lids, bottle caps, to print lines with the edges ○ Making lines with pencils, crayons, markers, colors and brushes <p>Surfaces such as fur, hair or feathers can be represented by using flowing, repetitive lines. The children should have many opportunities to experiment.</p> <p>The children can be asked to start with a dot and take the line ‘for a walk’. They can then color in interesting shapes that may have been made to create</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> ● Using combinations of art elements in his/her art work. ● Identifying and naming different types of lines. ● Discussing use of line in art works. ● Using a variety of art media and tools to create lines. ● Using lines to create patterns, designs, textures and shape in art works. |
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| | <ul style="list-style-type: none"> • Shape – An area defined by a line. <i>Vocabulary:</i> <i>Shape – names of geometric shapes e.g. triangle, square, circle etc. round, curved, irregular, organic</i> • Form – The shape of a three-dimensional object. A sculpture is a form. | <p>a design. The children can also use pieces of string and glue them on paper to make different types of line. The spaces between the lines can be painted to create a design.</p> <p>Shape Discuss the kinds of lines used to make shapes. Let the children practice their cutting skills by cutting out shapes. The shapes can then be used to make pictures or collages. The children can also use shapes to make patterns and designs. The children can also use sponge or ‘pricked’ cut outs to make patterns. The children can change the shape of paper by folding. Works of art can be compared in terms of the artist’s use of line and shape. The children can draw around their hands and use the hand cut outs to make a bird or fish. The children can personalize child-shaped outlines. Make and use stencils</p> <p>Form Discuss forms in the classroom and environment. Use clay, play dough or papier-mâché to make different forms.</p> | <ul style="list-style-type: none"> • Defining shape as two-dimensional and created by lines. • Identifying geometric and organic shapes in the environment. • Arranging shapes to create patterns and other art works. • Discussing the use of shape in art works. • Recognizing form as three-dimensional. • Naming and identifying geometric forms. • Creating sculptures. |
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| | <p><i>Vocabulary:</i> <i>Form – names of geometric forms e.g. oval, cube, sphere, cylinder, irregular, natural, organic</i></p> <ul style="list-style-type: none"> • Color – The way something looks (not size or shape) when light strikes it. Primary colors are red, yellow and blue. Secondary colors are orange, purple and green. Warm colors are yellow, orange and red. Cool colors are green, blue and purple. <p><i>Vocabulary:</i> <i>Color – names of colors e.g. red, blue, yellow etc., primary, secondary, mood, warm, cool, warning, bright, dull, natural, artificial, light, dark</i></p> | <p>Color The children can brainstorm ways in which people use colors e.g. to attract attention or for identification and observe the use of color in the community. Make color displays. Create a symbol using appropriate colors. Mix primary colors to make secondary colors. <i>Remind the children to wash and dry their brush before using a second color and also to add the darker color to the lighter one.</i> Make blot prints. Use tissue paper to show how primary colors are mixed to make secondary colors. Make stain glass window panels so that the children see how light affects color. Discuss with the children how various colors make them feel, then make a color-word chart to show the feeling and the color that represents it, e.g. anger – red. Identify ‘warm’ and ‘cool’ colors and use them in a composition. Look through a prism and draw what is observed.</p> | <ul style="list-style-type: none"> • Identifying and naming primary and secondary colors. • Mixing primary colors to make secondary colors. • Identifying warm and cool colors • Using color to enhance art work. |
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| | <ul style="list-style-type: none"> ● Value – The lightness or darkness of a color <p><i>Vocabulary:</i> Value – shade, tint, darker, lighter</p> <ul style="list-style-type: none"> ● Texture – The actual or visual feel of a surface <p>Visual textures describe how a surface looks e.g. shiny, dull. Tactile textures describe how a surface feels e.g. rough, smooth</p> <p><i>Vocabulary:</i> Texture – hard, soft, rough, smooth, bumpy, dull, shiny, fringe, curl, crumple, tuft, pleat, weave, twist</p> | <p>Value</p> <p>Let the children use white paint to make colors lighter (<i>tints</i>) e.g. pink, gray Let the children use black paint to make colors darker (<i>shades</i>) Have the children identify different shades and tints of a particular color in their immediate environment. Create value collages by tearing pieces of paper having the same color, from magazines and gluing them on a sheet of white paper going from dark to light shades.</p> <p>Texture</p> <p>Make a ‘feely box’ so that the children can experience tactile textures. Collect pictures / photographs that show visual textures. Let the children do rubbings of different surfaces and use them to make a picture of an animal. Experiment with ways of creating texture by drawing lines, dots or shapes. Make textures of clay animal forms by pressing objects into the clay. Create textures by printing with foam, plastic, crumpled newspaper, spatter painting, finger painting or applying other surfaces to the surface of the picture e.g. chipped or torn pieces of paper. Textures can also be made by curling, fringing, crumpling, pleating, twisting, tufting or weaving paper.</p> | <ul style="list-style-type: none"> ● Creating tints and shades. ● Name and identify different types of texture. ● Distinguishing between visual and tactile texture. ● Using a variety of materials to create a given texture. ● Using a variety of techniques to create textures for art works. |
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| | <ul style="list-style-type: none"> • Space – The open or empty areas around, above, below, between and among objects in a design <p><i>Vocabulary:</i> <i>Space – in front, behind, beside, below, above, around</i></p> | <p>Space Place a block and a stuffed animal on a desk. Place the block in different positions in relation to the animal and let the children describe its position e.g. the block is in front of the bear. Let the children use position words to describe an art work. Let the children draw their favorite toy and then cut out shapes to paste around the toy to complete the picture. Let the children draw a picture. Remind them that the main subject will be in front and in the center of their picture. Paint pictures of an outdoor or indoor space. Children can paint or draw a still life. (<i>The children will be seated in a circle with the still life in the center.</i>) During discussion of the art works produced, the children will become aware of perspective as each child will have drawn the still life from a different angle.</p> | <ul style="list-style-type: none"> • Working with space to create an art work. • Discussing still life in terms of spatial relationships. • Observing and drawing items from different perspectives. |
| <p>5a. Use a variety of techniques, tools and art media to create art work 5b. Demonstrate competence in the use of equipment and materials</p> | <p>Art Media – Materials used by an artist to create art work Tools – chalk, crayon, fabric markers, paintbrushes, regular pencils, colored pencils, markers, scissors, needles (large, blunt point) Art Techniques</p> | <p><i>Elements: Line, shape, color, value, texture, form, space</i> <i>Principles: Pattern, balance</i> <i>Techniques: drawing, painting, printing, , collage, mosaic, using mixed media, sculpture, using textiles and fibers, technology and photographic imagery</i></p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Using a variety of techniques to create art works. |

