

New ~ Brunswick

840520

FINE ARTS 110

**Program Development & Implementation Branch
Department of Education
Fredericton, N.B., E3B 5H1
July, 1991**

FINE ARTS 110

PROGRAM DEVELOPMENT AND IMPLEMENTATION BRANCH
DEPARTMENT OF EDUCATION
FREDERICTON, N. B. E3B 5H1
JULY, 1991

PREFACE

Fine Arts 110 is an elective full credit course intended to give high school students a foundational exposure to the arts. Satisfactory completion of this course may be used as credit for the Personal Development cluster.

This guide identifies content areas and resource materials and develops goals, objectives and activities aimed at providing students with a basic knowledge of Arts and Aesthetics, Visual Arts, Music and Drama.

The Department of Education acknowledges the contribution to the development of this course by the following members of the Senior High Fine Arts Curriculum Advisory Committee and the Senior High Fine Arts Drama writing Group:

John Betts, Music Coordinator, District 15
Tim Cooper, Professor of Music Education, University of New Brunswick
Terry Comeau, Drama Teacher, St. Malachy's High School, District 20
Ray Dencer, Drama Teacher/Librarian, St. Stephen High School, District 22
Ken Frost, Art Coordinator, District 15
John Hanson, Music Supervisor, District 20
Susan Hay, Drama Teacher, Bathurst High School, District 42
Hugh Kennedy, Music Teacher, Fredericton High School, District 26
Alex McGibbon, Art Teacher, Fredericton High School, District 26
Peter McLaughlin, Music Teacher, Carleton North Senior High School, District 30
John Richards, Art Coordinator, District 20
Hart Swedersky, Art Coordinator, District 19
Nancy Vogan, Professor of Music Education, Mount Allison University
Gervais Warren, Fine Arts Consultant, Department of Education

and also acknowledges the initiatives and enthusiasm of teachers in the following pilot sites:

Miramichi Valley High School, District 8
Stanley High School, District 9
Kennebecasis Valley High School, District 19
Saint John High School, District 20
Chipman High School, District 24
Fredericton High School, District 26
Tobique Valley High School, District 31
Bonar Law Memorial School, District 40
St. Mary's Academy, District 54

FINE ARTS 110

INDEX

Preface	i
Acknowledgements	ii
Index	iii
Rationale	1
Aesthetic Education	1
Program Design	2
Materials	2
Goals	3
Introduction to Arts/Aesthetics	Pink Section
Drama	Yellow Section
Music	Blue Section
Visual Arts	Green Section
Appendices	White Section

Rationale

The arts have always been important in our lives. People everywhere, in all societies and throughout history have found satisfaction in both the performance and appreciation of theatre, music, dance and the visual arts. The arts appear to satisfy a deep-seated human need for beauty, self-expression and creativity. Schools and universities have traditionally acknowledged the importance of the arts and have argued that study of this area is a necessary precondition to becoming an educated rather than a merely trained person.

This interest in the role of the arts in education has enjoyed recent attention from both educators and business people. The arts are increasingly being offered as an elective or requirement for both high school and university entrance. The arts constitute the largest single set of courses (about 20% of the overall total) offered through the continuing education branches of North American universities. This keen interest in continuing education in the arts demonstrates both a desire to find worthwhile avocational pursuits and to continue with activities that are already part of the value system of those who enroll.

Business, too, is beginning to favour arts and humanities graduates because they are viewed as more flexible in terms of career development and more accomplished in social and communications skills. Moreover, the typical one-dimensional person who knows a lot about work and little or nothing about anything else is not viewed as leadership material.

Increasingly business is indicating that a rounding of perspective is essential to ensure that leaders can talk to both staff and customers about life in general and not just business. Exposure to arts program is seen as a means to this end.

Aesthetic Education

If the premise is accepted that the arts are important enough to be a part of a high school student's general education, the question of the nature of the arts experience is still to be answered.

Given the constraints of time, scheduling and often facilities and materials, what should be offered by way of an arts experience? Lack of sufficient time, for example, rules out a historical survey course in one, never mind three, arts areas. An integrated approach has appeal but presents problems for teachers who are single discipline specialists. A course that demonstrates through concepts such as colour, form and rhythm the similarities between the various arts disciplines overlooks the fact that these words have quite different meanings in each discipline and also that the differences between the arts are often more interesting than their perceived similarities. A course with a heavy performance emphasis may not be well received since those students who are motivated in the arts will, to some extent, tend to meet an arts requirement through available electives in art, music and drama thereby depriving other arts classes of important quality and leadership.

Finally, it is too easy to teach about the arts rather than offering students insights into the power of the arts to express ideas, to illuminate the human condition and to underscore and celebrate our common humanity. Incidental and technical information should be included only as assistance to understanding and appreciation.

After consideration of the above it was felt that the best approach would be one of aesthetic education, that is, the course should offer students experiences designed to increase their perception of, and response to the expressiveness of works of art. Students will therefore learn to recognize the materials, structures and aesthetic qualities of art works and understand how these are manipulated by the creator and performer for expressive effect. This will enable students to develop personal preferences that can be supported through reference to the qualities and characteristics of the artwork.

Program Design

This course is suited both for semestered and non-semestered schools. It offers a degree of flexibility that is useful in meeting local circumstances and teacher backgrounds.

The guide contains four modules: The Arts/Aesthetics introduction (pink), Drama (yellow), Music (blue) and Art (green).

All students are required to take the Arts/Aesthetics introduction and at least two (2) from the Drama, Art, and Music modules. If, however, a teacher feels that he/she has the background to offer all of Music, Art and Drama in addition to the compulsory Arts/Aesthetics introduction then adjustments to the content of the modules must be made.

Good use of resources occurs when two teachers are each scheduled with a group of students for the Arts/Aesthetics introduction plus one module, then exchange students for the second student module. The teachers will, therefore, teach the Arts/Aesthetics introduction and a module from Drama, Music and Art then teach the module a second time to a different group of students.

The modules follow the same internal design. Content areas are identified and are divided into student objectives (Column I). Suggested activities and experiences designed to meet the objectives are listed in Column 2 and teacher references and helpful notes are included in Column 3.

The specificity of the objectives is helpful in determining student progress. Moreover, each of the in-depth modules contain suggestions for evaluation.

Materials

The student text identified for the course perceives the Arts. During the development of the course, the 2nd edition was in effect. In 1989 the 3rd edition became available. Page references are listed twice - the first applies to the 3rd edition and the second, in brackets, to the 2nd edition e.g. perceiving the Arts pp. 78-79 (82-83). This book is referred to throughout the course and is a useful single source of many examples. However since some students may come to this course with little knowledge of terms and expressions used in the arts, teachers will have to make judgments regarding the use of the text. Some material may be suitable for home reading as preparation while other sections would be better utilized with prior explanation and/or for class discussion.

Teacher resource material specific to each module is listed at the beginning of each module. The text Understanding the Arts by John Hospers and Puzzles About Art: An Aesthetic Casebook are useful teachers' references. Teachers are advised to read these books prior to teaching the course.

Understanding the Arts is not an easy book to read but it deals with many issues relevant to this course. In particular, Chapters 8 and 9, on aspects of aesthetic education are useful. Puzzles About Art: An Aesthetic Casebook is an extremely useful resource. It's many cases or puzzles are not only good motivators for discussion but can be used as questions for tests of understanding. Other resources are included in the various appendices.

All resource material: is listed as suggested and not compulsory. It is expected that teachers will use particular slides, tapes, records and films known to them to supplement and in some cases replace listed examples.

Goals

The following goals state the course's broad intention with regard to student learning and are the basis from which the more specific student objectives, activities and experiences are derived:

1. To develop the students' capacity for aesthetic sensitivity and response through the enjoyment, creation and understanding of the arts.
2. To develop in the, student an appreciation of the expressive qualities of a variety of arts through knowledge of their language, materials and structures.
3. To develop the students' awareness of the arts in their society.

INTRODUCTION TO.....

Arts/Aesthetics

FINE ARTS 110 INTRODUCTION - ARTS/AESTHETICS MODULE

<u>Table of Contents:</u>	<u>Page</u>	<u>Number of Suggested Hours</u>
The Arts, Their Classification and Their Importance	1	6
Local, New Brunswick and Canadian Arts	6	6
Conditions for the Enjoyment, Understanding and Appreciation of the Arts	9	<u>8</u>
		20

Student Text:

Perceiving the Arts 3rd edition, Prentice Hall, 1989

Teacher References:

Understanding the Arts, John Hospers, Prentice and Hall, 1989

Puzzles About Art: Aesthetic Casebook, St. Martin Press,
New York, 1989

CONTENT - The Arts, Their Classification and Their Importance

STUDENT OBJECTIVES

Students will:

Understand the broad range of the arts

Understand that there are various ways of classifying the arts:

(a) some arts are visual

(b) some arts are auditory

(c) some arts are literary

EXPERIENCES/ACTIVITIES

Students will make a complete list of the various arts.

Students will take the above list and classify it in several ways.

List the visual arts drawing, fabric arts, printmaking, architecture, sculpture, and photography.

List auditory arts - music (in all its forms) ego symphonic, jazz, folk, ballet, and opera.

List literary arts poetry, novels, plays.

TEACHER NOTES/REFERENCES

See Understanding the Arts, by John Hospers, Chapter 1, pp. 43-53.

Visual arts are often referred to as spatial since they exist in space.

Auditory arts are often called temporal since they exist in time. Visual and auditory arts are sensory arts. That is, the meaning is grasped by the senses as distinct from ...
... ideosensory or symbolic arts. That is, the meaning is grasped by the mind through its understanding of the meaning of the symbol (the word).

CONTENT - The Arts, Their Classification and Their Importance (cont'd)

STUDENT OBJECTIVES

(d) some arts combine art forms

EXPERIENCES/ACTIVITIES

List combined arts and describe constituent arts ego film/video combines visual, dramatic and musical components, as do opera, ballet, and theatre.

Discussion: Do we go to see or hear a ballet, the opera, or a play?

Is our enjoyment of a play or opera diminished if we hear it on tape or the radio?

Where does mime fit in? What about performance art?

(e) other arts

Research:

decorative arts, folk arts, martial arts, culinary arts, graphic arts, language arts, beaux arts.

Discussion: What are the differences between the "fine arts" and those arts not normally so described?

TEACHER NOTES/REFERENCES

Film is primarily a visual medium. We go to a film even though it contains drama and music.

See Hospers, page 50.

The word arts very often means "doing: something well", as in the art of wine making/music making/public speaking.

See Perceiving the Arts, pp 1-8.

CONTENT - The Arts, Their Classification and Their Importance (cont'd)

STUDENT OBJECTIVES

Understand the role of the primary and secondary artists in the performing arts.

EXPERIENCES/ACTIVITIES

Students will evaluate roles and responsibilities of:

the primary artist - also called the originating artist or the creator, and,

the secondary artist - also called the executing artist who recreates and interprets the 'recipe' created by the primary artist.

Read Chapter 2, The Human Process in Perceiving the Arts.

Select & comment on one of the interviews.

TEACHER NOTES/REFERENCES

primary artist - include composers, play-writers, sculptors etc.

secondary artist - include conductors, actors, dancers, and musicians.

The degree of specific instruction to secondary artist has varied over the centuries. Moreover styles of performing change. What are the responsibilities of the conductor, the choreographer, the musical soloist, the actor, as they recreate another person's work? Does it make any difference if the work comes from another period of history?

CONTENT - The Arts, Their Classification and Their Importance (cont'd)

STUDENT OBJECTIVES

Understand why the arts are important to people.

EXPERIENCES/ACTIVITIES

Students will discuss the reasons for the existence of the arts in all societies.

Some reasons include:

- human beings appear to have a deep-seated need to produce and surround themselves with beauty, ego the environment, and fashions.

The arts have always been part of every society's rituals and are often a more accurate reflection of it than its sports, politics, sciences, wars or business. The arts inform us about society.

TEACHER NOTES/REFERENCES

See Perceiving the Arts,
PP 6-8. Living with the Arts.

People "set" the table rather than simply scattering dishes and utensils. A customer buying a car often chooses at more cost, a two-tone paint job, whitewall tires and extra chrome even though the car's efficiency, mileage or speed is unchanged.

Food in restaurants is often presented for visual appeal even though nutritional value is unchanged.

People; spend a great deal of time, money and effort beautifying themselves.

In our society music is used for weddings, funerals, religious ceremonies, patriotic occasions at sports events (national anthems, marching band). Art and music help sell innumerable goods (through advertising) and multi-billion industries surround them. Is this a proper use of the arts?

CONTENT - The Arts, Their Classification and Their Importance (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

View Why Man Creates N B Media Catalogue 202983 and Pagan Rites and Vibrations or Exploring the Heart and Mind.

Students will discuss some claims of science and technology and the arts:

Science/Technology

Probes the universe

Delves into molecular and atomic structures of things

Analyses the smallest sound

The Arts

try to understand humans by challenging and extending their experiences

illuminate human passions - envy, greed, love, courage, grief, and joy

create sound into song or great symphonies to move people's feelings

CONTENT - The Arts, Their Classification and Their Importance (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

researches colour - has
produced instant
photography, colour
television, full colour printing
and colour graphics

creates more leisure time

uses convergent
thought

use these inventions to satisfy
our need for beauty

help us use leisure
time in satisfying
ways

use divergent thought and
encourage creativity

CONTENT - Local, New Brunswick and Canadian Arts

STUDENT OBJECTIVES

Increase their awareness of arts groups, institutions and outlets at

(a) the local level

(b) within the province

EXPERIENCES/ACTIVITIES

Students will identify local organizations which support and/or produce the arts

visit local museums, theatres and art galleries

Invite local artists to discuss/perform their work

Students will identify provincial organizations which support/or produce the arts

View videos on
The Owens Gallery
The New Brunswick Museum The
Beaverbrook Art Gallery

View The Splendor of Order N.B.
Media Catalogue 700647

TEACHER NOTES/REFERENCES

See Appendices (a) & (b) Appendix (a) includes professionals, semi-professional, university & community theatres, both English & French in New Brunswick. Appendix (b) lists cultural federations. These groups organize & promote artistic activity in their field.

See Artists in the Schools Information List,
N.B. Dept. of Education

The Atlantic Provinces Resources Art
Gallery Association has 10 members in
New Brunswick:

Beaverbrook Art Gallery Fredericton
National Exhibit in Arts
Galerie d'art de l'Universite
de Moncton
Madawaska Museum
New Brunswick Museum
Owens Art Gallery
Restigouche Gallery Struts
Gallery
Sunbury Shores Arts & Nature Centre
UNB Art Centre

CONTENT - Local, New Brunswick and Canadian Arts (cont'd)

STUDENT OBJECTIVES

(c) At the national level

EXPERIENCES/ACTIVITIES

Student will list some of the major visual & performing arts groups/ organizations in Canada

View (Some of)
David Milne: A Path of
His Own
D. P. Brown: Beyond
Realism
A Spy In The House
A. J. Casson: The Only Critic Is
Time. NFB106 C08l 136
Ballet Adagio NFB 106C
0371 101
See NFB Catalogue
for more Canadian Arts material

TEACHER NOTES/REFERENCES

These are non-commercial institutions. Some museums, e.g. Moncton Museum & private galleries are not included. See Appendix C for commercial (and the non-commercial) galleries.

See Appendix (d) and (e) on music and dance.

Sample list

Ballet:

Royal Winnipeg Ballet
Les Grandes Ballets Canadiens
National Ballet of Canada
Contemporary Dancers of Canada
Anna Wyman Dance Theatre

Music

Major symphony orchestras in Montreal, Toronto, Winnipeg, Vancouver
National Arts Centre Orchestra Individual artists:
Maureen Forrester Anton
Kuerti Liona Boyd
Glenn Gould

CONTENT - Local, New Brunswick and Canadian Arts (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Theatre

Actors Show Case Vancouver
Playhouse Manitoba Theatre
Centre Mermaid Theatre
Neptune Theatre
Theatre Passe Muraille

Visual Arts

Montreal Museum of Fine Arts
Winnipeg Art Gallery
The National Gallery
The McMichael Canadian Collection
Vancouver Art Gallery National Film
Board

Examine the role of the Canadian
Broadcasting Corporation (T.V. &
radio) as a defender/promoter of
Canadian culture.

Why is it necessary to have "Canadian
content" regulations? Is this a good or bad
thing?

What does the CBC offer that is not
available on other stations/channels?

Listen to and view CBC
programing in the arts &
evaluate its quality

What are the benefits/drawbacks of
private/public control of the media?

