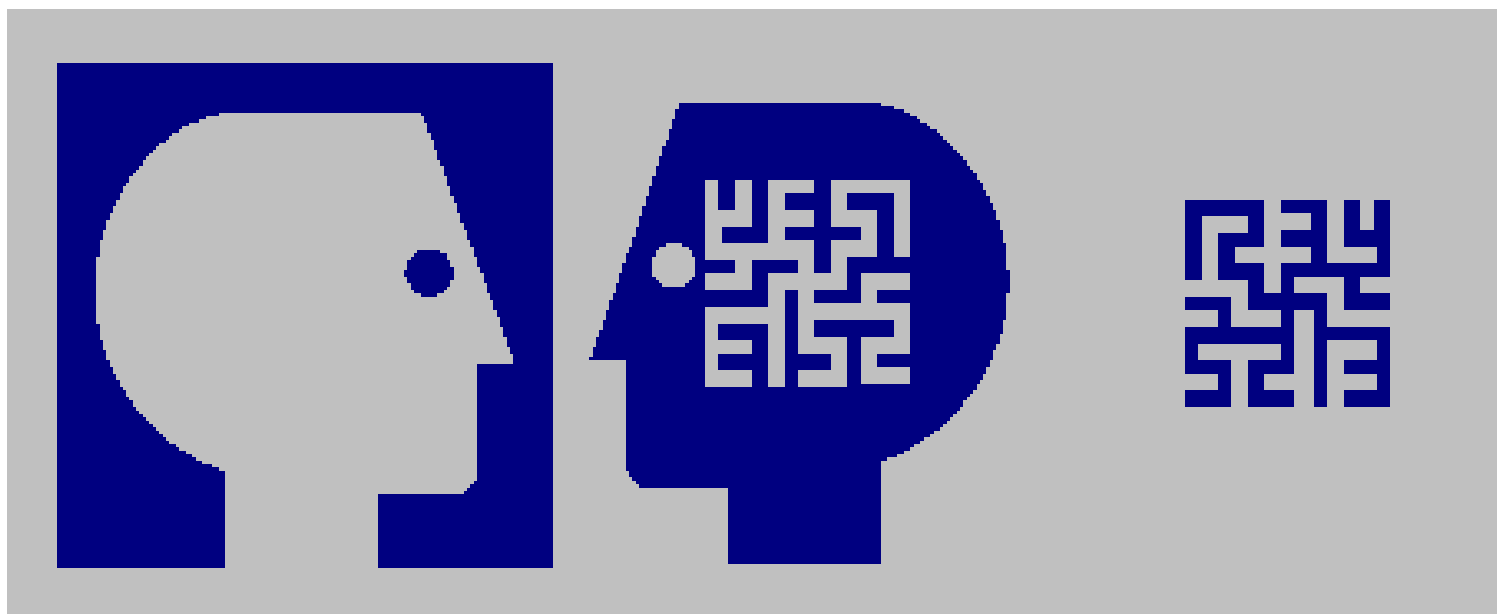

Arts Education 10, 20, 30

A Curriculum Guide for the Secondary Level



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Arts Education 10, 20, 30
A Curriculum Guide for the Secondary Level

Saskatchewan Education
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Introduction

Two Minister's advisory committee reports released in the 1980s provided the basis for the development of new policy and curricula in Arts Education in Saskatchewan.

In 1981 the Minister's Advisory Committee on the Fine Arts in Education released its final report with forty-five recommendations for improving the teaching of the arts in Saskatchewan schools. It recommended that a new curriculum be developed, and provided guidelines for curriculum development.

From 1982 until 1984, the Minister's Advisory Committee on Curriculum and Instruction Review undertook a province-wide study of education. The committee's final report, *Directions*, recommended that aesthetic education be a part of a kindergarten to grade 12 core curriculum for all students.

In the fall of 1986, a provincial committee was formed to guide curriculum development in the areas of dance, drama, music and visual art. In addition, developer/writers were hired to work with the committee and prepare the curriculum guides.

The Arts Education curriculum guides encompass the following:

- the four strands of dance, drama, music and visual art
- three components -- the creative/productive component, the cultural/historical component and the critical/responsive component
- guidelines and suggested activities for use by both the generalist classroom teacher and the specialist
- the Common Essential Learnings; Indian, Métis and Inuit content and perspectives; Gender Equity; the Adaptive Dimension and Resource-based Learning
- knowledge, skills and attitudes
- a wide range of instructional approaches and evaluation techniques.

During the curriculum development process, the developers worked closely with one another so that the curriculum would reflect both the integrity of the disciplines and the commonalities among them. Drafts were taken periodically to the Arts Education Curriculum Advisory Committee and the Indian and Métis Education Advisory Committee for review and comment. In addition, the program underwent a two-year pilot during which comments and suggestions were gathered from classroom teachers throughout the province. These comments and suggestions were incorporated into the curriculum documents during the revision process.

Arts Education: Kindergarten to Grade Twelve

Aim

The Arts Education program has one major aim: to enable students to understand and value arts expressions throughout life. This one aim describes the main outcome for students and the primary reason for including Arts Education in the Core Curriculum for all students.

Goals

The aim of the program can be achieved through meeting the following goals. By participating in the Arts Education program, students will:

- respect the uniqueness and creativity of themselves and others
- increase their ability to express themselves through languages other than spoken or written language
- understand the contributions of the arts and artists to societies and cultures, past and present
- gain a lasting appreciation of art forms experienced as participant and as audience
- recognize the many connections between the arts and daily life.

The foundational objectives for each of the four strands (dance, drama, music and visual art) are aimed at meeting these goals so that all students can benefit from what the arts have to offer.

Philosophy

The Arts Education curriculum has been developed for all students in the province. For this reason, the program is broad in scope and includes a diverse range of arts experiences. "Arts" includes fine arts, popular arts, traditional arts, craft, commercial arts and functional arts, with the understanding that there is much overlap among these categories.

At various times in the history of Arts Education, different reasons have been given to justify the arts' place in the classroom. The resulting programs have ranged from the purely creative (letting the student's creativity "unfold" without interference from the teacher) to the purely historical (prescribing a body of content based on history) to the purely academic (focusing the program on the formal elements of the particular arts area -- art for art's sake).

The Saskatchewan Arts Education curriculum includes the benefits of these three approaches, but focuses on the aesthetic benefits of an Arts Education. The arts provide a unique "way of knowing" about the world and human experience. In order for students to benefit from this unique way of knowing, the Arts Education program encourages the following:

- education of the senses to take in information
- education about the basic languages of the arts strands
- acquisition of skills and development of abilities to enable students to express themselves using the languages of the arts strands
- understanding of the role of the arts in cultures and societies, and in people's daily lives
- acquisition of a body of knowledge accumulated over the years of human existence, and consisting of the beliefs and aesthetic principles of various cultures and societies.

In addition, the program recognizes that artists are thinkers. Their ideas have contributed and continue to contribute to an understanding of human existence. The Arts Education curriculum provides a place for their ideas.

The Four Strands

The four strands of the Arts Education program are dance, drama, music and visual art. Each of the strands has played a unique role in history and continues to play a unique role in contemporary cultures and societies. Most students are exposed to dance, drama, music and art at home through cultural events and the mass media. By extending what the students already know, the Arts Education program can encourage lifelong enjoyment and critical understanding of all four strands.

In the Kindergarten to grade nine curriculum guides, the four strands are presented in separate sections. In the Arts Education 10, 20, 30 document all four strands are again presented separately, but they are interrelated within each module of the program.

The Foundational Objectives

The foundational objectives describe the required content for each strand. The foundational objectives are broad in scope and are developed over the course of the entire year or semester. Detailed descriptions of the foundational objectives for each strand are included in each curriculum guide.

The Saskatchewan Goals of Education state that "a body of knowledge and a range of skills and attitudes are necessary to function in a changing world". The Arts Education curriculum includes the development of knowledge, skills and attitudes in the areas of perception, procedure, conceptual understanding and personal expression. These four

categories were taken into consideration when the foundational objectives for each strand were determined.

Three Components of Arts Education

Through the inclusion of the following three components, the Arts Education curriculum is structured to achieve a balance in focus. The components are not to be segregated but are intended to be interwoven throughout the program.

The Creative/Productive Component

This component includes the exploration, development and expression of ideas in the language of each strand or art form. In order for an activity to be creative, the student must be actively engaged in a critical thinking process. The student will learn where ideas come from, and how ideas can be developed and transformed. Reflection, both ongoing and summative, is an essential part of the creative process and allows students to evaluate their own growth in their creative endeavours.

The Cultural/Historical Component

This component deals with the role of the arts in culture, the development of the arts throughout history, and the factors that influence the arts and artists. It includes the historical development of each art form. In addition, it focuses on the arts in contemporary cultures, and includes popular culture and various cross-cultural studies. The intention of this component is to develop in students an understanding that the arts are an integral aspect of living for all people.

The Critical/Responsive Component

This component enables students to respond critically to images, sounds, performances and events in the artistic environment, including the mass media. Students will become willing participants in the interactive process between artist and audience rather than passive consumers of the arts. The curriculum suggests a seven-step process to help teachers guide discussion about works of art (for example, visual art works, musical compositions, or dance and drama performances). The process is intended to move students beyond quick judgement to informed personal interpretation, and has been adapted for each of the four strands. A description of the process appears in the introductory section of each strand in the curriculum guide.

Saskatchewan Content

The curriculum encourages students in this province to explore the rich and exciting arts community that exists here. It is important that students become familiar with their own artistic heritage and surroundings. If they study Saskatchewan arts, they will recognize themselves, their environment, their concerns and their feelings expressed in a diverse range of materials, styles and art forms. They will learn that Saskatchewan artists deal with personal, cultural, regional and global concerns, and that the artistic accomplishments in this province are cause for celebration.

Core Curriculum

Core Curriculum: Plans for Implementation defines the Core Curriculum as including seven Required Areas of Study, the Common Essential Learnings, the Adaptive Dimension and Locally-determined Options. Arts Education is one of the seven Required Areas of Study.

Common Essential Learnings

Understanding the Common Essential Learnings: A Handbook for Teachers is a foundation document. It defines the Common Essential Learnings and provides an explanation of each. Teachers should refer to this document for more complete information on the Common Essential Learnings.

Arts Education offers many opportunities for incorporating the Common Essential Learnings into instruction. The purpose of this incorporation is to help students better understand the arts and to prepare them for future learning, both within and outside of the classroom. The decision to focus on a particular Common Essential Learning within a lesson is guided by the needs and abilities of individual students and by the particular demands of the module. Throughout a module, it is intended that each Common Essential Learning be developed to the extent possible.

The Common Essential Learnings are intended to be developed and evaluated within subject areas. Throughout the four strands of the Arts Education program, the three components (creative/productive, cultural/historical and critical/responsive) reflect an emphasis on the development of the Common Essential Learnings through their content and processes. Therefore, the inherent structure of the curriculum promotes the integration of the Common Essential Learnings into instruction. Foundational objectives for the Common Essential Learnings are included in the module overview charts for all four strands.

Incorporating the Common Essential Learnings into instruction has implications for the assessment of student learning. A module or lesson which has focused on developing Communication and Critical and Creative Thinking should also reflect this focus during assessment. Assessment strategies should allow students to demonstrate their understanding of the important concepts in the unit and how these concepts are related to each other and to previous learning. Questions or assignments can be structured so that evidence or reasons must accompany student explanations, demonstrations or products. If students are encouraged to think critically and creatively throughout a module, then the assessment strategies for the module should also require students to think critically and creatively.

Throughout this curriculum guide, the following symbols are used to refer to the Common Essential Learnings:

C	Communication
CCT	Critical and Creative Thinking
IL	Independent Learning
N	Numeracy
PSVS	Personal and Social Values and Skills
TL	Technological Literacy

Communication

In Arts Education, the teacher can further students' knowledge, skills, attitudes and abilities related to Communication by:

- incorporating vocabulary specific to a strand through planned activities that help students focus on what they know (or can see) and also provide a bridge between students' real-life experiences and their school learning (for example, expressing informed opinions on arts issues, learning from various types of books and other information sources)
- organizing instruction that allows students to bring forward prior knowledge and/or connect what they learn to other school learning (for example, a dance creation on an environmental theme, or a social commentary art project)
- creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from other students' thinking and to demonstrate their present understanding (for example, through dance creations, art work, role dramas, interviews, essays, journal entries, photographic layouts, visits, discussions, letter writing or sound creations)
- creating opportunities for students to investigate, understand and apply the use of symbolic meaning in the arts
- encouraging students to use structures that help them relate and understand the concepts under study (for example, tasks which require students to categorize, order ideas, compare and contrast, discern cause and effect)
- planning lessons and designing assignments that stress the possibility and acceptance of many different ways to organize and many potential answers or explanations
- planning learning experiences that allow students to draw upon their first-language skills in order to further their understanding and to present this understanding to others
- having students use expressive language (spoken, written and non-verbal) in order to explore ideas carefully and conscientiously

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- providing opportunities for students to use language in different modes (listening, speaking, reading and writing) for a variety of purposes and audiences, and in a variety of mediums, in order to strengthen their understanding in a strand
 - providing opportunities for students to reflect (for example, through questioning, discussion and journal writing)
 - casting himself or herself in the role of observer and listener in order to gather students' ideas and better plan future learning experiences
 - having students use outlining (graphic and written), concept mapping and diagramming for the purposes of understanding ideas, experiences or material
 - encouraging students to connect ideas gleaned from current investigations with prior knowledge and understanding
 - having students identify critical issues in factual, editorial and argumentative messages in print and audio-visual media
 - having students prepare thesis statements and other written constructions required for essay writing
 - having students use the vocabulary and concepts of the arts to develop an argument or present information in formal public modes (e.g., essays, debates, etc.)
 - providing opportunities for students to identify and understand persuasion and propaganda techniques, and explore the influence of media in shaping knowledge, culture and values.

Numeracy

In Arts Education, the teacher can foster Numeracy by:

- using mathematical vocabulary (for example, square, cone, binary form, etc.)
- having students experience and demonstrate both quantitative and qualitative differences (for example, by comparing music with $\frac{3}{4}$ and $\frac{4}{4}$ time signatures)
- planning experiences which help students develop an intuitive sense of measurement (for example, bringing students' attention to their use of space during folk dancing so that they experience the concept of volume)
- providing opportunities for students to interpret and produce maps, graphs, charts and sketches in order to develop their understanding further in a particular strand
- designing learning experiences that develop spatial concepts such as scale, ratio, proportion, symmetry and distance (for example, examining structural elements of animal skeletons, buildings and sculptures)

-
- having students continue to examine mathematical applications in the arts (for example, through learning about pattern, geometric and technical drawing, compositional technique, architectural drawing, dance and music notation, spatial illusion, perspective, fractals and computer-generated imagery)
 - having students use the concepts of probability (chance, risk, likelihood, odds, frequency, combination) to enhance understanding in the arts
 - helping students understand that divergent thinking and reasoning often precede convergent thinking and solutions to problems
 - helping students develop an awareness of the ways in which quantitative data can be presented in order to influence the uncritical reader, listener or viewer.