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| | <ul style="list-style-type: none"> • Drawing – A means of defining the shapes of objects or representing ideas and emotions by means of lines applied to a smooth, flat surface. | <p>Drawing Children draw for every domain area. The children should be given opportunities to draw from memory (e.g. after a field trip), from imagination (e.g. after listening to a story) and observation (e.g. during Science). They should also use a variety of materials e.g. pencils, crayons, pastels, markers. When using crayons, chalk or pastels they can:</p> <ul style="list-style-type: none"> • Use the tips to make thin lines. • Use the sides to make thick lines after peeling of part or all of the paper. • Press firmly to make bold, bright colors. (<i>Pressing too hard will result in broken crayons or pastels</i>) • Press lightly to get soft colors. • Mix colors by pressing lightly with the lighter color and going over it lightly with the darker color. The colors can be blended by rubbing with a tissue or fingers. <p><i>Children should not leave wax crayons in the sun as they will melt.</i></p> <p><i>When using markers the children must be reminded to put the cover on the marker when it is not in use. This prevents the marker from drying out.</i></p> <p><i>When coloring inside a shape it is easier to color from side to side (horizontally) or up and down (vertically).</i></p> <p>The children can use the crayons to make rubbings of textured surfaces such as tree bark, coins, leaves and other flat nature surfaces, blocks etc. Crayon etching can also be done by covering a sheet</p> | <ul style="list-style-type: none"> • Drawing from memory, imagination and / or observation. • Coloring within given lines. • Using a variety of drawing tools in the correct way. • Making a variety of rubbings. • Demonstrating the ability to show ‘motion’ in their drawings. |
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| | <ul style="list-style-type: none"> ● Painting – A form of drawing using brushes and paint. <p><i>Liquid tempera is the best paint to use for Cycle One. Painting is a messy activity. Provide smocks / old T-shirts for the children and newspapers for covering tables and desks.</i></p> <p><i>Vocabulary:</i></p> <p><i>Techniques –finger painting, still life, blow painting and</i></p> | <p>of white card stock with a design or drawing. The design should be colored, no space should be left white. Next color the whole design with a black crayon. Finally using a popsicle stick or empty ballpoint pen to etch out a design. This technique can be used to make ‘night’ pictures.</p> <p>The children can show motion in their drawings by drawing a simple background three times and then draw the moving object at different points on each background. The three pictures can stapled together to form a book. When the pages of the book are flipped the subject appears to be moving.</p> <p>The children should be given opportunities to view artworks of local artists that have been drawn. They can also draw using the style of a book illustrator.</p> <p>Painting</p> <p>Children should be given the opportunity to draw or paint in different ways:</p> <ul style="list-style-type: none"> ● Standing at an easel or using a clipboard ● Seated at a table ● On the floor ● Outdoors <p>They should also be exposed to different painting tools: paintbrushes, fingers, eyedroppers, straws, popsicle sticks, string, paint rollers, sponges, combs etc.</p> <p>When using brushes remind the children to:</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> ● Painting in different positions. ● Painting with a variety of tools. ● Handling painting tools responsibly. ● Painting with a variety of media. ● Cleaning up after painting. |
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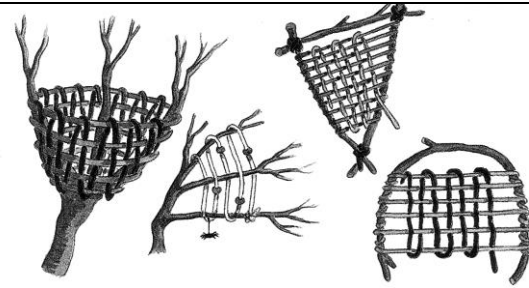
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| | <p><i>printing</i> <i>Position – front, middle, back</i> <i>Subject, background</i> <i>Blot or blob, print, relief</i> <i>print, stamp</i></p> | <ul style="list-style-type: none"> • Only dip the bristles into the paint • Use the tip to make thin lines • Use the side for broad lines • Wash and dry the brush before switching to another color • Wash paintbrushes with warm, soapy water after use; rinse them and blot dry on a paper towel and store with the bristles up <p>Children can also paint a variety of surfaces including damp ones. The surfaces can be glass, Formica, cardboard, boxes, wood, paper bags, newspaper/print, smooth stones, paper plates, plastic etc.</p> <p>Adding different substances to the paint enhances the children’s experiences. Substances that can be added to liquid paint are glue, glitter, sand, dish liquid and starch.</p> <p>Finger painting is enjoyed by all children.</p> <p>Painting still life (for older children) gives the children an opportunity to learn about perspective. The group can choose three or four objects to paint and arrange them. They can sit in different positions in relationship to the objects and then paint. Remind the child to paint the object at the back first, then those in the middles and finally those in the front. The group can compare their paintings.</p> <p>Blow painting involves placing blobs of paint on a sheet of paper and blowing through a straw to spread the paint. Interesting designs can be made if the three primary colors are used.</p> | <ul style="list-style-type: none"> • Printing in different ways using a variety of materials and media. • Hosting an exhibition of artworks produced. |
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| | <ul style="list-style-type: none"> • Collage – An arrangement of various materials pasted or fastened to a flat surface. Collages do not always have to be done on paper. <p><i>Vocabulary:</i></p> | <p>Printing involves dipping or covering an object with paint and pressing it on paper. Children can make their own stamps by cutting the desired shape out of foam, card or meat trays.</p> <p>Relief prints can be made by drawing a design on a meat tray or foam plate, rolling water based printing ink evenly over the design, then placing a sheet of paper over the inked surface and rubbing gently. When the paper is pulled off the print can be seen. Other ways of printing are:</p> <p>String printing – Fold paper in half and open it. Dip pieces of string in paint and put them on one side of the paper leaving a piece over the edge of the paper. Refold the paper and gently pull the ends of the string while holding the folded paper in place with the other hand.</p> <p>Blot prints – Blobs of paint are put on one side of folded paper. The paper is refolded and opened to reveal a mirror print.</p> <p>Vegetable printing produces many interesting prints.</p> <p>Collage</p> <p>When making collages, whether individual, group or whole class, the children can use many different techniques including those that help to give 3D effects e.g. crumpling, curling, folding, fringing, pleating, rolling, tufting and twisting paper. Creating collages is an excellent way of using techniques that have been taught previously and</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Using a variety of materials to make a collage. • Contributing to a whole class collage project. |
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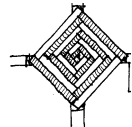
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| | <p><i>Materials – natural, man-made, fabric, felt, ribbon, sequins, foam shapes, feathers, Styrofoam, tinsel, glitter, aluminium foil, yarn / wool / thread, beads, sawdust, egg shells, paper scraps, chenille, craft sticks, seeds, dried peas / beans, string ...</i></p> <p><i>Types of collage – nature, fabric, felt or material, string or yarn, texture, geometric shape, corrugated cardboard, tissue paper, magazine picture, montage(a collage based on a theme), collage mural, ‘junk material’ collage</i></p> <p><i>Techniques:</i></p> <p><i>Cutting, chipping, crumpling, curling, folding, fringing, pleating, rolling, tearing, tufting, twisting, weaving, printing, overlapping, layering</i></p> | <p>integrating visual arts with other domain areas e.g. making a healthy food collage (Health and Physical Education); a collage showing the life cycle of a hen or butterfly (Science and Technology); alphabet collage (Language and Communication); rubbed numeral collage (Mathematics) or a collage of families, home, school (Social Studies)</p> <p>The children can also go to the beach and collect shells and seaweed for collages.</p> <p>When making individual collages let the children brainstorm the type of collage and the principal art elements e.g. shape, color, texture that will be shown. Then they should collect their materials or pictures and experiment with different arrangements before gluing one piece at a time.</p> <p>The teacher should demonstrate how to use the glue and let the children practice the skill in a technique or skill development lesson.</p> <p>When doing whole class collages make sure that every child contributes to the final product. The collage can be based on a story and or a poem / rhyme; e.g. ‘There was an Old Woman Who Lived in a Shoe’, each child can contribute a drawing of a child. Always begin class products by asking the children for their ideas for the collage.</p> | <ul style="list-style-type: none"> ● Using different techniques when creating a collage. ● Using art techniques confidently. |
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| | <ul style="list-style-type: none"> • Mosaic – A picture composed of many small separate pieces of clay, beads, shells, paper, etc. which are cemented to a background • Weaving – The craft of making fabric by intertwining threads, yarns and other fibers to make a cloth or fabric • Plaiting / braiding – Weaving together three or more strands of hair, cord, ribbon etc. • Sewing / stitching – Designing in a fabric or other material with a needle and thread. <p><i>Vocabulary:</i> <i>Types of textiles and fabrics - cotton, wool, net</i> <i>Tactile qualities – flexible, soft, shiny, smooth, texture</i> <i>Weaving – loom (the structure that you weave on), warp (the</i></p> | <p>Mosaic Mosaics are an excellent way of developing small muscle control. The children can tear or chip small pieces of paper to use to fill in a pre-drawn shape.</p> <p>Using Textiles and Fibers The first experiences with textiles and fabrics will be using them to make collages. Time should be spent looking closely at different materials and observing their tactile and visual qualities. This activity can form part of a unit on different materials in Science and Technology. The variety of fabrics observed should include those which are knitted, woven or bonded. They can also discuss what fabrics are used for. Older children can use a magnifying glass to explore how the fabric was constructed.</p> <p>Weaving The first experience of weaving should be paper weaving. The teacher will cut the slits in the sheet of construction paper and also the strips to weave. Other materials can be woven e.g. ribbon, lace, yarn, pipe cleaners. Older children or those who have mastered paper weaving can weave with looms. In <i>Twig Weaving</i> the loom can be a Y or forked shaped twig. Parallel rows of yarn are wrapped between two branches. Yarn of an alternative color is then woven in and out of the rows.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Tearing, cutting or chipping paper, (fine motor skill development). <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Weaving without a loom.. • Weaving with a twig loom. • Constructing a loom. • Weaving using a self-made loom |
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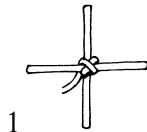
string or yarn that is placed lengthwise on the loom), weft (the yarn that is woven over and under),



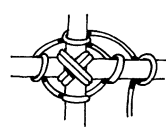
God's Eye Weaving is done with two crossed sticks as a base. The sticks may be pencils, dowel rods, plastic straws, chop sticks etc. First tie the sticks together to form a cross. The end of a length of yarn can be attached to the cross with double sided tape or glue. The child weaves, over and under, from and to the starting point to complete one row. Eventually a diamond shaped pattern will be formed. Changing the color of the yarn will give a multicolored effect.



Completed 'eye'



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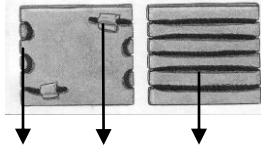


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Card looms can be made by cutting slits in pieces of card. The warp threads should pass on the front of the loom, not the back. A large blunt needle should be used for weaving. Start and end weaving in the middle of the loom. *Weaving with looms is for the mature Cycle One child. The children must avoid pulling the weft tightly as this will distort the shape of the weaving.*

Back

Front



Slit Tape Wool

Plaiting / braiding

Some children may enjoy plaiting different hair styles or using a plaited band to decorate the edge of a picture frame.

Stitching

Some Cycle One children may be able to make simple stitches using large-eyed blunt darning needles. *This should only be done in small groups with adult supervision.*

The teacher will show the children how to thread the needle, hold the needle while stitching and tie knots. When beginning stitching select a theme that allows for self-expression e.g. fire, water. Children can be challenged to make tiny, long or loose stitches.

Technology and Photographic Imagery

Some children will have experience with using the computer to draw. When the children are at the Computer Center they can use ‘drawing’ software to create pictures and patterns.

Children can pretend to be a camera. The children are given viewfinders (cut from card) and asked to walk around the classroom looking through the viewfinder with one eye closed. They can discuss what happens when they move closer to an object or

Teacher observes and records a child:

- Plaiting / braiding hair, ribbon, cord, yarn etc.
- Sewing simple stitches.

Teacher observes and records a child:

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| | | <p>further away from it. They can also make drawings of something that they framed with their viewfinder. The children can be given part of an image from a magazine photograph. They can glue it to the center of the paper and then draw what may be observed around the given image. The children can compare their finished product with the magazine photograph.</p> <p>Art Tools</p> <p>At the beginning of the year children should be exposed to art tools.</p> <p>The art tools can be sorted according to their use:</p> <ul style="list-style-type: none"> • Drawing – e.g. crayons, markers, pastels, pencils (colored and plain), chalk • Painting – e.g. paintbrushes, paint, finger paint, sponges • Cutting and Joining – e.g. glue, paste, tape, scissors • Clay Work – e.g. clay, play dough, pastry cutters, craft sticks/popsicle sticks • Photography – e.g. camera <p>The teacher should let the children explore the use of each tool and demonstrate safe use and care of it.</p> <p><i>Cutting with scissors is a developmental task for many Cycle One children. Tearing paper is a good starting activity. Cutting thin Play-Doh can be a good introduction to using scissors. For cutting paper, a good start is snipping or fringing paper from narrow ¼ or ½ inch-wide paper strips. After much snipping and fringing, children can then proceed to cutting along thick straight lines drawn on paper. Advanced cutters can practice cutting wavy, curved or</i></p> | <ul style="list-style-type: none"> • Recording by drawing what has been observed through a frame. • Making drawings from a given image. • Comparing images created from images seen. |
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| | | <i>angular lines as well as geometric shapes. Make sure that the children know the rules for scissor use and that the right scissors are provided for each stage. Be sure to have left-handed scissors available for left-handed children.</i> | |
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CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN D: VISUAL ARTS EDUCATION (CONTEMPLATE)

Standards / Goals

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

| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
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| 1. Describe and compare products of visual arts | Comparison of art works or products by <ul style="list-style-type: none"> • Art elements used • Materials and techniques used • Feelings evoked in the viewers • Use of the art work (if appropriate) | Whole Class/ Small Groups / Centers Field Trips Children can be taken to museums and or art galleries to view art works. When children are going on Social Studies field trips, e.g. to the market, the art works that are seen can be discussed. <i>Always make sure that the children are given instruction as to how to behave inside the museum or gallery.</i> The teacher can ask the following questions: <ul style="list-style-type: none"> • What do you see? • How was this artwork made? • What does this artwork make you feel or think about? • What do you like best about it? A guest artist can be invited to the school / class to show his/her artwork or demonstrate a particular technique. If a technique is being demonstrated and the children are asked to produce an art work by following directions, then the children can compare their finished product to the instructor's art work. The | Teacher observes and records a child: <ul style="list-style-type: none"> • Comparing two or more art works. • Comparing his /her art work with other art works. • Telling how a particular art work makes him/her feel. • Following directions given to produce an art product. • Explaining to others how to construct an art product. |

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| | | <p>comparisons are made in an effort to help the children improve their work rather than be judgmental.</p> <p>The children can also create their own art gallery in the classroom.</p> <p>The children can compare artworks that deal with the same theme/ object. E.g. they can compare a photograph, a painting or a model of the Court House.</p> <p>The children can also be given opportunities to show others how to produce an artwork e.g. how to fold a paper plane.</p> <p>A painting or poster of a painting can be discussed.</p> | |
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APPENDIX

GLOSSARY

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| Abstract | A style of art that does not show a realistic style. Abstract art usually shows geometric shapes, bold colors and lines. |
| Acrylic | A water-soluble plastic paint |
| Armature | A framework of wire or wood used inside a piece of sculpture |
| Artist | A person who is skilled in creating craft |
| Artwork | Any artistic object or product. |
| Background | The part of an artwork that seems to be the furthest away. |
| Balance | A principle of design – The way an artwork is arranged to make different parts equally important |
| Blends | Colors that are combinations of other colors e.g. pink, maroon |
| Block print | A design cut into the surface any material e.g. wood, linoleum, polystyrene that is used to make a print. |
| Carving | Shaping a sculpture by cutting or chipping away from a block of clay, wood, stone or other hard material |
| Casting | A sculpting process whereby a liquid is poured into a mold to create a three-dimensional form |
| Charcoal | A type of pencil or stick used for drawing made of burned wood |
| Clay | A powdery type of soil that can be mixed with water or oil to make pots or sculpture |
| Coils | Long rolled pieces of clay |
| Collage | An arrangement of various materials pasted or fastened to a flat surface |
| Color | An element of art - The visual properties of an object caused by light striking it. <i>Primary colors</i> are red, yellow and blue <i>Secondary colors</i> are orange, green and purple |
| Composition | The plan, placement or arrangement of the elements of art in an artwork |
| Construct | To create an artwork by putting materials together |