What does the CBC do well/ badly with
regard to the arts?

What are the implications of budget
cuts/increases to the CBC?

CONTENT - Conditions for the enjoyment, understanding and appreciation of the Arts

STUDENT OBJECTIVE

EXPERIENCE/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Know the difference between enjoying, understanding and appreciating works of art.

(a) enjoying

Students will make a short list of art works

(a) they enjoy, or
(b) they do not enjoy.

Discussion: Does understanding the artwork determine its placement in (a) or (b)?

Do people enjoy what they understand or what they are familiar with?

Should the expression "I know what I like" really be "I like what I know"?

How did we learn to enjoy what we currently enjoy?

Why do we often tire (sometimes quickly) of things we once enjoyed?

Ask the students to include a wide range of styles and arts areas. If their efforts are limited to one art form or style, ego popular music, it will be necessary to listen/ view on a broader scale.

Hospers, pp. 76-80

CONTENT - Conditions for the enjoyment, understanding and appreciation of the Arts (cont'd)

STUDENT OBJECTIVE

EXPERIENCE/ACTIVITIES

TEACHER NOTES/REFERENCES

(b) understanding

What can we say about people who declare, "I like all music" or "I've enjoyed every film I've ever seen", etc?

Students will listen to a piece of music with no words and/or view a nonrepresentational artwork and write about/ discuss their understandings.

Students will discover that to develop an understanding of the artwork they must notice what is happening (music, drama) or what exists (visual arts) through focused attention on the artwork. Knowledge of structure, language and materials of the artwork places the listener/viewer in a position of being able to both appreciate the art work and describe it to another person~ They are able to justify why they like it through reference to the art works qualities.

Discussion: Why is understanding literary arts different (easier?) than understanding music for example?

Literary arts are ideosensory (see p. AI) in that meanings are understood through words.

CONTENT - Conditions for the enjoyment, understanding and appreciation of the Arts (cont'd)

STUDENT OBJECTIVE

EXPERIENCE/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will describe

- (1) how an artwork made them feel.
- (2) what qualities of the artwork made them feel the way they did.

This should be done using a variety of art forms.

Note: The ability to describe qualities will be limited at first but will be developed in the individual subject modules.

(c) appreciating

Students will know some commonly agreed conditions for the appreciation of the arts including knowledge of:

Students will list the skills, knowledge and attitudes they feel are necessary to produce optimum conditions for the appreciation of the arts in other words

Appreciation implies the affective state of valuing, Hospers, p. 78. Normally when we enjoy and understand a work of art we value (appreciate) it for what it offers/says to us.

"What should I, as a listener or viewer bring to the art work to ensure the best conditions for its appreciation?"

All art is communication which by definition implies a sender and a receiver. What implication does this have if (1) we, are sending artistic communications, and (2) receiving them?

- (1) other works of art
- (2) facts about the medium
- (3) the time in which the artist lived

See Hospers, pp. 80-93

CONTENT - Conditions for the enjoyment, understanding and appreciation of the Arts (cont'd)

STUDENT OBJECTIVE

- (4) the artist's life
- (5) the artist's intention
- (6) aesthetic perception and response

Student will: Understand the importance of the senses in perceiving aesthetic qualities.

EXPERIENCE/ACTIVITIES

Observe/record the variety of colours in their classroom, clothes, view from the window, etc.

Discuss feelings in response to colours and their combinations. Summarize their colour preferences.

Discussion: How are preferences established?

TEACHER NOTES/REFERENCES

See Sporre Perceiving the Arts, pp. 8-10
Aesthetic Perception and Response and Hospers,
pp. 335-363

Since this (No.6) is the main approach used in this outline it is developed in subsequent sections.

Do this exercise at different times of the day, under different lighting arrangements and at different times of the year.

CONTENT - Conditions for the enjoyment, understanding and appreciation of the Arts (cont'd)

STUDENT OBJECTIVE

EXPERIENCE/ACTIVITIES

TEACHER NOTES/REFERENCES

Go on a walking tour of the neighbourhood or community. Note the different kinds of buildings and space.

This can be done as a class project or individually.

Select a building or space of personal appeal and give reasons for this choice.

If time permits, Chapter 9 "Landscape Architecture" & Chapter 10 "Architecture in Perceiving the Art" may be read as background.

Give reasons for the choice of an unattractive building, space or area.

View A is for Architecture N.F.B. 106C 0159 021 Douglas Cardinal

Close their eyes in different locations and record the variety of sounds learned.

Most people are constantly subjected to auditory stimulus. As a result they learn to "tune out" most of what they hear. This activity will assist in focusing in on sound. That is learning to listen (active) as distinct from merely hearing (passive).

List the locations/ circumstances where music is played not to be listened to (shopping malls, dentists waiting room, elevators, etc. etc.)

Why is this the case? What does it teach us about how to listen, to music? What does it tell us about the quality of the music?

CONTENT - Conditions for the enjoyment, understanding and appreciation of the Arts (cont'd)

STUDENT OBJECTIVE

EXPERIENCE/ACTIVITIES

TEACHER NOTES/REFERENCES

Discussion: Why is this the case?
What does it teach us about how to listen to music? What does it tell us about the quality of the music?

What did John Lennon mean when he said to Paul McCartney after the Beatles split up. "Your music is like muzak to my ears". Is this a compliment? Why or Why not?

Produce a "sound scape" of their neighbourhood at 10 p.m. on Saturday and also at 10:00 a.m. on Sunday. Compare.

A sound scape in a notated record of sounds indicating duration, volume, timbre but not usually pitch. It is a written record of sounds during a given period of time.

See Creative Music Education; Murray Schafer.

Describe a scene (busy street, sports event) first as an "ear-witness" and then as an "eyewitness".

Examine the design of everyday products in order to become aware of form, design, and space and colour,

CONTENT - Conditions for the enjoyment, understanding and appreciation of the Arts (cont'd)

STUDENT OBJECTIVE

EXPERIENCE/ACTIVITIES

TEACHER NOTES/REFERENCES

Compare 3 objects which perform the same function (cars, pens, chairs, shoes) in terms of form and function.

Consider the aesthetic decisions implicit in doing something for someone else (e.g. choosing and wrapping a gift, planning a dinner, writing an invitation.

Consider the controlled power of the singer, dancer, figure skater, hockey player and gymnast to increase awareness of movement pattern and form.

Study posters, book and record album covers, street signs and storefront displays to develop concepts of design.

Students will discover through these activities (learning to look and hear) that the senses (especially sight and hearing) will identify the aesthetic qualities of objects. More and more their vocabulary will include words describing aesthetic qualities, e.g. line, shape, colour, texture, form, balance, repetition, rhythm, harmony, unity, variety, etc.

Appendix A
THEATRE COMPANIES/COMPAGNIES DE THÉÂTRE

PROFESSIONAL COMPANIES/ COMPAGNIES PROFESSIONNELLES

Theatre New Brunswick
Artistic Director
P. O. Box 566
Fredericton, N. B. E3B
5A6
Tel: 458-8345

Theatre New Brunswick's Young Company Company
Manager
P. O.. Box 566
Fredericton, N. B.
E3B 5A6
Tel: 458-8345

Theatre populaire d'Acadie directeur
artistique
C. P. 608
Caraquet (N.-B.)
EOB 1KO
Tel: 727-3403

John Stuart and Company 229
Bonaccord Street Moncton, N. B.
E1C 5M5
Tel: 389-2524

La Cooperative de Theatre
l'Escaouette
directeur artistique
140, rue Botsford, local 13
Moncton (N. -B.)
E1C 4X4
Tel: 855-0001

The Comedy Asylum
P. o. Box 3492, station 'B' Fredericton,
N. B.
E3A 5J8

Enterprise Theatre 135
George Street Fredericton,
N. B. E3B 1J3
Tel: 453-4647
454-3400

Shoestring Theatre
P. O.. Box 1033
Moncton, N. B.
E1C 8P2
Tel: 857-9219

La Compagnie Viola Leger
C. P. 39
Moncton (N. -B.)
E1C 8R9
Tel: 857-0345

SEMI-PROFESSIONAL COMPANIES/ COMPAGNIES SEMI-PROFESSIONNELLES

New City Theatre Company 267
Rockland Road
Saint John, N. B.
E2K 3K3

The Calithumpians 745
George Street
Fredericton, N. B.
E3B 1K6
Tel: 457-1975

The Family Britton Puppeteers
849 Hillsborough Road
Riverview, N. B.
E1B 3W1
Tel: 854-9531

UNIVERSITY THEATRES/ THEATRES UNIVERSITAIRES

Theatre universitaire de Moncton Department
d'art dramatique
Universite de Moncton
Moncton (N. -B.)
EIC 3E9

Windsor Players Department of
Theatre Mount Allison University
Sackville, N. B.
EOA 3CO

Theatre St. Thomas
Theatre Co-ordinator
St. Thomas University
P. O. Box 4569
Fredericton, N. B. E3B 5G3

Theatre de Saisons
Centre universitaire de Shippagan
218, boulevard J. D. Gauthier
Shippagan (N.-B.)
EOB 2PO

UNB Workshop Productions
Department of English
P. O. Box 4400
Fredericton, N. B.
E3B 5A3

UNB Theatre Productions University of
New Brunswick Tucker Park
P. o. Box 5050 Saint
John, N. B. E2L 4L5

COMMUNITY THEATRES/ THEATRES COMMUNAUTAIRES

Small Town Players
P. O. Box 355
Rexton, N. B.
EOA 2LO

Theatre Fredericton 304
Albert Street Fredericton,
N. B. E3B 2B6

Music, Art and Drama Club
P. O. Box 117
St. Andrews, N. B.
EOG 2XO

Theatre de Carrefour Beausoleil
300, chemin Beaverbrook
Newcastle (N.-B.)

Theatre de la Dune
C. P. 57
Maisonnette (N.-B.)
EOB 1XO

Curtain Call Theatre
P.O. Box 2182, Station "A"
Moncton, N. B.
E1C 8J1

Gilbert and Sullivan Society
P.O.. Box 622
Fredericton, N. B.
E3B 5A6

Village Theatre
P. O. Box 422
Bathurst, N. B.
E3A 3Z6

Friends and Company
93 Roseberry Street
Campbellton, N. B.
E3N 2G6

Loggie House Players
53 King Street
Chatham, N. B. E1N 2N4

The Carleton Country Players
P. O. Box 1147
Woodstock, N. B.
EOJ 2BO

Jeune Troupe de Shediac
177, avenue LeBlanc
Shediac (N. -B.)
EOA 3GO

Troupe de Theatre "Les Mareviens" inc.
235, rue Augers, R. R. #2
St-Basile (N.-B~)
EOC 1TO

Les Productions chemin de Terre
Robertville (N.-B.)
EOB 2KO

La Releve
235, rue Augers, R. R. #2
St-Basile (N.-B.)
EOC ITO

Theatre Vecu
Site 50, Boite 2, R. R. #1
Robichaud (N.-B.)
EOA 2S0

Appendix B
CULTURAL
FEDERATIONS

Theatre Acadie
140, rue Botsford
Moncton (N. -B.)
E1C 4X4

N. B. Child & Youth Drama Association Faculty of
Education
University of New Brunswick
Bag Service Number 45333
Fredericton, N. B.
E3B 6E3

New Brunswick Drama League
578 George Street
Fredericton, N. B.
E3B 1K1

Association des ecrivains acadiens
140, rue Botsford, 3e etage
Moncton, (N. -B.)
E1C 4X4

Writers' Federation of New Brunswick
P.O. Box 37, Postal station 'A'
Fredericton, N. B.
E3B 4Y2

A Coeur Joie (N.-B.) Inc.
239, rue St-Georges
Moncton (N.-B.)
E1C 1W1

N. B. Choral Federation
Department of Education
P.O. Box 6000
Fredericton, N. B.
E3B 5H1

N. B. Federation of Music Festivals Inc./La Federation
des Festivals de Musique du Nouveau-Brunswick
15, rue willett
Moncton (N.-B.)
E1C 8A2

N. B. Folk Arts Council
456 McAllister Road
Riverview, N. B.
E1B 1V2

CAR-FAC
68 Portledge Avenue
Moncton (N.-B.)
E1C 5S4

Appendix C
NEW BRUNSWICK COMMERCIAL GALLERIES

Gallery '78
78 Brunswick street
Fredericton, N. B. E3B IG4
Tel: 454-5192

Landmark Galleries
P. o. Box 960
Perth-Andover, N. B.
EOJ IVO
Tel: 273-6767

Windrush Gallery 43
Princess street
Saint John, N. B. E2L IK1
Tel: 693-4332

Atlantic Galleries 44
Waterloo Row
Fredericton, N. B.
E3B IY9
Tel: 455-4392

Ring Gallery of Art
97 Prince William street
Saint John, N. B.
E2L 2B2
Tel: 642-1745

The Sun Porch
P.O. Box 2
Jemseg, N. B. Tel:
488-2900

North of Sixty Art Ltd.
238 Water Street
Box 549
St. Andrews, N. B. EOG
2XO
Tel: 529-4148

Gallery One
Mezzanine
Place Heritage Court
95 Foundry
Moncton, N. B.
E1C 5H7
Tel: 857-0081

Studio Five Gallery 47
Canterbury Street
Saint John, N. B. E2L 2C6
Tel: 652-2012

Gallery 85
1174 Pictor Avenue, Suite 1
Bathurst, N. B.
E2A 3L1
Tel: 548-4155

Joy of Framing Ltd. 68
Regent street
Fredericton, N. B.
E3B 3W4
Tel: 454-5491

Lighthouse Gallery 587
Main street
Moncton, N. B.
E1C 1C6
Tel: 855-5353

Classic Art Shoppe & Gallery
1184 Salisbury Road
Moncton, N. B.
E1E 3W1
Tel: 388-5036

Fog, Forest Gallery
P. O. Box 312 Sackville,
N. B. EOA 3CO
Tel: 379-2591

Studio 14
14 Church Street
Moncton, N. B.
E1C 4Y9
Tel: 857-8503

Beaverbrook Art Gallery P. O.
Box 605
Fredericton, N. B.
E3B 5A6
Tel: 458-8545
458-8546

Galerie Colline
C. P. 426
College Saint-Louis-Maillet
Edmundston (N.-B.)
E3V 2S8
Tel: 735-8804 (O)

Galerie d'Art Universite de Moncton
Moncton (N. -B.)
E1A 3E9
Tel: 858-4088 (O)

Galerie Restigouche Directeur-
Conservateur
C. P. 674, 39, rue Andrew
Campbellton (N.-B.)
E3N 3H1
Tel: 753-5750

Galerie Sans Nom Coop Ltee
C. P. 903
347, rue st. George
Moncton (N. -B.)
E1C 8N8
Tel: 854-5381

Little Gallery (The) (Lorenzo Society)
University of New Brunswick
Ganong Hall,
Box 5050
Saint John, N. B.
E2L 4L5
Tel: 648-5698

STRUTS GALLERY

11 West Main
Sackville, N. B.
EOA 3CO
Tel: 536-1211

Mini Galerie/Radio-Canada
250, rue Archibald
Moncton (N. -B.) E1C 5K3
Tel: 853-3061

National Exhibition Centre
P. O. Box 6000
Fredericton, N. B. E3B 5H1
Tel: 453-3747

Owens Art Gallery
Mount Allison University
Sackville, N. B.
EOA 3CO
Tel: 364-2574
Secretary: Mariette Hofland Intern-Curator: Paul
Christopher

Playhouse (The) Side
Galleries

P. O. Box 566
Fredericton, N. B.
E3B 5E6
Tel: 458-8345

Sunbury Shores Arts and Nature Centre
P. O. Box 100
St. Andrews, N. B.
EOG 2XO
Tel: 529-3386

UNB Art Centre University of New Brunswick
P. O. Box 4400
Fredericton, N. B.
E3B 5A3
Tel: 453-4623

Saint John City Gallery
Aitken Bicentennial Exhibition Centre
P. O. Box 1971
Saint John, N. B.
E2L 4L1
Tel: 658-2807 (Art Gallery) 633-4870 (Dr.
Charles Schorn Director)

Musee Historique de Madawaska
195, boul, Hebert
Edmundston (N.-B.)
E3V 2S8
Tel: 739-7254

The Moncton Museum 20
Mountain Road
Moncton, N. B.
E1C 2J8
Tel: 854-1001

The Florenceville Regional Library McCain
Exhibition Gallery Exhibition Coordinator
P. O. Box 175
Florenceville, N. B.
EOJ 1KO
Tel: 278-5386
Librarian: Ms. Valerie Brooker 392-5294