Critical and Creative Thinking

In Arts Education, the teacher can foster Critical and Creative Thinking by:

- guiding students' analysis of various arts experiences in order to deepen their understanding of the concepts being explored
- encouraging students to look for alternatives and give reasons for their decisions (for example, by asking, "How else could you show that idea or do that action? Is there anything you'd like to do differently? Why?")
- encouraging students to approach art works and performances thoughtfully by withholding their judgements until they have enough information to respond in an informed manner
- planning opportunities for students to engage in creative problem-solving processes
- allowing for differing expression and interpretation of assignments, and encouraging imaginative responses
- planning opportunities for students to think in images and to manipulate images for the solutions to a problem (for example, by setting a design or spatial problem)
- planning activities that require students to reflect upon and evaluate their own thinking and creative problem-solving processes
- providing opportunities for students to understand the role that human values play in critical thinking
- providing students with opportunities to reflect on how knowledge is developed, changed and evaluated in the arts (for example, by examining how artists document human experience and events)
- enabling students to understand the barriers to critical and creative thinking (lack of knowledge; fear of criticism and failure; loss of money, approval or power; etc.)

Technological Literacy

In Arts Education, the teacher can foster the development of Technological Literacy by:

- planning opportunities for students to explore all sides of an issue related to technological developments, suggest solutions and, where appropriate, take action
- planning opportunities for students to explore innovations in media technology, including their implications and influences on values, cultures and ideas
- integrating content from other subject areas in order to help students understand how technology shapes and is shaped by society (for example, integrating Science when studying the development of electronic musical instruments and synthesizers, or integrating Social Studies when studying the building of the pyramids)
- planning opportunities for students to explore how various forms of electronic media such as television, video, radio, audio recordings and computers affect the impact of the message
- enhancing students' perceptual abilities and awareness (for example, exploring visual information and its daily effects)
- critically examining the technical, social and cultural implications of present technology and of impending technological developments (for example, by having students participate in activities which examine technology and copyright issues)
- exploring how technology influences occupational roles within society and affects the workplace (occupational health, safety, unemployment, etc.)
- using media techniques, devices and technology to enhance specific learning situations.

Personal and Social Values and Skills

In Arts Education, the teacher can foster the development of Personal and Social Values and Skills by:

- providing varied cultural content
- planning opportunities for students to explore the themes, characters and conflicts of arts expressions (art works, plays, dances, musical compositions, stories, novels, etc.) in order to gain greater understanding of various cultures, develop understanding of people, and develop an awareness of discrimination or bias when present
- modelling and encouraging sensitive responses to the ideas, comments and creative expressions of others
- providing opportunities for students to respond to and build upon the ideas of others

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- raising students' awareness of group dynamics in a co-operative problem-solving situation
 - allowing students to participate in activities that help them develop empathy for others
 - encouraging students to recognize the importance of fact finding, truth, prior experience, collaborating, problem solving, and respect for the views and rights of others
 - encouraging students to function as fully rational, reflective, compassionate and creative participants in social situations and political processes
 - providing opportunities for students to work toward an understanding of human rights and the eradication of prejudice, sexism, racism and other forms of discrimination.

Independent Learning

In Arts Education, the teacher can foster Independent Learning by:

- making instructional choices that reflect student needs and interests, and guiding students in the development of their own dance compositions, dramas, musical expressions and art works
- encouraging students to use many resources both inside and outside the school, including libraries, databases, the media, individuals and agencies
- planning experiences that lead to independent exploration and encouraging students to take risks as independent learners
- encouraging students to plan, monitor and evaluate their own learning experiences (for example, by using contracts and encouraging students to initiate conferences with teachers, peers or resource people outside the school)
- encouraging students to talk about arts expressions they have encountered outside of school in order to discover the relationship between these expressions and their class work
- providing time for students to share in class what they have discovered at home about a particular concept that was introduced in the Arts Education program
- encouraging students to recognize the inevitability of change due to advancements in technology and changes in society's values and norms
- encouraging student willingness to learn on an ongoing basis, within and outside of school.

The Adaptive Dimension

The Adaptive Dimension is an essential part of all educational programs. Like the Common Essential Learnings, the Adaptive Dimension is a component of Core Curriculum and permeates all curriculum and instruction. For more complete information, refer to the Saskatchewan Education document *The Adaptive Dimension in Core Curriculum* (1992). The Adaptive Dimension is defined in this document as:

... the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction, and the learning environment meaningful and appropriate for each student (p.1).

A wide range of diversity can be accommodated by using practices such as the following:

- Alter the pace of the lesson to ensure that students understand the concept being presented or are being challenged by the presentation. One of the most basic adaptations that can be made to assist students is to give them sufficient time to explore, create, question and experience as they learn.
- Monitor the use of vocabulary. It is possible to use advanced and simple vocabulary in the same sentence: "Pat was proficient or good at playing the game". This helps to satisfy the basic requirements of some students, while expanding the vocabulary of others.
- Introduce attempts to increase rate of performance only when the student has achieved a high level of accuracy.
- Alter the method of instruction to meet the needs and learning style of the individual.
- Alter the manner in which the student is required to respond to the teacher and/or to the instructional approach.
- Alter the setting so that the student may benefit more fully from the instruction.
- Change the materials so that they enhance rather than impede learning.
- Have advanced or challenging tasks available for students who have become proficient.
- Use interactive techniques which allow close monitoring of the student's progress.
- Encourage as much student participation as possible in both planning and instruction.
- Modify evaluative procedures in order to maximize the amount of relevant information received from each student.
- Remember that the less rigid the setting and the approach, the easier they are to adapt.

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- Use support systems extensively (methods and personnel); adaptation is not possible without them.

The Adaptive Dimension includes all practices the teacher employs to make learning meaningful and appropriate for each student in the class. Because the Adaptive Dimension permeates all teaching practice, sound professional judgement becomes the critical factor in decision making. The Arts Education curriculum allows for such flexibility and decision making.

Special Needs Students In Arts Education Classes

When there are students with special needs or designated disabilities in the Arts Education classroom, teachers may need to seek professional advice and other forms of support. Consultative services regarding special needs students may be obtained through local school systems, community resources and the Special Education Branch of Saskatchewan Education. The Education Act defines students with designated disabilities as those persons who are visually impaired, hearing impaired, trainable mentally retarded, severely learning disabled, orthopedically disabled, chronically health impaired, or socially, emotionally or behaviourally disabled.

In Arts Education, as in other subjects, there are adaptive techniques and other technical aids that can assist teachers in meeting the needs of students who face special challenges. Some students may require modified visual art tools or materials, a braille, a voice synthesizer, a personal amplification system, or computer-assisted instruction to derive maximum benefit from Arts Education.

Of particular concern in dance or music might be a student with a chronic physical disability or hearing impairment. These students may achieve the foundational objectives related to the cultural/historical and critical/responsive components of the program with few adaptations or with the same adaptations that are required in other subjects. However, to help the student achieve the foundational objectives related to the creative/productive component, the teacher may require further support. For example, through consultation with a resource person, the teacher could find ways to encourage the student who is physically challenged to create expressive movements to the best of his or her ability. The teacher might discover new ways to encourage a student with a severe hearing impairment to create music with computers and to use different vibration sources (such as the voice, homemade and traditional instruments, or found objects) to create unique sound compositions.

An adaptation for a student with a visual impairment in the creative/productive component of visual art could involve the use of three-dimensional materials such as clay or wood rather than two-dimensional materials. When learning to respond to visual art that has been created by others, this student might require electronic assistance or braille resource books. The student might rely on interviews, research and the sense of touch when discussing art works.

Arts Education is an exciting and unique way of discovering and knowing about the world and human experience. With innovative adaptations and strong support, every Saskatchewan student can realize the tremendous benefits of an Arts Education.

In addition to Core Curriculum components, various initiatives guide Saskatchewan Education's curriculum development. This curriculum suggests ways to incorporate Indian and Métis perspectives, gender equity and resource-based learning into instruction in the classroom. These initiatives, which are described in the following sections, have been integrated throughout this curriculum guide.

Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives in the kindergarten to grade 12 curriculum fulfils a central recommendation of *Directions* (1984). The document states:

Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples and occupy a unique and rightful place in our society today. Saskatchewan Education recognizes that education programs must meet the needs of Indian and Métis peoples, and that changes to existing programs are also necessary for the benefit of all students (p. 6).

The inclusion of Indian and Métis perspectives benefits all students. When culture is reflected well in all aspects of the school environment, children can come to acquire a positive group identity. Appropriate resources also foster meaningful cultural experiences and promote the development of positive attitudes in all students. The awareness of one's own culture and the cultures of others adds to an appreciation of Canada's pluralistic society.

Saskatchewan Indian and Métis students come from varied cultural backgrounds and social environments. These include northern, rural and urban areas. Teachers will need to be aware of the diverse social, cultural and linguistic backgrounds of Saskatchewan Indian and Métis students. Cross-cultural communication, first and second language acquisition theory, and standard and non-standard usage of language are increasingly important for educators to know. Teachers can then utilize a variety of instructional approaches which build upon the knowledge, cultures, and strengths that Indian and Métis students possess. Instructional methods, materials and environments need to be adapted to meet unique student learning needs.

Teachers are responsible for integrating resources that reflect accurate and appropriate Indian and Métis content and perspectives. They also share responsibility for the evaluation of instructional materials for bias and to teach students to recognize such bias. These important actions ensure that all students are exposed to accurate information about Indian and Métis history, culture and values.

The following four points summarize the expectations for Indian and Métis content in curriculum and instruction:

- Curricula and materials will concentrate on positive images of Indian, Métis and Inuit peoples.

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- Curricula and materials will reinforce and complement the beliefs and values of Indian, Métis and Inuit peoples.
 - Curricula and materials will include historical and contemporary issues.
 - Curricula and materials will reflect the legal, political, social, economic and regional diversity of Indian, Métis and Inuit peoples.

Inviting Elders to School

All cultures are enriched by people with valuable and unique knowledge. Such knowledge can expand students' insight beyond the classroom.

Indian and Métis Elders play an important role in the preservation of Aboriginal cultures. Their support of curriculum objectives can have a strong, positive influence on the growing identity of Indian and Métis students. Benefit extends to all students who thus acquire a heightened awareness and sensitivity that inevitably promotes well-being for all.

Protocol for approaching Elders with requests varies from community to community. The District Chiefs' Office, Tribal Council Office, Band Council, or Education Committee on a nearby reserve may be able to assist you. It is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. The offering represents respect and appreciation for the knowledge shared. Prior to the Elder's visit, the nature of the offering must be ascertained as traditions differ throughout Aboriginal communities. In addition, it would be appropriate to offer honoraria and/or expense reimbursement to a visiting Elder.

To initiate the process, a letter should be sent to the local Band Council indicating the role the Elder would play within the program. The Band Council may then be able to provide the names of those who have the specified knowledge and skills that would meet your needs. It is recommended that expectations for learning outcomes be shared.

Friendship Centres across the province are active at the community level and often present cultural workshops and activities in co-operation with Elders and other recognized resource people.

Gender Equity in Arts Education

Expectations based primarily on gender limit students' ability to develop to their fullest potential. While some stereotypical views and practices have disappeared, others remain. Continuing efforts are required so that equality may be achieved for all students in the kindergarten to grade 12 system.

An educational environment free of gender bias can be facilitated through increased understanding and use of gender-balanced material and teaching strategies, and continued efforts to analyse current practice. Both male and female students need encouragement to explore non-traditional as well as traditional options.

In order to meet the goal of gender equity, new Saskatchewan curricula reflect the variety

of roles and the wide range of behaviours and attitudes available to all members of society. The curricula strive to provide gender-balanced content, activities and teaching approaches. It is hoped that this will assist teachers in creating an environment free of stereotyping, enabling both girls and boys to develop their abilities and interests to the fullest.

The Arts Education curriculum endeavours to integrate the experiences and accomplishments of both female and male artists in an effort to overcome the discrepancies between male and female participation, achievement and reward. The work of female artists has not traditionally been recognized or valued to the same extent as that of male artists. This curriculum strives to make it clear that the work of both men and women is of equal value and importance in today's world.

The gender-equitable approach presented in the curriculum can be reinforced by teachers in two significant ways. First, teachers should select instructional resources which provide greater gender balance. Such materials reflect the current and evolving roles of women and men in society, portray both females and males in non-traditional roles, and provide opportunities for discussion about these pursuits.

The second measure teachers can take to improve equity significantly is to employ gender-equitable instructional and assessment strategies in Arts Education. Ensuring that both male and female students receive equitable treatment will enable students to learn and grow without facing artificial barriers or restrictions such as those imposed by gender bias.

In order to ensure gender equity in Arts Education the teacher should:

- have equally high expectations for both boys and girls in all four strands of the Arts Education program
- give equal emphasis to male and female artists and their work in all four strands
- portray the important contributions of both women and men when studying the arts of various cultures
- examine resource materials for gender-equitable content and bring to students' attention any gender-biased portions of material
- encourage questioning of stereotyped generalizations in the arts
- observe students to ensure that neither gender interrupts or takes ownership of an activity or project to the exclusion of the other gender
- expect that students will consider the ideas presented by both genders
- make sure that all discussion is in gender-fair language
- encourage co-operation between the genders

- ensure that both genders have comparable time and access to resources and equipment
- emphasize the arts as possible career choices for both women and men
- assume that both females and males can be committed to personal expression in the arts.

The following chart provides suggestions for achieving gender equity in the four strands.

Dance	Drama	Music	Visual Art
<ul style="list-style-type: none"> ● assume that dance is appropriate for both male and female students ● examine critically the roles of men and women portrayed in dances ● encourage both male and female students to experience a wide range of movements and movement qualities ● include dance activities relevant to both male and female students; for example, in an effort to include one gender, do not let its interests dominate the class to the detriment of the other gender 	<ul style="list-style-type: none"> ● encourage students to become aware of the occurrence of both gender typical and gender atypical behaviour which may be embodied in the roles they assume within their dramas ● discuss and reflect upon the gender roles embodied in the roles students assume within their dramas ● study both male and female dramatic artists ● examine critically the roles of men and women in plays students view as audience 	<ul style="list-style-type: none"> ● encourage both girls and boys to participate in all musical activities ● ensure that boys and girls are not stereotyped as to which instruments they should play ● study both male and female musicians and composers and their work ● examine lyrics and album covers for sex-role stereotyping 	<ul style="list-style-type: none"> ● treat those art forms that have been viewed as traditionally female and traditionally male with equal dignity and seriousness ● treat all teaching strategies, media and activities as appropriate for both sexes; for example, embroidery and welding ● examine images of men and women portrayed in various visual art forms for sex-role stereotyping; for example, advertising images ● include the study of both female and male artists and their work

Resource-based Learning

Teachers can greatly assist the development of attitudes and abilities for independent, lifelong learning by using resource-based instruction in Arts Education. The teacher and teacher-librarian should plan units which integrate resources with classroom assignments and teach students the processes needed to find, analyse and present information.

Resource-based instruction is an approach to curriculum which encourages students to use all types of resources: books, magazines, films, video tapes, computer software and data bases, manipulable objects, maps, museums, field trips, pictures, study prints, artifacts, media production equipment, galleries, performing arts groups, sound recordings, arts organizations and community resource people.

Resource-based learning is student-centred. It offers students opportunities to choose, explore and discover. Students who are encouraged to make choices in an environment rich in resources, where their thoughts and feelings are respected, are well on their way to becoming autonomous learners.

The following points will help teachers encourage resource-based learning:

- Discuss the objectives for the unit or assignment with students. Correlate needed research skills with the activities in the unit, so that skills are always taught in the context of application. Independent learning is increased as students are encouraged to reflect upon and determine for themselves the abilities they need to complete a learning task. Work with a teacher-librarian, if one is available.
- Plan ahead with the resource centre staff so that adequate resources are available and decisions are made about shared teaching responsibilities.
- Use a variety of resources in classroom teaching, showing students that you are a researcher who constantly seeks out sources of knowledge. Discuss with students the use of other libraries, government departments, museums and various outside agencies. Students need an environment which allows some freedom to explore these resources.
- Ask the teacher-librarian, if one is available in the school, to provide resource lists and bibliographies when needed.
- Encourage students to seek assistance during the course of the assignment or unit.
- Participate in and help plan inservice programs on using resources effectively.
- Continually request good curriculum materials for addition to the school resource centre collection.
- Support the essential role of the school resource centre and the teacher-librarian in your talks with colleagues, principals and directors.