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| Contrast | The differences between two unlike things e.g. a light and dark color |
| Cool colors | Colors that suggest cool things, places or feelings i.e. greens, blues and violets |
| Crayon etching | Scratching through one layer of crayon to let another layer of crayon show through |
| Crayon Resist | The use of crayon drawing over which water color is applied. The wax in the crayon rejects the water color |
| Creativity | A state characterized by originality, imagination and expression |
| Diagonal line | A line which is slanted |
| Diorama | A small scenic representation with tiny 3D figures and objects in front of a painted background enclosed in a small box. |
| Drawing | A means of defining the shape of objects, representing ideas or expressing emotions by means of lines applied to a smooth flat surface. |
| Dye | To color or stain cloth or material; the material used for staining |
| Easel | A frame used to support an artist's canvas, chalkboard or paper |
| Elements of art | The basic parts of an art work – line, color, value, shape, texture, form and space |
| Emphasis | A principle of design – Importance given to certain areas or objects in an art work, color, shape, size, texture, form or space can be used to give emphasis |
| Exhibition | A public display of art works |
| Fabric | A cloth made by weaving, knitting or felting fibers |
| Fiber arts | Artwork created from yarn, thread or cloth |
| Finger painting | A painting process in which a picture is created by spreading a special water-soluble paint on nonporous paper using fingers, hands and forearms |
| Foreground | The part of an artwork that seems nearest and contains the primary subject/s of the picture or design |
| Form | An element of art – The shape of a three-dimensional object |
| Found objects | Abandoned objects that are reused in an art work |
| Geometric forms | Spheres, cubes and pyramids |
| Geometric shapes | Triangles, squares, circles, ovals and rectangles |
| Horizontal line | A line that runs from side to side, parallel to the horizon |
| Hue | Color |

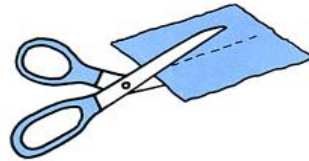
| | |
|-----------------------|---|
| Illustration | Pictures designed to tell or decorate a story poem or other writing |
| Intensity | The brightness or dullness of a color |
| Landscape | Artwork that shows an outdoor scene |
| Life-size | Of the same size as the natural, real or original |
| Line | A continuous mark made by a pencil, brush, crayon etc. |
| Logo | A symbol for a business, club or group |
| Loom | A framework for interweaving yarns or threads into a fabric |
| Media | Materials used to create artworks |
| Mirror Image | The 'flipped' image that occurs when prints are made from Styrofoam or linoleum blocks |
| Mixed media | Artworks created out of more than one medium |
| Mobile | A sculpture made of many parts which move in balanced orbits |
| Modeling | A sculpture technique in which three-dimensional forms are built up of soft materials such as clay; miniature versions of large artworks |
| Montage | A picture composed of many other pictures glued to a background in overlapping fashion |
| Mosaic | A picture composed of many small separate bits of clay, glass, paper etc. |
| Mural | A large picture designed to decorate a wall |
| Negative space | The empty space around and between forms or shapes in an artwork, e.g. the hole that remains after a shape has been cut from a piece of paper |
| Opaque | Not letting light through, opposite of transparent |
| Organic | An irregular and uneven shape or form usually found in nature e.g. leaf shape, tree form |
| Origami | Japanese art of paper folding |
| Overlapping | Partly or completely covering one shape or form with another |
| Palette | A flat surface on which a painter mixes colors |
| Paper Mâché | A sculpture medium composed of wet, mashed paper with a paste binder or strips of paper bound with paste that is hard when dry |
| Pattern | A principle of design - Repeated colors, lines, shapes, forms or textures in an artwork |
| Piñata | A hollow, decorative figure filled with candy |
| Plasticine | A non-hardening oil-based clay |
| Portfolio | A portable container used to hold and organize artworks |

| | |
|-----------------------------|--|
| Portrait | An artwork created to show a person, animal or group of people usually focusing on the face |
| Positive space | The occupied space within an area made by shapes; they stand out from the background in an artwork |
| Principles of design | Guidelines used by an artist to organize the elements of art in a composition – Unity, variety, emphasis, balance, pattern and rhythm |
| Profile | The side view of a subject |
| Proportion | The size relationships of the parts of an artwork to another |
| Puppet | A figure with jointed limbs moved by hands, sticks or strings |
| Rhythm | A principle of design – The repetition of elements such as lines, shapes or colors that creates a feeling of movement in an artwork |
| Scale | The size of an object in relation to an ideal or standard size |
| Score | Marking lines on a paper with the pressure of objects such as the backs of scissors so that the lines can be used to fold the paper |
| Sculpture | Carving, modeling, casting or joining materials in a three-dimensional form |
| Shade | A color made by adding black |
| Shading | A way of showing gradual changes in lightness or darkness in a drawing, making it look three-dimensional |
| Shape | An element of art – A flat two-dimensional area with height and width, defined by an outline |
| Sketch | A quick drawing |
| Space | An element of art – The open or empty area around, between, within or below objects in a design |
| Sponge painting | A form of painting where painting is done by dipping sponges into paint and directly applying the paint to the surface with the sponge |
| Statue | A three-dimensional sculpture of a human or animal |
| Stencil | A thin sheet of paper, film or metal cut in such a way as to represent a design when paint is rubbed or placed around, over or through it |
| Still life | An arrangement of objects such as flowers, fruit or bottles; the drawings or paintings of that arrangement |
| Stippling | To paint, engrave or draw by means of small dots or dents |

| | |
|--------------------------|---|
| Stitchery | Artwork created with a needle, thread or yarn, and cloth |
| Studio | A place where an artist creates artwork |
| Subject | What an artwork is about |
| Symmetry | Balance in which the sides of the artwork look the same or almost the same |
| Tactile texture | A texture you can feel with your hands |
| Technique | A special way to create an artwork |
| Tempera paint | A chalky water-based paint that is thick and opaque, commonly known as poster paint |
| Three-dimensional | A design or sculpture that has height, depth and width |
| Tint | A color created by the addition of white |
| Transparent | Lets light through |
| Unity | A principle of design – The oneness or wholeness of an artwork |
| Value | An element of art – The darkness or lightness of a color. Tints have light value, shades have dark value |
| Variety | A principle of design – Having different kinds of colors, shapes, lines etc. that provide an interesting artwork |
| Vertical line | A line that runs up and down |
| Visual texture | The way a surface appears to look e.g. dull, shiny |
| Warm colors | Colors that bring to mind warm feelings, places or things such as reds, yellows and oranges |
| Warp | The threads that are attached to the top and bottom of a loom when weaving |
| Wash | A thin covering of water or watery paint over a surface |
| Weaving | The process of making fabric by intertwining thread, yarn or other fibers |
| Weft | The threads that cross over and under the warp threads on a loom |

PAPER SKILLS AND TECHNIQUES

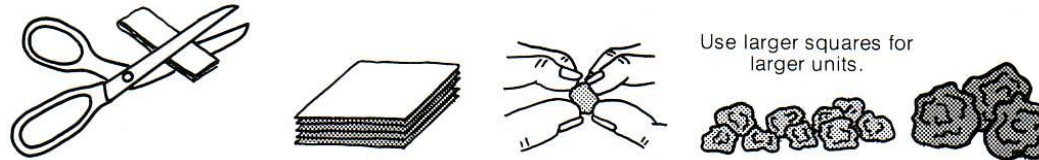
CUTTING – Cutting is an essential skill for fine motor development, therefore time should be spent in establishing the correct procedures in Cycle One, Years 1 & 2



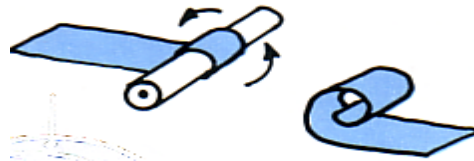
CHIPPING – Chipping is cutting small pieces from strips of paper. These chips can be pasted on an outline of a figure or shape.



CRUMPLING – Crumpling produces a 3-D effect when the crumpled paper balls are glued on a flat surface. Children should be encouraged to work with their fingers and thumbs, instead of rolling the paper between the palms of their hands as this produces greater manipulative development.



CURLING – A pencil can be used to curl paper.

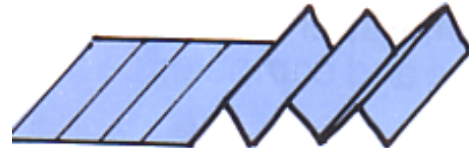


FOLDING – Paper can be folded in different ways e.g. corner to corner or edge to edge.

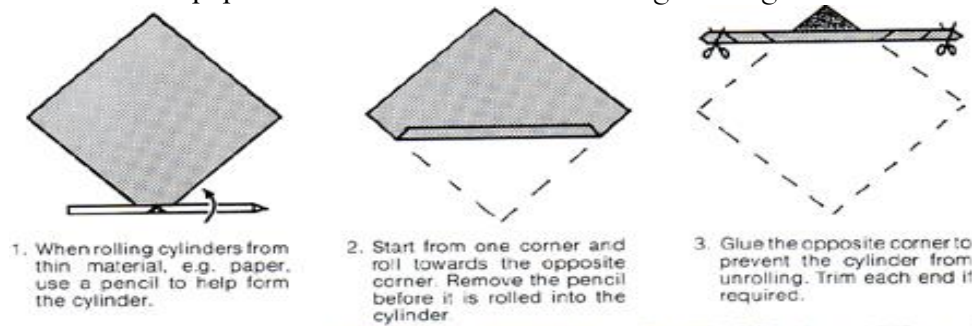
FRINGING – Children are to cut on lines to make a fringe. The spaces between the lines become narrower as the cutting skills improve.



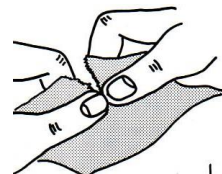
PLEATING – Pleating is a series of parallel folds made in alternate directions.



ROLLING - A pencil can be used to roll paper from corner to corner or edge to edge.



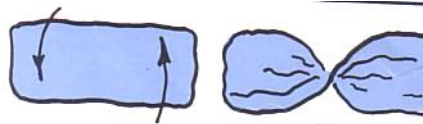
TEARING – Paper tearing is an excellent way of developing fine motor and hand-eye coordination. The skill is achieved by placing the thumb and index finger of each hand on either side of the line to be torn, then tearing only the area between the thumbs. By repeating the process the length and direction of each tear can be controlled.



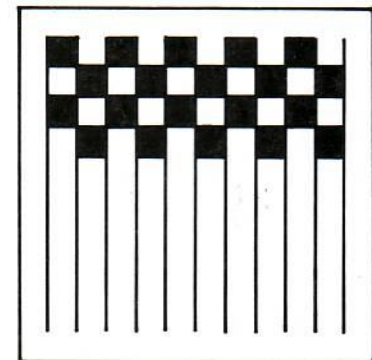
TUFTING – A small square of crepe paper is cut. A pencil is placed into the center of the square. The paper is gathered around the pencil. Glue is put on the receiving surface and the tuft is pressed into the glue.



TWISTING – Paper and fabric can be twisted.



WEAVING – pre-cut weaving mats can be used to introduce the skill.