Gallery Connexion Coop
204 Fulton Avenue
Fredericton, N. B.
E3A 2B8
Tel: 454-1433 (Gallery)

The Moncton Art society 87
Portledge Avenue
Moncton, N. B.
E1C 5S6
Tel: 388-4723

Galerie d'art, P'tit Leon Leger Eglise
historique Saint-Henri de Barachois
C. P. 382
Shediac (N.-B.) EOA 3GO
Tel: 577-4219

St. Croix Library Gallery
1 Budd Avenue
St. Stephen, N. B. E3L
1E8
Tel: 466-4781

Central New Brunswick Woodmen's Museum
Boiestown, N. B.
EOH 1AO
Tel: 369-7214

W. S. Loggie Cultural Centre 222
Wellington street
Chatham, N. B.
E1N 1M9
Tel: 773-7645

Galerie d'Art
Carrefour Beausoleil
300, chemin Beaverbrook
Newcastle (N.-B.)
Tel: 622-7550

a/s Mme. Edith Boudreau
6, promenade Bremner
Chatham, N. B.
E1N 3T3
Tel: 773-4734

Appendix D ORCHESTRAS AND CHAMBER ENSEMBLES

N.B. Youth Orchestra
P. O. Box 2204, station 'c'
Saint John, N. B.
E2L 3V1
Tel: 634-8377

Brunswick string Quartet University of
New Brunswick
P. O. Box 4400
Fredericton, N. B.
E3B 5A3
Tel: 453-4666

Jeunes Violonistes de Clair (les)
Clair (N. -B.)
EOL 1BO
Tel.: 992-2110

Meduxnekeg Chamber 'Players
110 College street
Woodstock, N. B.
EOJ 2BO

Saint John Symphony Music
Management Trust
P. O. Box 6249
Saint John, N. B.
E2L 4S7
Tel: 634-8379 (Office) 652-3547
(Home)

Atlantic Baptist College Choir
P. O. Box 1004
Moncton, N. B.
E1C 8P4

Bathurst Rotary Choir
P. O. Box 809 R. R. 3
Bathurst, N. B.
E2A 4G8

Bathurst Youth choir
165 Andrew Street
Bathurst, N. B.
E2A 1C1

Bel Canto Singers University of New
Brunswick
Fredericton, N. B.
E3B 6E3

Bethany Bible College Choir
Bethany Bible College
Sussex, N. B.
EOE 1PO

Carleton Chorale
P. O. Box 567
Hartland, N. B.
EOJ 1NO

Chorale Alouette
32, rue Bath
Moncton, N. B.
E1A 4G1

Chorale d'Acadieville
R. R. 4
Rogersville, N. B.
EOA 2TO

Chorale de l'Universite de Moncton
92, rue Olivier
Dieppe, N. B.
E1A 1S4

Chorale le Choeur de souldanges
139 Henry Park
Fredericton, N. B.
E3A 3J2

Fredericton Choral Society
703 King's College Road
Fredericton, N. B.
E3B 2H2

Friends in Song
Brunswick Smelting
Belledune, N. B.
EOB 1GO

Gloria Dei Singers Cody's,
R. R. 1
Queen's County, N. B.
EOE 1EO

Les Jeunes Chanteurs d'Acadie
260, rue Lutz
Moncton, N. B.
E1C 5G5

Marshview Minstrels
P. O. Box 1193
Sackville, N. B. EOA 3CO

The Buckley Family Ensemble 556
Hampton Road Quispamsis, N. B.
EOG 2WO

Miramichi Choral society
P.O. Box 177
Newcastle, N. B.
E1V 3M3

Mt. Allison Conservatory Chorale
Mount Allison University
Sackville, N. B.
EOA 3CO

Mt. Allison University Women's Choir
Mount Allison University
Sackville, N. B.
EOA 3CO

Run of the Mill singers
15 Kennedy Court
St. George, N. B.
EOG 2YO

Saint John Choral society
85 Gibbon Road
East Riverview, N. B.
E2H 1R4

St. George Community Choral Groups
P.O. Box 328
St. George, N. B.
EOG 2YO

St. Paul's Teen Choir 461
McAllister Drive
Riverview, N. B.
E1B 4H7

Upper Miramichi Choral Group P. O.
Box 87
Boiestown, N. B.
EOH 1AO

APPENDIX E CONTEMPORARY DANCE

Semi-Professional Companies/Compaanies de danse semi-professionnelles

DansEncorps
577, rue
High
Moncton (N.
-B.) EIC 6E9

Amateur Companies/Compaanies amateurs

Atlantic Dance Theatre
8 Broadview Avenue
Moncton, N. B.
EIE 1W9
Tel: 854-2863

Solo Dancers/Danseurs Solo

Lee Saunders
530 High
Street
Moncton, N.
B.
EIC 6E6
Tel: 854-9736

DRAMA

FINE ARTS 110 - DRAMA MODULE

TABLE OF CONTENTS	PAGE	NUMBER OF SUGGESTED HOURS
Definition and Nature of Drama	1	4
Experiencing Theatre: Viewing, Analyzing, Evaluating	5	6
Experiencing Theatre: Practical Exercises: Developing Inner Resources		
Concentration	7	
Observation	8	
Recall: Sense and Emotional	10	
Imagination	12	15
Experiencing Theatre: Creating Atmosphere	14	
Manipulating Dramatic Components	14	10
Experiencing Theatre: Practical Exercises		
Dramatization of Scenes and their Evaluation	17	10

APPENDICES

CONFRONTATION	1
MACHINES	2
CAVES AND TUNNELS	3
CIRCUS	4
MIME	5
FAIRGROUNDS	6
CROWDS	7
IMAGINATION	8
DESERT ISLAND	9
ACTING FOR AND AUDIENCE BASICS	10
OF STAGE BLOCKING EVALUATION OF ACTING SKILLS	11
EVALUATION OF KNOWLEDGE AND APPLICATION SKILLS	12

Texts and References

Student Text:

Perceiving the Arts (3rd edition) * by Dennis Sporre published by Prentice-Hall, Inc. 1989.

Teacher References:

Understanding the Arts by John Hospers published by Prentice-Hall, Inc. 1982.

Basic Drama Projects by Fran Everett Tanner published by Coxtan Printing Ld., Idaho.

Stage and School (5th edition)** by Katherine Ommanney and Harry Schanker, published by McGraw-Hill, Scarborough, 1982

The Theatre Experience (3rd edition) by Edwin Wilson, published by McGraw Hill Ryerson, Scarborough, 1985.

* References in parenthesis refer to 2nd edition 1985

** Now in both editions

CONTENT: Definition and nature of drama

STUDENT OBJECTIVES

Student will:

List the basic elements of theatre/ drama.

EXPERIENCES/ACTIVITIES

Use formal research and view movies, television and films to discover what "drama/theatre consists of".

Compare the list of elements with other arts areas.

Discussion: What does drama/ theatre have in common with other arts areas? What are the differences?

Discussion: How is staged drama/theatre different from drama on film, video or television?

View Walter Kerr film. "Walter Kerr on Theatre" Instructional Resources Catalogue 202779 (26 minutes)

TEACHER NOTES/REFERENCES

Basic list should include language, movement, sound, time, and space. Other elements may be added - music, lighting, props, costumes, etc.

e.g. Drama/theatre is a performing art like music and dance (and indeed often includes them). It also has visual and spacial elements.

Staged drama/theatre is live.

Some techniques such as close-ups, fade outs, soft focus, slow motion, audience viewpoint, multiple images are better suited to film, TV and video.

Discussion: What dramatic/ theatrical techniques can be used to simulate the above, e.g. use of spotlighting creates the impression of a close-up.

CONTENT: Definition and nature of drama (continued)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Develop a definition of theatre/drama.

Using the above research/ discussions, students will compare their definition with the following: "(Drama) Theatre is aesthetic communication through the design of time, sound and two and three dimensional space, utilizing the live performance." Perceiving the Arts, p. 96 (2nd edition p. 101)

See also The Stage and the School, 5th edition, Katherine Ommanney & Harry Schanken, p. 8.

Understand the term GENRE as it applies to drama/theatre.

The basic nature of the play from which the production evolves. Perceiving the Arts, p. 96 (2nd edition, 9. 101). See also Theatre Experience. p. 82, The Problem of Categories.

Discover a variety of different genres.

Utilize both formal research and experiential research (films, videos, visits to the theatre) plus viewing (in or out of school) and discussing to define and explain the discovered genres.

See also The Theatre Experience, chapter 6, p. 126 for "The Significance of Genre" and the summary program, p. 102 and 126.

What differentiates the programmes?

CONTENT: Definition and nature of drama (continued)

STUDENT OBJECTIVES

List the characteristics of the genres discovered in the previous objective.

EXPERIENCES/ACTIVITIES

Compare an episode of "Three's Company" with one of "Newhart". The former is farce, the latter comedy. List the difference and similarities between the shows. *Or current examples of these genres.

Students will view other TV programs and identify modes other than farce and comedy. Describe characteristics to the classes.

View TV at a given time on a given night. Attempt to classify programs according to principles of identified modes of drama.

TEACHER NOTES/REFERENCES

The use of plot elements including character, complication, plot development, theme, conflict, will for the most part define the genre. See Perceiving the Arts, pp. 96-100 (2nd ed. 102-103 and Stage and School, Chapter 2.

Encourage the understanding of the following five modes of drama: tragedy, comedy, melodrama, farce, and musical theatre.

See Perceiving the Arts, pp. 96-98 (2nd ed. p. 102-103) for brief definitions of these genres.

See also Theatre Experience
Tragedy - p. 85
Melodrama ~ p. 95
Comedy - p~ 106
Tragi-comedy - p. 116

CONTENT: Definition and nature of drama (continued)

STUDENT OBJECTIVES

Students will:

Understand that drama/theatre is a living, vital art form involving dynamic relationships between its creative contributors.

EXPERIENCES/ACTIVITIES

Discussion: Who are the 'creative contributors'? What is the nature of their inter-relationship? Give examples of how they could collaborate in a real or imagined scene from a play.

TEACHER NOTES/REFERENCES

The emphasis is on the creative, expressive interrelationships between authors, actors, directors, and designers. For example, designers through their artistic concept of the visual element of a production must reflect the needs of the author, director and actors. If time permits the techniques of creating their designs may be examined.

See also Theatre Experience, "The Creators", p. 381 and also p. 384 - Observing individual elements as part of the whole.

Stage and School, Chapter 3, p. 91.
Chapter 10, p. 240.

CONTENT: Experiencing Theatre: viewing, analyzing, evaluating

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Recognize a variety of genres.

View a number of scenes from different films and categorize the scenes by genre after discussion and analysis.

Review characteristics of each genre. Include an example of each genre from the film list at end of this section. Teacher may simply identify the genre and its characteristics or preferably lead the students to discover the genre by applying knowledge acquired in the section "Definition and nature of drama". The use of directed questions would be effective.

Evaluate the achievements of the creative contributors.

View a variety of scenes forms and justify their opinions and preferences regarding the effectiveness of both the individual creative contributors and the total artistic impression.

Use appropriate scenes including those used in the previous objectives. The contributions of author, actors, directors, designers and technical personnel should be examined.

Students will recognize that the above activity is the beginning of dramatic criticism.

The following references will be helpful.
Perceiving the Arts, pp. 101-114 (2nd ed. pp.: 106-115)
Stage and School, ch. 8, p. 192
Theatre Experience, pp. 59-61
Understanding the Arts, ch. 7, pp. 295-332, Appendix 10

CONTENT: Experiencing Theatre: viewing, analyzing, evaluating (continued)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Film References (numbers indicate Instructional Resources catalogue numbers). All films use a Beta video.

My Fair Lady - Musical Theatre and Comedy, 700772

One's a Heifer - Melodrama, 701052

Ransom of Red Chief - Farce, 700216

West Side Story - Musical Theatre and Tragedy, 700774

Miracle Worker - Drama, 700894
alternatives

King Lear - Tragedy, 700605

Oklahoma - Musical Theatre and Comedy, 700773

Pollyanna - Melodrama, 700763

A Doll's House - Drama, 700767

CONTENT: Experiencing Theatre:
Practical Exercises: Developing Inner Resources Concentration

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Understand that concentration has 2 aspects (1) the focusing on an object and (2) sustaining the focus

B.D.P. p. 18

Understand the importance of concentration in drama.

Students are assigned a previously unread article to read to the class. The class attempts to break the reader's concentration through creative heckling.

When the reading is over the teacher will question the readers on the contents of the reading.

All students should get a chance at being the reader. The difficulty and importance of concentration in performance will become obvious. Appendices (1, 2, 3, 4) provide further experiences, activities

Appendix 12 is useful in evaluative progress for objectives on pp. D-7 to D-12.

CONTENT: Experiencing Theatre:

Practical Exercises: Developing Inner Resources Observation

STUDENT OBJECTIVES

Students will:

Understand the importance of developing powers of observation in drama.

EXPERIENCES/ACTIVITIES

Have students choose an age group other than their own to observe, especially in the areas of voice, hand movement and emotional expression (and/or)

Observe an individual from their own age group.

Recreate the individual or group - silently at first then with a monologue and perhaps with appropriate musical background. Do a similar project with an animal as model.

Have class create a list of things to pantomime. Choose topics randomly (e.g. from a hat) and have students attempt to create mood and atmosphere. The non-performing students will observe appreciatively and critically.

TEACHER NOTES/REFERENCES

See Appendix 5 and BDP Ch.3
p. 11 for definition and other examples.

Pantomime is acting with gestures but without words.

Each sequence should be well organized with a definite beginning and end. Topics might include:

- (1) iron a shirt and hang it up
- (2) wash the dishes
- (3) polish all the trophies you have won
- (4) push - a car that has broken down
 - a stubborn mule
 - a fat person through the door
 - a friend into a swimming pool
- (5) pull - a canoe to the beach
 - a heavy object
 - a. light object
 - up a heavy anchor

Pushing and pulling may be done in pairs - one push the other pull then change over

For further information and example see Stage and School, Chapter 3.

CONTENT: Experiencing Theatre:

Practical Exercises: Developing Inner Resources Recall: Sense and Emotional

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Understand the role and importance of sense recall in theatre.

In pairs have one student "eat" a particular food, reacting to its size, shape, flavour, and texture. Partner will identify food.

Sense recall is the ability to experience past sensations when you wish. All senses may be used. See also Appendix 9.

Or have students eat a meal at home, blindfolded and determine by texture, flavour and smell what they ate. Report the experiences to class next day.

See other examples in BDP p.24-26. See also Stage and School, pp. 38-40.

Understand that emotional recall is the basis for acting.

Have students examine a present about which they are curious.

React to a phone call that brings you good/bad news.

Choose an emotion. Recall a time when you felt that emotion. On a signal from the teacher 'freeze' in a position that reflects your emotion.

You are awaiting your date. Time is passing and he/she has not yet turned up. You really like this person. What emotions might you have - after 10 minutes late, 1 hour late, 2 hours late. Act those emotions.

Recall a personal experience with strong emotional content. Create another story using the same emotions.

Other examples see, BDP, pp.35-37. Appendices (6, 7)
Also Stage and School, pp. 16, 17

CONTENT: Experiencing Theatre:

Practical Exercises: Developing Inner Resources Imagination

STUDENT OBJECTIVES

Students will:

Understand that theatre is an artistic reality and not real life.

EXPERIENCES/ACTIVITIES

Discussion: Why is good theatre impossible without the use of the imagination.

TEACHER NOTES/REFERENCES

Theatre creates the illusion of reality. Actions and audiences must 'suspend disbelief' to participate in the illusion. Plays give us a heightened interpretation rather than an actual reproduction of life.

The actor acts as "if" he were the character in the play.

The audience has to accept that the actor is not, in real life, the person on the stage.

The actor uses his imagination to portray convincingly the mannerisms, moods and foibles in his character's part.

Time, space and events do not necessarily follow chronologically.

Theatre is flat, dead and lifeless without imagination.

Imagination embodies and uses all other inner resources required for experiencing the theatre both as actor and audience. See BDP pp.29-30.

STUDENT OBJECTIVES

Practice imagination - strengthening exercises.

EXPERIENCES/ACTIVITIES

Choose three unrelated words. Use them to create a scene that will use the words as an integral part of the scene.

Select an abstract concept i.e. freedom, pain, justice and mime what the word means to you.

Be a space creature (or a machine). Assume a posture and create sounds. Communicate with another of your type.