Curriculum Overview

At the Secondary Level, the Arts Education curriculum incorporates the four strands of dance, drama, music and visual art within modules. The curriculum is designed to allow for a variety of possibilities for delivery, respecting that time-tabling situations and personnel vary from school to school. The course may be taught by one teacher or several, working individually or as a team. The four strands could be interrelated throughout the module, or they could be taught as four separate units within the module framework.

The curriculum is resource-based; therefore, once teachers are familiar with the curriculum they may address the objectives by choosing themes or topics suited to their particular teaching situations. Sample themes are provided; however, teachers and students may choose other themes that would provide a broad context for learning arts concepts. These themes might arise from any of the four arts strands, from other areas of study, or from topics of particular interest to Secondary Level students. These topics could include local and international events, traditions, issues, or broad areas such as media studies or global education.

The Curriculum Structure

The modular curriculum structure encourages teachers to plan their arts programs in series of connected lessons. This practice ensures a larger context for each lesson and enables teachers and students to build upon previous ideas, knowledge and experience. It also provides opportunities for students to make meaningful connections between arts activities, other curricula and their daily lives.

The activities provided are suggested ways of achieving the foundational objectives. Within each module in the curriculum, there are many more suggested activities than can be completed in the time allotted. This is to provide as many ideas for teachers as possible. Remember that the activities are suggestions only and are provided as examples for teachers to draw upon when planning. A Planning Guide is included in this document.

Secondary Level Program Overview

Arts Education 30 - Select Module One plus one other module.

Arts Education 20 - Select any two modules.

Arts Education 10 - Select any two modules.

Note: Module One is required for Arts Education 30 credit. Module Two is an option for selected students at the Arts Education 30 level only. Refer to the respective modules in the curriculum guide for more specific information.

Module One
*Core Module required for
Arts Education 30*

History in the Making

Module Two
*Option for selected Arts
Education 30 students only*

Independent Study

Module Three

Tell It Like It Is!

Module Four

Film and Video

Module Five

The Arts and Popular Culture

Module Six

**Expanding Horizons:
The Arts in Canada**

Module Seven

Global Connections

History in the Making

This module involves students in a wide variety of participatory activities in a non-traditional approach to the study of arts history. Experiences and resources that are intended to promote independent learning and active involvement in each of the four strands are suggested.

The students will:

- become familiar with some outstanding individuals and groups in the arts from the past and present
- respond to examples of works of art from various time periods and places
- examine factors which brought about the developments and changes in the arts examples studied
- increase understanding of Saskatchewan and Canadian arts, artists and arts history
- continue to explore the contributions of women in the arts, examining the relationship between women artists, their work and historic traditions
- explore Aboriginal perspectives on arts history
- examine local, national and international arts issues, old and new
- explore the influence of arts history on contemporary work
- create arts expressions with historical reference.

Optional Independent Study

At the grade 12 level, some individual students or groups of students may be at a level in Arts Education whereby they may benefit most from an individualized program of study. The decision for some students to study independently should be made through assessment by their teacher and school administrator. Their study must include the creative/productive, cultural/historical and critical/responsive components of the program and may take the form of:

- an individualized arts project which culminates in an arts presentation or display and final report
- a co-operative Work Study experience with a professional artist, arts teacher, arts industry or organization in the community.

Tell It Like It Is!

This module actively involves students in arts experiences that explore topics of interest selected by the students and teacher. Topics might include:

On Being a Teenager	Crime/Violence (teen gangs, violence against women)	Driving
Making Choices	Fitting In	Suicide
Leadership	Discrimination	Sexuality
Families and Other Relationships	Poverty/The Economy/Earning Money	Mysteries of the Universe
Drug and Alcohol Abuse	What is a Handicap?	Fashions and Fads
Sports	Healthy Lifestyles	School
Careers	Psychology/Emotions/What Motivates People?	Balancing Work and School
Authority	Farming	Personal Identity/Cultural Identity
Runaways/Street Kids		Leaving Home
Innovations and New Ideas		The Avant Garde

Module Four

50 hours

Film and Video

Media studies have been integrated into the Arts Education curriculum throughout the elementary, middle and secondary years. In addition, twenty hours is allocated specifically to the study of the arts and mass media in the grade nine curriculum.

At the Secondary Level, Module Four provides students and teachers with an opportunity to focus on film and video in more depth than in previous years. Students continue their investigation into how the media shapes people's lives and views of the world, examining the important role that the arts play in how individuals see themselves and their societies. Students also continue to view and respond to film and video as art forms. They increase their abilities in film and video production, focusing on the aesthetic aspects of filmmaking, and learn more about the language of cinema, film history, genres and filmmaking styles. Some students, for example, may focus projects on video production, while others might focus on developments in world cinema, thrillers, westerns, documentary, animation or experimental filmmaking. It is important that students increase their knowledge of Canadian filmmakers and their work, and continue to examine important issues such as gender representation, stereotyping, censorship and Canadian content regulations. Some interested students might choose to research new technology such as "virtual reality" and predict its impact on the arts and filmmaking. A wide variety of options are provided so that teacher and students can make use of available resources and experience a high level of personal interest and commitment.

Module Five

50 hours

The Arts and Popular Culture

In this module, students focus on the significance of popular culture in their daily lives. Through activities in each of the arts they explore current fashions, role models and their own works of art. They examine the personal and societal effects of popular music, dance, drama and visual images. They see how artists may be agents of change in their time and examine some of the similarities and differences between the arts as entertainment and the arts as personal expression. Students also examine the nature of celebrity and commercial motivations, and explore the role of the arts in the mass media, in the marketplace and in entrepreneurship. They look at the complex relationships between popular culture and the arts, examining the benefits and effects of each on their lives today and in the future. Teachers will involve students in designing activities and experiences that have personal meaning and significance from their own perspectives as young adults in a rapidly changing world.

Expanding Horizons: The Arts in Canada

This module focuses on increasing students' understanding and enthusiasm for the arts in Saskatchewan and Canada. The activities and experiences actively involve students in discovering ways in which the arts in Canada preserve and create a diverse Canadian culture and identity.

Students continue to develop and convey their own ideas, personal experiences and cultural perspectives through their arts expressions. They are expected to demonstrate critical thought and support interpretations and opinions when responding to the work of Saskatchewan and Canadian artists.

This module also encourages students to learn about the roles of provincial and national arts organizations and institutions such as the Saskatchewan Arts Board, the National Gallery, the Canada Council, the National Film Board and the Canadian Conference on the Arts. It emphasizes the significance of the arts to Saskatchewan and Canada and to each student by posing questions such as the following: Why are the arts important for Canada? Why should we (students, the public) support the arts? How can students continue to be involved in the arts? Students are encouraged to identify personal goals and design action plans for continuing their education and lifelong involvement in the arts.

Global Connections

In this module, students are involved in activities, discussions and arts projects that explore the relationships between the arts, their own work and the global environment. Students increase their understanding of the significant role that some artists choose to play in raising public awareness about such global concerns as the environment (logging), health (AIDS), human rights (the homeless), politics (apartheid), technology (media) and values (racism, gender).

The students will:

- continue to examine contemporary Saskatchewan and Canadian arts in relation to international trends and arts around the world
- increase awareness of international arts and artists
- examine global issues through the arts
- explore the role of the arts as social commentary
- gain an understanding of contemporary Indigenous peoples' ideas and socio-political aspirations expressed through the arts -- national and global
- explore individual artistic vision within an international context.

Model Module

The following is detailed description of one of the seven modules in the Arts Education Secondary Level program. This model has been fully developed and presented here in order to:

- provide a model so teachers can see how the suggested activities can be developed into a sequence of lessons within a larger context
- show how the four strands can be included in a module
- show how the three components can be integrated into a module
- show how learning objectives can be derived from the foundational objectives
- show how the Common Essential Learnings can be developed in Arts Education.

This model is provided as a sample for the following module:

Module Three: Tell It Like It Is!

Time Frame: 50 hours

Resources

The following resources used in this module are only suggestions. As there are many optional activities provided, it is not necessary to obtain all of the resources listed below. The teacher may substitute other resources for any or all of the materials cited. Consult the Secondary Level Arts Education bibliography for annotated listings of resources and ordering information.

Print:

Dance A While: Handbook of Folk, Square, Contra, and Social Dance; Jean-Pierre Perreault: Choreographer; The Intimate Act of Choreography; "Men and Angels" from Eureka! Seven One-Act Plays for Secondary Schools; Oxford Companion to Canadian Theatre; In Character: Reflections in Drama, and teacher's guide; Contemporary Challenges: Conversations with Canadian Native Authors; "Venus Sucked In" from 3D English: Contemporary Canadian Scripts Vol. One, and teacher's guide; Getting Into Art History; Indigena: Contemporary Native Perspectives; In the Rapids: Negotiating the Future of First Nations.

Video:

Antoinette; Steps in Time; Dance Alive Series: Contemporary Traces; Joe; A Love of the Music: Prairie Variations; Toying With Their Future; Art Against Racism.

Kits:

The Ballroom Dance Pack; Let's Dance: Indian Social and Cultural Dances Kit; Métis Dances Kit; Music: Its Role and Importance in Our Lives; Arts Education: Visual Art Resource for Grades 9 and 10; Fear of Others: Art Against Racism; Ideas and Inspiration: Contemporary Canadian Art.

Equipment:

Drum or tambourine; VCR and television; tape or CD player; slide projector.

Foundational Objectives for the Module

Module Three focuses on the following three foundational objectives. Refer to Module Three in this curriculum guide for the list of specific learning objectives for each strand.

The students will:

- continue to explore various sources of ideas and develop and convey their ideas through the arts
- increase their understanding of the languages and creative processes of dance, drama, music and visual art
- examine how various artists have represented or interpreted ideas that are similar to those being explored by the students.

Common Essential Learnings for the Module

The students will:

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (Critical and Creative Thinking)
- develop the use of vocabulary, structures and forms of expression that characterize the arts (Communication).

Teacher Information:

This model for Module Three is based on the suggested theme "Where do we go from here?" Secondary Level Arts Education students will be thinking about graduation and starting to prepare for the changes that will take place in their lives after they leave high school. This particular module will help students develop an awareness of their goals and various transitions in their lives.

If the Arts Education teacher(s) decides to teach this model module, he or she might want to include the Life Transitions teacher in some preliminary interdisciplinary planning. In this Arts Education module, students will be exploring concepts related to identity, their futures and personal artistic vision. Concepts similar to these are also addressed in the Life Transitions course. For example, in Life Transitions, students are focusing on the development of personal self-knowledge, life roles, relationships and career planning. The 50-hour optional Independent Study Module contained in this Arts Education curriculum may also relate well to the career-oriented activities in Life Transitions. Arts Education and Life Transitions teachers may see many opportunities to build and expand upon these shared concepts through varied instructional approaches and activities. Some pre-planning will avoid overlap for those students enrolled in both courses and will encourage indepth reflection and

Teacher Note:

This introductory lesson could be included as the first lesson in any strand the teacher chooses to use first. The number of lessons in that strand could then be adjusted to allow for the extra lesson.

The students will:

- provide reasons for their answers, ideas, responses or choices (*CEL: CCT*)
- relate, compare and evaluate what is being heard (*CEL: CCT*)

Sample Theme: Where Do We Go From Here?

Introductory Lesson

Inform the students that the theme of this 50-hour module is "Where Do We Go From Here?" Before students explore this theme, which includes activities related to their lives in the future, begin by reflecting on what has shaped or influenced their lives in the past.

Developing Self-knowledge

Remind students that most artists convey a sense of personal vision through their arts expressions. Many artists develop self-knowledge as they explore and refine their work. Discuss as a whole group why it is important for artists to reflect on their lives and how their life experiences relate to their arts expressions.

Ask students as a whole group to list some ways of developing self-knowledge, for example:

- considering past experiences and how they have shaped our lives
- thinking about people who have had an influence on our lives, as well as those who continue to influence us
- reflecting on our actions and the consequences of our actions
- critically examining past and present role models
- identifying our personality traits or characteristics
- determining strengths and interests we would like to pursue or change
- considering personal, family and/or cultural values and spiritual aspects of one's life
- considering how other people's perceptions of us have affected and influenced our lives and views (for example, societal expectations, or personal experiences with racism or gender stereotyping)
- exploring options, setting personal goals and designing action plans to achieve them.

Learning Objectives	Activities
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<ul style="list-style-type: none"> ● relate, compare and evaluate what is being read, heard or viewed (<i>CEL: CCT</i>) 	<p>Ask students to write down in one of their arts journals some thoughts about how their experiences in personal development could enhance their own arts expressions. They might include comments about the following:</p> <ul style="list-style-type: none"> ● Who are some of the people that have had an influence on who I have become today? How have they influenced my life? ● What important events have had an effect on my life? In what ways have these events affected who I am? ● In what ways has my cultural background influenced my identity? ● Who are the people who are having an influence on my life today? In what ways do they affect my life, my actions and views about the world? ● What societal expectations have shaped my thoughts about who I am? For example, how has the mass media shaped my view of my role as a contemporary male or female? ● Am I aware that I am developing a personal vision of the world? If so, how might I express this personal vision through my arts expressions?
<ul style="list-style-type: none"> ● continue to develop problem-solving and decision-making abilities when working individually or in a co-operative group 	<p>Ask students to conclude their journal entries with at least one idea for an arts expression that would reflect their personal identity or vision about some specific stage or event in their lives.</p> <p>What art form would each student choose? What materials would he or she use? Would he or she work alone or with a group? What ideas or messages would he or she want to convey through the work?</p>

Dance

(approx. 12.5 hours or 15 50-minute lessons)

Lesson One: Developing Personal Vision

Ask students to recall and describe dances they have seen in the past that seemed to reflect an artist's unique "personal vision" or viewpoint of the world. Why do they remember these particular dances? What were the specific features of the dance that created this lasting impression?

Remind students that, although many choreographers had teachers or mentors whose styles may have influenced their work, over the years most choreographers develop a unique style and approach to the art of dance-making. This unique style and approach to creating art may result in arts expressions that are a reflection of an artist's personal vision.

- continue to develop an understanding of how dancers and choreographers acquire, transform and convey ideas

View and discuss excerpts of dances and interviews with choreographers that reflect a unique choreographic style and vision. For example, students could begin by discussing the video *Contemporary Traces* from the *Dance Alive Series*. To guide such discussion, teachers should use the process described in "Responding to Arts Expressions" in the Planning Guide of this curriculum. Ask students to identify characteristics that are unique to each choreographer's work and viewpoint.

Teacher Note: After viewing the video *Contemporary Traces* select one of the following

- examine, analyse and interpret the work of dancers and choreographers within their dances' cultural and historical contexts

Lesson Two (Option A): Robin Poitras, *Tangora*

Ask students to analyse excerpts from the dance *Tangora* on the video *Contemporary Traces*, and discuss possible sources of ideas that may have influenced the work. Dancer and choreographer

Learning Objectives

Activities

- continue to demonstrate understanding of the ways in which the elements of dance and principles of composition are used and organized to affect expression and meaning
- continue to develop an understanding of how dancers and choreographers acquire, transform and convey ideas

Robin Poitras, artistic director of New Dance Horizons, tells the viewers that Saskatchewan's geographic isolation from other modern dance centres encouraged her to look into ballroom and social dance forms in conjunction with the development of her modern dance technique. These dance forms had an influence on the duet *Tangora*, performed with dancer/choreographer Bill Coleman, excerpts of which are included in the video. Poitras says that her dance ideas for *Tangora* were also influenced by a poem she wrote in 1991 in response to her thoughts about the Olympics in Spain, the bullfights, flamenco and the tango. She says that she began by playing with the words, deconstructing the poem, and then her work evolved from there. Ask students what they think Poitras might mean by the word deconstruct. How would someone deconstruct a poem? How could this process have an effect on someone's dance-making?