SAFETY TIPS

- Provide water-based materials such as markers, paint, crayons, play dough etc.
- Provide safety scissors which are developmentally appropriate for the child that has to use them.
- Provide non-toxic glue, clay and other materials.
- Use plastic containers instead of glass ones.
- Do not provide any tools that have sharp edges such as razors or knives. Paper clips (large) can be used for etching and plastic knives for cutting.
- Use your judgment when providing staplers, scissors, spray paints and glitter. Choose children who can be trusted to use those items.
- Always demonstrate proper handling of tools, taking time to point out the dangers of misuse.
- Put posters in the Art Center which remind children how to use tools.
- Post Art Center rules.
- Insist and show children how to clean up after art activities, stressing the need to wash hands.
- Clean up spills immediately. Make sure that rags and/or paper towels are within easy reach of the children.
- Supervise all art activities
- Always try out any activity that the children are expected to do.
- Be aware of the children with allergy or asthma medical problems when planning activities.
- Check labels when using old products.
- Provide protective clothing such as smocks.
- Always wash and disinfect recycled meat/fish trays before using them or use those trays that were used for fruit or vegetables.

Checklist from Netherlands Antilles National Curriculum Framework (Adapted)

| Checklist Visual Arts | | date | date | date | date | date | date |
|---|--|-------------------|----------|---------|-------------|----------|------|
| 1 st Cycle | | | | | | | |
| Creating | | | | | | | |
| | TO NATURE (REALITY) | | | | | | |
| | • Good observation while working | | | | | | |
| | • Work has a clear relation to the reality | | | | | | |
| | • Shows reality observed elements of work | | | | | | |
| | • Work is very detailed | | | | | | |
| | USING IMAGINATION | | | | | | |
| | • Uses fantasy | | | | | | |
| • Knows the difference between reality and fantasy | | | | | | | |
| Elements of the visual arts | | | | | | | |
| | shape/form | texture/structure | color | space | composition | movement | |
| • Recognizes elements | | | | | | | |
| • Can apply elements | | | | | | | |
| • Can apply elements related to expression and/or meaning | | | | | | | |
| • Can reflect on use of elements related to expression and/or meaning | | | | | | | |
| Techniques | | | | | | | |
| 2-dimensional techniques | | drawing | painting | collage | printing | | |
| • Uses a technique after an instruction | | | | | | | |
| • Knows the materials and tools | | | | | | | |
| • Can explain how to use certain materials and tools | | | | | | | |
| • Experiments with certain techniques | | | | | | | |
| • Combines techniques to own choice | | | | | | | |
| • Creates new technique applications | | | | | | | |

| 3-dimensional techniques | divide materials | joining/constructing | modelling | | | |
|--|---|----------------------|-----------|--|--|--|
| • Uses a technique after an instruction | | | | | | |
| • Knows the materials and tools | | | | | | |
| • Can explain how to use certain materials and tools | | | | | | |
| • Experiments with certain techniques | | | | | | |
| • Combines techniques to own choice | | | | | | |
| • Creates new technique applications | | | | | | |
| Reflecting | | | | | | |
| On own process | | | | | | |
| | • Can work with focus on simple instructions at his/her level | | | | | |
| | • Has insight into his/her work process | | | | | |
| On visual products | | | | | | |
| | • Can describe using visual aspects | | | | | |
| | • Can categorize using visual aspects | | | | | |
| | • Can talk about the expression of a visual product | | | | | |
| | • Can explain the use or function of a visual product | | | | | |
| | • Can mention materials used in a visual product | | | | | |

CHECKLIST FOR ASSESSING ARTISTIC DEVELOPMENT

| ART ELEMENTS | Dates when observed | | | | | |
|---|---------------------|--|----------|--|------------|--|
| | Term One | | Term Two | | Term Three | |
| • Names, identifies and uses elements of art | | | | | | |
| • Explores and examines elements of art | | | | | | |
| • Uses art elements to discuss and show appreciation for nature, immediate surroundings, environment, own artwork and artwork of others | | | | | | |
| LINE | | | | | | |
| • Identifies and names types of line | | | | | | |
| • Uses different tools to create lines | | | | | | |
| • Uses lines to make shapes /forms | | | | | | |
| • Uses lines to create patterns and textures | | | | | | |
| • Uses lines to express ideas and emotions | | | | | | |
| COLOR | | | | | | |
| • Names, identifies and uses warm colors in art | | | | | | |
| • Names, identifies and uses cool colors in art | | | | | | |
| • Names and identifies primary and secondary colors | | | | | | |
| • Mixes primary colors to make secondary colors | | | | | | |
| VALUE | | | | | | |
| • Recognizes that value is the lightness/darkness of a color | | | | | | |
| • Makes color tints and shades | | | | | | |
| SHAPE | | | | | | |
| • Recognizes and explains that a shape is two-dimensional, flat and enclosed by line | | | | | | |
| • Names and identifies geometric shapes | | | | | | |

| | | | | | | |
|---|--|--|--|--|--|--|
| • Identifies organic shapes | | | | | | |
| • Arranges shapes to create an art work | | | | | | |
| • Uses shapes to create patterns and textures | | | | | | |
| TEXTURE | | | | | | |
| • Recognizes and explains that texture refers to how a surface looks or feels | | | | | | |
| • Names and identifies different textures | | | | | | |
| • Distinguishes between visual and tactile textures | | | | | | |
| • Creates textures in artworks | | | | | | |
| FORM | | | | | | |
| • Recognizes and explains that form is three-dimensional | | | | | | |
| • Names and identifies geometric forms | | | | | | |
| • Uses form to create artworks | | | | | | |
| SPACE | | | | | | |
| • Recognizes and explains what space is | | | | | | |
| • Recognizes positive and negative space | | | | | | |
| • Works with space in an artwork | | | | | | |
| PRINCIPLES OF DESIGN | | | | | | |
| • Explores and examines some principles of design | | | | | | |
| • Identifies and uses some principles of design | | | | | | |
| BALANCE | | | | | | |
| • Describes what balance is | | | | | | |
| • Identifies symmetrical balance | | | | | | |
| PATTERN | | | | | | |
| • Recognizes and explains that pattern is regular repetition of an arrangement of lines, shapes colors and/or forms | | | | | | |

| | | | | | | |
|--|--|--|--|--|--|--|
| EMPHASIS | | | | | | |
| • Describes what emphasis is | | | | | | |
| • Identifies emphasis in artworks | | | | | | |
| TECHNIQUES | | | | | | |
| • Expresses ideas thoughts and feelings through different techniques | | | | | | |
| DRAWING | | | | | | |
| • Draws with a variety of art tools | | | | | | |
| • Draws from memory, imagination and/ or observation | | | | | | |
| COLLAGE, MOSAIC AND MIXED MEDIA | | | | | | |
| • Creates collages using a wide variety of material | | | | | | |
| • Creates mosaics using a variety of material | | | | | | |
| • Creates mixed media artworks | | | | | | |
| PAINTING | | | | | | |
| • Uses a variety of painting tools and materials to create artworks | | | | | | |
| PRINTING | | | | | | |
| • Uses a variety of printmaking tools and materials to create artworks | | | | | | |
| SCULPTURE | | | | | | |
| • Differentiates between two-dimensional artworks and sculpture | | | | | | |
| • Uses a variety of sculpture tools and materials to create artworks | | | | | | |
| TEXTILES AND FIBRES | | | | | | |
| • Creates textile artworks using a variety of materials | | | | | | |
| • Create a textile artwork using a variety of techniques | | | | | | |

| | | | | | | |
|---|--|--|--|--|--|--|
| TECHNOLOGY | | | | | | |
| • Identifies tools used to create photographic images | | | | | | |
| • Explores a variety of ways to create artworks using a computer | | | | | | |
| SAFETY | | | | | | |
| • Demonstrates respect for art materials and tools | | | | | | |
| • Is able to care for and clean art materials and tools | | | | | | |
| DEVELOPMENT | | | | | | |
| PHYSICAL | | | | | | |
| • Demonstrates large muscle control when using art tools | | | | | | |
| • Demonstrates fine motor control when using art tools | | | | | | |
| • Uses art tools properly | | | | | | |
| • Uses art tools confidently | | | | | | |
| • Completes art projects | | | | | | |
| SOCIAL | | | | | | |
| • Can work alone on art projects | | | | | | |
| • Uses own ideas instead of copying others | | | | | | |
| • Works cooperatively with others | | | | | | |
| • Is tolerant of other's art ideas | | | | | | |
| EMOTIONAL | | | | | | |
| • Accepts own mistakes/errors | | | | | | |
| • Is confident | | | | | | |
| • Expresses feelings, moods, emotions and personality through art | | | | | | |
| • Enjoys and takes pride in own artworks | | | | | | |
| COGNITIVE | | | | | | |
| • Recognizes that art tells about the past and present | | | | | | |

| | | | | | | |
|--|--|--|--|--|--|--|
| • Explains and uses art vocabulary | | | | | | |
| • Draws human figures | | | | | | |
| CREATIVE | | | | | | |
| • Demonstrates a willingness to explore, experiment and discover with a variety of media | | | | | | |
| • Demonstrates ways of creatively combining media, material and found objects | | | | | | |
| • Uses detail, decoration and elaboration | | | | | | |
| • Artworks reflect originality, imagination and creativity | | | | | | |
| • Evaluates artworks and gives reasons for statements | | | | | | |

| | | | | | | |
|--|--|--|--|--|--|--|
| AESTHETIC | | | | | | |
| • Enjoys processing with art media | | | | | | |
| • Enjoys making artworks | | | | | | |
| • Demonstrates awareness and sensitivity through the senses | | | | | | |
| • Demonstrates awareness and sensitivity to the immediate surroundings, nature and environment | | | | | | |
| • Identifies similarities and differences in artworks and artists' styles | | | | | | |
| • Shows appreciation of artworks | | | | | | |

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Foundation Based Education Cycle One

Learning to Do, Learning to Be, Learning to Know, Learning to live Together



Cultural Artistic Development Dance / Movement

INTRODUCTION TO DANCE / MOVEMENT

Dance has existed since the beginning of time. Human beings used movement to communicate meaning long before verbal and written forms of communication emerged. Moving rhythmically is innate. Young children delight in their ability to move. Dance is therefore a natural vehicle that children use to understand themselves and the world around them.

Creative Dance / Movement is unique. It is the only domain area in which physical movement is non functional, holistic and expressive. Dance allows children to focus on the act of moving; because of this focus they learn a great deal about their bodies, minds, language, thoughts, imaginations and ideas. They learn what their body can do, how they are put together and what strength and energy they have.

The Dance / Movement program is designed to encourage the Cycle One child's natural enthusiasm for movement. Although children at this age are highly creative, they have not yet been exposed to movement skills. For this reason dance techniques are not emphasized. The children learn to recognize and demonstrate the basic dance elements of body, space, force and time. Through exploration the children use these elements to create dance sequences. Engagement in Dance / Movement will increase the children's endurance, control, freedom, extension, balance and rhythm. Creative Dance also fosters the children's ability to think critically as they engage in the process of creating dance sequences.

Content integration is a natural part of the Dance / Movement program. The children can use movement as a means of exploring concepts from other domain areas. Movement reinforces counting skills, classification skills, emerging literacy skills and social skills.

Children love to share what they can do; therefore informal sharing takes place at the end of each lesson. For children the process of creating a dance sequence is more important than the end product. By allowing the children to be both performer and audience, they learn how to respond to dance appropriately and also build self confidence.

The goal of creative dance is to guide the children to use the elements of dance to create a movement sequence. The children explore and experiment, then understand and control and finally use the elements for artistic expression. In order to reach this goal each lesson must have structure. In each session the teacher should:

- Introduce an element, (Introduction)
- Give an opportunity for exploration and experimentation (Exploration)
- Require the children to use the element in a simple form or sequence e.g. shape, movement, shape (Performance)
- Give an opportunity for children to respond and discuss (Response)

The teacher's role is to lead and guide. Dance is not a combination of steps to be learnt but rather Dance / Movement is a means of self expression. The teacher:

- Lays the groundwork by showing the children exactly how the class will be run
- Elicits appropriate behavior by building a positive climate and encouraging respect, self-discipline, concentration, sensitivity and responsibility
- Deals with problems as soon as they occur
- Teaches with variety and
- Evaluates

The language of dance is movement and the instrument is the body. In creative dance there is no right or wrong. The individual child is the source of the creation. In teaching this Dance / Movement program it is hoped that you will reach the individual child and help him or her explore his /her own creative potential.

CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN E: DANCE / MOVEMENT (EXPRESSING / PERFORMING)

Standards / Goals

- # 26 Domain E: The student can identify and demonstrate skills and movement elements in dance.
 # 27 Domain E: The student has knowledge of choreographic principles, processes and structures.
 # 28 Domain E: The student understands dance / movement as a means of creating and communicating meaning.
 # 29 Domain E: The student can apply creative and critical thinking skills in dance.
 # 30 Domain E: The student has an understanding of the relationship between dance / movement and other domain areas.

| Values | Skills | Suggested Resources for Choice Centers, Projects or Teacher-directed Experiences |
|--|--|---|
| Appreciation Cooperation Creativity Obedience Patience Respect Responsibility Self-control Sensitivity Team-spiritedness Trust | <i>Communication Skills:</i> attentive listening, non-verbal communication <i>Social Skills:</i> staying with the group, looking at the partners, sharing material, participating, staying on task, taking turns <i>Critical Thinking Skills:</i> observing, comparing and contrasting, classifying, inferring, decision making, synthesizing, evaluating <i>Dance Elements:</i> Body, space, force and time | Teacher Resources: ‘First Steps in Teaching Creative Dance to Children’ and ‘Dance Techniques for Children’ by Mary Joyce and other Dance/Movement text books for teachers ‘From the People of Saint Martin –Ponum - An Emancipation Story’ by Clara Eduvigis Reyes Other Resources: An open space that allows for freedom of movement Cassette and /or CD player Percussion instruments An electronic keyboard Drums A variety of stimuli, e.g. words, stories, poems, pictures, objects, videos, music |

| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
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| <p>1. Identifies the major parts of the body and demonstrates how they move</p> | <p>Body parts: <i>Outer:</i> head, shoulders, rib cage, hips, back, arms, hands, legs, feet <i>Inner:</i> heart, lungs, muscles, bones, joints</p> <p>Body moves: <i>Non loco motor movements:</i> stretching, bending, twisting, turning, circling, rising, falling, collapsing, swinging, swaying, shaking</p> <p>Body steps: <i>Loco motor movements:</i> walking, running, leaping, jumping, hopping, skipping, galloping, sliding</p> <p><i>Vocabulary:</i> <i>Names of body parts</i> <i>Names of body moves</i> <i>Names of body steps</i> <i>Words that describe direction, e.g. forwards, backwards, sideways</i> <i>Words that describe space e.g. near, far, in, out, level, high, middle, low, pathways,</i></p> | <p>Whole Class <i>The first dance/ movement period is for setting priority procedures for behavior, clothing and safety. More details will be found in the Appendix.</i> <i>The children’s learning will take place through the physical activities related to exploration of the element being explored.</i></p> <p>Outer Body Parts <i>Introduction:</i> Children spread around the room and are asked to shake their whole body, and then stretch the whole body. Then bend, twist, collapse, swing, sway and shake again. The teacher then tells the children the focus of the lesson i.e. Today we are going to move each part of the body separately. <i>Exploration:</i> Movement of head (and neck), shoulders, arms, back, hands, legs. Movement is done using a variety of body moves and steps at different levels and directions. Tempo and force can be added. Movements are explored individually, then by following a leader and also by mirroring a partner. <i>Performance:</i> Duets from the class perform movement sequences based on isolation of different body parts <i>Response:</i> Audience watches to see if the leaders and their mirrors isolate different parts of the body. Teacher observes the movements of the leaders.</p> | <p><i>The observation will depend on the focus of the lesson and the element being explored.</i></p> <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> ● Isolating different outer body parts. ● Moving isolated body parts in a variety of body moves and steps. ● Creating a dance sequence. ● Working with a partner (leading, following, mirroring). |

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| | <p><i>curved, straight, zigzag, personal space, general space, own</i></p> <p><i>Words that describe force e.g., strong, gentle, heavy, light, loose, tight</i></p> <p><i>Words that describe time e.g. fast, slow, long short</i></p> <p><i>Warm-up, cool-down, beginning, middle, end, statue, freeze, isolate</i></p> <p>Curriculum Links:</p> <ul style="list-style-type: none"> • Health and Physical Education – ‘Motor Skills (Gross)’ • Cultural & Artistic Development – ‘Music’ | <p>These movements should be varied, slow and should flow into each other. The mirror should follow the movements exactly.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • Can you stretch / bend / turn / roll / twist / swing / sway it? • How fast / slow can you move your ...? • Can you move your ... and ... together? • Can you move your legs in slow motion? • Can the mirrors follow their leaders? • Can you move with your mirror? • Can you change level? <p>Inner Body Parts</p> <p><i>Introduction:</i></p> <p>The teacher asks the children what parts of the inner body helps them to move. The teacher focuses on one of the inner body parts suggested, e.g. lungs (breath).</p> <p><i>Exploration:</i></p> <p>The children explore by taking a breath and saying how the body moved e.g. up / down, in /out. They also explore the rising and falling movement with different parts of the body, up to different levels (high, middle, low) and with long or short breaths. The teacher lets them think of something that rises and falls (e.g. bird, kite, and butterfly) and create a dance about it using the breath impulse (the inhale and exhale of a breath).</p> <p><i>Performance:</i></p> <p>The children create a dance which starts with a shape that rises as breath is inhaled and falls as breath is</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Lifting and collapsing body parts. • Demonstrating rising and falling shapes. • Creating a dance sequence based on rising and falling. |
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| | | <p>exhaled. The children also change levels and body steps during their dance.</p> <p><i>Response:</i> Half of the class watches as the other children perform their dances. They observe and note whether they are using the feeling of a breath impulse (breathing in and out) Teacher notes the lightness and free flow in rising and falling and use of knee bends when landing.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • Which way did your body move when you took a deep breath? • Can you imagine inflating your arm? • Can you demonstrate your breath movement with your arm? • What things have you seen that move like the rise and fall of your breath? • What is the difference between dancing on your own breath and pretending to be something else? <p>Body steps</p> <p><i>Introduction:</i> Today we are going to explore ways of moving across a space.</p> <p><i>Exploration:</i> Children walk around the room and on a drum beat make a shape. Steps explored include running, leaping, jumping, hopping, skipping, galloping, and sliding. Opportunities are given for combining steps, changing level, direction or tempo as they move.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Moving across a space using different body steps. • Demonstrating clarity in foot movements. • Creating a dance sequence which combines at least two steps and other dance |
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| | | <p>Music can be used as a stimulus.</p> <p><i>Performance:</i> Creating a dance sequence which combines at least two steps and makes use of changes in level, direction or tempo. The children move across the room in twos as the others watch.</p> <p><i>Response:</i> Children look at what makes the dance sequence interesting and note the type of steps used. The teacher assesses clarity of footwork.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • What is leaping / jumping / skipping etc.? • Can you show me how you move your back when you jump / leap / run etc.? • How many ways can you jump / gallop / skip etc.? • Can you jump / hop / skip and turn? • Can you change direction / level as you...? | elements. |
| 2. Explore the element of space through place, shape, level, direction, size, focus and pathways | <p>Place Personal Space – the perfect spot where a child can move without touching another person General Space – the total space that is used by all participants. Shape – body design in space Level – high, middle, low</p> | <p>Whole Class</p> <p>Place <i>It is very important that the children understand the difference between personal and general space.</i> <i>Introduction (Personal Space):</i> Tell the children that they are going to find their ‘perfect spot’. Tell them that a ‘perfect spot’ is a place where they can move any part of their body without touching anyone or anything. <i>Exploration:</i> Tell the children to look for a perfect spot’ and move</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Finding a perfect spot. • Exploring his /her personal space with a variety of body parts and body moves. • Moving in a general space |