Place two chairs in front of the class. Pretend you are in a radio/TV studio. Have one student interview another.

Make up a character - hockey player, film star, a witness to a crime, historical figure. Create necessary details to be convincing.

In pairs have an interviewer and job applicant. Vary the scene as follows:

- (1) the interviewer is very confident, the applicant humble
- (2) the reverse of no. 1
- (3) both are very confident and try to dominate each other
- (4) both demonstrate false humility.

TEACHER NOTES/REFERENCES

Other examples Appendices (8 & 2, BDP, pp 30-32)

CONTENT: Experiencing Theatre:

Creating Atmosphere: Manipulating Dramatic Components

STUDENT OBJECTIVES

Students will:

Understand how atmosphere is created through manipulation of dramatic components.

EXPERIENCES/ACTIVITIES

Identify and define the essential, on-stage components (apart from plot and actors) that create atmosphere, i.e. intended emotional response. Students will create and define a list of dramatic components.

TEACHER NOTES/REFERENCES

Have students create a list of theatrical components and supplement (if necessary) the class list.

Such as:

Lighting - reference

Theatre Experience, p. 333, ch. 16

School and Stage, p. 339

Perceiving the Arts, p. 109, 3rd ed. 103.

Costume and make-up - reference

T.E., p. 367-8, ch. 17

P.T.A., 104-105 (2nd ed. pp. 110-114 p. 110-111

B.D.R., p. 153

Set Design - reference

T.E., p. 30~, 306, ch. 15

PTA, p. 108

BDP, p. 153

See PTA, pp. 111-113 for integration of the above components.

CONTENT: Experiencing Theatre
Creating Atmosphere: Manipulating Dramatic Components (continued)

<u>STUDENT OBJECTIVES</u>	<u>EXPERIENCES/ACTIVITIES</u>	<u>TEACHER NOTES/REFERENCES</u>
Students will:		<p>Sound T.E., ch. 16 , pp. 342-344 Music P.T.A., 112-113, pp. 117-118</p> <p>Through class discussion an understanding of each component should be developed.</p> <p>Guide students to discover the means by which the components are manipulated to create intended emotional response.</p> <p>Scene may be scripted or made up by class.</p> <p>The mood may be agreed on immediately or left for student decision.</p> <p>If the scene: is on film the teacher has the choice of showing the film before or after the discussion on atmosphere.</p> <p>Suggestions: Psycho The Omen My Fair Lady Little Big Man Elephant Man Mark Dune</p> <p>All videos should be presented by 16 teachers to ensure appropriate content and educational objectives.</p>
	<p>Students will consider how these components can be used, both separately and simultaneously, to create atmosphere.</p> <p>Using a chart or an essay format, students will suggest appropriate light, costume set, etc. for a real or imaginary scene to create intended emotional response.</p>	
	<p><u>Alternative Suggestion:</u> Students will watch portions of videos and comment on the use of the components to create atmosphere.</p>	

CONTENT: Experiencing Theatre: Practical Exercises Dramatization of scenes and their evaluation

STUDENT OBJECTIVES

Students will:

Experience the expressiveness of theatre through participation.

Evaluate the quality of live student performances.

EXPERIENCES/ACTIVITIES

Students will practice and present a scene(s) from scripted drama, or they will practice and present a non-scripted drama, or they will prepare and present a performance using skills required for Readers' Theatre in pairs, group scenes on large numbers.

After viewing performed scenes, students will offer written and/or verbal comments that identify strengths, weaknesses and effectiveness of each performance referring to the use of elements and components of theatre.

TEACHER NOTES/REFERENCES

Assistance by the teacher may be offered in

Blocking - see BDP, pp. 161-172 and appendix

Characterization

BDP, pp. 105-106

School & Stage, pp. 103-107

Design - as is necessary and available basic props, furniture. Note, use the imagination and pantomime. See also Teacher Notes and References under 'Creating Atmosphere'.

Both students and teacher may use any of the following evaluation models or develop their own.

(1) BDP, pp. 239-240 - using a 1-5

(2) BDP, pp. 231-232 - scale

(3) Sample evaluation forms.
See appendices.

See also Appendix 10 Acting for an Audience; The Vocabulary of Criticism.

Appendix 1

CONFRONTATION

TUNE-IN TO THE LESSON

"Talk 'em down." Facing each other in pairs, in a space. Contestants have one minute to think of a subject to talk about. On the signal they all begin, each directing his 'talk' at his opponent. The object is to keep going and try to make an opponent lose the thread of what he is saying, and so stop talking. (Any subject may be chosen but a mere jumble of sounds in nonsense phrases is not permitted.)

Rules:

1. Brief hesitations are allowed, but not long pauses.
2. Contestants should not stand more than four feet apart, and must speak loudly and clearly (fingers-in-ears forbidden).
3. Contestants who stop, must sit down to acknowledge defeat (winners remain standing. Score 2 points for a win, 1 for a draw).
4. If after one minute both are still talking it is a draw.

This can be run as a knockout contest, or, if preferred as a series of single combats, with two teams, each nominating a player. If used in a classroom call it 'Win the whisper' and disqualify any competitor who speaks aloud.

TUNE-IN TO THE TOPIC

Discussion:

How do confrontations build up?

1. On an international scale? (from incident to war)
2. On a national scale? (difference of opinion to violence)
3. Person to person? (disagreement to litigation)

At what points in the build-up could the confrontation have been resolved? How?

EVENT: POINTS OF VIEW

Take the escalation of a relatively simple person-to-person conflict, involving a clash between the "rights of the individual and authority". For instance:

Pupil

Does not want to have his hair cut or wear appropriate clothes

Principal

Threatens suspension unless school rules are kept. Public exams are pending and pupil will not be able to take them unless pupil follows the rules.

Mother, Father, Senior Teacher, Staff, Trustees can be involved on either side:

Press/TV/Public opinion

The Law/MP

1. Start by playing out original person to person conflict.
2. Choose parents and senior teacher. Give each a group who will advise them on attitudes and action to be taken. They must follow this advice in the next stage.
3. Improvise scenes between pupil and parents/principal and senior staff/parents and principal.
4. Allow the widening of the conflict by the bringing in of support by either side. Each new protagonist has 'advisory group'.
5.
 - a. Improvise meetings of staff using whole group.
 - b. Improvise meetings of pupils using whole group.
 - c. Improvise meetings of governors using whole group.
6. Public enquiry/TV interviews where both sides put their case.

The method of working from the original confrontation until a large number of people are involved, can be used for a wide variety of subjects. It helps to make clear the ways in which opinions tend to polarize in favour of one side or the other and the need for the impartial "judge".

TUNE-OUT

Standing up, shoulders relaxed, breathe in ... hold for a count of five ... breathe out.

Appendix 2

MACHINES

TUNE-IN TO THE LESSON

Traffic Jam: Groups of about ten, in a line of "cars" near enough to touch the shoulder of one in front if arm is extended. The line follows the leader about the drama space and an emergency stop is made on a given signal (drum or clap). Any driver is out if he:

1. moves after stop signal;
2. collides with the car in front;
3. is too far from the car in front to touch it with extended arm (breakdown).

After each stop the leader goes to the back. Each leader will try to get as many of the others cars out as possible. The last one in wins. (Disqualified drivers go to the breakdown area and become judges.

TUNE-IN TO THE TOPIC

Lie down after long drive. Your body is a sack full of sand. Concentrate. The sand is starting to run away through your toes and the tips of your fingers, your arms and legs are all emptying and loose. Now your body ... your neck and shoulders ... your head ... your face. Everything is loose and empty. Concentrate. Think of a machine you have seen working (keep eyes closed). Watch it carefully in your mind. Feel the rhythm in your body. still with eyes closed, still lying down start to work the machine. (Does it have a sound?) Eyes open ... stand up in a space and work the machine. (What does it do? What are YOU doing?) Turn off the power and stop the machine.

EVENT

Get into groups of five. Work together to make a machine of which each person is a separate part. Get one part moving with a sound, then add the next part until the machine is made. Try starting and stopping it. (Built-in control. When the drum or clap sounds, the power is switched off at the mains.)

Each group is to demonstrate its machine. Others comment on rhythms, sounds, and movement patterns. Guess what the machine is doing?

What about inventing a machine to do a useful everyday job?

Which machines are in use already? Which others would save time and trouble? (Cooking, gardening, dressmaking, shoe cleaning etc.) Each group invents a new machine and appoints one of the group as salesman-demonstrator for a 'Save work' exhibition.

Demonstrations. Questions to salesmen. Discussion

TUNE-OUT

Find a space. Start any of the machine movements used during the session. Find own rhythms. The machine is slowing down ... slower ... slower ... and it stops ... sink to the floor ... and stay quite still.

Appendix 3

CAVES AND TUNNELS

TUNE-IN TO THE LESSON

Find a space. Hunch shoulders up to ears. Drop shoulders, pushing them downward and making neck as long as possible. Repeat three times. Shake out shoulder joints. Stand feet slightly apart, weight in the centre enclosed in a box of thick glass. Feel the surfaces. Top, sides, base. Put hands flat on the top and try to push it upwards. It doesn't move. Try the sides. The glass is thick and cold. When the drum or clap sounds, the top of the box is going to move downwards. Press up against it and try to stop it. The top is getting lower and lower. Push harder. Make your body as small as possible. Take a deep breath and give one final push NOW (drum or clap). The glass shatters. Stretch out and relax.

TUNE-IN TO THE TOPIC

Body straight, arms loosely by sides, eyes closed. Lying on the soft mossy floor of a cave. Everything is dark and very quiet. In the darkness there is just a flicker of light. What is it? Watch the light carefully. Concentrate on deciding what it is. Keep eyes closed. Think about your hands. One of them has a torch right beside it. Feel for the switch and turn it on. Open eyes and shine the torch around the cave roof. What can you see? Get up slowly and carefully. Don't bump into anyone. Move around and look at the walls. Feel the surface with one hand, take care not to drop the torch. Don't go down any tunnels or into any other caves that lead off this one, they may be dangerous. When you have been all round the cave come and sit down, plans must be made before exploration starts. Switch off torches: there's enough light coming through the entrance to the cave now.

EVENTS~ FOR IMPROVISING

Exploring the tunnels and caves leading off the main cave.

What did anyone find out about this cave?

Are the rocks damp? Does the sea come in?

Are there tunnels? How high? Is there danger of a rock fall?

Get into the group you would like to explore with, and agree who is going to lead. Choose one tunnel and follow leader through the entrance. Keep up with the group. The leader will warn of difficulties like very low roofs, jagged rocks or other dangers. When exploration is finished come back to the central cave. (Leader talks group through, e.g. "There's a hole in the ground".)

Leaders report to the rest of the exploration groups.

Facts about terrain, dangers known and unknown, animals, plants, insects, reptiles, anything unusual etc. Sounds, smells, light, darkness.

Listen to the reports carefully. Remember the difficulties and general layout of other tunnels than the one you went into. Groups come together and each explore the other's tunnel. "Follow the leader."

Return to central cave and compare experiences. (One person speaking at a time ... others listen and question or comment.)

TUNE-OUT

Eyes closed. See the light at the end of the tunnel. It's very small but it is growing ... brighter ... nearer. Open eyes.

FOLLOW-UP

Smugglers; Theseus and the Minotaur etc.

Appendix 4

CIRCUS

TUNE-IN TO THE LESSON

In a space, with a partner. Start jumping on the spot, feet together to give bouncing movement, keeping in time with partner. Start again making an alternating movement so that one is in the air (up) when the other is touching the floor (down).

First movement again, this time have a conversation with partner while "bouncing". Try and see if this can also be done with the alternating movement. (Show any good ones to the rest of the group.)

TUNE-IN TO THE TOPIC

With partner, sitting in a space. Decide on a "double act" for a circus programme. (Clowns, animal and trainer, jugglers, acrobats, magician and assistant, high wire act etc.) Remember the need is to work very closely together. Get up and work out routine. (Circus performers often have to rehearse in a small space. Allow about five minutes. Assist inspiration if necessary.)

Have "Grand Performance" with all acts performing simultaneously in the "ring". (Teacher or leader as ring master announcing the event ... musical background like 'The Entry of the Gladiators' or 'The March of the Tumblers' would help.) Ritual bow to acknowledge applause. Do once only ... sit down and rest.

The circus troupes are like a big family, each helping the other. They may play in a town for only one day. What kind of problems do they face? How might they need each other's help? What are their living conditions? How dangerous are some of the acts? What jobs must be done before the show can go on?

EVENTS: FOR IMPROVISING

Putting up the big top. Arranging the ring.

Organizing the show. Partnerships who worked on similar acts in the tune-in may make up groups of clowns, acrobats etc., and form a single large act. Trainers may need others for performing animals. Props or paper masks would help involvement.

Getting out a programme. Each act needs a name.

Planning the Grand Opening March Past and Finale.

Ring master and "band".

Bows and applause. Try out various bows.

Divide into working groups. Assemble program and try it out. Other "acts" provide audience.)

TUNE-OUT

Sit in a space, eyes closed. Relax, concentrate thoughts on the tip of the sharpened end of a pencil ... eyes open.

Appendix 5

MIME

Accurate observation is at the base of all good mime. Consequently exercise in mime can provide, not only a good starting point for work in drama, but also an enjoyable way of "testing" that the work is being taken seriously.

A mimed action needs an audience, for it aims to communicate what is being done. Therefore "showing" is a natural part of the process. This can be very useful in drama sessions because often the whole group is involved in the activity in progress, and the students cannot always be given the chance to see, and make constructive comments on, each other's work.

Start with simple occupational mime: familiar tasks, such as wrapping and tying a parcel, laying the table, packing a suitcase, etc., activities that call for a series of clear actions, in ordered sequence, and involve the handling of a variety of objects. Look for accurate recall in each section of the mime, so that there is clear communication of what is being done.

Ask, the students watching to try to remember each stage in detail, to make an assessment of the accuracy of the constituent parts, rather than just "guessing" what is happening.

Miming, in pairs, or groups, calls for close cooperation, and a useful exercise is:

A) starts miming an object.

B) when he is sure that he knows what the object is, takes it and continues to use it. He then "turns it into something else", and uses it.

A (or C), takes it over and changes it yet again.

The action is continuous, each one having time to think of the next object while using the one he has taken over (e.g. a vacuum cleaner becomes a lawnmower, which becomes a pram.) Once the mechanical aspects of the occupational mime are clear, add an emotional quality as a natural step to character mime (e.g. excitement at opening a parcel, resentment at laying the table, anger or happiness when packing a suitcase). students can be asked to observe closely the varying behaviour patterns of the people they see in the following week, and to recreate them, as accurately as possible, in the next session (e.g. an old lady at the bus stop, the boy outside the Headmaster's office, a woman choosing a joint of meat, are all rich sources of material for character mime sessions).

The move to dramatic mime puts the characters into a situation, which can be played as pure mime or to a narration.

An enjoyable exercise for groups of about five students, is for an incident to be:

narrated by one member of the group; mimed by two others, following the narration; have dialogue added by the remaining two.

This calls for mutual cooperation and sensitivity which can help in later improvisations.

Mime also forms a good base for work in dramatic movement, working from the realistic to the abstract, and using voice, sound effects or music as both initial stimulus and background.

Appendix 6

FAIRGROUND

TUNE-IN TO THE LESSON

With a partner, in a space. Each pair has an imaginary ball ... (size?) ... ball to be passed between them as many ways as possible (thrown, bounced, kicked, headed). Avoid collisions. (The activity will be more easily controlled if the passes of the ball are made, initially, on a drum or clap signal. Check ball is watched in flight and retains its size and shape when caught.).

Change size of ball ... larger or smaller, lighter or heavier. Restart rhythmic throwing.

Make up groups of about eight. Seven form a circle, one in the middle .. Start activity with one in the middle passing 'ball' to each of the circle in turn, then at random, ball always returning to the middle. (Look for concentration so that 'catcher' is not caught napping.) Take turns in the middle.

Change ball for some other object to be thrown to each in turn. (A suitcase, empty or full ... a cushion ... a plate ... a chair ... etc.) Group to guess after they have all caught and thrown back object. (The most successful "one in the middle" is the one whose "object" is recognized by the largest percentage of the circle.) Sit down ... rest.

TUNE-IN TO THE TOPIC

Eyes closed. Think of the last fair visited. Remember the crowds, the sounds, the smells, the taste of hot dogs or candy floss or anything eaten there. The prizes you won. The rides ... enjoyment, thrill or fear? (Sound effects, tape or record of roundabout music would be a help here.) Keep eyes closed and try to relive the feeling of one of the rides and then open eyes as the ride ends. Re-tell experiences to partner. (Hear one or two to settle group down.)