Ask students to identify and analyse some of the dance sequences that they find particularly interesting as they view the video. For example, in Excerpt Two they might note the influence of the bullfight or talk about the effects of the music. They might also focus on the relationship between the two dancers and discuss the elements of dance and principles of composition that are evident.

The term "tango" refers to the music and lyrics as well as the dance, which evolved in Argentina, beginning around 1880. Many people say that tango music and dance express the feeling of the people and city of Buenos Aires at night. The early tango reflected the social climate of the immigrant people who had an intimate knowledge of the inner city life and whose dreams had turned to a tragic and melancholy existence. If possible, play a sample of tango music by someone such as the great musician Astor Piazzolla. Use the "Responding to Arts Expressions" process to discuss the music. Remind students that the tango has undergone many changes since its early beginnings. Can they recall other ballroom or social dances that have undergone major changes, variations and interpretations since their inception?

Learning Objectives	Activities
<ul style="list-style-type: none"> prepare thesis statements and other written constructions required for essay writing (<i>CEL: C</i>) 	<p>Ask students to write a short essay in response to Robin Poitras's dance <i>Tangora</i>. Review general criteria for assessment and evaluation of an essay. Refer to the sample essay assessment form in the Evaluation section. Discuss with students the method for formulating or negotiating a mark on the essay.</p> <p>The essay could focus on the cultural significance and historical developments of the tango or other ballroom or social dances. Some students may wish to write an essay which expresses their views about another topic raised in the video. The following is an example:</p> <p>In the video, Poitras talks about the mistaken notion that dance is only for the young. She notes that professional dance often seems to glorify the young body. She observes that this is primarily a Western cultural norm, and says that she is interested in going beyond that stereotype and hopes to "dance in the wrinkles ..."</p> <p>Ask the students to discuss the observation that, even though Western social dances often span all ages, dances that are recognized as mainstream professional arts expressions are almost always performed by highly trained young dancers with thin, strong bodies. Are any of the students aware of cultures in which dance is a mode of expression for people of varied ages, shapes and sizes?</p> <p>Some students might write in their essays about the ways in which Western perceptions of age and body image affect dancers' lives and careers. They might also consider how these perceptions shape the public's attitudes towards viewing dance as a performing art as opposed to a means of personal expression for all people.</p>
<ul style="list-style-type: none"> examine the relationships between their own ideas and those of other artists 	<p>Ask students to brainstorm possible titles for their essays and list other related topics and issues they could address. For example, some students might be interested in writing about current popular trends in their own social dances. Do they think that their own social dances could be considered a form of artistic</p>

Learning Objectives

Activities

expression? Does each student have an individual style of social dancing? How are these different dancing styles reflective of each person's mood or response to the music?

Lesson Two (Option B): Tracy Pfeiffer, *Girl At the Party*

In the video *Contemporary Traces*, Tracy Pfeiffer's dance and choreographic interests include the merging of modern dance and theatre. In the following three dance excerpts, we observe her using music as a starting-point, and working with props and using text as inspiration for her work.

- continue to develop an understanding of how dancers and choreographers acquire, transform and convey ideas
- continue to use dance terminology when discussing, analysing and interpreting their dance experiences
- examine the relationships between their own ideas and those of other artists
- continue to demonstrate understanding of ways in which the elements of dance and principles of composition are used and organized to affect expression and meaning

Discuss the dance elements observed in *Just a Body Moving Through Space*, in which music is used as a starting-point for the dance. Pfeiffer informs the viewers that she started this piece by working with the musicians, responding to the music, jamming, improvising, and playing off the rhythms and energy of the music. She then developed various dance phrases and continued to rework her ideas. Pfeiffer states that her work has become more abstract over the years. What do the students think that she means by this statement and how might a move towards more abstraction be seen in dance? Encourage the use of dance terminology in this discussion. Use an anecdotal record-keeping form or checklist to record students' contributions.

Tracy Pfeiffer and Elaine Hanson are working with props in *Modern Dancers Lose Their Marbles*. Ask students to recall other dances they have seen or created that have involved the use of props. Have they ever used props as the starting-point or central focus of their own work? If so, how did this relationship between dancers and objects affect the dance-making process?

Text/narration and dance are combined in *Girl At the Party*. Discuss the dance using the "Responding to Arts Expressions" process. Refer to "Checklist for Evaluating Students' Responses to Arts Expressions" in the Evaluation section. Pfeiffer tells the viewers

Learning Objectives	Activities
<ul style="list-style-type: none"> ● continue to analyse the use of form in the dances they view 	<p>that she thought the story of the car accident was tragic, so she worked for a depth of emotion and desperation. Have students note the use of repetition and gesture in their discussions or in writing. What effect do these have on the piece? What effect does the narration have? Ask the students to analyse the way the dance has been organized. Can they recognize the form of the dance?</p>
<ul style="list-style-type: none"> ● continue to develop an understanding of how dancers and choreographers acquire, transform and convey ideas 	<p>Getting Ideas for Dance</p> <p>Remind the students that the theme for this module is "Where do we go from here?". Students in Arts Education 30 may be in the process of preparing for their graduation ceremony. This event will mark a significant stage or passage in their lives. Ask students to brainstorm a list of other events that mark significant stages in people's lives.</p>
	<p>Suggestions for significant events might include the following: birth, birthday parties, entering kindergarten, learning to ride a bike, losing the front teeth, graduating from grade eight, falling in love for the first time, getting a driver's license, graduating from high school, going to university, getting a job, coping with a serious illness, getting married or divorced, winning a sports event or other competition, changing jobs, giving birth, entering a nursing home, losing a loved one, baptisms, funerals, buying a first house, having grandchildren, retiring, etc. Note that in some traditional Aboriginal cultures, people refer to four stages of life: infancy, childhood, adulthood and old age or the age of wisdom. Many of the traditional symbols incorporated in clothing, objects and images represent these four stages.</p>
<ul style="list-style-type: none"> ● explore, develop and convey their own ideas and intentions through dance 	<p>Recording Ideas for Dance</p> <p>Using the above list and other related ideas, ask students to think of ideas for a dance composition that could reflect one or more important life stages. Ask them to record their dance ideas in their dance journals by jotting down quick sketches, notes or concept maps.</p>

Learning Objectives

Activities

- provide reasons for their answers, ideas, responses or choices (*CEL: CCT*)
- respect, understand and empathize with the language, thoughts, artistic expressions and viewpoints of others (*CEL: C*)

In the video excerpts, both Poitras and Pfeiffer included examples of dances that evolved in some way from the use of text (poem and story) and music. Some dances incorporated props. Suggest that some of the students consider including text or narration, a specific style or piece of music, or props in their dance ideas.

Ask students to write down a brief explanation of their initial ideas for their proposed dances.

Following the completion of this task, ask for a few volunteers to describe some dance ideas that could evolve from their sketches or writing. Save these ideas for future dance-making activities.

Teacher Note:

Select one of the following two options for Lessons Three to Fifteen. Option A is Ballroom and Social Dance. Option B is Dance-making. Option A has not been divided into specific lessons as the lessons will depend on which resources the teacher is able

Lessons Three to Fifteen (Option A): Ballroom and Social Dance

- continue to demonstrate understanding of the ways in which the elements of dance and principles of composition are used and organized to affect expression and meaning

Teachers may wish to follow-up the study of Robin Poitras's dance *Tangora* by having their students learn a ballroom or social dance. Refer to a resource such as *The Ballroom Dance Pack* or *Dance A While: Handbook of Folk, Square, Contra, and Social Dance* for assistance with these lessons. Some schools may have access to a resource person who would be willing to demonstrate or assist with teaching the dances. Contact Dance Saskatchewan Incorporated, listed in the bibliography, for a list of possible resources. If time allows, the students may wish to teach the dance to younger students at the Elementary or Middle Level, or to other members of the community, such as senior citizens or parents.

Learning Objectives

Activities

Aboriginal Social Dance

Students who have been discussing the importance of cultural influences in the development of self-knowledge may wish to learn an Aboriginal dance.

Teachers could begin Lesson Three by viewing a video about a Saskatchewan Aboriginal artist. Discuss issues of personal identity and cultural heritage.

- refine their understanding of stereotype, bias, prejudice and racism (*CEL: PSVS*)
- choose and use materials which support balanced, fair, accurate portrayals of sexes, races, cultural groups, etc. where possible (*CEL: PSVS*)
- recognize current social issues in their own life experiences and their role in influencing these issues (*CEL: PSVS*)

Some teachers may prefer to have students read a short story by an Aboriginal author that focuses on cultural and/or personal identity. Appropriate stories might be selected from books such as *Contemporary Challenges: Conversations with Canadian Native Authors*.

In the next lesson, ask the students to form small groups and reflect on issues that challenge Aboriginal people today, including those raised in the film or selected stories. Have each group examine a different issue considering Aboriginal historical and cultural perspectives. *In the Rapids: Navigating the Future of First Nations* by Ovide Mercredi and Mary Ellen Turpel would be a useful resource to refer to during these discussions. Some of the topics included are the Indian Act, the struggle for self-determination, the role of traditional values, substance abuse and suicide, environmental degradation, unresolved land and resource claims, languages and spirituality. Ask each group to present its reflections. Recent related articles written from an Aboriginal perspective or a visit from an Aboriginal resource person would be a valuable asset during this activity.

Ask the whole group to suggest ways that the arts could help to raise awareness or promote social action to address some of the issues they've considered.

Over the next several lessons, students could:

- Write an essay on the role of the arts (or dance specifically) in maintaining and enriching cultural and personal identity.
- Research the work of a contemporary Aboriginal dancer or choreographer.

Learning Objectives	Activities
<ul style="list-style-type: none"> ● continue to develop problem-solving and decision-making abilities when working individually or in a co-operative group ● understand and model respect for other people by acknowledging the importance of their language, history and culture (<i>CEL: PSVS</i>) 	<ul style="list-style-type: none"> ● Learn one or more Métis or Indian social or cultural dances. If possible, invite a dancer to the school to help teach the students the dances. Consult the bibliography for listings of organizations and other related resources. If resource people are not available, refer to the <i>Métis Dances Kit</i> and the accompanying video <i>Steps in Time</i>, or to <i>Let's Dance: Indian Social and Cultural Dances</i> (kit). As an option to learning a set dance, students at this level may be interested in creating a team dance. Teachers could refer to the sample Jingle Dress team dance described in the <i>Let's Dance</i> kit. ● Create their own dances in small groups drawing on the varied cultural backgrounds of the students. For example, one group might decide to research and create a dance that draws on a Ukrainian perspective and tradition. Another group might draw on a French Canadian perspective, while another might draw on an Aboriginal perspective for inspiration.

Teacher Note: Teachers should remind the class that mimicry in dance is to be avoided and that each cultural perspective incorporated must be

Lessons Three to Fifteen (Option B): Dance-making

Lesson Three: Choreographer Jean-Pierre Perreault

When exploring with students the idea of personal artistic vision and self-knowledge it is important to consider concepts such as conformity and individuality. These concepts could be examined at a personal level as well as a societal level.

With this in mind, teachers who choose this dance-making activity option could begin by viewing the dance video *Joe*, choreographed by Jean-Pierre

Learning Objectives	Activities
<ul style="list-style-type: none"> continue to use dance terminology when discussing, analysing and interpreting their dance experiences continue to develop an understanding of how dancers and choreographers acquire, transform and convey ideas continue to demonstrate understanding of the ways in which the elements of dance and principles of composition are used and organized to affect expression and meaning 	<p>Perreault, which was filmed in Montreal in 1989. Discuss this piece using a process such as "Responding to Arts Expressions". One of the many ideas students will discover in <i>Joe</i> is that of individuality amid conformity.</p> <p>During the background information stage of "Responding to Arts Expressions", provide students with information from the book <i>Jean-Pierre Perreault: Choreographer</i>, edited by Aline G��linas. Paul-Andr�� Fortier, who is also a respected Canadian choreographer, says the following about his colleague: "Jean-Pierre is passionate about the construction of his pieces. Given more to formalism and post-modernism than any of us, he never speaks of the content of the piece, for the 'message' is never the driving force of the work. Instead, Perreault asserts his uniqueness in the way he designs the space, making it the centre and the creative force behind his work. Beyond the architecture of his stage sets we perceive the landscapes which have influenced him: India, Africa, Indonesia ... the world of the visual arts ... Jean Pierre often speaks of his projects as landscapes or paintings" (p. 29-30).</p> <p>Sylvaine Martineau, a dancer who participated in the creation of <i>Joe</i>, says the following: "From the beginning, there is always the location. The space preoccupies the dancer, sharpens his sensitivity. His perceptions are heightened in contact with accelerated perspectives, broken planes, infinite horizons. The body adapts to the geography of the space, and vertigo gives precedence to emotion. Climbing, sliding, tumbling down, falling, become more than simple actions and in the course of the process take on a poetic meaning. For Jean-Pierre, space and light support the emotional medium of the work" (p. 41).</p> <p>Refer to a resource such as <i>The Intimate Act of Choreography</i> and the chapter entitled "Space" for questions to help students focus on Perrault's use of space. Ask students to consider how Perrault's use of space affects the overall expression and meaning of the dance.</p>

Learning Objectives

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- continue to use dance terminology when discussing, analysing and interpreting the dance experiences

Composer Michel Gonneville states, "... Perreault tries to give each element (the movement, the sets, the sound, the lighting of the figures and the stage) its own moment of focus, when it can be isolated and have its individual effect on the spectator. At one moment it might be the sets, with the movement on stage being reduced to a minimum so as not to distract our attention. At another, a visual 'silence' might draw attention to the sound or musical aspect of the performance" (p. 53).

Replay excerpts of *Joe* and ask students to identify specific examples that demonstrate the viewpoints raised in the three previous quotes. Encourage the use of dance terminology in the students' comments.

Refer to a resource such as *The Intimate Act of Choreography* and the chapter "Silence, Sound, and Music" for more information on the historical context for dances performed in silence or with simple percussion or vocalization.
- examine, analyse and interpret the work of dancers and choreographers within their dances' cultural and historical contexts

Lesson Four: Responding to *Joe*

Although Paul-André Fortier reminds us that the message may not be the driving force behind Perreault's work, there are many important ideas being expressed in *Joe*. Josette Féral states that "This character was *Joe*, an anonymous being, the clone of our individuality lost in the masses, of our urban wanderings, of our aborted attempts at self-affirmation, but also of our fascination for the group ... The uniformity of these costumes, seemingly identical, was in fact quite illusory, revealing subtle differences to the observant eye; there were slight differences in colour, in the cut of some coats, the styles of some hats and shoes. In this way, even within apparent uniformity, a series of slight differences allowed the spectator to glimpse a hint of individuality" (p. 87-88).
- examine the relationships between their own ideas and those of other artists

Ask students to get together with one or two partners to create improvisations in response to *Joe*. First, have each group discuss the previous quote. What has the choreographer done to cause viewers to think

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about conformity and individuality? What are the student's own experiences with conformity and individuality? Relate these concepts to their own clothing preferences or their actions within group situations. At a casual glance, many adults think teenagers dress alike. Is this a true perception? What are the current identifying features of the clothing of various teen popular culture groups? What role does musical preference or interest in sports play in clothing choices? In what ways do clothing, hair styles, etc. represent the various groups to which students or adults belong? How are people able to assert their individuality even with the restrictions of fashion trends or clothing norms such as sports or office wear? What role does the media play in these trends?