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| | <p>in relationship to the ground</p> <p>Direction – forward, backward, turning, sideward</p> <p>Size – big, little</p> <p>Focus – direction of gaze</p> <p>Pathway – the path traced as movement proceeds through space i.e. curved, straight, zigzag</p> <p><i>Vocabulary:</i> <i>Words that describe space e.g. near, far, in, out, level, high, middle, low, pathways, curved, straight, zigzag, personal space, general space, own</i></p> <p><i>Words that describe body shape e.g. twisted, curved, straight, round, small, big, little, symmetrical</i></p> <p><i>Words that describe geometric shapes</i></p> <p>Curriculum Links:</p> <ul style="list-style-type: none"> • Science and Technology – ‘The Human Body’ • Cultural and Artistic | <p>to it and then make a shape. They can then explore the space around them. E.g. keep one foot in place and outline your spot with the other foot, or make shapes that show how wide, high or long the space is. Encourage the children to keep at least one body part in the space while exploring it.</p> <p>Let the children come to you and, to the count or drum beat of seven, find a ‘perfect spot’ and make a shape. Repeat this several times until the majority of the children can find a ‘perfect spot’ to your count. The children need to discover that when everyone is in a ‘perfect spot’ the whole space is used and the teacher or another child can move easily between the dancers. They can then move onto exploring the general space.</p> <p><i>Introduction (General Space):</i></p> <p>Let the children stand in a spot in the room. Tell them that to the count of 16 they can move anywhere in the room but must return to the spot on the sixteenth count. Repeat this a few times asking them to vary their steps by adding twists and turns and levels or changes of direction so that they ‘touch’ all the space with different parts of the body. Vary the number of counts. Reduce the amount of space and see if the children can still move around without invading another child’s personal space. You may have to reduce the number of children if the space is too small.</p> <p><i>Performance:</i></p> <p>You might reduce the space and let 5 children create a dance sequence that starts and ends with a shape.</p> | <p>without bumping into anyone else.</p> <ul style="list-style-type: none"> • Moving away from and returning to a perfect spot within a given time frame. • Exploring as much general space as possible with different body parts. • Respecting the personal space of other dancers when moving or still. |
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| | <p>Development – ‘Music’</p> <ul style="list-style-type: none"> • Language and Communication – ‘Writing’ / Vocabulary development e.g. adjectives to describe movement, shape etc. • Mathematics – Geometry / Symmetry • Health and Physical Education – ‘Motor Skills (Gross)’ | <p>They have to repeat their dance sequence until you stop drumming or counting and end in the ‘perfect spot’ where they started.</p> <p><i>Response:</i> The audience must look to see if any dancer invades another’s personal space and if they are able to find their ‘perfect spot’ in the given time. The teacher evaluates the variety of body steps and moves and the ability to estimate time and space.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • Can you find a ‘perfect spot’? • Where does your ‘perfect spot’ begin and end? • Can you touch all the parts of your personal space with different parts of the body? • How high is your personal space? • Can you move into someone else’s personal space without contact or touching? • What should you do if you accidentally enter someone else’s personal space? • How can you avoid entering another dancer’s personal space? <p>Shape <i>The body always makes a shape in space at a certain level. When a person moves, each move has direction, size, focus, a place and a pathway.</i></p> <p><i>Introduction:</i> The teacher tells the children to sit and explains that the body is making a shape in space and that the focus of the lesson is on body shape.</p> <p><i>Exploration:</i></p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Creating a variety of shapes using the whole or part of the body. • Demonstrating an awareness of level, direction and size when making shapes. • Challenging him/her self when making shapes. |
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| | | <p>First explore sitting shapes, unusual shapes and then making shapes at different levels.</p> <p>Guide the children to use their muscles for holding shapes. Children can make bent, straight, stretched, loose, tight, symmetrical and asymmetrical shapes. <i>(This is a good way to introduce new movement vocabulary words)</i>. They can move holding shapes and also control bumping into others. The children can also make shapes on instrument cues. They can work individually, in pairs or small groups to create shapes.</p> <p><i>Performance:</i></p> <p>Dance sequences can be created by starting with a still shape, moving with changes of direction, level and / or body moves and ending with a still shape.</p> <p><i>Response:</i></p> <p>One half of the class watches as the children perform their dances. They note the different shapes made. The teacher observes use of muscles and also still shapes that challenge the child.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • Can you make a different sitting / standing shape? • Can you use your muscles to hold the shape tightly? • Can you make a shape at low / middle / high level? • Can you make a shape that you have never made before? • Can you make a shape balanced on one / two / three... points of the body? | <ul style="list-style-type: none"> • Creating a dance sequence that combines shape with other elements. |
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| | | <ul style="list-style-type: none"> • How many bent shapes can you make with your head / arms / legs? • Can you make a twisted / round/ tall shape? • Can you move holding a shape? <p>Levels <i>The exploration of levels is usually combined with other elements of dance / movement.</i> <i>Exploration Activities:</i></p> <ul style="list-style-type: none"> • Choose a way of moving across the room at high / low level. Now move at high level and stop with a low level shape. Reverse. Now travel at medium level leading with one part of your body. Create a dance sequence that shows you moving at all levels beginning and ending with a shape. • Run / walk / skip around the room at different levels making sure you do not enter anyone else's personal space. • Choose three different kinds of body steps and move with your arms / head / back at high, middle and low levels. Create a dance sequence. <p>Direction <i>The exploration of direction is usually combined with other elements of dance / movement.</i> <i>Exploration Activities:</i></p> <ul style="list-style-type: none"> • Move along the floor without using hands and feet. Move forwards, sideways or backwards. • Move forward whilst moving up and down, change direction and move backwards whilst swaying from side to side. | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Using different levels in dance sequences. • Using space effectively, respecting the personal space of others. <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Changing direction on drum beat. |
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| | | <ul style="list-style-type: none"> • Make big body steps and move around the general space. Keep your body straight and move in straight lines. When I beat the drum, change direction and make a curved shape and move in a curved pathway. • Create a dance sequence with two changes of direction and levels. Include turns. <p>Pathways</p> <p><i>Introduction:</i> Tell the children that they are going to move in different paths.</p> <p><i>Exploration:</i> Imagine you are in a town with straight roads. Face a wall. Keep your body straight and walk forward to the wall for four steps. If you see that you will bump into someone else, walk backward or march on the spot. No turns are allowed. Let the children do this several times facing different walls. Guide the steps with drum beats. After a few times allow the children to walk as many steps as they want to and change direction as many times as necessary. The body must be kept straight and tall like robots.</p> <p>After exploration of straight pathways allow them to form a circle and walk around with left shoulders facing the center. <i>(Let the children tell you what happens as they move in the circle. The body leans.)</i></p> <p>The children can then pretend to be driving on curved roads. Let them make a figure eight pathway. Let the children ‘write’ straight letters (L, F, E, H) in space leading with different parts of the body. They can then write curved letters (S, C, O), combinations</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Moving in different pathways. • Adapting body alignment when moving in curved pathways. • Creating dance sequences combining curved and straight pathways. |
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| | | <p>(Q, D, P,) or diagonal (W, V, X). Children will have fun ‘writing their names’.</p> <p><i>Performance:</i> Children create a dance by writing combination letters or numbers, starting and ending with a shape and using body steps to show curved and straight pathways. Music can be played.</p> <p><i>Response:</i> The audience tries to identify the letter or number. The teacher assesses whether the children demonstrate the different body alignments for moving in straight or curved pathways.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • What can you do if you think that you will bump into someone? • Can you make sharp turns when walking in a straight line? • What happens to the circle as we walk around? • What letter am I writing? • Can you create a dance by writing a letter of your name? Which part of the body are you using? | |
| 3. Explore the element of force | <p>Force Attack - sharp or smooth Weight – heavy or light Strength – tight or loose Flow – free flowing, bound or in balance</p> <p><i>Vocabulary:</i></p> | <p>Whole Class All movement can be altered by changes in force, depending on the attack, the weight, the strength and the flow.</p> <p>Attack <i>Introduction:</i> Today we are going to pretend we’re driving fast race cars as I beat the drum. When I stop you pretend to</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Executing large sharp, and small smooth movements and shapes. |

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| | <p><i>Words associated with sub elements of force e.g. sharp, smooth, attack, heavy, light, weight, tight, loose, strength, free flowing, in balance, bound, flow</i></p> | <p>stop suddenly. What does your body do for you to stop suddenly? (<i>Let the children tell you.</i>)</p> <p><i>Exploration:</i></p> <p>Play a certain number of beats and let the children stop suddenly on the final count and then stop on every beat. This is done on the spot with different parts of the body. Tell the children they are moving sharply and have them explain or describe a sharp movement. Change your drum to a triangle and let the children move for as long as you play. They hold their shape when they no longer hear the triangle. The children explore making smooth movements. The children practice different body steps, moving four smooth and four sharp steps. They also create smooth and sharp shapes.</p> <p><i>Performance:</i></p> <p>The children create dance sequences that start with a sharp shape, move sharply and end with a sharp shape and also smooth shape, smooth movements and end with a smooth shape,</p> <p><i>Response:</i></p> <p>The children note the sharp and smooth shapes or movements.</p> <p>The teacher looks for large explosive sharp movements and small smooth movements.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> ● What happens to your body when you make sharp stops? ● How does your body feel when you stop slowly? ● Can you make a sharp / smooth shape? | |
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| | | <p>Weight</p> <p><i>In dance strong, forceful movements are those movements with weight behind or in front of them. In contrast light movements have no weight.</i></p> <p><i>Introduction:</i></p> <p>Let the children pound once on the floor as hard as possible. Then let them repeat the movement without contact with the floor. Allow them time to discover the strength of the movement.</p> <p><i>Exploration:</i></p> <p>Let them repeat the movement, moving sharply (fast with a sudden stop). Continue to let them make strong movements but encourage smoothness of the movement. After strong movements let them practice letting the fist down lightly.</p> <p>Then let them pretend to lift heavy weights from the ground to above their heads. Encourage strength in arms, leg, shoulder and back movements. Contrast by allowing them to lift something light.</p> <p>Proceed to having them push heavy and then light things away from them.</p> <p>Once the children can demonstrate heavy and light movements, let them move around the room using strong movements with ‘heavy’ bodies and ‘heavy’ space around them. Switch to light movements.</p> <p><i>Performance:</i></p> <p>Let the children create a dance with light movements changing suddenly to strong movements and ending with a strong shape. Play suitable music.</p> <p><i>Response:</i></p> <p>Let half of the class perform while the other children</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> ● Moving with strong and heavy body moves and steps. ● Moving with light body moves and steps. ● Changing from strong to light movements in a dance sequence. |
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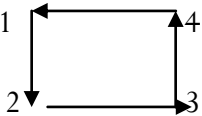
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| | | <p>look for strong movements and the change to light movements.</p> <p>The teacher assesses the ability to change from light to strong movements, keeping variety in body moves, shapes and steps.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • Can you feel the strength of that movement? • Was your movement sharp? • Can you let your fist down sharply but lightly? • What does it feel like when you lift a heavy box? What are your muscles like? • Can you move around the room showing strength and weight in your body moves and steps? • Can you hold a strong shape? • Can you move around the room with light body steps? • Can you change from heavy, strong body steps to light steps when I clap my hands? <p>Strength</p> <p><i>Introduction:</i></p> <p>Show the children a stick with rope wound tightly around it. Then show another stick with rope wound loosely around it. Let the children tell how they are different.</p> <p><i>Exploration:</i></p> <p>Let the children stand as if they were the tight string. Question them about how their muscles feel. Let them move various parts of the body with tight movements and hard muscles. Then let them explore body steps and moves that are tight. Let them also</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Making tight and loose movements. • Creating a dance that includes tight and loose movements. |
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| | | <p>change to different levels. After some time let the children show you a movement like the loose rope. Again they explore loose, floppy movements of body parts, moves and steps using different levels. Speak about noodles. Show the children cooked and uncooked noodles. Let them tell you how the noodles become soft. Explore moving like cooked / uncooked noodles.</p> <p><i>Performance:</i> The children will pretend they are noodles. They dance with stiff bodies, change to low level as they are put in a pot, become loose and floppy and then begin to dance with loose floppy movements as the boiling water softens them. Encourage the children to move all parts of their body and include jumps, twists and turns. Children can improvise what happens when the noodles have been cooked.</p> <p><i>Response:</i> The children can perform in small groups as the others watch and look for tight and loose movements.</p> <p><i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • Can you make your body tight? • What happens to your muscles? • Can you stretch your arms / legs/ out and keep them tight? • Can you change level and jump with tight muscles? • Can you make loose, floppy movements? • Can you jump / hop / skip with a loose, floppy body? | |
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| | | <ul style="list-style-type: none"> • Can you move like uncooked / cooked noodles? <p>Flow <i>The flow of the movement changes. Free flowing movement has no stops. Heavy, tight movements bind the movements. Balancing shapes allows for stillness.</i></p> <p><i>Introduction:</i> Play some lively music and let the children move freely. Encourage them to use all the space. Stop the music and let them stop. Ask them to make the stop interesting. They should make a shape.</p> <p><i>Exploration:</i> Let the children think about free flowing movement. Let them pretend that they cannot stop moving. They move and feel the air first running then walking. Encourage them to walk as slowly as they can at a different level. They can sit, roll and spin but they must keep moving until they rise to high level again. After a few minutes let them sit and only move in a free flow with the arms. Let them change the flow by pretending to push their arms through heavy sea water. Tell them that their arms are no longer free. The movement is bound by the weight. They can add short stops to make the arm movement jerky. Let them explore combining free flowing and bound movements with the whole body. Let them add balance stops at different points of their dance.</p> <p><i>Performance:</i> The children combine free flowing movement, bound movement and balance in a short dance sequence. They move to suitable music.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Creating free flowing and bound movements. • Creating a dance sequence that includes free flowing movements, bound movements and balanced stillness. |
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| | | <p><i>Response:</i> Half the class watches as the other children perform their dances and comment on use of the space and the movements they observe. The teacher assesses use of space, range and variety of movement.</p> | |
| 4. Explore the element of time | <p>Time Beat – moving to an underlying pulse Tempo – fast or slow Accent – force created by using different parts of the body to stress movement Duration – long or short Pattern – combinations of movements that are rhythmic</p> <p><i>Vocabulary:</i> <i>Words that describe the element of time e.g. beat, tempo, fast/slow, accent, force, duration, long/short, pattern, rhythmic, rhythm</i> <i>Words that describe level</i> <i>Words that describe body parts or moves</i> <i>Words that describe music e.g. whole note, half note, quarter note</i></p> | <p>Whole Class <i>Many of the activities can be integrated with music lessons.</i> <i>Introduction:</i> Play lively music with a strong beat and let the children move freely. Turn off the music and let them listen to their heartbeat and tap out the rhythm using their fingers. <i>Exploration:</i> Let the children sit and move their heads in time to their own heartbeat. Explain that a heartbeat is even (regular). Let them clap their heartbeat and then march and clap. Play some march music and let the children march to the even beat. Encourage them to ‘march’ with their whole body. Each movement will be even in time with the music. Play the same music and let them move evenly but slowly (moving on every other beat). Encourage the children to add variety by changing levels and adding interesting shapes. Let the children explore moving evenly and fast. Let the children give suggestions as to what moves evenly and create a dance. <i>Performance:</i> The children create a dance that incorporates moving to a beat at different levels and speeds</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Matching even movements to heartbeat or music. |