EVENT

Divide into groups of four or five. Each group to think out and set up a fair sideshow. Use anything available in drama space to help, or make the experience "physical" by asking customers to close their eyes and give them "mystery rides" ... remembering safety precautions that sideshow promoters must observe.

Give five minutes or so for planning and trial, and safety officer's inspection! Each group to have a "barker" to attract customers. Assuming six or seven groups, allow permutations of three groups to become customers and tryout other sideshows. ('Barkers' try to attract as many of the available customers as possible.)

Discussion

Which sideshow was most enjoyable? Any suggestions for improvement?

TUNE-OUT

Relax and eat candy floss, hot dog, hamburger, ice cream.....try to really smell and taste it.

Appendix 7

CROWDS

TUNE-IN TO THE LESSON

Divide into four groups, one to go into each corner of the Drama space.

Each group to decide on:

1. A short advertising slogan that can be chanted (e.g. Beanz meanz Heinz).
2. Background supporting clap rhythm to the chant (Beanz/clap meanz/clap Heinz/clap/ clap/clap) .

Each group to practice until they are secure in both chant and clap. On the signal "GO" all start their "sound". On the shout "JAMBOREE", they cross through the centre to the opposite corner, still clapping and chanting. Although the groups will be parted by the crowd crossing the centre, they aim to keep their chant going individually, and sustain it in the new corner.

TUNE-IN TO THE TOPIC

Discussion

Varying moods of crowds. (Suggestions from student will probably include joy, anger, laughter, grief, fear, panic.) Examples?
Experiences of members of group?
The crowd made up of individuals but linked by emotion of some kind.
When does a crowd turn into a mob? Leaders?

EVENT

Improvise a series of crowd scenes for a "film". (Start on ACTION, stop in CUT.) Talk the crowd through the experience as Director of the film. Give the group the layout of the particular scene. "The road is here and the procession is coming from that direction ... " to help natural grouping.

(Note. It is a great help to have some recorded background sound to avoid self-conscious "cheers" or "jeers", and this can be done by the group themselves, who can provide the sound for several different atmospheres on tape.)

The improvisations can be based, if possible, on suggestions made by the group in the Tune-in and then switched to cover some great event. For example, Angry crowd at a football match, shouting at a referee/"Crucify him" at the trial of Christ. Frightened, as the barriers collapse/San Francisco earthquake. Joy at winning goal/Armistice celebrations after World War I. Despair at losing/Funeral of a great leader.

TUNE-OUT

Sit in a space. Close eyes, concentrate on allowing the facial muscles to relax.

Appendix 8

STIMULATING THE IMAGINATION

There is a kind of drama work, which could be called "pure", that is, one that uses only the human body and voice. In such work there are no aids, like music, costume, scenery, properties, masks or make-up, lighting, mechanical or taped sound effects. This pure drama work is often the only kind the teacher can arrange, the aids being difficult to set up or to obtain. But for many if not most drama students the aids themselves are intrinsically exciting. Furthermore for some students, the only way to evoke their imagination is to use these aids. Older students who have never done drama before may be exclusively interested in the devices of drama and may be quite unresponsive to pure drama work. They may ultimately get round to pure drama, but for them the starting point is the aid itself.

Give a student a mask and he will put it on and "use" it. Play a weird, ghostly sound effect and he will respond to it. Let him wear a costume and he will alter his behaviour to suit the costume.

These are all external things, but they evoke an inner response. It is the response which matters.

The response furthermore is imaginative. The costume is not just a piece of cloth, but something which changes his image of himself when he wears it. He moves differently, he speaks differently, he thinks different thoughts. The same with a mask or make-up. The ghostly sound effect is not merely a noise, but something to which he reacts (re-acts): he may "act" the ghost, or he may "act" frightened.

One very useful approach to bringing out and developing imaginative drama work is to go for these inner responses through the use of external stimuli.

1. Pieces of cloth

Have many large pieces of cloth, big enough to wear. Tell the students to "construct" costumes from them (a few safety pins are useful) and to do something which demonstrates the costume (e.g. it becomes a toga and they do a brief Roman act). This can become an invention game as they catch on to the idea.

The pieces of cloth can become other things (e.g. flags, stepping stones, waves in the sea, walls). Again, the students think of an idea and then demonstrate it: it is the imagination itself, which is being demonstrated.

2. A large lump of plastic foam

This, or any other amorphous shape can bring out an imaginative response. Like faces in clouds, or patterns in a fire, the object can become what you choose to see. The prime problem is to convert the "seeing" from passive to active, and this usually involves using it in such a way as to demonstrate how it has been perceived.

3. Masks

Even the simplest mask has a powerful effect, on wearer and observer alike. A session spent on making imaginative masks and another on using them in a simple story line can be very rewarding. Even the enacting of an everyday event, such as eating a meal, acquires a new dimension if the students do it in masks.

4. Make-up

This needs a double session, one spent on putting on make-up and another on using the made-up effect.

5. Costume cupboard

It is worthwhile to have a collection of costumes, which can be brought out and used. The costumes themselves need not be expensive or elaborate, just something for the student mind to work on.

6. Properties

This is often ignored. Give a boy a property gun and he will almost certainly pretend to fire it. The same with a plastic knife or a papier-mache bomb. Often the property itself will suggest the story line. A property box containing commonly used items can be quite invaluable.

7. Sound effects

Students like sound effects. They give a sense of reality to what is being done and this in turn creates the imaginative response. A sound-effects tape of rain, thunder, wind, sirens, fire crackling, sea sounds, jungle noises, drums, shots, fanfares, and explosions, is well worth the time and trouble in making it.

Appendix 9

DESERT ISLAND

TUNE-IN TO THE LESSON

In a space. Breast stroke "land drill". Arm movement first, breathing in on sweep round and out with shhh ... sound on push forward. (Get rhythm going.) Add one leg, then change to other. Lying down on stomach. Crawl, over arm stroke, leg kick. Rhythm faster, faster, faster. Relax exhausted. Rollover on to backs. Float.

TUNE-IN TO THE TOPIC

Lying down, eyes closed, whole body loose, floating in warm, green sea. Think of fish swimming around the rocks under the water. Coloured, patterned. All going away, getting smaller, going into the distance in the dark water. The tide is washing you up onto the beach, lifting up first one side of your body, then the other. Feel the sand under you, touch it with your hands, run your fingers through it. Open eyes. Stretch. Get up slowly. Walk about. Feel the sand under your feet. The surface of the beach changes (pebbles, rocks, sharp shells, soft wet sand). Look about the beach. What can you find? Look inland. What can be seen? What are the others doing? Come together and sit on the sand.

EVENT: EXPLORING AROUND THE BEACH

Questions What do we need? What can we eat or drink? What does that fruit taste and smell like? Is there danger? Where can we sleep? Is there wood for a fire? Can we light it? Are there signs of animals or humans?

Built-in control When you hear this sound (drum, pebbles in tin, two loud claps, call etc.) gather here. Groups go off on exploration.

TUNE-OUT

Discuss sitting on the beach. What has been found out about the island? What is not yet known? Taste fruits others have found. Compare impressions.

Appendix 10

ACTING FOR AN AUDIENCE

"Acting" itself is a huge field, has been written about and experimented with for centuries, is: full of gurus and prophets, and is about as diverse as the stars themselves. This card, however, assumes that the acting done by students is likely to be conventional and rudimentary. students often like to act and "do" playlets, and furthermore have the expectation that drama sessions are likely to involve this sort of thing.

The teacher of drama is in the position of having to ask what will help students to act a bit better. Although "acting exercises" may help, the root answer to this question is experience. The greater the opportunity students get to act for an audience, the better they get. What are they learning? Among many other things they are learning to communicate in the medium, and this is where the teacher can help them. Most explorations into the crevices, potholes and abysses of the actor's psyche are intensely subjective and often sectarian. It is better for the drama teacher in the school situation to avoid the subjective, and to stick, where he can, to the objective. What can he do to help students, objectively, to communicate better in the medium of theatre? The authors would suggest that the most fruitful approach consists of a baseline operation of students acting and "doing" playlets along with the development of a vocabulary of criticism which is to do with "getting across". student actors do not always realize that the audience is more important than they are! Audiences don't like watching actors 'doing their own thing', messing about, forgetting, etc. The audience likes to have its needs considered. Can they see? Can they hear? Can they follow? This may seem mundane, but unless this at least is grasped, actors might as well pack up and go home.

THE VOCABULARY OF CRITICISM

A very practical problem, which faces the drama teacher, is what to do with audiences. Do they just sit and watch, or do they have more to do? To some extent the role of audience always includes the role of critic. Perhaps the audience is best employed as the assessing instrument of performance. The audience gives the marks, which may be modified by the teacher. They need to build up a vocabulary of criticism from which to assess, and this will automatically be absorbed by the actors. In other words, the best way to help actors is through audiences. What does this vocabulary of criticism consist of? The following is a list to which the teacher can add:

1. Is speech clear enough to be understood? The most common faults are gabbling, rapidity, quietness, and a certain belief that it is not "lifelike" to shout at an actor who is only two feet away. Well, theatre is not life. Life is life. Theatre is theatre.
2. Can the audience see what is happening? The most common faults are hiding (shrinking, or putting the back to the audience) and closed groupings (gathering round). The actor has to be "big enough" to "embrace" the audience and this means directing himself towards, rather than away from, an audience. The same old "it's not real" ploy comes out here, and it is worthwhile pointing out that if the audience cannot ~ what is happening there is little purpose in doing it.

3. Is the student actor doing things in the awareness that they are being followed (understood) by the audience? The most common fault here is for the student to assume knowledge on the part of the audience where there is no basis for that assumption. This crops up with extraordinary frequency. For instance, it may not be clear that a person cast in the role of a policeman is, in fact, understood as a policeman, or that a place which the actors think of as "The forest" is known as "The forest" by the audience. Another very common fault in this same area of "followability" is the tendency to do things so lightly and so quickly that they are never really marked out as having happened. A certain weight and pacing is needed to give events the quality of occurrence.
4. Is there any awareness of theatre shape? The most common fault here is to stray out of the given acting area.
5. Is it rehearsed? The most common fault is to underestimate the importance of rehearsal, to believe in readiness without actually being ready .. This is only ever learnt by experience; that is from performance discovering the need for it.
6. Is there any sense of occasion? The most common fault here is to "put it on" "without" the audience, to start the show without the audience realizing it has started, and to finish without telling the audience that it's over.

Appendix 11

BASIC OF STAGE BLOCKING

1. Let the audience see the whole actor. Keep the actors close to the audience and in front of the furniture.
2. Movement attracts attention. Actors must move on their own lines and remain stationary while others speak.
3. The face is the most expressive part of the body. Actors should show their faces to the audience as much as possible.
4. Height attracts attention. An actor standing is stronger than one seated. An actor standing on a platform is stronger yet.
5. The upstage position is stronger than the downstage positions if there is more than one actor on stage.
6. Actors should not cover (stand in front of) one another.
7. Actors should not be arranged in straight lines, semicircles, or any other formal pattern.
8. Entrances should not be blocked by actors or furniture.
9. No actor should move on the stage without a reason. As soon as an actor moves, the audience looks for the reason.
10. Whenever possible, levels should be varied.

Appendix 12

Evaluation of Acting Skills

Skill		Poor 1	Fair 2	Good 3	V. Good 4	Exc 5	Comments
Concentration	Do(es) student(s) concentrate on Material: <u>Physically</u> <u>Individually</u> <u>In a group</u>						
Observation	Do students give evidence of observation skills in character presentation <u>physically</u> <u>emotionally</u> audience consideration <u>stage movement</u> <u>clarity of communication</u>						
Recall	Is there evidence of sense and emotional recall in <u>scene development</u> <u>character believability</u>						
Imagination	Is there evidence of use of imagination in all aspects of their work?						

Appendix 13

Evaluation of Knowledge and Application Skills

Knowledge & <u>Application</u>		1	2	3	4	5	Comments
Genre Recognition	To what extent can student(s) recognize the genre of a <u>scene</u> .						
Stylistic Demonstration	Is there evidence of effective and stylistically appropriate scene presentation of differing genre characteristics: <u>- interpretation of character</u> <u>- interpretation of plot</u>						
Technical Components (if available)	Use of available technical <u>components</u> Lighting Is it effective in mood creation <u>- colour suitability</u> <u>-intensity</u>						
	Set Design Is it effective in mood creation - practicality (does it serve its purpose for the actors) - artistic impression (does it create atmosphere)						
	Costume and Makeup - suitability to time/era - suitability to place and character						
	Sound and/or Music - suitability to time/era - character and plot - effectiveness of sound/music in creating mood						

MUSIC

Fine Arts 110 – Music Module

<u>Table of Contents</u>	<u>Page</u>	<u>Number of Suggested Hours</u>
Definition & Nature of Music	3	4
Manifestations of Music	7	4
Elements of Music		
Introduction	9	2
Timbre/Tone Colour	10	6
Pitch (Horizontal)	14	4
Pitch (Vertical)	17	4
Texture	20	2
Rhythm	22	4
Tempo	24	2
Dynamics	26	2
Form	27	2
The Sum of the Parts	30	3
Styles	33	4
Appendices		

Texts and References

Student Text:

Perceiving the Arts (3rd edition) by Dennis Sporre published by Prentice-Hall, 1989.

Teacher References:

Understanding the Arts by John Hospers published by Prentice-Hall, 1982

Experiencing Music (revised edition) (Text and Records) by Richard Wingell published by Alfred Publishing Co., 1981, 1983.

* Reference pages in parenthesis refer to 2nd edition, 1985.

CONTENT: Definition and nature of music

STUDENT OBJECTIVES

Students will:

Understand that music is aesthetic communication through the design of time in motion using sound and silence.

List and explain the raw materials of music:

(a) Time

EXPERIENCES/ACTIVITIES

Students can compare the experience of listening to music to looking at a picture.e.g., Debussy's "Prelude to the Afternoon of a Faun" and Bakst's poster of the same name as found in Richard Wingell's Experiencing Music, Record 5, Side 1 and page 357.

TEACHER NOTES/REFERENCES

This definition is taken from Perceiving the Arts, by Denis Sporre, p. 78 (2nd ed. p. 82).

Music exists in time. It does not stand still.

Discussion: What implications does the above have for the listener?

The viewer can take as long or as short a time to understand a visual art work. The listener cannot. Indeed one of the difficulties in responding to (especially) , longer pieces of music is that the listener has to develop an aural memory which will enable the recall of previously heard material.

See Perceiving the Arts, p. 77 (2nd ed. p.77) for further discussion.

CONTENT: Definition and nature of music (cont'd)

STUDENT OBJECTIVES

(b) Silence

(c) Sound

Know various categories of sound sources

(1) Voices

EXPERIENCES/ACTIVITIES

e.g., Wagner's "Tristan and Isolde",
Experiencing Music, Record 1, Side 1.

e.g., Crumb's 'Ancient Voices of Children',
Experiencing Music, Record 5, Side 1.

Student will list a variety of sound sources used in music.

Students will research the types and qualities of human voices used in music.

Discussion: How do the quality and characteristics of voices determine expressiveness in a performance?

TEACHER NOTES/REFERENCES

Music is born "out of" silence and finishes in silence. Throughout a composition silence is often used sometimes with dramatic effect.

See Perceiving the Arts, p. 79 (2nd ed. p. 83). How is it put together?

Wherever possible live sounds should be made available to students. Use students in the band/choir or who take music lessons to demonstrate the characteristics of sounds through playing/singing.

Recorded music is a poor substitute.

e.g. soprano, alto, tenor, bass, solo singing, choral singing.

See Perceiving the Arts, p. 81 timbre 2nd ed. p. 86 ..

CONTENT: Definition and nature of music (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students can compare the unique characteristics of individual voices by listening to several singers.

e.g., Lennon-McCartney's "Let It Be", Experiencing Music, Side 1, Band 1 and Schubert's "Erlkönig", Experiencing Music, Record 4, Side 1.

Discussion: Why do people sing anyway?

(Optional) View Eisteddfod - A Journey to the Land of Song, N.B. Media Catalogue, #700477.

(2) Instruments

Students will list as many different instruments as possible and then classify them into the following categories: e.g. string, wind, percussion, keyboard, electronic and voices.

Students should be made aware that some instruments fit into more than one classification, e.g., a piano is a stringed percussion instrument with a keyboard.

(3) Electronic devices/
instruments

Students will list instruments and devices of recent technological invention. Note: Section (3) may have been adequately covered in Section (2), above.