Féral goes on to say, "From time to time a dancer would escape the group, and dance a few steps alone, affirming his autonomy and his desire for freedom, but soon other members of the group would rush to trip him up, to imitate his movements, forcing him back to his original place and returning him to the group. The unique and solitary action of the dancer was thus blurred, and he found himself a participant in a collective action outside of which he seemed unable to find legitimacy" (p. 89).

- examine the pressures placed upon friendships during adolescence in relation to changing attitudes and sexuality, and to intense peer group influences (*CEL: PSVS*)

Ask students in each small group to consider the previous quote in relation to their own lives and their experiences with peer pressure. Ask them to discuss in their groups questions such as the following:

- Do the students recall instances when they have attempted to assert their individual viewpoints or preferences in group situations? Some examples might relate to students' different attitudes towards school and homework or instances at parties where alcohol or drugs may have been involved.
- What positive and negative things sometimes happen when individuals within a group diverge from the normal behaviour or interests of the group?
- What types of personal qualities and strengths are necessary in order for a person to determine and

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set his or her own individual goals in life and still maintain friendships and a sense of belonging?

With the entire class working at the same time, have each small group create a one- or two-minute improvisation using dance or drama to demonstrate experiences with peer pressure.

When the groups have completed their improvisations ask if any of them would like to demonstrate their improvisations to the class. Ask the students to reflect on the results of their work.

If time allows, ask the whole group to comment on Perreault's work in relation to their own lives and experience with peer pressure.

- understand the positive and negative influences of peer pressure upon one's beliefs, values and actions (CEL: PSVS)
- Do the ideas expressed in *Joe* have any connections to the students' lives?
- If so, how do their experiences relate to his work?
- What are the students' opinions of *Joe* now as compared to their first impressions?
- How are attitudes towards individuality and conformity going to play a part in their lives as they reach adulthood?
- Does *Joe* cause us to reflect on societies as a whole? If so, in what way?

Lesson Five:

Finding a Starting-Point for Dance

Remind students that the large context or theme they will be working with in this module is "Where do we go from here?". For specific information and steps to guide students in their dance-making process, refer to the Planning Guide and the section entitled "Planning for Student's Dance-making". Discuss the objectives for the dance-making activity with the students. Discuss and negotiate the assessment criteria that will be used to evaluate each group's work and each student's work. Some teachers may prefer to have each group develop a learning contract based on the objectives that have been identified. See the Evaluation section for a sample learning contract.

Learning Objectives	Activities
<ul style="list-style-type: none"> ● explore, develop and convey their own ideas through dance 	<p>Within the main theme, students will need to find a starting-point for their dances. Remind students that starting-points are only places to begin. They will recall from previous dance-making experiences that, as a dance is made, the starting-point will evolve and may not even be evident in the final dance.</p> <p>Have students form small groups to create dances that reflect some of their ideas about stages or transitions in people's lives. These ideas might include stages from the students' past, present or predicted future.</p> <p>Recalling the work of Jean-Pierre Perreault, some groups might consider including in their dances the idea of individuality and conformity. Others might use an element of dance such as "space" as a starting-point and may explore the related concepts of "stages" or "transitions" in a more abstract way.</p> <p>Recalling the work of choreographers Robin Poitras and Tracy Pfeiffer, other groups may want to begin with music or text as a starting-point and include narration or props in the piece.</p>
<ul style="list-style-type: none"> ● continue to record, recall and reconstruct their dance creations using invented and/or traditional notation symbols, when appropriate 	<p>Ask the students to look back in their dance journals for the ideas they recorded earlier about important stages of their lives. Some of the students may have already developed in their dance journals some sketches and ideas they would like to begin exploring.</p> <p>To ensure that a wide range of ideas is considered, before each group decides on its starting-point ask the students to add a few more stages or transitions to their earlier ideas. They might add such ideas as leaving home, searching for a job, entering or graduating from a post-secondary institution, career stages, ending or beginning relationships, setting up a home, etc.</p>
<ul style="list-style-type: none"> ● transform their reflections into strategies for action (<i>CEL: IL</i>) 	<p>Lessons Six and Seven: Exploration and Development</p> <p>In Lesson Six, ask students in each group to look over the lists and the ideas they have been developing in</p>

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- understand the importance of knowledge, co-operation, problem solving and meaningful dialogue in respecting the rights, feelings and viewpoints of others
(CEL: PSVS)
- demonstrate ability to use ongoing reflection and critical analysis to clarify the intentions of their dance compositions, and consider how the composition might be interpreted by an audience

their journals related to important stages of their lives. Ask each group to decide what it would like to use as a starting-point for a dance composition. Remind the groups that they may be able to find creative ways to bring several of their ideas together over the next few lessons.

Give each group large sheets of paper and markers with which to develop a concept map. Using the process outlined in "Planning for Students' Dance-making" ask the students to write down their starting-point and list related words and concepts that could lend themselves to exploration through dance. List the elements of dance and principles of composition where everyone can see them. Ask the students to review the elements and principles briefly in their groups. Circulate from group to group to encourage divergent thinking. Use assessment checklists or anecdotal record-keeping forms to record observations.

Have students work collaboratively in their groups to explore and develop their ideas. All groups should work through the dance-making and problem-solving process using a consensus approach whenever possible, or voting on decisions when necessary. Some groups may choose to elect one or two students to be the choreographer(s) for this project.

Provide students with opportunities to stop and discuss or write in their dance journals their reflections about their creative problem-solving process and their vision for their compositions. These observations should be kept in each student's portfolio for future conferences. Ask the following questions:

- What problems have they encountered and how were they able or unable to solve them?
- Are they able to express their dance ideas in a unique way that will convey the intended vision or message of the group?
- How might they refine their compositions towards this end?

Ensure that students always take five minutes to warm-up and cool-down before and after each dance-

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- apply and extend understanding of the elements of dance and principles of composition in all their dance experiences, including improvisation, movement exploration, analysis and reflection

making session. Include aerobic activity, and stretching and strengthening activities. These activities could be done as a whole group, or more experienced students may do them on their own.

After the warm-up, have the students use their starting-points and concept maps for group and individual improvisations. Encourage each group to explore new movements and extend previous explorations as much as possible. Encourage critical thinking and discussion during each of the dance-making stages. It is important for students to help each other articulate and refine their ideas as the work progresses.

Continue to explore and develop ideas in Lesson Eight. When the students have developed enough movement material with which to work they can begin to sequence their dance compositions. The students should discuss their movements and the ideas they would like to convey.

Lessons Eight to Ten: Sequencing the Dance Compositions

Remind the groups that they can work in a number of ways: each student in the group can develop a dance phrase, one student can be chosen to work as the choreographer, or the whole group can develop the sequences together. If students will be using music or rhythmic or vocal accompaniment, they could begin to incorporate that now.

- continue to develop problem-solving and decision-making abilities when working individually or in a co-operative group

As students create their dance compositions, encourage them to refine and revise their work. Have them decide whether they like what they are doing and, if not, how their work can be made better. Ask them to examine their work to see if they are applying their knowledge of form and of the principles of composition. For example, do any movements seem to be out of place (unity)? Do the movements flow and develop (sequencing and development)? Does the form reflect their intentions?

Learning Objectives	Activities
<ul style="list-style-type: none"> ● continue to record, recall and reconstruct their dance creations using invented and/or traditional notation symbols, when appropriate 	<p>Have students practise performing their dance compositions with clarity.</p> <p>Remind students to record their dance compositions in their portfolios. In the following class, students will show their dance compositions to each other as works-in-progress. Students will comment and offer suggestions to help improve each other's work. This process is called "workshopping".</p>
<ul style="list-style-type: none"> ● demonstrate ability to use ongoing reflection and critical analysis to clarify the intentions of their dance compositions, and consider how the composition might be interpreted by an audience 	<p>Lessons Eleven and Twelve: Workshopping the Compositions</p> <p>After the warm-up, explain that students will be demonstrating their dance compositions as incomplete works-in-progress to their peers. The students will benefit from the input of others before the work is completed. Remind students of appropriate ways of providing feedback and that they need not agree with the advice they receive.</p> <p>Ask each group to show its dance composition to the class. Record the compositions on video and have students describe and analyse the compositions, focusing on the elements of dance, the principles of composition, and form. Include discussion of the ways in which the ideas are conveyed in each dance.</p> <p>Ask the students to describe what they were trying to achieve in their compositions. Focus on what worked in each composition and what the class could suggest to improve the compositions. Have the students try some of the suggestions to see if they work. Discuss other problems students would like help in solving. Have the students record the problem-solving process in their dance portfolios and include their own ideas for refinement.</p>
	<p>Lesson Thirteen: Refining the Compositions</p> <p>After the warm-up, ask students to refine and begin to finalize their work. Ask the students to review the comments they recorded in their portfolios and try</p>

Learning Objectives	Activities
<ul style="list-style-type: none"> understand how knowledge is constructed and evaluated in the arts (<i>CEL: CCT</i>) 	<p>out some of the suggestions. Some groups may refer to the videotape of their dances.</p> <p>Ask students to fill out a self-evaluation form, peer-evaluation form or write a journal summary of their individual and group creative processes for discussion with the teacher.</p>
<p>Lessons Fourteen and Fifteen: Looking at the Dance Compositions</p>	
<ul style="list-style-type: none"> thoughtfully examine the ideas reflected in their own work 	<p>Have each group show its dance composition to the class. Record the compositions on video. Have students respond to the work. (See "Discussing Student Work" in the Planning Guide.) As students interpret the compositions, ask them to relate what they have seen to the starting-points.</p>
<ul style="list-style-type: none"> continue to demonstrate understanding of the ways in which the elements of dance and principles of composition are used and organized to affect expression and meaning 	<p>Compare the final compositions with the works-in-progress. Look at the video recordings if necessary. Discuss how the students solved the choreographic problems they encountered. Compare the various ways that the elements of dance and principles of composition were used in each group's dance.</p>
<p>Performing the Dance Compositions</p>	
<p>It is not necessary for students to perform their work to others outside the classroom environment. However, sometimes students may wish to organize a presentation for younger students or others. As the theme of this module is "Where do we go from here?", perhaps a presentation in conjunction with graduation festivities would be appropriate.</p>	
<p>Unique Styles and Personal Vision</p>	
<ul style="list-style-type: none"> relate learning outcomes to prior and future needs (<i>CEL: IL</i>) 	<p>Ask students to write in their dance journals or portfolios summative thoughts. Have them consider the following:</p> <ul style="list-style-type: none"> In what ways has each student noticed his or her dancing, dance ideas or dance-making process change over the years? Does the student think that he or she may be starting to develop a unique style? If so, what are

Learning Objectives	Activities
<ul style="list-style-type: none"> transform their reflections into strategies for action (<i>CEL: IL</i>) 	<p>some of the characteristics of each student's personal style? For example, are there certain themes or topics that are more exciting or interesting to use? Does the student prefer working alone, in small groups or with the whole class? Has the student developed a preferred way of moving or working?</p> <ul style="list-style-type: none"> Will students continue to dance or be involved in the arts in the future? If so, how would the students like to see their arts expressions improve over the next few years? Identify several personal goals and possible action plans.
<ul style="list-style-type: none"> interpret and report results of learning experiences (<i>CEL: IL</i>) 	<p>In summary, ask students to discuss their views about the value of developing personal styles and expressing unique ideas through the arts.</p>

Drama

(approx. 12.5 hours or 15 50-minute lessons)

Sample Theme: Where Do We Go From Here?

Teacher Note:

Three options related to the theme are suggested in the following drama section. Option A involves students in the development of a collective creation. Option B has students writing a play for the stage, radio or screen. Option C is a sample play study. Before beginning Options A or C, teachers should read the Drama section of the Planning Guide for assistance in planning

Option A: Collective Creation

Lesson One: Choosing the Topic

- contribute their own ideas to the topic choice, focus and progress of their drama work

Ask the students to create a list of possible topics for their collective creation based on the theme "Where Do We Go from Here?".

If the students have already participated in the previously described dance activities, they may want to incorporate ideas for their drama topics from the ones they explored in dance. For example, the students might choose to create a drama about one of the following:

- conformity and individuality
- cliques
- peer pressure
- growing up
- role models and their influence
- life's stages or transitions
- crossroads in our lives
- making decisions
- the economy, employment and unemployment
- setting goals for the future
- choosing careers

Learning Objectives	Activities
	<ul style="list-style-type: none"> ● friendships/relationships ● motivation ● personal and cultural identity ● racism or sexism ● gender roles of the past, present and future ● dropping out ● harassment and violence ● teen pregnancy ● learning to deal with stress or overcoming fears ● alcohol and other drugs ● what we learn at school ● creating our own futures ● the global community in the 21st century
	<h3>Lesson Two: Structuring the Drama</h3> <p>Students at the Secondary Level should have gained a good deal of experience during the middle years developing collective creations. Once the topic has been chosen, the teacher will begin to create the structure for the work.</p> <p>When working with less experienced students, the teacher will create a flexible structure and, as the drama itself unfolds, will ease more ownership of the work into the students' hands.</p>
<ul style="list-style-type: none"> ● demonstrate an understanding of the processes and elements involved in creating works of dramatic art 	<p>More experienced students with a commitment to the topic and an understanding of the collective creation process may wish to be more actively involved in determining the initial structure of the drama. Based on their previous work, they will have opinions about the types of dramatic experiences and strategies they could use to explore their chosen topic. Lesson two may be used to brainstorm and discuss the proposed structure and initial ideas.</p>
<ul style="list-style-type: none"> ● demonstrate co-operative effort and a willingness to accept the ideas of others, recognizing that drama combines many individual ideas and contributions to form a whole artistic expression 	<p>After the topic has been chosen from the theme, teachers of experienced drama students could post a list of drama strategies on the board and the students could help to determine which of the strategies they would like to incorporate. They could then brainstorm fictional scenarios within which the strategies could be employed. They might, for example, help the teacher to construct a scenario for</p>

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a whole group meeting in role; suggest the situations for prepared improvisations and tableaux in small groups; provide various ideas for interviews, monologues, flashforwards or flashbacks; etc. Ideas for strategies and direction of the work will also emerge and change as the drama progresses.

Lessons Three to Eight: Working Within the Drama

Regardless of the prior experience of the students, the teacher will need to plan his or her own participation within the students' drama work, particularly in terms of assuming roles within the dramas. Sometimes the teacher may be side-coaching or narrating while the students work, and many times the teacher will be participating as teacher-in-role. Jonothan Neelands states the following in *Making Sense of Drama: A Guide to Classroom Practice*: "The teacher's purpose in entering the drama may be to:

- challenge stereotype or easy answers
- pinpoint the significance of what's going on
- go against the status quo or group consensus
- probe responses and press for more considered contributions
- introduce new information
- slow down the pace of the action
- act as a catalyst for thinking and feeling by the participants
- initiate new directions in the action
- provide a model of appropriate language and behaviour" (p. 84).

- demonstrate an understanding of the processes and elements involved in creating works of dramatic art

As the work develops, the teacher will ensure that adequate time is devoted to periods of reflection, that a wide variety of strategies have been explored, and that the elements of theatre form (focus, tension, contrasts and symbol) have been incorporated.