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| | <p>Curriculum Links: Cultural and Artistic Development – ‘Music’</p> | <p>Play march music. <i>Response:</i> The audience watches to see if the children are dancing to the beat of the music and the dance has variety. <i>Sample Guiding Questions:</i></p> <ul style="list-style-type: none"> • Can you feel your heartbeat? • Can you explain what ‘even’ is? • Can you think of other things that move evenly? • Can you move evenly with your feet / legs / head/ elbows? • Can you move exactly twice as fast with your feet ...? • Can you move to the music slowly keeping even movements? • Can you show your movements at different levels? • Can you create a dance sequence that shows movements that are even and in time with the music? <p>Tempo <i>The exploration of tempo is usually combined with other elements of dance / movement.</i> <i>Exploration Activities:</i></p> <ul style="list-style-type: none"> • Show me how slowly you can move across the room. Can you add turns as you move? Now show how fast you can move. Can you combine slow and fast movements? • Combine slow and fast body moves (non- loco motor movements) with your upper body. | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Moving fast and slow with control of body parts. • Creating dance sequences that ‘match’ the rhythm of selected musical pieces or drum beats. |
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| | | <ul style="list-style-type: none"> • Make a shape at high level. Make a shape at middle level and one at a low level. Can you make a dance sequence using those three shapes? Move slowly from one shape to another. Now do it fast. Now try your sequence with a fast and a slow linking movement. • Let the children move to music with different tempos, or beat a drum at different rates. Encourage the children to use different levels and use all available space. Stress variety. • Walk / run during a phase of music and then run / gallop for the next phase. <p>Accent <i>Accent should be introduced after the children are able to identify phases / measures or the duration of notes in music.</i> <i>Exploration Activities:</i></p> <ul style="list-style-type: none"> • Play music with 4/4 timing. Let the children clap the beat and count e.g. 1, 2, 3, 4; 1, 2, 3, 4. Then let them ‘draw the lines of a square or rectangle in the air to the count.  <p>Let the children stand and clap as they count ‘1’ and step for the counts of 2, 3, and 4. Let them repeat this several times with different body steps. Explain that they have ‘accented’ the first beat with a clap. Let them accent the first beat with different movements, e.g. a jump on the spot, a turn or</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Accenting a movement in a dance sequence. |
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| | | <p>shoulder shrug. Let the children listen to a waltz and accent the first count of 3. Try a calypso beat.</p> <ul style="list-style-type: none"> Let the children move to the drum beat of a whole, half or quarter note. Always let them accent the first count. <p>Duration <i>Duration can be taught in combination with accent.</i> <i>Exploration Activities:</i></p> <ul style="list-style-type: none"> When the children clap a whole note (Four counts), they say, ‘one, hold, hold, hold, one, hold, hold, hold. For the half notes, they say, one, hold, one, hold, one, hold, one, hold. For the quarter notes they say, one, one, one, one, one, one, one, one. Once the children are comfortable with the counting they can move to clapping the ‘one’. After much practice with counting and clapping, you ask the children to move one part of their body on the count of ‘one’. The next step will be moving on the spot for ‘one’ and traveling for the ‘two’, ‘three’, and ‘four’ counts. Dance sequences can then be created. <p>Pattern <i>Pattern includes all the sub elements of time.</i> <i>Exploration Activities:</i></p> <ul style="list-style-type: none"> Choose a piece of music that has a simple rhythm and let the children listen to two phrases. Clap out the rhythm and then let the children do the same. Do this several times leaving out some claps. The | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> Making long and / or short movements in time with the beat of a drum or given musical piece. <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> Moving to the rhythm of given musical pieces. |
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| | | <p>children imitate. Proceed to having them stamp or jump the rhythm and then move with variety.</p> <ul style="list-style-type: none"> • Choose slower music and repeat the activity. • When the children can make rhythmic patterns easily, let them explore adding stops in their dance sequences so that their dance sequences create patterns of time and rhythm. • | <ul style="list-style-type: none"> • Creating dance sequences (using all the elements of time) for given musical pieces. |
| <p>5a. Expresses ideas, feelings and stories through dance / movement</p> <p>5b. Identifies and demonstrates ideas, feelings and stories through dance / movement</p> | <p>Use of dance elements, processes and structures to communicate ideas, feelings and story elements from given stimuli.</p> <p><i>Stimuli:</i> <i>Feelings, gestures, properties and textures of objects, word images, sounds, stories and poems</i> <i>Stimuli from other domain areas e.g. Cultural and Artistic Development; Language and Communication; Science and Technology; Philosophy of Life, Health and Physical Education; Social Studies; Mathematics</i> <i>Teachers should:</i></p> <ul style="list-style-type: none"> • <i>Discuss elements of the story or poem that can be</i> | <p>Whole Class <i>The use of different stimuli should help the children to relate dance / movement to the world around them.</i></p> <p>Feelings <i>Introduction:</i> Discuss different feelings with the children. Choose one e.g. happy and allow the children to discuss what makes them happy. Discuss the type of movements that a happy person makes. <i>Exploration</i> Allow the children to make a shape or travel across the room with happy steps. Every movement made must reflect happiness. Let the children create dance sequences about something that made them happy. <i>Performance:</i> Choose music that is light and joyful. Divide the class in half. Let one half perform and the other evaluate. <i>Response:</i> Let the audience evaluate the performances in terms of variety and elements of dance that are observed. <i>Sample Guiding Questions:</i></p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Using expressive movements to communicate ideas, feelings and / or story elements. • Performing movements with control, coordination and focus. |

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| | <p>danced.</p> <ul style="list-style-type: none"> • Always use stimuli from images that are familiar to the children. • Make dance sequences short with simple actions. • Use simple accompaniment • Ask children to work on their own before forming groups. <p>Curriculum Links Cultural and Artistic Development – ‘Music’; ‘Visual Arts’ Language and Communication – ‘Writing’, Vocabulary, Literature Mathematics - ‘Geometry’ – Shape and Space Social and Emotional Development - emotions Social Studies – Any theme, e.g. ‘Transportation’ Science and Technology – Any theme, e.g. ‘Simple Machines’, ‘Living and Non- living Things’, ‘The</p> | <ul style="list-style-type: none"> • Can you tell me some feelings? • What makes you feel sad / happy / angry? • Can you make an angry / happy / proud shape? • Now can you move as if you are excited ...? • Can you create a dance that shows a happy / sad / angry feeling? • What sort of body movements show a feeling of pride? <p><i>The use of gesture as a stimulus for dance follows the same format as the use of feelings.</i></p> <p>Properties and Textures of Objects <i>Introduction:</i> The teacher chooses several objects and lets the children observe their properties. <i>Exploration:</i> The children try to move or make a shape like the objects observed, e.g. a rock. A rock is hard and rough in some parts and smooth in others. The children will be asked to make a shape like the rock and then move. <i>Performance:</i> The children create a dance and perform for others. <i>Response:</i> The response is to evaluate how well the children dance the qualities of the objects discussed. <i>The guiding questions will depend on the objects chosen. However the teacher must also help the children use all the elements when creating their dance. Pair or group work can be included as the children reach a level of dance where they</i></p> | |
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| | Human Body', 'Matter' | <p><i>can concentrate on the elements and respond to a partner simultaneously.</i></p> <p>Stories and Poems</p> <p><i>The important thing is to make the story or poem short enough so that the children can concentrate on the development of movement rather than the sequence of the story. Choose one or two visual images from the story to work with during one session.</i></p> <p><i>Introduction:</i></p> <p>Let the children talk about the mood and feelings of the main character, e.g. how do you think the other animals felt when Anansi tricked them? How would they move? What do you think Anansi felt like when he fooled somebody?</p> <p><i>Exploration:</i></p> <p>Let the children explore moving like the characters in the story helping them by questioning to visualize setting.</p> <p><i>Performance:</i></p> <p>The children can all perform as one character or in small groups, e.g. Anansi, Rat and Tiger. Each performance or dance sequence must have a beginning, middle and end.</p> <p><i>Response:</i></p> <p>Give the children constant feedback and specific guidance as the session proceeds. Ask them how they feel about each other's performance. Let children who have unique ideas perform for others and talk about why he/she moved in a certain way.</p> | |
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CULTURAL AND ARTISTIC DEVELOPMENT

DOMAIN E: DANCE / MOVEMENT (UNDERSTANDING)

Standards / Goals

31 Domain E: The student has an understanding of the relationship between dance / movement and history and culture.

32 Domain E: The student has an understanding of the relationship between dance / movement and a healthy lifestyle.

| Target Behavior | Content | Suggested Experiences | Assessment Opportunities |
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| <p>1. Describes the role of dance / movement in everyday life</p> | <p>Dance provides a means of:</p> <ul style="list-style-type: none"> • Self expression • Relaxation • Pleasure • Celebrating cultural heritage and history <p>Curriculum Link: Social Studies – ‘Celebrations’; ‘My Island’; ‘Tourism’; ‘Now and Then’</p> | <p>Whole Class Let the children discuss when, where and why people dance. Have a field trip to see different types of dancing e.g. African, ballet. Invite local dancers to tell why they dance and how they feel when they dance. Let the children share cultural dances that they know. <i>(The teacher will discuss dances that are representative of the cultures of children in the class.)</i> Teach the children about the history of the Ponum dance. Invite a Ponum dance expert to teach the children some steps. Let the children explore movements that represent freedom and contrast them with movements that represent the hard working slaves. During exploration, encourage the children to use all the dance elements. Dance sequences can be created around cultural themes e.g. salt picking, tourism, St. Martin’s Day.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Telling how dance affects everyday life. • Creating dance sequences based on cultural themes. |

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| <p>2a. Explains the connection between dance / movement and health</p> <p>2b. Tells why it is important to warm-up and cool-down before and after dancing</p> | <p>Dance is a form of exercise that can raise the level of physical fitness. Warm-ups help to prepare the body for strenuous exercise. Cool-downs help the body to relax after strenuous exercise.</p> <p><i>Vocabulary:</i> <i>Names of body parts – e.g. heart, muscle, lungs, wrist, pulse</i> <i>Names of muscles – triceps, biceps, hamstrings</i> <i>Warm-up, cool-down, stretch, relax, breathe</i></p> <p>Curriculum Link:</p> <ul style="list-style-type: none"> • Health and Physical Education • Science and Technology – ‘The Human Body’ | <p>Whole Class</p> <p>Review personal health habits taught during Health and Physical Education lessons. Let the children discuss why exercise is important. (<i>Dancing helps to develop fitness because all the body parts are used.</i>)</p> <p>Children can explore the difference in their heart rates and/or pulse before and after a dance / movement session.</p> <p>They can learn the names of different muscles that are used in loco motor / non-loco motor movements and become aware of how they are strengthened by dancing / movement.</p> <p>Children should be encouraged to ‘listen’ to their bodies and know when they need to rest. (<i>The teacher should always intersperse rest periods during the session</i>)</p> <p>Warm –up <i>This should be 5 – 10 minutes and should include whole body moves followed by stretching.</i></p> <p>Let the children know that warm up prepares the body for dancing / movement and prevents muscles cramps.</p> <p>Cool-down <i>Cool-down follows the 10 minute ‘good-bye’ dances (See appendix). It is 5 minutes of stretching and rhythmic breathing.</i></p> <p>The children need to know that their bodies need a chance to relax and return to normal breathing rates at the end of the lesson.</p> | <p>Teacher observes and records a child:</p> <ul style="list-style-type: none"> • Telling why dance / movement is a healthy activity. • Participating in warm-up and cool-down exercises. |
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APPENDIX