Some examples are:

- electronic keyboard
- synthesizers
- keyboards compatible with computers
- electric guitars and other electric instruments
- tape recording technology
- amplification of sound

CONTENT: Definition and nature of music (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

(4) Noise/unpitched sounds

Discussion: Do these appear in music? What is (might be) their use? Students may be encouraged to listen to R. Murray Schaefer's "Epitaph to Moonlight" in order to prompt discussion.

Students will research the acoustical properties of (1) noise and (2) a musical tone.

(5) Combinations of the above

Students will list/describe music that uses sound sources drawn from the above and which draws on combinations of the above.

View Discovering Electronic Music, N.B. Media Catalogue 1987 #700561, or Electronic Music #500646, How to Make Electronic Music #500207, New Sounds in Music #700564, Poeme Electronique by Varese #500220, Music #700411.

Unpitched sounds often appear in music, e.g. cymbals, triangle, side drum, clapping, stamping.

Noise, e.g. white or pink noise, wind machines, can also be included in compositions.

Often music is described as "organized sound".

Sound wave patterns are regular in pitched sound, irregular in noise.

See Perceiving the Arts, p. 80 pitch 2nd ed. p. 84.

e.g. a piece of popular music might have
- clapping
- solo & ensemble singing
- acoustic and electronic instruments

CONTENT: Manifestations of music

STUDENT OBJECTIVES

Students will:

Understand the variety of types of musical expression.

Understand that each type can be further divided.

EXPERIENCES/ACTIVITIES

Students will list as many types of music as possible, e.g. popular
jazz classical
ethnic

Students will divide 3 or 4 of these types into sub groups.

TEACHER NOTES/REFERENCES

Example

Jazz - Dixieland jazz

- modern jazz
- ragtime
- etc.

Classical is: really a generic term which includes medieval, renaissance, baroque, classical, romantic, impressionist and 20th century, art music.

"Classical" music also uses forms that imply certain structural arrangements. e.g. symphony, concerto, overture, opera. See Perceiving the Arts, pp. 78-79. What is it? (2nd ed. p. 82-83).

Popular - rock, blues, country, folk, etc.

Ethnic - Canadian Indian music, African music, Eskimo music, etc.

CONTENT: Manifestations of music (cont'd)

STUDENT OBJECTIVES

Understand that the ability to discriminate between types & between sub-groups depends on knowledge of the language, materials, structures of music.

EXPERIENCES/ACTIVITIES

Have a student with an interest in (say) rock music demonstrate to the class through lecture and recorded music (or live if available) the obvious and subtle differences between various types of rock music.

TEACHER NOTES/REFERENCES

The teacher can select another type & demonstrate sub-group differences.

To explain what is happening in the music students & teachers will increasingly have to use the proper language of music & understand its elements.

The modules ~texts and tapes) on various styles of music, e.g. Afro-American Music, Country Music, Spanish American Music, Music of the Orient, The Rock Story, etc. in The Spectrum of Music modules and the Silver Burdett Satellites may be helpful.

CONTENT: Elements of Music
Introduction

STUDENT OBJECTIVES

Students will:

Understand that music has basic elements (components) that constitute its structure.

EXPERIENCES/ACTIVITIES

Have students listen to any piece of instrumental music and try to identify the elements .e.g., Berlioz "Symphonie fantastique", Mov't 5, Experiencing Music, Record 3, Side 1, p. 285.

TEACHER NOTES/REFERENCES

This guide will use the following list as elements.

timbre/tone colour

pitch - horizontal - melody
 - vertical - harmony

texture

rhythm

tempo

dynamics

form

Different texts organize the elements in a variety of ways. What is important is that the student knows what it is that composers manipulate to produce expressive statements.

The elements are sometimes referred to as the " ingredients".

CONTENT: Elements of Music Timbre/Tone Colour

STUDENT OBJECTIVES

_Students will:

Understand that sound source is an element of music manipulated by composers for expressive effects.

Understand the reasons for subdividing the orchestra into families of instruments.

EXPERIENCES/ACTIVITIES

Students will discover that instruments in a family group have certain similarities.

Research how one instrument from each family is played and how it works.

TEACHER NOTES/REFERENCES

Discussion on sound sources inevitably leads to discussion on the sound qualities of individual instruments. Musicians refer to this as timbre or tone colour.

(1) They may look alike e.g. the cello looks like a big violin.

(2) They may sound alike e.g. violin and viola.

(3) They may be played in a similar fashion e.g. woodwinds are all blown.

(4) They may be similar in all of the above.

CONTENT: Elements of Music Timbre/Tone Colour (cont'd)

STUDENT OBJECTIVES

Identify visually and aurally various orchestral instruments.

Develop an awareness of old or unusual instruments.

EXPERIENCES/ACTIVITIES

After the instruments have been identified and discussed students will listen to Ravel's Bolero.

Discussion. How does Ravel maintain interest in this piece?

Through research, list and describe some unusual or old instruments.

TEACHER NOTES/REFERENCES

Interest is maintained through the use of unusual instruments even though the music is melodically, harmonically & rhythmically repetitious.

They may be old instruments e.g. sackbuts, rebecs, crumhorns or: interesting variations of more standard instruments e.g. sopranino saxophone, E clarinet, or historical freaks e.g. 7 belled cornet, ophicleide.

View excerpts from:
Early Musical Instruments, Series
Media Catalogue
Reed Instruments #700256
Flutes & Whistles #700278
Plucked Instruments #700279
Bowed Instruments #700280
Keyboard & Percussion #700255
Brass Instruments #700256

CONTENT: Elements of Music Timbre/Tone Colour (cont'd)

STUDENT OBJECTIVES

Understand the musical challenge of composing for a single family.

Students will:

Relate specific & combined tone colours to differing moods & feelings.

EXPERIENCES/ACTIVITIES

Students will listen to part of a string quartet, a brass ensemble, a woodwind trio, and an unaccompanied choir.

e.g. - Haydn's "String Quartet Op. 71 #3", Experiencing Music, Record 2, Side 1.- Mozart's "Serenade for 13 Wind Instruments", Experiencing Music, Record 2, Side 2.

- Any Canadian Brass selection.
- Any unaccompanied selection by the Vancouver Chamber Choir.

Research the Greeks' beliefs about the power of music & the qualities they associated with individual instruments.

Listen to the same piece of music played on different instruments.

e.g. Bach's "Little fugue in g" can be found in many different guises, such as a Canadian Brass recording and the organ version in the Experiencing Music recordings.

TEACHER NOTES/REFERENCES

In such pieces the ability to interest listeners by changes in tone colour is limited. For an extended composition to be successful using same family instruments, superior use of the other elements of music is required. In other words there is no easy appeal to the senses through the use of tone colours.

See Perceiving the Arts, p. 81 (2nd ed.), Timbre.

Aaron Copland, in What to Listen for in Music believes the sensuous qualities of tone colour are our first & most basic response to music.

Discussion. Is the above statement true? Does it apply to all music?

See any standard encyclopedia.

Use some of the many "crossover" recordings available e.g. Tomita's recordings of electronic versions of various originals.

Discussion. In what way(s) does the expressive statement differ?

CONTENT: Elements of Music Timbre/Tone Colour (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will list a variety of emotions e.g. love, fear, sadness and match these with instrument(s). Compare this list with traditional associations, e.g. trumpet - war.

Obviously other elements must be considered, the idea is to make students think about the expressive qualities of instruments.

Research synaesthesia.

See a standard encyclopedia.

Research Scriabin's view that tones & scales have matching colours.

Discussion. Can sound & light waves be matched for expressive effect?

CONTENT: Elements of Music pitch (Horizontal)

STUDENT OBJECTIVES

Students will:

Understand that pitch refers to the concepts of high and low with regard to musical tones.

Understand that pitch is a physical phenomenon which can be measured & recognized by differences in the number of sound wave vibrations per second (frequency) .

Analyze the relationship between the size of instruments & their pitch.

Ascribe expressive qualities to high & low sounds.

EXPERIENCES/ACTIVITIES

Students will research acoustics, sound waves, oscilloscope, reflection, refraction, diffraction, absorption, and harmonics.

Students will explain the physical reason why one note on the piano sounds higher or lower than another.

- by comparing (for example) the same piece of music played very high or very low or a record played at different r.p.m.

TEACHER NOTES/REFERENCES

See Perceiving the Arts, p. 80-81, (2nd ed. pp. 84-85).

See a music dictionary.

Smaller instruments e.g. flute, violin, tend. to produce higher sounds than larger instruments e.g. clarinet, cello. Why is this?

CONTENT: Elements of Music Pitch (Horizontal cont'd)

STUDENT OBJECTIVES

Students will:

Understand that pitch can be arranged horizontally to create melody.

Understand that melody can be subdivided into theme, phrase, and motif. (motive) .

Evaluate the expressive qualities of a variety of melodies.

EXPERIENCES/ACTIVITIES

Student can rearrange the pitches of a well-known melody (by, for example, playing the correct note name e.g. F but putting it in a different octave) & evaluate the results.

Have students list music that has little or no discernible melody.

Define these terms.

Students will discover that melodic expressiveness is dependent on factors such as: step wise movement & leaps

TEACHER NOTES/REFERENCES

Melody is often also referred to as the "tune" or "theme" and is for many people the essence of music. People's difficulty with certain types of "modern" music is that the melody is often undetectable and that the organization of horizontal pitch is not easily singable.

See Perceiving the Arts, p. 83 (2nd ed. p. 87).

Sometimes referred to as conjunct and disjunct movements.

Which two phases of O Canada are good examples of conjunct movement?

CONTENT: Elements of Music Pitch (Horizontal cont'd)

STUDENT OBJECTIVES

Students will:

EXPERIENCES/ACTIVITIES

ascending & descending movements
recurring motifs
by studying/composing a variety of
melodies.

Discussion. What might be the characteristics
of a melody that made us feel sad/happy/
restful/agitated.

Analyze a beautiful/haunting/ sad melody.

Justify their opinion of what makes it
beautiful/haunting, sad, etc. with reference
to musical concepts.

Recall a melody from their past experience
that they can not forget.

Discussion. What musical reasons can be given
for remembering this particular melody?

TEACHER NOTES/REFERENCES

Try to limit the discussion to melody or
combine melody and timbre.

Does it have a recurring motif?

Are the steps between notes (the intervals)
generally steps or leaps?

Are the phrases regular or extended?

CONTENT: Elements of Music Pitch (Vertical)

STUDENT OBJECTIVES

Students will:

Understand that pitch arranged vertically (that is sounding at the same time) is harmony.

Students will:

Understand the terms interval, triad, and chord.

EXPERIENCES/ACTIVITIES

Students will discover through listening, a variety of ways in which harmony is often supplied. e.g. - guitar chords
- piano left hand
- vocal backing group

Students will define these terms and, if possible, demonstrate them through singing or playing.

TEACHER NOTES/REFERENCES

It is important to point out that harmony also has a horizontal property. It progresses in time, from chord to chord, i.e. harmonic progression.

By playing a well-known tune and using "wrong" harmony students will quickly learn the importance of this element.

Students should be encouraged to build triads & chords other than diatonic.

CONTENT: Elements of Music pitch (Vertical cont'd)

STUDENT OBJECTIVES

Understand the expressive qualities of:

- major & minor tonality

EXPERIENCES/ACTIVITIES

Students will describe their reactions after listening to a piece of music played first in the major & then in the minor mode.

Follow the changes in tonality and relate these to the meaning of the text.

- diminished 7th

Students will describe their reactions to a series of diminished chords.

- augmented chords

Students will describe their reactions to a progression of augmented chords.

- dissonance

Students will respond to dissonant intervals & chords.

Students will listen to a dissonant composition.

TEACHER NOTES/REFERENCES

For many people slow music in the minor key is "sad". Slow music in the major key may not be sad.

Play and study the text of Erlkonig
Experiencing Music Record 4, side 1.

People frequently associate this with impending dramatic action. often used in opera and film music to create suspense.

Often associated with vague, shifting, misty, impressionistic images e.g. Prelude a l'apres midi d'un faune. Experiencing Music Record 5 side 1.

Dissonance is a relative term but the use of minor 2nds & major 7ths is harsh to most people's ears. Wozzeck - Experiencing Music Record 6, side 1.

CONTENT: Elements of Music Pitch (Vertical) (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will investigate why harsh dissonance is a 20th century phenomenon.

Much of 20th century music is dissonant & for that reason is not enjoyed by many people. There is a strong belief that the harshness, alienation & possible catastrophes endemic to the 20th century is reflected in its music.

Is there a connection between dissonance and abstract or non-objective art?

See Guernica in Perceiving the Arts, p. 50 (2nd ed. p. 51).

- harmony in general

Enrichment. Students will compose harmony expressively appropriate to an emotion, e.g. sadness.

Or, select from recordings music in which the harmony is important. Have students justify the "feeling" they get.

CONTENT: Elements of Music Texture

STUDENT OBJECTIVES

Students will:

Understand that texture often refers to the concepts of thick & thin with regards to notes played at the same time.

Understand that texture can refer to the relationship between melody and harmony.

EXPERIENCES/ACTIVITIES

Students will listen to two versions of a well-known tune. The first version uses full, thick chords. The second is identical in every element except that the chords are thin & there is a huge gap between bass & melody. They will then compare the expressive effect of the two versions.

Students will research, define, recognize and listen to (or play/sing) examples of:

- monophony

- homophony

TEACHER NOTES/REFERENCES

Thick, full chords, compressed chords, open chords all produce differing emotional responses.

Open chords often make us think of the outdoors & wide open spaces but if the texture is widely spaced this can produce a bleak, forlorn, empty feeling.

See Perceiving the Arts pp. 8384 (2nd ed. pp. 88, 89).

- one melodic line regardless of numbers singing it. Example - Gregorian chant or unaccompanied folk songs Experiencing Music, Record 1, Side 1.

- one predominant melody with harmonic support
Example - most popular music Send in the Clowns, Experiencing Music, Record 6 Side 2

CONTENT: Elements of Music Texture

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

- polyphony

TEACHER NOTES/REFERENCES

- two or more combined, independent melodies

Example - music from the Baroque era. 2nd movement of Bach's Double Violin Concerto and Little Organ Fugue, Experiencing Music, Record 1, Side 2.

CONTENT: Elements of Music Rhythm

STUDENT OBJECTIVES

Students will:

Understand that rhythm is the temporal relationships of tones.

Understand the relationship between rhythm and:

- beat or pulse

EXPERIENCES/ACTIVITIES

Students will attempt to identify a phrase from a well-known melody played with every note of being of equal value.

Guess well known songs after listening to the rhythm only.

Divide class and have one half clap the beat & the other tap the rhythm of a well-known piece. Students will also attempt this using one hand for the beat & the other for the rhythm.

Students will make up (& write down) a rhythm.

Students will compose and perform a rhythmic duet with a third person supplying the beat.

Listen for rhythms around the house or outside. Does nature or people produce the more?

TEACHER NOTES/REFERENCES

The rhythm & beat of Ravel's Bolero (heard previously) is a good challenge or Brahms Symphony No. 3 Op.90 Movement Three Experiencing Music, Record 3, side 2.

CONTENT: Elements of Music Rhythm (cont'd)

<u>STUDENT OBJECTIVES</u>	<u>EXPERIENCES/ACTIVITIES</u>	<u>TEACHER NOTES/REFERENCES</u>
	Try to write out the most interesting rhythm you heard - mark the pulses.	
	Analyze the beat & rhythm patterns of a couple of well-known songs including a song that is currently popular.	
- meter	Students will practice the conducting patterns for 2, 3, and 4 & understand the significance of accent.	Demonstrate this to the students then have them conduct examples played on the piano in a variety of meters.
	Students will research the meters of well-known styles of waltz, march, and tango.	This will also reinforce the difference between beat/pulse & rhythm.
Understand the direct connection between rhythm, beat & meter and physical response.	<u>Discussion.</u> What makes us tap our feet, sway our bodies or otherwise want to respond physically to certain pieces of music? or what are the characteristics of good dance music?	Usually music with a steady pronounced beat or with regular accents has this effect on us.
	<u>Discussion:</u> What may be happening in a rhythm if we feel increasing excitement/tension?	The beat may: speed up. The beat will be faster than our heart rate. The rhythm may be syncopated. The pulse/beat may be subdivided into ever decreasing note values.

CONTENT: Elements of Music Tempo

STUDENT OBJECTIVES

Students will:

Understand that tempo refers to the rate of speed of a composition.