Lessons Nine to Twelve: Shaping and Refining the Collective Creation

Over the next few lessons, students should be encouraged to re-examine the focus of their work and

Learning Objectives	Activities
<ul style="list-style-type: none"> ● explore, develop and convey their ideas through drama ● contribute their own ideas to the topic choice, focus and progress of their drama work 	<p>articulate clearly what it is they wish to communicate with their collective creation. Teachers should then help them to select, sequence and refine episodes they have explored in the previous lessons and add other necessary material. Students will need to consider the transitions between episodes and the overall unity of the work.</p>
<h3>Lessons Thirteen to Fifteen: Rehearsing and Performing the Collective Creation</h3>	
<ul style="list-style-type: none"> ● increase awareness of various structures, presentational styles and staging possibilities ● continue to demonstrate critical thinking and support opinions using appropriate language and vocabulary when responding to works of dramatic art 	<p>Sometimes students will decide to perform their collective creations before an audience, or they may simply decide to videotape the work for their own reflection and documentation purposes.</p> <p>Students who commit themselves to performing their work will need to rehearse and polish it. The performance may be rehearsed as an improvisational piece or as a scripted work which might require that the students write outside of class time. Encourage the students to keep their staging techniques simple.</p> <p>During summative reflection, encourage the students to recall the strengths of their creative problem-solving process as well as the final experience.</p>
<h3>Option B: Playwriting</h3>	
<p>In this option, students will write their own radio plays or adapt a short story for the screen. Several resources listed in the bibliography, such as <i>On Cue 1</i>, <i>On Cue 2</i> and <i>3-D English: Contemporary Canadian Scripts Vol. I and II</i>, with accompanying Teacher's Guides, contain examples of Canadian plays written for the stage, screen and radio.</p>	
<h3>Lessons One to Three: Radio Plays</h3>	
<p>The radio play <i>Venus Sucked In</i> by Anne Chislett appears in <i>3-D English: Contemporary Canadian Scripts, Vol. I</i>. This play was produced by CBC Radio's "Morningside Drama".</p>	

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- Before starting the following activities it would be useful for teachers to locate a reproduction of the painting "The Birth of Venus" by Alessandro (Sandro) Botticelli (1444-1510). He was a Renaissance painter from Florence, Italy. A small reproduction of the art work appears in the book with the play; however, a larger full-colour reproduction would be preferable for viewing and class discussion. Teachers could contact a visual art slide distributor, some of which are listed in the magazine section of the bibliography, or refer to art history books such as *History of Art* by H.W. Janson, which contains information on the artist and his work and a full colour reproduction of "The Birth of Venus".
- examine the relationships between their own ideas and those of other artists
- This radio play can lead students into an exploration of one or more of the following topics, which are related to the module theme "Where Do We Go From Here?":
- societal expectations of males and females
 - family dynamics
 - art as a means of self-expression
 - communication in relationships
 - crossroads in our lives
 - life's stages or transitions
 - divorce
 - developing self-knowledge
 - creating our own futures.
- Before reading the radio play, prepare the students with some introductory activities. As well as the activities provided here, there are several introductory activities recommended in the Teacher's Guide that accompanies *3-D English: Contemporary Canadian Scripts, Vol I*.
- examine, analyse and interpret the work of artists within the work's cultural and historical context
- Using a process such as "Responding to Arts Expressions" view and discuss the painting by Botticelli entitled "The Birth of Venus". This painting contains an image of the nude goddess arising from a large oyster shell. According to H. W. Janson, the painting contains the first monumental image since Roman times of the goddess Venus, who is depicted in a pose derived from classical statues. She is aided in birth by the West Wind situated on the left of the

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painting and the figure on the right, who is the personification of Spring welcoming Venus ashore. Botticelli's figures appear weightless and seem to be floating even when they are on the ground. Botticelli painted many religious paintings. The image is considered by many to be a very sophisticated fusing of the Christian faith and ancient mythology, with Venus as the personification of love and beauty. "The Birth of Venus" brings to mind the concept of rebirth, from which the Renaissance takes its name. However, teachers and students will discover that the number of associations and interpretations of this painting are almost endless.

Responding to the Play

- continue to demonstrate critical thinking and support opinions using appropriate language and vocabulary when responding to works of dramatic art
- continue to develop an understanding of how dramatic artists acquire and develop ideas
- respect, understand and empathize with the language, thoughts, artistic expressions and viewpoints of others (*CEL: C*)
- demonstrate an understanding of the processes and elements involved in creating works of dramatic art

After they have read the play, ask students to compare the description and interpretations of the character Liz's painting "Venus Sucked In" with their interpretations of Botticelli's painting "The Birth of Venus".

Discuss the concept that all works of visual art, drama, dance and music are metaphors for experiences and ideas. In stark contrast to Botticelli's beautiful Venus rising from the oyster shell, Liz's Venus is screaming as she is being sucked down into it. In what ways are Liz's experiences represented in this painting? Can students recall other paintings and arts expressions they have seen that might represent the inner struggles and emotions of the artist?

After reading the play, the students could respond to the play through various drama activities, discussions, debates, writing or visual art activities.

Students should be encouraged to examine the points of view of Liz, Bev, Kathy and her grandmother, and of others who did not appear in the play such as Kathy's father, Dave, or Bev's fiance, Sam.

Explore the universality of the various themes, particularly for the males in the class, because the play has only female characters. As suggested in the

Learning Objectives	Activities
<ul style="list-style-type: none"> understand the universality of certain themes, characters and situations in dramatic expression 	<p>teacher's guide, comparing and exploring points of view from a male and female perspective will enable the students to relate to each other more effectively during the discussions and activities. It will also help with the students' portrayal of the opposite sex in their writing. The teacher's guide suggests that students create collages depicting male versions of <i>Venus Sucked In</i>, in which they reflect personal, familial and societal expectations of males.</p>
<ul style="list-style-type: none"> demonstrate commitment to roles assumed within the dramatic situation 	<p>Students could work in role in small groups to interview Sam and explore a male point of view on Bev and Liz's relationship as sisters.</p>
<ul style="list-style-type: none"> recognize current social issues in their own life experiences and understand their role in addressing these issues (CEL: PSVS) 	<p>The students could also assume roles as television talk-show panelists discussing Kathy's statement to her mother in which she says that the topic of her speech is "women", not "feminism", because she wants the speech to be upbeat.</p>
<h3>Lesson Four: The Playwright</h3>	
<ul style="list-style-type: none"> demonstrate an understanding of the processes and elements involved in creating works of dramatic art 	<p>Ask students to list some of the important things that this playwright and others must consider when writing a radio play. Include both aesthetic and technical production considerations.</p> <p>For example, students will note that the script for <i>Venus Sucked In</i> contains information about the production itself, such as "sound directions" which describe sound effects and the perceived distance of the voices from the microphone. They will also notice that in the script for this drama, the sound effects or musical cues are underlined and appear in capital letters between the dialogue. They will see that there are sometimes directions written in brackets after a character's name, such as:</p> <ul style="list-style-type: none"> (OFF) indicates that the character's voice should sound far away. This is necessary because the audience cannot see what is going on or where the characters in the scene are located. (COMING ON) indicates that the character is walking closer to the microphone, which is (ON). Where the characters are in relation to the

Learning Objectives

Activities

- continue to develop an understanding of how dramatic artists acquire and develop ideas

microphone is important as the microphone is the listener's only concrete point of reference.

- (OVERLAPPING) indicates that two or more people are speaking at the same time.
- (INT) indicates an internal thought or monologue.

Students should include similar information and directions in their own radio plays.

Read the introductory information about the playwright Anne Chislett, in which she discusses some of the restrictions, that were pre-determined when she was commissioned to create the play (length, topic and deadline). She also decided to place additional restrictions on her own writing by limiting the action to "real time" and one location. The action in the play could in reality take place in 25 minutes, whereas some dramas may span years.

Anne Chislett believes that writers must be willing to incorporate the experiences of real life into the imaginary context of their work and to view restrictions as challenges rather than hindrances to creativity (*3-D English, Vol I*, p. 53).

Ms. Chislett had to use her creativity to overcome restrictions within a real working environment. The students will also need to use their critical and creative thinking abilities to overcome restrictions that the teacher will place upon them when they write their own scenes and plays.

Lessons Five and Six: Introduction to Playwriting

Students writing plays must remember that a play or scene is not simply characters talking. Plays contain conflict of one kind or another.

In his book *Backwards and Forwards* (1983), David Ball describes the action of a play as stasis, intrusion and the battle for new stasis initiated by intrusion. He explains this in the following way: "Dramatic stasis occurs when things would go on the same way forever if something didn't come along and happen.

Learning Objectives

Activities

Dramatic intrusion is the thing that comes along and happens, setting free the irresistible forces that run a play from that point on" (p. 23).

About dramatic dialogue Ball says, "A human being talks in order to get what he or she wants" (p. 27). Ball goes on to explain that a play's dramatic conflict is between what a character wants and what comes between that want and the character getting it (the "obstacle"). Ball says, "A character's want is opposed by some hindrance -- by some obstacle. A character talks to manoeuvre another character or characters in such a way that the obstacle to the want is removed. To understand a line of dialogue you must know what the speaker wants ..." (p. 31).

- explore, develop and convey their ideas through drama

The following describes an exercise the students can do to practise writing dramatic dialogue. Have the students cut pictures of various characters, locations and objects from different types of magazines. Include a wide range of characters from various professions and walks of life, such as soldiers, politicians, nurses, teenagers, the very wealthy, etc. Place the characters, locations and objects in three containers and have the students reach in and draw out two characters, one location and one object. Ask each student to write a short scene which incorporates his or her selected characters, location and object.

Ask the students the following questions to get them started. Sample answers to the questions are provided, based on the assumption that a student has drawn pictures of two working people (characters), a park (location) and a box of chocolates (object).

- What is the point of "stasis" at the beginning of the play? ("Two strangers having lunch on a park bench. They've exchanged a few words about the nice weather, and do not see each other as threatening. If nothing happens, they will finish their lunches and go back to work.")
- What happens that interrupts this stasis? What is the intrusion? ("One of the characters -- we'll call her Marianne -- takes out a small box of gourmet chocolates.")

Learning Objectives	Activities
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- What do the two characters want? ("The one without the chocolates -- let's call him Bob -- really, really loves chocolate. He wants one of Marianne's chocolates. Marianne, who is usually very careful to eat nutritious food, is treating herself and has been looking forward to the chocolates all morning. She wants them all.")
- What is the obstacle for each character? ("For Bob, it's the fact that Marianne is a stranger. He can't just say, 'May I please have a chocolate?' For Marianne, Bob becomes the obstacle once she figures out that he's got his eye on her chocolates. So the scene becomes Bob trying to get Marianne to offer him a chocolate without seeming too presumptuous, and Marianne trying to keep the chocolates without seeming rude or selfish.")

This is a simplistic example, but one that students could have fun writing. For practice, teachers could perhaps have all students write a page or so of dialogue based on the above scenario. Students could then write their scene with the characters, location and object they've drawn themselves.

- demonstrate commitment to roles assumed within the dramatic situation

When the writing activity is completed, divide the class into groups and have each student assign roles in his or her scene for other students to read aloud. Students should not assume roles in their own scenes so they are free to listen. Each student's scene should be read aloud to the group. Discuss each scene in order to help students understand stasis, intrusion, wants and obstacles.

Lessons Seven to Fifteen: Playwriting

- transform their reflections into strategies for action (*CEL: IL*)
- choose to respond in alternative ways (*CEL: CCT*)

For the remaining lessons, students will write a short radio drama (8 - 12 pages, approximately). They may want to continue to develop a drama from the writing they did in the previous exercise or they may begin a new drama. Students may be given the option of handing in their radio plays in script form or on an audio cassette that they have produced from their scripts with the help of their friends or family members. Students may develop alternative ways of responding.

Learning Objectives	Activities
<ul style="list-style-type: none"> ● explore, develop and convey their ideas through drama 	<p>Some students may want to use the following as inspiration for their writing:</p> <ul style="list-style-type: none"> ● a work of visual art ● a piece of popular music ● stories or anecdotes that they have heard someone tell ● characters or situations from stories or films ● a current event ● a past experience.
<ul style="list-style-type: none"> ● demonstrate purposeful use of language when expressing ideas within the dramatic context 	<p>Regarding their own playwrighting, remind students about the following:</p> <ul style="list-style-type: none"> ● Remember what they have learned about stasis, intrusions, wants and obstacles. These will give their play conflict. ● Remember that they are now writing a short play and not just a scene. Their play might be all one scene, or it might have several short scenes. Their play should have some sense of beginning and end. It will probably have a plot, which is created by cause and effect actions -- something happens, which causes something else to happen, which causes something else to happen, and so on. ● Remember the elements of theatre form -- focus, tension, contrast and symbol. (See "Dramatic Elements" in the Planning Guide for more information.) ● Remember that dramas are about people. People's actions are what determine their character in the play. Think about what the characters do, and why. For example, in <i>Venus Sucked In</i>, why did Liz create this particular painting? What does her action of creating a painting with a woman being sucked screaming into the oyster shell tell us about her character? Why would she hide it? Why does she put off working on her painting so much? What actions were put into the drama to show Liz's, Bev's and Betty's characters?

Learning Objectives	Activities
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<ul style="list-style-type: none"> ● increase awareness of various structures, presentational styles and staging possibilities 	<ul style="list-style-type: none"> ● Advise the students to imagine themselves as the characters in their plays. Imagine their points of view. (If the students are having trouble understanding their characters, they might begin by writing a diary entry for the character, or a letter to the editor written by the character.) ● Suggest that the students limit the number of characters in the play. ● Suggest that some students might want to think about making themselves the narrator in the play, which allows them the opportunity of explaining things or actions without having to rely only on the dialogue of the characters. ● Think about the transitions between episodes. These are called "bridges". What will they do to indicate to the listeners that they are moving from one scene to another? For example, will they use narration, a short piece of music or a sound effect?
<ul style="list-style-type: none"> ● examine the relationship between their own ideas and those of other artists 	<p>In summary, talk briefly about Liz's apparent procrastination about working on her painting. What are some of the causes of Liz's avoidance? If arts expressions are a metaphor for all types of experiences and ideas, then some arts expressions must be painful for artists to think about or construct. If art works sometimes cause artists discomfort when they confront painful memories or thoughts, why would they want to continue? Did any of the students procrastinate when they were working on their radio dramas? Discuss the need for self-discipline and motivation if one is to become a playwright or other artist. Reassure students that self-discipline is a learned skill that comes through practice and experience.</p>

Option C: Play Study**Teacher Information:**

A play study is a means of having students explore the text and ideas in a scripted play. This particular play study is based on the one-act play *Men and Angels* by Lynn Kirk, which can be found in the book *Eureka!* (See the Arts Education bibliography.) Any play that deals with individuality, conformity, crossroads, or personal or cultural identity would be appropriate for this module.

This play study is based on an approach for guiding students through reading and responding to plays that is suggested in *In Character*:

Lesson One: Introduction to *Men and Angels*

- examine and analyse plays and dramatic productions in terms of how the ideas and the work connect to their own ideas and experience

Ask the students if they have ever heard the term "free will". Ask them to think for a few minutes, then write in their journals what they believe is meant by free will.

Tell the students that the play *Men and Angels* is about two characters, Jase and Penny, who are not particularly happy with the directions their lives are going. Read the students the following quote from the play. Jase says, "Saint Augustine said it. Men are like the angels, he said. Men, and angels, have free will". Ask the students if any of them have ideas about what the quote could mean. Ask the students if they believe they themselves have free will. If not, why not? If so, how do they think they might exercise free will in their own lives in the future?