GLOSSARY

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| Accent | Force created by using different parts of the body to stress a movement |
| Body moves | Non-loco motor movements |
| Body parts | Parts of the body – Outer e.g. head, shoulders, rib cage, hips, back, arms, hands, legs, feet Inner e.g. heart, lungs, muscles, bones, joints |
| Body steps | Loco motor movements |
| Choreography | The process of making a dance which involves understanding of choreographic principles, processes and structures. The product that results from the process of choreography |
| Cool-down | A series of stretching movements and rhythmic breathing performed at the end of the Dance / Movement session designed to bring the body temperature and heart rate to normal levels |
| Composition | A dance that has been created. The way in which the parts of a dance are put together as a whole. |
| Contrast | To compare two contrasting movements to show their differences. Movements may be different in terms of force, space, time or design. |
| Design | The general form of arrangement of movements |
| Direction | The way in which the movement is executed e.g. forward, backward, sideward |

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| Focus | The direction of one's gaze |
| Force | An element of dance. The intensity with which a movement is executed It includes the attack (sharp or smooth), the weight (heavy or light), the strength (tight or loose) and flow (free flowing, bound or in balance) of the movement. |
| Form | The overall structural organization of a dance composition |
| Free flowing | Movements without stops |
| General Space | A well defined area of space through which dancers can travel using all the available space |
| Genre | A type of dance e.g. ballet |
| Improvisation | Movement created spontaneously |
| Loco motor movement | Movements that travels from place to place, usually identified by weight transference. Basic loco motor movements are walk, run, leap, hop, jump, skip, slide and gallop. |
| Mirroring | A partner activity that involves following a leader's movements while facing him or her. |
| Non-loco motor movement | Any movement that does not travel but uses the available space in any direction, e.g. bending, twisting, stretching and swinging |
| Pathway | The path traced as the movement proceeds in space. It may be in the air or along the floor |
| Pattern | A combination of rhythmic movements |
| Perfect spot | A place that is far away from walls, furniture and other children. |

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| Performance | To execute movements or a presentation of dance choreography |
| Personal space | The 'space bubble' that one occupies. It includes all levels, and directions both near and far from the body's center |
| Phrase | A brief sequence of related movements |
| Rhythm | A structure of movement patterns in time |
| Sequence | The continuation and order in which a series of movements and shapes occur |
| Space | An element of dance that includes level, direction, size, focus, a place and a pathway. The unlimited area which extends in all directions |
| Style | A distinctive manner of moving |
| Technology | Electronic media that can be used in Dance e.g. videos, CD and cassette players |
| Tempo | The speed of the movement, e.g. fast, moderate, slow |
| Theme | The underlying idea used to create |
| Time | An element of dance that includes accent, speed (fast or slow), duration (long or short), tempo, beat and rhythm |
| Transition | Organize connection between dance movements that maintains flow and continuity |
| Warm-up | Movements and / or movement phases designed to raise the body temperature, and move the body through a preparatory range of movement and bring the mind into focus for the dance / movement session |

SPECIAL DANCES

Showtime

After the children are comfortable with one half of the class watching each other, you can begin to have 'Showtime'. There must be a high level of mutual respect before 'Showtime' is instituted. Model 'Showtime' by having all children seated by you as audience. Explain that the audience has to watch and be prepared to describe what they see. Call several dancers and ask them to find a 'perfect spot' and make a shape at different levels. The audience, including the teacher, closes their eyes and on a given signal opens them. The teacher enthusiastically describes what is seen. Music is then played for the dancers to move to. Again the teacher enthusiastically describes what is seen. The teacher asks if anyone else had 'good eyes' and lets them describe what was observed. Another group of dancers is called and the same procedure followed. After many 'Showtime' experiences the children will use dance terms as they talk about what was observed.

Free dancing

In free dance everyone dances at the same time to whatever music is played. It can be introduced as a challenge activity after many dance / movement classes. Children are told to move as soon as the music begins and hold a shape when it ends as they wait for more music. Several types of music are played, each selection lasting for a few seconds. Free dance is not evaluated; it is improvisational and for personal enjoyment and satisfaction.

The Good-bye Dance

For a 'good-bye' dance the children line up at the far side of the room and dance to the teacher in anyway they want, as long as the dance includes the element taught that day. They must use as much of the available space as possible and end the dance with a shape. The children are called to the teacher one by one. Shy children have the option of dancing with a friend. At the beginning of the year the children walk to the teacher, end with a shape and sit. As the year progresses the 'good-bye' dances become more spectacular. During the 'good-bye' dances the teacher can assess the children. Children can always have the option of walking if they are too embarrassed to dance. 'Good-bye' dances are followed by cool-down activities.

TIPS FOR TEACHING DANCE / MOVEMENT

- In every lesson, most of the learning should take place through physical activity related to the focused dance element.
- All lessons should start with short warm-up activities that help the children to remember what was taught previously and prepare them for what will be learnt. Lessons must end with cool-down activities.
- The children must be given enough time to try out and practice their ideas and movements.
- They should also have time to talk about dance ideas, stimuli and what they have done.
- Children should be given time to watch others, talk about what they see and copy movements. Videos of dancers can be viewed.
- Give the children specific guidance on what they are doing as well as general feedback and praise.
- Always consider the following questions on health and safety:
 - Are the children wearing suitable clothing and footwear that are safe and conducive to learning?
 - Is the space safe and clear enough to work in?
 - Are the children aware of others in the class when moving around?
 - Have all the children warmed-up and cooled-down properly?

CHECKLIST FOR ASSESSING DANCE / MOVEMENT

| | | | | | | |
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| Name of Student: | | | | | | |
| DANCE ELEMENTS | DATES WHEN OBSERVED | | | | | |
| | TERM ONE | TERM TWO | TERM THREE | TERM THREE | TERM THREE | TERM THREE |
| BODY | | | | | | |
| Body parts | | | | | | |
| • Identifies and names outer body parts | | | | | | |
| • Identifies and names inner body parts | | | | | | |
| • Flexes and extends joints and muscles | | | | | | |
| • Isolates different body parts | | | | | | |
| • Uses body parts to create dance sequences | | | | | | |
| Body moves (non-loco motor movements) | | | | | | |
| • Stretches | | | | | | |
| • Bends | | | | | | |
| • Twists | | | | | | |
| • Circles | | | | | | |
| • Rises and falls | | | | | | |
| • Swings | | | | | | |
| • Sways | | | | | | |
| • Shakes | | | | | | |
| • Lifts and collapses | | | | | | |
| Body steps (loco motor movements) | | | | | | |
| • Walks | | | | | | |
| • Runs | | | | | | |
| • Leaps | | | | | | |
| • Hops | | | | | | |
| • Jumps | | | | | | |

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| <ul style="list-style-type: none"> • Gallops • Skips • Slides | | | | | | |
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| <ul style="list-style-type: none"> • Creates dances using a variety of body moves and steps | | | | | | |
| SPACE | | | | | | |
| <ul style="list-style-type: none"> • Creates different shapes at: <ul style="list-style-type: none"> ○ High level ○ Middle level ○ Low level | | | | | | |
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| <ul style="list-style-type: none"> • Travels in space at: <ul style="list-style-type: none"> ○ High level ○ Middle level ○ Low level | | | | | | |
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| <ul style="list-style-type: none"> • Moves in different directions: <ul style="list-style-type: none"> ○ Forward ○ Backward ○ Sideward ○ Turning | | | | | | |
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| <ul style="list-style-type: none"> • Makes different moves and shapes in space: <ul style="list-style-type: none"> ○ Big ○ Small ○ On the spot ○ Through space | | | | | | |
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| <ul style="list-style-type: none"> • Finds the 'perfect spot' (personal space) | | | | | | |
| <ul style="list-style-type: none"> • Moves in general space without invading other's personal space | | | | | | |
| <ul style="list-style-type: none"> • Moves in different pathways: <ul style="list-style-type: none"> ○ Straight ○ Curved | | | | | | |
| | | | | | | |
| <ul style="list-style-type: none"> • Maintains focus when traveling in space | | | | | | |

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| FORCE | | | | | | |
| <ul style="list-style-type: none"> • Varies the attack of movements: <ul style="list-style-type: none"> ○ Sharp ○ Smooth | | | | | | |
| <ul style="list-style-type: none"> • Varies the weight of movements: <ul style="list-style-type: none"> ○ Heavy ○ Light | | | | | | |
| <ul style="list-style-type: none"> • Varies the strength of movements: <ul style="list-style-type: none"> ○ Tight ○ Loose | | | | | | |
| <ul style="list-style-type: none"> • Varies the flow of movements: <ul style="list-style-type: none"> ○ Free flowing ○ Bound ○ Balanced | | | | | | |
| TIME | | | | | | |
| <ul style="list-style-type: none"> • Identifies the rhythmic pattern and moves in time to the beat | | | | | | |
| <ul style="list-style-type: none"> • Varies the tempo of movements: <ul style="list-style-type: none"> ○ Fast ○ Slow | | | | | | |
| <ul style="list-style-type: none"> • Accents movements in a dance sequence | | | | | | |
| <ul style="list-style-type: none"> • Varies the duration of movements: <ul style="list-style-type: none"> ○ Long ○ Short | | | | | | |
| <ul style="list-style-type: none"> • Combines sub elements of time to produce rhythmic patterns | | | | | | |
| DEVELOPMENT | | | | | | |
| PHYSICAL | | | | | | |
| <ul style="list-style-type: none"> • Demonstrates large muscle control when moving | | | | | | |
| <ul style="list-style-type: none"> • Demonstrates fine motor control when moving | | | | | | |
| <ul style="list-style-type: none"> • Moves confidently | | | | | | |

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| SOCIAL | | | | | | |
| • Can work with others when dancing | | | | | | |
| • Uses own ideas instead of copying others | | | | | | |
| • Works cooperatively with others | | | | | | |
| • Is tolerant of other's dance ideas | | | | | | |
| EMOTIONAL | | | | | | |
| • Accepts own mistakes/errors | | | | | | |
| • Is confident | | | | | | |
| • Expresses feelings, moods, emotions and personality through dance | | | | | | |
| • Enjoys and takes pride in own created dances | | | | | | |
| COGNITIVE | | | | | | |
| • Recognizes the relationship between: <ul style="list-style-type: none"> ○ Dance / movement and culture / history ○ Dance / movement and health | | | | | | |
| • Explains and uses dance / movement vocabulary | | | | | | |
| CREATIVE | | | | | | |
| • Responds to a variety of stimuli to create a dance: <ul style="list-style-type: none"> ○ Feelings ○ Gesture ○ Properties and textures of objects ○ Word images ○ Sounds / music ○ Literature ○ Stimuli from other domain areas ○ Other: | | | | | | |
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| • Demonstrates a willingness to explore, experiment and perform using a variety of movements | | | | | | |
| • Demonstrates ways of creatively combining the elements of dance | | | | | | |
| • Dance sequences reflect originality, imagination and creativity | | | | | | |
| • Evaluates dances and gives reasons for statements | | | | | | |
| AESTHETIC | | | | | | |
| • Enjoys dance / movement | | | | | | |
| • Demonstrates awareness and sensitivity through the senses | | | | | | |
| • Identifies similarities and differences in dances and dance styles | | | | | | |
| • Shows appreciation of different dances / dance styles | | | | | | |

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