Understand the expressive effects of fast/slow tempi and changes of tempi within a composition.

EXPERIENCES/ACTIVITIES

Students will discover and understand the two methods of setting tempo.

By listening to playing, singing a variety of pieces of differing tempi and/or pieces that utilize tempi changes, students will identify general principles regarding tempo as an expressive factor in music.

TEACHER NOTES/REFERENCES

This is determined by assigning an actual amount of time to the beat.

(1) by metronome markings.
This is precise as in = 60.

(2) by Italian terminology e.g.
adagio
allegro
This method is less precise. See Perceiving the Arts, p. 87 (2nd ed. p. 91).

Fast music to music that is becoming faster tends to be more exciting than slow music or music that is getting slower.

Frequent and abrupt changes in tempo can be unsettling. Less frequent and less abrupt changes can be used for surprise and variety.

CONTENT: Elements of Music Tempo (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Identify music that utilizes accelerando and ritardando changes in tempo within the piece and rubato.

Examples:

Accelerando

- "In the Hall of the Mountain King", Grieg
- Sections of Rossini

Ritardando

- many pieces as they conclude
- end of Pacific 231 (Honeggen)

Tempo changes

- Hungarian Dance #5 Brahms
- Songs with a slow introduction

Understand that tempo indications may be modified by other words that are used to describe a general style of performance or suggest a particular expressive impact.

Discover the difference between, e.g. Allegro con brio and allegro maestoso or andante grazioso and andante tranquillo.

Find tempo and stylistic markings in a musical score.

CONTENT: Elements of Music: Dynamics

STUDENT OBJECTIVES

Students will:

Understand that dynamics refers to the degree of amplitude of musical tones.

Determine the importance of dynamics in music.

EXPERIENCES/ACTIVITIES

Discussion. Under which other element can dynamics be subsumed?

Find a piece of printed music and identify all the dynamic indications.

Explain the enhancing effect of dynamics in a recorded work.

Explain how a composer might

- create an exciting finish
- produce restless, unsettling music
- write a lullaby, with regard to dynamic levels

Explain the physical reason for the effect of loud and soft on our reactions to music.

TEACHER NOTES/REFERENCES

Dynamics are often seen as a characteristic of tone colour. See Perceiving the Arts pp. 82-83. Intensity (2nd ed. pp. 86-87).

- loud, crashing sounds; crescendo
- many, rapid changes in dynamic levels including use of silence,
- soft, quiet, little dynamic change

Sound waves caused by loud tones are wider than soft tones and cause greater stimulation of our auditory nerves.

Perceiving the Arts, p. 83 (86)

CONTENT: Elements of Music: Form

STUDENT OBJECTIVES

Students will:

Understand that form refers to the organization of all the elements of music.

Understand that unity and, variety in music can be achieved through repetition and contrast of thematic material.

Understand that contrast can be achieved in a variety of ways.

EXPERIENCES/ACTIVITIES

Discussion. Why does music need an organizational structure? Is a structural plan more (or less) important for longer or shorter pieces?

Students will discover that music that continually changes can be as dull as music that constantly repeats itself - too much of the same or too much that is different.

Students will list the previously learned elements and offer suggestions on methods of achieving contrast.

TEACHER NOTES/REFERENCES

See Perceiving the Arts, pp. 87-89. Structure (91-93)

From the discussion students may conclude that the issue here is one of repetition and contrast. If not see next objective.

Humans appear to have a deep-seated need for not only new material in a composition but also a return to previously heard material.

People find satisfaction in a balance of new and repeated material.

Some examples would be:

Dynamics - repeat a section or melody louder/quieter.

Timbre - repeat a section using different instruments or combinations of instruments

CONTENT: Elements of Music: Form (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Melody - repeat the melody but add in extra notes – repeat the same melody outline but after the rhythm.

Rhythm - repeat a section/ melody and change the meter

Understand that form has an architectural role.

Students will analyze the form of several short pieces of music by comparing phrases.

Use folk songs, popular songs, carols, etc.

Students will analyze longer compositions by comparing sections.

See examples below.

Describe and analyze a variety of closed and open forms.

Play/sing/listen to examples of:

Closed: Binary Ternary
Rondo

Sonata form, and

Open: monothematic
compositions through
composed fugue

variation

See Perceiving the Arts, pp. 87-89 (92-93).

Bach's French suites **II**

Beatles Yesterday

Beethoven Pathetique sonata
movement 3

Beethoven Pathetique sonata
movement 1

Haydn, Symphony, No. 104,
Exp. Music, Record 2, Side 1 Ravel
'Bolero'

Schubert 'The Erlking'

Bach 'Little G minor'

Experiencing Music, Record 1, Side 2

CONTENT: Elements of Music: Form (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

variation

Ives' "America",
Schubert "Trout Quintet,
movement 4"

harmony - repeat a melody/ section and
change modes e.g. major to minor, alter
rate of harmonic change, use different;
chords or move to another key
tempo - repeat a section/melody faster and
slower

Have students undertake this exercise then
follow it up with examples supplied by the
students and the teacher.

Students will:

Compose a short melody that
demonstrates knowledge of
formal qualities.

Students will present an 8 or 16-bar melody
and mark the different sections with large
capital letters.

Encourage live playing and singing but
accept also tape recordings. For enrichment
student can notate their compositions using
traditional and non-traditional methods.
Small group efforts are acceptable.

If students find difficulty in getting started
suggest they use words of known songs.

CONTENT: Elements of Music: The sum of the parts

STUDENT OBJECTIVES

Students will:

Discuss and evaluate the use of all the elements of music in a variety of compositions.

EXPERIENCES/ACTIVITIES

Students will listen to live or recorded music and describe how the composer is using all the elements.

TEACHER NOTES/REFERENCES

- Distribute elements form (see Appendix 1)
- Select and play music?
- Have students fill in the elements form. -
- Discuss results
- Play music again.

suggested music:

Mikrophonie I - Stockhausen
Atmospheres - Ligeti
Luk Aeterna ~ Ligeti
The Rite of spring - Stravinsky (beginning)
polla Ta Dhiha - Xenakis Epitath
for Moonlight R. Murray Schafer
Enigma - Emerson, Lake & Palmer
composition for synthesizer Milton Babbitt,
Exp. Music, Record 6, Side 1

Note: This is basically a cognitive exercise. That is, students must know what the elements are and describe how they are being used. However, the expressive effects of the composer's manipulation of the elements may also be discussed.

Why does the music make you feel the way you do?

CONTENT: Elements of Music: The sum of the parts (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Write a description and/or verbally describe music.

Teacher will select 3 or 4 (or more, depending of the class) excerpts of music that are sufficiently different from each other to allow for identification, yet not too obviously different and therefore too easy.

See Perceiving the Arts, pp. 8, 9. Aesthetic Perception and Response.

Note: The suggested music list is all from the 20th century and some of its could be used to ask the question "Is this music?" Students have less preconceived notions and are sometimes more open to "non-tonal" music than adults.

Music with no words makes a more interesting challenge.

- Students are divided into 3 groups.

- Each group select one student to be their "ears" and describer.

- The three selected students are allowed to hear (in isolation) one of the excerpts and then begin to formulate an identifying description of it.

CONTENT: Elements of Music: The sum of the parts (cont'd)

STUDENT OBJECTIVES

Students will:

Demonstrate creative use of the elements.

EXPERIENCES/ACTIVITIES

- They return to their groups and describe the music they have heard, identifying as many music features of it as possible using correct musical terminology, including elements and events within elements.

- Three of four excerpts of music including the one selected for identification are then played to the group.

- The group attempts to identify the excerpt as described to them.

- The game can continue with other students selected as the describer.

Students will create, notate and perform a rudimentary composition that demonstrates their ability to organize sound into a meaningful musical expression.

TEACHER NOTES/REFERENCES

This is an enrichment exercise. This may be done individually or as a group project. This project may be used for extra credits. The following books outline suitable projects.

Teaching General Music, Thomas Regelski

Sound and Silence, John Paynter

Creative Music Education, R. Murray Schafer

CONTENT: Styles

STUDENT OBJECTIVES

Students will recognize that style, as well as expression, results from the manipulation of the elements.

EXPERIENCES/ACTIVITIES

Students will listen to an exemplary piece of music from each of several musical style periods, including Canadian and 20th Century music, identifying the changes in style and expression which result from different application of the elements (see Manifestations, p. M6-M7).

For example, play several pieces of music from different style periods, listing on the board the manner in which the different elements are applied (as per Appendix 1) and drawing comparisons based on historical periods as well as expressive combinations of the elements.

TEACHER NOTES/REFERENCES

Middle Ages/Renaissance: Now is the Month of Maying
Exp. Music, Record 1, Side 1

Baroque: Brandenburg Concerto NO.5, Bach, Exp. Music, Record 1, Side 2

Classical: Piano Concerto A major, Mozart. Exp. Music Record 2, Side 2

Romantic: Romeo and Juliet Tchaikovsky, Exp. Music, Record 3, Side 1

20th Century: Concerto for Orchestra. Bartok
Experiencing Music, Record 5, Side 2

Canadian: Epitaph for Moonlight - R. Murray Schafer

APPENDIX I ELEMENTS FORM

Element

Comments

Timbre/Tone

Colour

Melody (Horizontal Pitch)

Harmony (Vertical Pitch)

Texture

Rhythm

Tempo

Dynamics

Form

Teacher Evaluation of Students

LISTENING RECORD AND CHECKLIST

Name of Student:

Grade:

School:

Name of Teacher:

Date:

<u>Attitude</u>	<u>Satisfactory</u>	<u>Needs Improving</u>	<u>Comments</u>
1. Can listen purposefully for the entire duration of the composition.			
2. Withholds opinion until composition is complete.			
3. Is open to a variety of styles of music.			
4. Listens with enjoyment and appreciation (predisposed to find the 'good' in music).			
5. References are based on musical (rather than non-musical) considerations.			
<u>Skills</u>			
6. Comments on the music in terms of the composer's manipulation of the elements to produce expressive musical statements.			

7. Uses an increasing and appropriate musical vocabulary.
8. Recognizes patterns (themes) and structure (form) in the music.
9. Evaluates musical ideas.
10. Develops and refines a sense of stylistic awareness.
11. Develops a musical imagination.
12. Creates and uses musical sounds effectively.

Understandings

13. Understands the various purposes, roles and functions of music in reflecting and heightening feeling.
14. Understands cultural and social influences on music.
15. Understands that aesthetic values in music depend upon the relationship of composer/performer/listener.
16. Understands the relationship between music and the other arts.

MUSIC LISTENING

Self Evaluation for the Student

	<u>Yes</u>	<u>No</u>	<u>Comments</u>
1. Do I get ready to listen?			
2. Am I an "active" listener?			
3. Can I recall and describe the music using proper terminology?			
4. Do I try to make sense of the music?			
5. Can I suspend judgment for longer periods of time?			
6. Do I enjoy listening to a variety of music?			
7. Do I notice subtle differences, e.g. is the comparison of the same work by different orchestras?			
8. Can I create and use musical sounds in an imaginative way?			

VISUAL ARTS

Visual Arts Module
Fine Arts 110

<u>Table of Contents:</u>	<u>Page</u>	<u>Number of Hours Suggested</u>
Some Teachers Notes		
Required Materials		
Definition	1	2
Categorization	2	2
Expressive Content	3	4
Subject Matter	4	8
Medium	6	9
Composition	8	10
Style	18	6
Expressive Content (Module Conclusion)	20	<u>4</u>
Appendices		45

SOME TEACHER NOTES AT THE BEGINNING

It is essential that teachers and students be aware that reproductions, even good slides are always only a poor second to the real thing.

The actual dimensions of the original work should always be noted. Scale (size and dimensions) has a definite effect on viewer response.

Some exposure to original art work of high caliber is desirable. A comparison between the real thing and a reproduction or between reproductions of the same work to show distortions of colour may be a useful experience.

Discovering Canadian Art: Learning the Language is referred to in the teacher notes. This is because of its use and availability at the Junior High Level.

It appears that the size of an assigned project is directly related to the amount of time required to complete it. Prescribing the size (even to working within a duplicated form) seems to be indicated.

Many projects and assignments could be homework.

It is intended that all student notes, drawings and handout sheets be kept in the student's three-ring binder. An effort must be made, therefore, to keep all work within the '**8 1/2 x 11**' size.

Evaluation: On-going formative evaluation of student mastery/understanding! of the student objectives using tests, quizzes and assignments.

Summative evaluation will use comparisons of slides in relation to expressive content. Use slides that the students have already viewed and slides that they have not.

MATERIALS REQUIRED FOR FINE ARTS 110 (ART MODULE)

S - indicates student responsibility

S 3-ring binder
8 1/2" x 11" paper (Mayfair cover/oriole Bristol) Tracing paper
(reinforcements)
S Glue stick
scissors
S Pencil/eraser
S Fine Line Markers (Black)
Large Colour Selection of Fine line Markers (coloured markers)
3-hole punch
Paper trimmer
Black Poster paper 9" x 12" (or construction paper)
VCR and monitor
Slide projector (sometimes 2) Film
Projector
Projection screens
Overhead projector

CONTENT: A Definition of "A Work of Visual Art"

STUDENT OBJECTIVES

Students will:

Develop a definition of a work of visual art similar to the following:

A work of visual art is an artifact specifically designed to be experienced aesthetically.
or

A work of visual art is a made object we see that we value for its own sake.

EXPERIENCES/ACTIVITIES

Find the meaning of the word "artifact" in the dictionary and bring to class an object, or picture of an object, that can be considered an artifact according to this definition.

List and categorize everyday artifacts, including aesthetic ones. Group objects and pictures brought in.

Discuss how artifacts whose function it is call forth an aesthetic response are works of visual art.

Through the viewing of slides/pictures and through discussion students will arrive at the required definition. They should understand that one may have an aesthetic experience in relation to a variety of objects and phenomena but a work of art must be created for that purpose.

TEACHER NOTES/REFERENCES

The dictionary assignment should be given at the end of the previous module in preparation for this one.

The definition required is an anthropological one: any object made or modified by man for some human use.

The second definition is taken from The Arts We See by Vincent Lanier. p. 19.

One might play on the construction of the word art-i-fact.

Use slides/pictures of artifacts, works of visual art and natural phenomena (waterfalls, sunsets, etc.)

When using reproductions of phenomena, the point must be made that the original phenomenon, not the picture, is under discussion.

CONTENT: Initial categorization of works of visual art

STUDENT OBJECTIVES

Students will:

Understand that works of visual art may be categorized according to:

Subject Matter
Medium
Composition
Style
Expressive Content

EXPERIENCES/ACTIVITIES

Students will begin making an ongoing glossary of terms beginning with these concepts.

TEACHER NOTES/REFERENCES

Students are led to realize through discussion and viewing of visuals that when they experience a work of art they generally become aware of its attributes in the order given.

The order may be contested but it is workable and for sake of discussion should be accepted as stated.

Definitions should contain the following information:

Subject Matter - what is depicted

Medium (Media-Plural) - The artist's material - type of art (printmaking, drawing, etc)

Composition (also called design) ~ how the visual components of the work are put together

Style - an individual artist's way of working - an art movement to which a number of artists belong
(an -'ism')

Expressive Content - The "message" or "meaning" of the work.

CONTENT: Initial discussion of the expressive content of works of visual art

STUDENT OBJECTIVES

Students will:

Recognize that the main reason for the existence of a work of art is its expressive content.

EXPERIENCES/ACTIVITIES

Using the "How to Look At A Picture" section of What Is Style? by the Art Gallery of Hamilton students will discuss Grey Day In Town by Harris.

Students will discuss Klunder's Flying Ticket and Krieghoff's The Trader in similar fashion.

Students will compare the expressive content of the Harris and the Krieghoff in particular.

Discuss how a work represents and symbolizes in order to express.

Students will discuss how representing, symbolizing and expressing might relate specifically to a work like the Harris Grey Day in Town.

TEACHER NOTES/REFERENCES

Emphasize specifically the abstract concepts (loneliness, forbidding feeling, mystery, etc.) rather than concrete ones (door) as they are evoked by the work. At this time do not dwell excessively on the artists' background.

Use the following statement (or a similar one) for discussion: The circle in a painting, is a circle, it may represent a balloon, or an orange, by a halo. It symbolizes divinity if it represents a halo.

See Understanding The Arts by John Hospers, pp 142, 177

Some appropriate visuals would be useful here.

To be clear about the meanings and implications of concepts used here, they need to be discussed in these contexts:

Represent - imitate (as in "the imitation of nature")

Symbolize - within social convention, carrying sufficient analogy to transfer meaning or feelings.