Have the students silently read the play *Men and Angels*. If they don't finish in class time, ask them to finish reading as homework.

Learning Objectives

Activities

Lesson Two: Studying the Script

- continue to develop an understanding of how dramatic artists acquire and develop ideas

Begin studying the play by asking the students to brainstorm a list of ideas they believe the playwright was intending to explore through this play.

The Playwright

Lynn Kirk lives in Regina. She writes short fiction and drama for all media. Her radio play *Woman of Merit* won a CBC Literary Competition award for comedy-drama and was produced on CBC's "Morningside".

Teachers may wish to contact the Saskatchewan Writer's Guild or the Saskatchewan Playwrights Centre for more information on Lynn Kirk and other Saskatchewan playwrights and their work.

- demonstrate commitment to roles assumed within the dramatic situation

Ask for three volunteers to begin a reading of the play -- two volunteers to read the two roles and one to function as a narrator who will read the stage directions. Establish an acting area in the classroom and arrange it to suggest the setting described at the opening of the play. The cast may sit on stools or rostrum blocks, or stand and move on "the set" as the script suggests. As the reading proceeds, changes in the cast may be made.

Tell the students that a "park bench" or "lifeboat" play is one in a confined space where the characters meet by chance or force of circumstance. Usually the time period covered in the play is short and something happens to the characters so that, at the end of the play, they are somewhat changed (Coryell, 1981). Ask the students if they think *Men and Angels* is this kind of play. Why or why not? Ask the students what they think the strengths and limitations of this kind of play might be.

Lesson Three: Responding to the Script

- increase awareness of various presentational styles and staging possibilities

Ask the students in what way they think the jail serves as a metaphor for Jase and Penny's lives. Discuss.

Learning Objectives	Activities
<ul style="list-style-type: none"> understand how knowledge is constructed and evaluated in the arts (<i>CEL: CCT</i>) 	<p>Draw the student's attention to the playwright's statement in which she says that she was attempting to "write a short stage play where the set serves as a metaphor for the action." Ask the students how successful they believe the playwright was in achieving this aim. Ask them to suggest how the metaphor chosen by the playwright was extended beyond her choice of setting to other aspects of the script and how it might be extended further in a polished production of the play. Ask questions such as the following: What is the setting of the play meant to represent? How does the metaphor function to illuminate the audience's understanding of the dilemma of the characters? In what ways could the director and set designer extend this central metaphor in a production of the play?</p>
<ul style="list-style-type: none"> demonstrate an understanding of the processes and elements involved in creating works of dramatic art provide reasons or evidence to support analysis (<i>CEL: CCT</i>) 	<p>Have the students write journal entries in which they analyse the extent to which the playwright was able to manipulate each of the elements of theatre form -- focus, contrast, tension, symbol -- within this play. Ask them which elements she used most effectively. Ask them to support their answers by referring to specific moments in the play. Refer to the Planning Guide for information about the elements of theatre form ("Dramatic Elements").</p>
<ul style="list-style-type: none"> understand the universality of certain themes, characters and situations in dramatic expression 	<p>It is important for students to understand the "motivation" of each of the characters. Motivation is what impels characters to say what they say and behave as they do. Discuss how each of the characters functions within the play to illuminate the motivation of the other. "Status" is the relative importance of one character to another. In this play, status shifts subtly from one character to the other. Determine the status of each of the characters as the play unfolds and debate who has higher status as the play ends.</p> <p>Remind the students that character and action are fundamental to drama. Character is determined by what a person does (his or her actions). Characters do what they do because of who they are and what they think. Divide the class into groups of four or five. Ask the small groups to discuss and describe</p>

Learning Objectives

Activities

Jase's and Penny's characters, based on their actions in the play. Ask one or two groups to present their findings, using examples from the script. Ask if any other groups have anything different to add.

Lessons Four to Fifteen: Responding Through Drama

Following are suggestions the teacher can consider for the remaining lessons:

- examine the relationships between their own ideas and those of other artists
- Have the students, working individually, in pairs, or in small groups, flash-forward and script a sequel to this play. The sequel should focus on the continuing story of one of the characters but may be written from the point of view of anyone they choose.
- Have the students create an edition of the *Maisend Weekly Review*. Ask them to leaf through the script and think beyond it to develop possible editorials, articles, interviews, advertisements, etc. that cover the stories suggested in the play.
- Have the students create the local evening television newscast for the day on which Jase is released from jail.
- Respond to the play through contextual dramas. (See the section on the process for planning contextual dramas in the Planning Guide.)

Responding with Contextual Drama

Following are two ideas for contextual dramas that could be initiated in response to the play.

- continue to develop an understanding of how dramatic artists acquire and develop ideas
- contribute their own ideas to the topic choice, focus and progress of their drama work

A. Initiate a drama in context which opens with a meeting of the Board of Directors of Cavalier Beer on the eve of Jase's thirtieth birthday. Students should be encouraged to propose further episodes for the drama. The following suggested episodes may be useful in stimulating their ideas:

- scenes from Jase's past suggested by the script
- informal encounters between Jase and Uncle Percy

Learning Objectives	Activities
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| <ul style="list-style-type: none"> ● recognize current social issues in their own life experiences and understand their role in addressing these issues (<i>CEL: PSVS</i>) ● demonstrate co-operative effort and a willingness to accept the ideas of others, recognizing that drama combines many individual ideas and contributions to form a whole artistic expression (<i>CEL: PSVS</i>) | <ul style="list-style-type: none"> ● discussions between Jase and his psychoanalyst ● a series of letters representing a correspondence between Jase and Penny ● a popular tabloid television program that focuses on Jase's overcoming his alcoholism and establishing himself as a writer ● a popular tabloid television program that focuses on the plight of the homeless and features Jase's story ● monologues written in role as Jase, Penny, Uncle Percy, Cecily, Jase's parents, etc. <p>B. Initiate a drama in context which opens with the launching of a national advertising campaign for Mandy-Lou Jewellery. The teacher or a willing student works in role as Penny, who is the national advertising campaign manager. Students should be encouraged to propose further episodes for the work. The following suggestions may be useful in stimulating their ideas:</p> <ul style="list-style-type: none"> ● the actual development of a comprehensive promotional campaign that includes advertising appropriate for all media ● scenes from Penny's past, as indicated by the script ● scenes that describe pivotal events in Penny's successful climb to the top ● monologues written in role as Penny, her mother, George, the new teacher, Wayne, etc. |
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Teacher Note:

There are a number of avenues by which students' work, through the activities described above, could evolve into the actual production of a performance piece. *Men and Angels* could be staged by the students. The suggested student-written scenes could be staged. Collective creations could be developed out of the suggested contextual dramas or other improvisational and written work undertaken by the class. In any case, students should have the opportunity to choose how they would most like to contribute to such a production.

Have students write a journal entry in which they

Learning Objectives	Activities
<ul style="list-style-type: none"> ● increase awareness of various presentational styles and staging possibilities ● choose to respond in alternative ways (CEL: CCT) ● continue to demonstrate critical thinking and support opinions using appropriate language and vocabulary when responding to works of dramatic art (CEL: CCT, C) ● provide reasons for their answers, ideas, responses or choices (CEL: CCT) ● demonstrate co-operative effort and a willingness to accept the ideas of others, recognizing that drama combines many individual ideas and contributions to form a whole artistic expression (CEL: PSVS) ● respect, understand and empathize with the language, thoughts, artistic expressions and viewpoints of others (CEL: PSVS) ● transform their reflections into strategies for action (CEL: IL) 	<p>respond to something like the following: "As a class, you have indicated that you would like to develop a play for performance out of our work on <i>Men and Angels</i>. How do you think we can best approach this project? By producing one student's script? By producing a selection of the scenes written by class members? By developing a collective creation out of the contextual drama and other improvisational and written work we have done? Please offer reasons for your preference and state clearly how you would most like to contribute to such a production."</p> <p>Discuss the choices expressed in the journal entries with the class. It may well be possible to form several production "companies", each of which has its particular project. Where some compromise is necessary, attempt to reach decisions through consensus. By the end of this discussion, the overall task of each production company should be clear and individual students should have committed themselves to a particular role within the company. These roles include set designers, directors, actors, costume designers, make-up artists, musicians, sound technicians, light technicians, stage managers, etc.</p> <p>Before rehearsals begin, ask students to research the roles and responsibilities of the particular type of dramatic artist whose function they have agreed to undertake. In light of their research, ask them to prepare a realistic list of their specific tasks for this production project. Students should record their research and task lists in their journals.</p> <p>The amount of time a class is able and willing to dedicate to such a project will determine how polished the final presentations will be. An audience of classmates and invited peers could see one of several kinds of productions, such as:</p> <ul style="list-style-type: none"> ● a book-in-hand workshoping of <i>Men and Angels</i> ● Reader's Theatre interpretations of a couple of scenes scripted by students ● a series of improvisations from a collective creation in progress ● a number of polished scenes from any of the above.

Learning Objectives

Activities

Ask students to respond to each of the final presentations they view as audience. (See "Discussing Student Work" in the Planning Guide.)

Looking Beyond

- develop an understanding of various ways that human experience is reflected in their own work and that of their peers
- continue to demonstrate critical thinking and support opinions using appropriate language and vocabulary when responding to works of dramatic art
- examine, analyse and interpret the work of dramatic artists within the work's cultural and historical context

Many of the ideas and issues raised in *Men and Angels* are reflections of contemporary society and are, therefore, familiar to the contemporary audience. Every day, newspapers offer readers "real-life" events that provide compelling ideas for contextual dramas, collective creations and scriptwriting. Ask students to read newspapers with this in mind and to keep, in their journals, a list of possible "human interest" stories on which to base their drama work, including scriptwriting.

Ask the students to collect and create displays of play, television and movie reviews from newspapers and magazines, both local and national. Examine and compare the contents of the reviews and the styles of the individual critics. Discuss the functions of such reviews and the role and influence of theatre and movie critics.

Provide students with opportunities to view plays, live and recorded, and to write reviews of these plays. Initially, reviews could be based on a process such as "Responding to Arts Expressions". If students become familiar with the particular styles of some contemporary critics, it would be possible to model their reviews after the work of one of them.

Music

(approx. 12.5 hours or 15 50-minute lessons)

Lessons One and Two: Personal Vision and Individual Style

In this module, students are learning that artists (and students) can develop their self-knowledge through the process of creating arts expressions. Students are also exploring ways that artists may convey their experience and unique vision of the world through their work.

There are many individual styles found in every major musical genre; however, some particular artists are recognized as leaders because of their unique or innovative style of expression.

- examine, analyse and interpret the work of musicians and composers within the music's cultural and historical context

Considering the cultural and historical contexts of the music, examine the individual styles of artists such as the following:

- Lennon and McCartney
- k.d. lang
- Björk
- Bessie Smith
- Joni Mitchell
- Igor Stravinsky
- Buffy Sainte-Marie
- Billie Holiday
- The Beastie Boys
- Janis Joplin
- Annie Lennox
- Glen Gould
- Ella Fitzgerald
- R. Murray Schafer
- Sarah McLaughlin
- Philip Glass
- Miles Davis
- David Foster
- Bobby McFerrin

- provide reasons for their answers, ideas, responses or choices (*CEL: CCT*)

Using a process such as "Responding to Arts Expressions", discuss the work of selected musical artists. Analyse the musical characteristics that

Learning Objectives	Activities
<ul style="list-style-type: none"> ● examine how the elements of music, principles of composition and form are used 	<p>distinguish one music selection or artist's style from another.</p> <p>Examine the unique ways that the composers/performers use the elements of music and principles of composition. Refer to the Planning Guide sections entitled "Elements of Music" and "Principles of Composition in Music".</p>
<ul style="list-style-type: none"> ● examine the relationships between their own ideas and those of other artists 	<p>Have students participate in the creation of short sound compositions that enable them to apply concepts they have identified in the selections studied. For example, in response to the work of Ella Fitzgerald, students could explore various ways of improvising, perhaps using theme and variation form. Students should begin with a simple melodic idea as the basis for their variations. Students could participate in a <i>cappella</i> singing after analysing the work of Bobby McFerrin or other <i>a cappella</i> singers. In response to the work of B. B. King, students could study harmonic patterns and create their own 12-bar blues. Refer to "Composing Music" in the Planning Guide, or activities suggested in the teacher's manual for <i>Music: Its Role and Importance in our Lives</i>.</p>
<ul style="list-style-type: none"> ● understand and use organizational structures and forms required in music (CEL: C) 	<p>Have the students assess their compositions and write their observations in their music journals or portfolios. How were they able to create interest in their compositions? How did they use the elements of music and principles of composition? Which concepts were applied successfully? What challenges did they encounter? In what ways could they have improved their work?</p>
<ul style="list-style-type: none"> ● demonstrate ability to use ongoing reflection and critical analysis to clarify musical intentions, and consider how the music might be interpreted 	<p>Have the students assess their compositions and write their observations in their music journals or portfolios. How were they able to create interest in their compositions? How did they use the elements of music and principles of composition? Which concepts were applied successfully? What challenges did they encounter? In what ways could they have improved their work?</p>
<h3>Lessons Three and Four: Composers and Arrangers</h3>	
<p>Ask students how they would describe the difference between a composer and an arranger. Discuss the role of an arranger. Examine the work of a composer/arranger such as Quincy Jones.</p>	
<p>Analyse two arrangements and performances of the same piece of music to compare interpretations, styles and arrangements. If teachers have access to the</p>	

Learning Objectives	Activities
<ul style="list-style-type: none"> ● continue to develop an understanding of how musicians and composers acquire and transform ideas ● relate, compare and evaluate what is being read, heard or viewed (<i>CEL: CCT</i>) ● understand and use organizational structures and arrangements required in music (<i>CEL: C</i>) 	<p>resource <i>Music: Its Role and Importance in Our Lives</i>, they could review the four versions of "Amazing Grace", as arranged by Rob Landes (Chapter 5, pages 86-89, CD3, Tracks 27-30). Students could analyse what Landes did as an arranger to create the feeling of jazz, gospel, classical and pop.</p> <p>Ask the students to suggest examples of different arrangements of a composition that is familiar to them. Try to find recordings of the suggestions so students can compare them. Many contemporary bands do "covers" or new versions of old tunes. Compare the covers with the earlier recordings. Music enthusiasts in the community could perhaps be of assistance in finding recordings.</p> <p>Compare various arrangements of Bach's music with those performed by the Swingle Singers, or analyse different arrangements of Lennon and McCartney compositions.</p> <p>Have students write critiques or concert reviews for two versions of the same piece of music.</p> <p>For clarification of the roles of composers, transcribers and arrangers, refer to page 120 in the teacher's resource binder for <i>Music: Its Role and Importance in Our Lives</i>.</p>
<p>Lessons Five and Six: Student Arrangements</p> <ul style="list-style-type: none"> ● explore, develop and convey their ideas through music 	<p>Have students form small groups to create and perform their own arrangements of the same piece of music. Perhaps they could begin with a simple composition with which they are all familiar.</p> <p>Ask students to think about ways in which they could present a particular style through their arrangements. Encourage students to explore and define the musical characteristics of the style they choose <i>before</i> they begin their arrangements. For example, some students may choose a jazz style, others may choose a pop or alternative style, and others might choose gospel or country and western.</p>

Learning Objectives	Activities
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- demonstrate ability to use ongoing reflection and critical analysis to clarify musical intentions, and consider how the music might be interpreted
- analyse and evaluate what is heard (*CEL: CCT*)

Ask students to analyse the various student arrangements that were presented. They should jot down in their music journals reflective thoughts in response to questions such as the following: What characteristics were unique about each arrangement? How were the music elements and principles of composition used? What were the different challenges that each group had to overcome? What might the group do differently next time?