Express - Outer manifestation of an inner state.

CONTENT: Considering works of visual arts according to subject matter

STUDENT OBJECTIVES

Students will:

Classify works according to four basic categories of subject matter:

People
The Environment Things
Non-representational

EXPERIENCES/ACTIVITIES

Students will read/discuss Perceiving The Arts by
pp. 30, 58 (2nd ed. 29, 61) "What Is It?"

Students will determine the three representational categories by reduction classification of many images.

Students will discover further classifications through viewing and discussing e.g.:

People: portrait, self-portrait, Madonna, figure study, bust, monument, etc.

The Environment: landscape, seascape, etc.

Things: still Life

TEACHER NOTES/REFERENCES

See Also Discovering Canadian Art pp 70, 71, 73, 76

CONTENT: Considering works of visual arts according to subject matter (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Some classifications will be found to combine other basic classifications: genre, nativity, mythological, cityscape.

See Subject Matter diagram in Appendix I.

Read Perceiving The Arts p. 53 (56) "subject Matter" and discuss how realistic/ abstract treatment is a variable continuum not an absolute division.

See also Hospers pp 144-147.

continue adding to the glossary as new terminology arises.
Consider and discuss Perceiving The Arts, Fig. 3.24, p. 45 (50).

Clarification of terms is essential

Students will:

Recognize and define the difference between abstract and non-representation or non-objective art.

View/Discuss non-representational works

CONTENT: Considering works of visual arts according to medium

STUDENT OBJECTIVES

Students will:

Classify works according to broad media categories:

Drawing

Painting

Printmaking

Sculpture

Photography

EXPERIENCES/ACTIVITIES

Compare, view and discuss slides, reproductions, originals and assign to categories.

Continue glossary as
Perceiving The Arts,
pp. 30-37 (28-38), 58-64 (61-67) is
read.

View/Discuss visuals of
appropriate media.

Collect pictures of as many media as
possible from magazines, to illustrate the
glossary.

Compare and sort small
reproductions (postcards) according
to media.

TEACHER NOTES/REFERENCES

Two projectors/screens will be required.

Slides of similar subject matter but
different media should be selected.

See Appendix II (3 printmaking
techniques).

See Also:

Discovering Canadian Art pp. 42-
52, 57-58

The Arts We See, pp. 55-64, 66-68.

This should be an ongoing project,:
constantly being augmented. The back
of Reader's Digest and Time
magazine's art section may be
particularly fruitful.

CONTENT: Considering works of visual arts according to medium (cont'd)

STUDENT OBJECTIVES

Students will:

Identify more specific media and techniques within the broader categories, i.e. Drawing: pencil
pen charcoal pastel

Understand that there can be considerable difference in viewer response to similar subject matter executed in various media and that therefore each medium achieves some effects better than other media.

EXPERIENCES/ACTIVITIES

View visuals and pay particular attention in discussion to the finer distinctions in media and technique.

Comparison views and discuss differences/similarities in physical properties, appearance, and viewer impact.

TEACHER NOTES/REFERENCES

Refer to Perceiving The Arts pp. 30-37 (29-38), 58-64 (61-67) .

See Appendix III (Emily Carr line drawing).

Slides of similar subject matter but different media are required here.

CONTENT: Considering works of visual arts according to their composition

STUDENT OBJECTIVES

Students will:

Analyze works of art according to the elements of design:

Line
Form
Color and Value
Mass (Volume and Space)
Texture

Define and examine some of the characteristics, properties and uses of: line

EXPERIENCES/ACTIVITIES

Read Perceiving The Arts, pp.40-54 (40-56), 64-75 (6780)

Line. Refer to Perceiving The Arts pp 40-41 (40-42). Accept this definition (or a similar one): The path described by a point as it moves over a surface. Add it to the glossary.

Do drawing activities to experiment with variations in direction and character of line (horizontal/ vertical/ diagonal, curved/straight/ jagged etc.)

Discover through comparison viewing, discussion and manipulation, the relationship between the characteristics of a line and the feeling(s) it evokes. (i.e. a horizontal line appears serene etc.)

TEACHER NOTES/REFERENCES

See also: The Arts We See, pp 97-108

See also Discovering Canadian Art p. 18

See Appendix IV (3 examples of the characteristics of line) .

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

write your name a number of times; by varying the types of lines used make it look:

gentle/harsh
delicate/rough
strong/lively
graceful/abrupt etc.

See Appendix III (Emily Carr line drawing). Discuss the effects created and the expressiveness of line.

Form (shape)

Accept this definition (or a similar one) -
An enclosed figure is circumscribed when a line meets or crosses itself. It has two dimensions.

Refer to Perceiving The Arts, p. 41 (42), 64-65 (6768) •

Experiment with concepts of relative size and proportion. Experiment with the effects of simple versus complex shapes. Activities with cut and pasted black paper would be appropriate here.

2 graphics which may be used here are included in Appendix V.

Through viewing visuals recognize and then discuss that all areas in a work are forms and have an impact on the overall effect of the work.

See Appendix VI.

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

Colour & value

EXPERIENCES/ACTIVITIES

Discuss/explain the concept: "negative and positive shapes" .

Know the three attributes of colour:

Hue - its spectrum notation (Perceiving The Arts p. 42 & 43)

Intensity - (also called chroma and saturation) - its strength

Value - its place on a continuum from light to dark

Read Perceiving The Arts, pp. 42-45 (44-46)

While viewing Early Dutch still life paintings and modern magic realist works, experience and discuss "realistic" use of colour.

Learn about the different effects that can be achieved by varying the relationship between the attributes of colour:

TEACHER NOTES/REFERENCES

See Appendix VII Use of hatching/cross hatching to show value in line drawing.

See also? The Arts We See, PP.98, 99, Discovering Canadian Art, pp 22, 23

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Creation of mood by variation of all three attributes (warm/cool, bright/sombre, advancing/receding, etc.) view visuals

Socially accepted symbolic "meanings" of colour. View visuals.

Experiment with analogous and complementary colours with markers/coloured pencils. View visuals. Discuss use of complementary (red/green) in "Manchester Valley" by Joseph Pickett Experience/discuss the "life" and vitality created by the juxtaposition of warm/cool colours and complementary colours. View slides contrast treatment of similar subject matter.

Experiment with advancing and receding colours - marker/ coloured pencil exercises. Read Perceiving The Arts, pp 49, 50 (50-51).

See Appendix VIII (1 and 2) for some suggested colour exercises.

Value is used in black and white work without reference to colour. Perceiving The Arts, pp 44 (44).

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Create value scales and non-objective designs with pencil, ballpoint pen, and fine line marker. Compare effects related to specific media (crosshatch etc.)

See also The Arts We See p.97

Experience "Chiaroscuro" by viewing visuals of various media.

Collect magazine samples of one hue of varying intensities, then arrange these according to a value scale.

Mass (volume & space)

Using visuals, discover that volume and space may only be implied in flat work but mass is real in sculpture. Perceiving The Arts, pp 46 (47), 64 (67), 73-74 (75-77)

See also: Discovering Canadian Art, pp 28. 29

Do drawing activities to experience six methods of showing depth in a picture (position, size, overlapping, detail, linear perspective, colour)

View works in which the artist intentionally worked "flat."

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

Texture

EXPERIENCES/ACTIVITIES

From viewing and manipulation activities understand that mass is real sculpture.
Perceiving The Arts pp. 58-60 (61-63).

Texture is defined as the quality of a surface

From viewing and manipulation activities understand that texture is a real visual and tactile characteristic of objects but may also be implied in strictly visual work.

Through viewing visuals and experiencing real objects, learn that texture is a tactile as well as a visual phenomenon in sculpture.

Experiment with various drawing techniques to suggest texture on a flat surface.

view slides of Dutch still life paintings to see and (marvel over) the mastery of textural effects.

TEACHER NOTES/REFERENCES

Some actual examples of sculpture should be shown here. Plasticene, clay and paper forming.

Perceiving The Arts, pp. 46 (47), 66 (72). 70 (73-75) 72, 73

See Also Discovering Canadian Art p. 25.

See also The Arts We See, p. 99

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Analyze works further according to the principles of design:

Repetition

Balance Unity

Understand that the principles of design are the means by which the elements of design are organized and arranged.

Repetition

Collect a number of textures shown in magazine pictures, Trim them so that the actual object cannot be identified. Reproduce three of these textures in a drawing medium as exactly as possible.

List the different textures inside your car.

Read Perceiving The Arts, pp 46 (47), 66-68 (66)

Look at/discuss a work of M.C. Escher containing just repetition.

See also The Arts We See pp. 100-108

See Appendix IX (Unity balance-contrast table).

In discussing repetition discuss also what element (or elements) is repeated.

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Make a repetition design using a cardboard template to repeat.

Analyze a picture like "Manchester Valley" by Joseph Pickett for repetition and then consider the concept of "rhythm" in conjunction with it.

Look at a work of M.C. Escher to discuss variation and how it leads the viewer.

Make a repetition design by cutting a rectangle of black paper into shapes and pasting it in an expanded form.

Balance

Read Perceiving The Arts, pp. 46-47 (47-48).

See also Discovering Canadian Art, p.33

Work out a symmetrical balance design by cutting flip-over pasting shapes from a rectangle/square/triangle of black paper.

See Appendix X for symmetrical balance activity Balance

View visuals of works using symmetrical balance. Discuss feelings of stability (even stasis) produced. Perceiving The Arts, pp. 50-52 (51-54).

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Do an asymmetrical (informal) balance design by cutting and pasting.

View visuals of works using asymmetrical balance. Discuss feelings of more lively, sometimes precarious, stability.

View visuals of works using radial balance. Discuss "centering" feelings evoked. Do an example of a radial balance from a circle of cut paper or in a drawing using a compass.

The handala or squared circle effect discussed in Jungian psychology might be alluded to here.

Read Perceiving The Arts, p. 47-48 (48)

View visuals and discuss them in relation to how they "hang together". "Indian Church" by Emily Carr shows not only unity with some variety but is also an example of radial balance.

Twofold test for unity from Understanding The Arts:
Everything that's necessary must be there and nothing that isn't necessary may be there.

See also Discovering Canadian Art, p. 40

Unity

CONTENT: Considering works of visual arts according to their composition (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Work with patterns and shapes in a number of given picture frames. Arrange them to increase and decrease unity. Colour/texture/shade to increase and decrease unity. Always be prepared to discuss and support choices.

Focal Area (emphasis) centre of interest

See also Discovering Canadian Art, p. 34

Read Perceiving The Arts pp. 48, 69-70 (49,72)

Using visuals view and discuss how the eye is led into the focal area. Which elements of design are arranged to achieve this effect.

CONTENT: Considering works of visual arts according to style

STUDENT OBJECTIVES

Students will:

Understand that style is how subject matter, medium and composition are used to achieve expressive content.

Understand that style changes or develops over time as historical movements.

Understand that artists have individual styles that also develop (change) over time.

EXPERIENCES/ACTIVITIES

Read/discuss Perceiving The Arts pp 10-16 (10-14).

Students will listen to/watch Section I (PP.1-4) of tape/slide presentation What Is Style?

Look at visuals of 19th century European academic style,

Look at Impressionist works, particularly those mentioned in the presentation (Monet, Pissaro, Sisley, Renoir). Also look at Post Impressionist (Van Gogh, Cezanne, Matisse, etc.) Discuss these in terms similar to those used in the presentation.

Look at other contemporary abstract works.

Listen to/watch section two (pp. 5&6) of tape-slide presentation What Is Style?

TEACHER NOTES/REFERENCES

Use slides of works discussed in text.

See also Discovering Canadian Art, pp 80-85

The Visual Curriculum No. 22 What Is Style by the Art Gallery of Hamilton is recommended here because it provides a good basis for the concepts using Canadian artists.

CONTENT: Considering works of visual arts according to style (cont'd)

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Look at slides of some academic and impressionist paintings to compare with Harris's "Winter Twilight" and show where Harris' original stylistic influences came from.

Using reproductions of other artists' work over a period of time, arrange them to show stylistic development.

Find other works of Harris and decide where they would fit into the framework provided by the presentation.

Classify selected works of visual art according to stylistic criteria.

Listen to/view section three (pp. 7 & 8) of tape slide presentation What Is Style?

Groups of students sort small reproductions (post cards) into stylistic categories; then match styles with art history books to find names of styles.

CONTENT: Considering works of visual art in relation to expressive content

STUDENT OBJECTIVES

EXPERIENCES/ACTIVITIES

TEACHER NOTES/REFERENCES

Students will:

Become aware that expressive content may be divided into three broad categories:

Through discussion establish these definitions (categories) :

Duality (and conflict)

Duality (and conflict):

- a) good/evil, positive/negative, male/female, human/animal
- b) Politically inspired

Transcendence (of ordinary experience)

Transcendence (of ordinary experience)

- a) religiously inspired
- b) mystical, magical

Totality (of self, natural forces, spirit)

Totality (of self, natural forces, spirit)

- a) joy in living, nature etc. ("This is the way it **is**")
- b) non-objective (arrangements of visual element for their own sake)

Classify reproductions into the three broad categories in groups and/or individually

CONTENT: Considering works of visual art in relation to expressive content (cont'd)

STUDENT OBJECTIVES

Students will:

Understand that all elements and devices of a work of visual art from subject matter through medium and composition to style are chosen and manipulated by the artist to achieve a desired expressive content.

EXPERIENCES/ACTIVITIES

Students individually choose a reproduction and explain how subject matter, medium, and composition (its elements and principles), and style all work toward the expressive content of that work.

TEACHER NOTES/REFERENCES

This activity should be discussed and repeated with different types of works and may be used as a basis for student evaluation.

NOTE RE: Appendix Illustrations/Diagrams/Exercises

- * Many of these may be usefully duplicated as student handouts.
- * Care must be taken regarding the quality of the reproductions. Fine lines
tend to be either lost or blended together, particularly in the art examples.

APPENDIX VI

An activity that can be used in many ways is to overlay a magazine picture or a reproduction with tracing paper and then analyze the picture -

according to line and how it was used

according to shapes and areas

according to negative shapes

according to repetition of shapes

(Joseph Pickett - "Manchester Valley" - Rectangles of similar and various sizes, trees, lines)

Results of these analyses and student collected magazine pictures should be added to student binders.

APPENDIX X

AN ACTIVITY FOR SYMMETRICAL BALANCE

Material and Tools: scissors Glue stick

Rottger, Ernest, Creative Paper Craft B.T., Batsford
Ltd., London, 1959 (74)

Heavy White Paper (Mayfair cover?) 8 1/2 x 11 3 hole punched

Black Poster Paper triangle/square/rectangle (min. 10cm. one side) PROCEDURE:

1. Each student chooses one shape.
2. Carefully cut geometric shapes from outside edges in.
3. Flip shapes outward into white space (no sliding of shapes permitted) .
4. Continue to cut shapes to flip into newly created white spaces.
5. Glue symmetrical design does in a tidy, compact fashion.

APPENDIX VIII(2)

This sheet is teacher information.

A. Student Home Assignment

Within the two rectangles, draw the same design twice. A design using, vertical or horizontal stripes or one using concentric circles may be easiest to duplicate. The finished design should have between 12 and 15 shapes in it. (Use black pen or marker.) As many copies of the student designs as the teacher expects the students to need may then be made.

- B. The following activities may be done as a combination of in-class and home assignments.
(No black markers to be used.) A number of designs are used to experiment with and discuss the effects of:

1. Warm and Cool Colours

Fill in one design with only cool colours; the other with only warm colours. Do a third in alternating warm and cool colours.

Discuss effects and responses using such concepts as: vitality, melancholy, excitement, peace, etc.

Do the fourth design with a deliberate effect in mind - be prepared to discuss or defend your colour choices.

2. Advancing and Receding Colours

Fill in one design with repeated use of five colours.

Discover and discuss advancing and receding effects (squinting at the work helps one to make distinctions). since various students have used different sets of colours, designs should be exchanged.

Fill in the second design while attempting to create deliberate advancing and receding effects - be prepared to discuss or defend your colour choices.

3. Complementary and Analogous Colours

Fill in one design with a pair of complementary colours.

Fill in the second one with a set of three analogous colours~ Compare and contrast the effects created.

Some appropriate slides to be used in conjunction with these exercises may include works by: Frank Stella, Claude Tousignant, Lawren Harris, Piet Mondrian, Jack Bush, Emily Carr, Pablo Picasso (blue period), etc.

Students could make notes directly on the design sheets.