In preparation for Lesson Seven, ask students to name some popular musicians, composers and groups that have a distinctive style or present a unique vision of the world through their music. Have the students break into four or five groups, and have each group select one music example to bring in for discussion. Remind students to choose a selection that has lyrics that are appropriate for a school setting. Tell them to try to pick one particular piece that is an exemplar of that artist's work.

Lesson Seven: Analysing Popular Music

- examine the relationships between their own ideas and those of other artists
- continue to use appropriate terminology when discussing, analysing and interpreting music
- relate, compare and evaluate what is heard (*CEL: CCT*)

Play excerpts from the music that each group has brought in and as a whole group discuss the following:

- Why did the group pick that specific selection as an exemplar?
- What do these musicians, composers and arrangers do that makes their work unique?
- What vision of the world are the artists presenting?
- How are current cultural and historical contexts reflected in their work?
- What are some possible factors or characteristics that enable some pieces of music to connect with listeners many years after their creation?
- Will the music that the students have selected survive the test of time and be recognized as exemplary many years from now?
- Is longevity important in judging aesthetic value? Why or why not?

The music that the students have selected as exemplars of distinctive styles could lead to an

Learning Objectives

Activities

examination of topics that have been studied earlier in this module in dance and drama.

Topics could include the following:

- conformity and individuality in relation to music creation, performance and the students' musical preferences
- cliques and peer pressure
- making choices
- growing up
- role models and their influences
- life's stages or transitions
- racism or sexism in life and music
- gender roles of the past, present and future as reflected in music
- harassment and violence in society and the implications for popular music
- the global community, the 21st century and the future of music
- personal identity and music
- cultural identity and music.

Lesson Eight: Cultural Identity

In various parts of the world, people listen to music that has been influenced by different eras, composers and cultures. Global mass communications have had a profound effect on the popular music of the world's cultures. However, each culture has composers, musical styles, instruments and music traditions that are commonly associated with that culture.

- examine, analyse and interpret the work of musicians and composers within the music's cultural and historical context
- understand and use musical forms (*CEL: C*)

Using resources such as *World Music* or *Music: Its Role and Importance in our Lives*, play examples of traditional music of the world's cultures. For example, explore the interlocking, syncopated rhythms of Balinese music called *kotekan* (ko-TEH-kahn).

Choose several examples for analysis. Use a process such as "Responding to Arts Expressions". Explore the rhythms and forms of the selections.

Help students gain an understanding of the music by engaging in percussion, vocalization, movement, etc.

Learning Objectives	Activities																		
<ul style="list-style-type: none"> continue to analyse the use of form in music and use form purposefully in the music they create 	<p>to explore rhythms, forms and music concepts appropriate to each piece.</p> <p>Attempt to identify the types of instruments heard and examine ways in which voices are used. Try to determine the country of origin for each example.</p>																		
<ul style="list-style-type: none"> apply and extend understanding of the elements of music and principles of composition in all their music experiences 	<p>Ask pairs or groups of students to create their own simple compositions using rhythms and forms similar to those studied. Observe as they work, noting their contributions on anecdotal record-keeping forms.</p> <p>Have students use invented and conventional musical notation when analysing the examples and when creating their own compositions.</p>																		
<ul style="list-style-type: none"> continue to represent their compositions and other music experiences with invented and traditional notation 	<p>Lessons Nine to Twelve (Option A): Cultural Identity Research Project</p> <p>Individuals, pairs or groups of students selecting this option will research a musician, composer, group or musical style from a specific cultural background.</p>																		
<ul style="list-style-type: none"> develop thesis statements and other written constructions required in essay writing (<i>CEL: C</i>) 	<p>Ask students to prepare a report or a five-minute presentation. They should include a short example of the music. Encourage students to select from a wide range of cultures.</p> <p>Students might decide to explore the cultural roots of one or more of their group members. They might choose a culture from their community, or choose an area for study that is completely new or unfamiliar to them.</p> <p>Some projects might include:</p> <table> <tr> <td>Métis</td><td>Métis dance music</td></tr> <tr> <td>Chinese</td><td>Peking Opera</td></tr> <tr> <td>Polish</td><td>Frederic Chopin</td></tr> <tr> <td>American</td><td>Louis Armstrong</td></tr> <tr> <td>Italian</td><td>Giacomo Puccini</td></tr> <tr> <td>Aboriginal</td><td>drum and vocal groups</td></tr> <tr> <td>Scottish</td><td>bagpipe bands</td></tr> <tr> <td>French</td><td>Hector Berlioz</td></tr> <tr> <td>Jamaica</td><td>Reggae music</td></tr> </table>	Métis	Métis dance music	Chinese	Peking Opera	Polish	Frederic Chopin	American	Louis Armstrong	Italian	Giacomo Puccini	Aboriginal	drum and vocal groups	Scottish	bagpipe bands	French	Hector Berlioz	Jamaica	Reggae music
Métis	Métis dance music																		
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French	Hector Berlioz																		
Jamaica	Reggae music																		

Learning Objectives	Activities										
<ul style="list-style-type: none"> ● continue to develop problem-solving and decision-making abilities when working individually or in a co-operative group ● use fiction, non-fiction, periodicals and periodical indexes, newspapers, pamphlets and audio visual materials as resources (<i>CEL: C</i>) ● examine, analyse and interpret the work of musicians and composers within the music's cultural and historical context 	<table border="0"> <tr> <td>Syrian</td><td><i>muwashshahat</i></td></tr> <tr> <td>Russian</td><td>Peter Illyich Tchaikovsky</td></tr> <tr> <td>German</td><td>Polka music</td></tr> <tr> <td>Austrian</td><td>Wolfgang Amadeus Mozart</td></tr> <tr> <td>East Asian</td><td>Ravi Shankar</td></tr> </table> <p>Students could begin by forming pairs or small groups to discuss the meaning of cultural identity. They could brainstorm ways in which arts traditions, and music in particular, create and maintain a culture's identity. Ask students to consider also the effect of cultural identity on one's personal identity. They should include ideas and observations on these topics in their reports or presentations. The reports should also include musical examples which support the students' ideas and observations. Ensure that students have a clear understanding of the assessment criteria that will be used in their evaluations.</p> <p>Or, students could begin by examining more general traditions that are part of the culture or country they have selected to examine. How many of these traditions involve the arts?</p> <p>In addition to using print, audio and visual resources, students could interview members of the community who have personal knowledge of the culture being studied. Students should try to locate several music examples to present to the class. Resources such as <i>Worlds of Music</i>; <i>Music: The Art of Listening</i>; <i>The Listening Experience: Elements, Forms and Styles in Music</i>; and <i>Music: Its Role and Importance in our Lives</i> contain audio recordings that students may use as resources for their research and presentations. Consult the Arts Education bibliography for other resources.</p>	Syrian	<i>muwashshahat</i>	Russian	Peter Illyich Tchaikovsky	German	Polka music	Austrian	Wolfgang Amadeus Mozart	East Asian	Ravi Shankar
Syrian	<i>muwashshahat</i>										
Russian	Peter Illyich Tchaikovsky										
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<h3>Lessons Nine to Twelve (Option B): Canadian Identity</h3>											
<p>Many Canadian families today do not maintain a connection with a particular cultural tradition or heritage. However, many people believe that, even though Canada is a diverse and multi-cultural</p>											

Learning Objectives	Activities
<ul style="list-style-type: none"> understand and model respect for other people by acknowledging the importance of their language, history and culture (<i>CEL: PSVS</i>) 	<p>community, it has a particular cultural and artistic identity that is unique. This particular identity defines the country as Canada and sets it apart from other countries around the world. How do students think people around the world view Canada and Canadian culture? What symbols, characteristics and artistic expressions define us as being uniquely Canadian?</p> <p>Individual students, pairs or groups could research the broad concept of Canadian cultural identity and its implications for music in Canada. They should present a report or put together an alternative method of presentation.</p>
<ul style="list-style-type: none"> discover relationships and patterns (<i>CEL: CCT</i>) 	<p>Students might start by examining the visual art work entitled "Yankee Go Home: The Rape of St. Catharine" by Ontario artist John Boyle. A reproduction of this art work appears in the slide kit <i>Ideas and Inspiration: Contemporary Canadian Art</i>. The title of the work conveys the artist's conviction that Canada's sovereignty has been lost to the United States.</p> <p>Although all of the arts are affected by Canadian cultural issues, students should focus this research project on the importance of music to Canada's cultural identity, the current state of the music industry in Canada, and various implications for musicians and consumers in the future.</p>
<ul style="list-style-type: none"> use the concepts of probability to enhance understanding (<i>CEL: N</i>) 	<p>Ask students to list songs, music and musicians that are representative of Canadian culture. Have them try to estimate the percentage of the music they listen to that is Canadian.</p> <p>Ask the students to brainstorm and identify important issues they could examine in their research projects. What are some of the most important issues for the survival of a Canadian cultural identity and for the future of music and the music industry in Canada? How difficult is it for musicians and composers to maintain an adequate standard of living in Canada? What was the recording industry like before the advent of independent labels? What effects</p>

Learning Objectives	Activities
<ul style="list-style-type: none"> understand the meaning of precision and determine the most appropriate degree of precision for a particular task (<i>CEL: N</i>) consider available evidence before drawing conclusions and developing generalizations (<i>CEL: CCT</i>) collect and organize quantitative information into a list, table, graph or chart, and analyse this information to determine a conclusion (<i>CEL: N</i>) 	<p>has the emergence of independent recording companies had on Canadian musicians and consumers?</p> <p>Have students design a "listening log" for their reports. Keep track of the number of times each student hears Canadian music, perhaps during specific time periods over a two or three-day period. Students should include a brief description of the pieces (type of music). The log could note Canadian music heard in the home on T.V. and radio, and in cars and public environments.</p> <p>In summary, ask students to reflect on questions such as the following: How much difficulty did they have determining if the music they heard was Canadian? How were they able to make the distinction? What role does the media play in identifying Canadian music? How often is this done by the media? How important is it to make this distinction or is it unnecessary in today's global community? If we are unable to recognize or identify Canadian music, what short and long-term effects could this have on Canadian music and the recording industry? How would this lack of awareness ultimately affect Canada's cultural identity?</p> <p>Create a chart to represent the information gathered in the listening logs. For examples of listening logs, consult the Media Studies resources listed in the Arts Education bibliography, such as <i>Mass Media and Popular Culture</i>. Other resources such as <i>Music: Its Role and Importance in our Lives</i> can also be helpful.</p> <p>If possible, invite to the classroom a musician, composer, guest speaker from the community, or a member of a provincial or national arts organization. Speakers might include local or touring musicians and composers, or members of the Saskatchewan Recording Industry Association, Saskatchewan Council of Cultural Organizations or the national arts organization called the Canadian Conference of the Arts. Ask the guest to talk about the challenges facing Canadian artists in the face of powerful American, international and multi-national media,</p>

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- explore the technical, social and cultural implications of present technology and of impending technological developments (*CEL: TL*)

production companies and distribution networks. Guest musicians might be interested in talking about their work and views about issues such as merchandising, concert tour promotion and the effects of ticket distribution monopolies.

Ask the guest to address the question, "Where do we go from here?". For example, some people fear that the advances in technology will put performers out of work. Speakers might be asked to comment on the positive and negative effects of the increased use of recorded music in nightclubs. They could also address the effects of new technology and computers on the work and careers of musicians and other members of the recording industry.

Discussions such as these could lead to the study of the work of German composer Karlheinz Stockhausen, who is one of the most influential composers in modern music. He is a pioneer of electronic music who studied with other music pioneers such as Pierre Boulez and Olivier Messiaen. Episode 10 from the video series entitled *Clip Art* contains an excerpt on Messiaen that could serve as an introduction to music pioneers.

Student Presentations

- continue to develop problem-solving and decision-making abilities when working individually or in a co-operative group
- seek alternative ways of responding to activities, projects or assignments (*CEL: CCT*)

Ask the students to do research projects on the topic of Canadian identity. Although teachers may request a written report from each student, the research projects need not be presented in a traditional manner. Students should be encouraged to present their findings and opinions in innovative ways, incorporating music where possible. For example, one report might be presented as a television talk show with a panel and audience participation or as an open line radio show. Another report may be in the form of a promotional video or publication urging support for the music industry in Canada. Another report might take place in a futuristic Canada and include a reflection on Canada's cultural survival or demise. Another report might be in the form of a song, written by the group from a distinctly Canadian cultural perspective.

Lessons Nine to Twelve (Option C): Personal Identity

Ask students to think about their personal preferences in music. Have them write in their journals responses to the following questions: What people and what social factors have influenced their decisions about the styles of music they prefer? How have they seen their music preferences change over the years?

Ask students to include a description of their personal pattern of music listening. Are there some types of music that they enjoy but their friends might not? How does the mass media and peer pressure affect music preference? In summation, ask students to answer the following question: What role does music play in forming personal identity?

As homework, have each student select a favourite piece of music and analyse the different elements for discussion in class. Remind students before they begin that, if their selection has lyrics, the language should be appropriate for presentation in a school setting.

- understand and use organizational structures (CEL: C)
- examine the relationship between their own ideas and those of other artists

To encourage the incorporation of correct terminology, briefly review with students the Planning Guide sections the "Elements of Music" and "Principles of Composition in Music". In addition, give students a copy of the Recording Sheet on Page 86 of the Planning Guide.

Or, have each student create a two-column chart. In one column have the students describe ideas and feelings the music evokes. In the other column have them write down what they are hearing in the music that has influenced the ideas and feelings. Remind students that they should refer to music concepts they have studied previously and use correct music terminology whenever possible.

Ask the students to determine how the music creates its "magic" for them. Have them record answers to questions such as the following: What particular

characteristics of the music affect you the most? What

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other factors influence you? For example, did you hear the music at a live performance? Is there a video presentation of the music? If so, what influence does the video have on the appeal of the music? Do the words have special meaning? Is it the performers' personal styles that interest you? Do you associate this music with a special event in your own life? What aspects of the performance or production cause you to react to this music? Does the selection have any negative qualities, such as lyrics that could be considered violent or sexist? What are the most positive qualities that listeners will notice when listening to this selection?

In summation, ask students to include ideas about the effects of music on their quality of life. For example, how does music affect your friendships, your moods, your ideas, your clothing, your energy level, your dreams, your view of the world, your dancing and social activities, etc.?

- understand the importance of knowledge, collaboration, co-operation, problem-solving and meaningful dialogue in respecting the rights, feelings and viewpoints of others (*CEL: PSVS*)

Ask each student to bring his or her chosen selection to class along with their two-column charts and their answers to the questions. Have them form groups, making sure each group has a tape recorder. Have the students play excerpts from their selections and describe their analysis to their group. Give each student a time limit so that each group member has an opportunity to present his or her work. Have each group select a recorder to write down some of the group's comments and report back to the whole group.

Research Project

- use a variety of resources to cover the breadth and depth of a topic (*CEL: C*)
- examine, analyse and interpret the work of musicians and composers within the music's cultural and historical context

Have students research a musician or composer whose music they admire, or research a musician or composer from the past. As a class, generate a list of questions that the research could answer.

After the information has been collected, put students in pairs. Have one student assume the role of the musician or composer that he or she researched.

Have the other student assume the role of an

Learning Objectives

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- respect, understand and empathize with the language, thoughts, artistic expressions and viewpoints of others
(*CEL: PSVS*)

interviewer for a popular magazine. The student in role as the interviewer could ask questions such as the following:

- What time period did you live in?
- What was life like in that time period?
- What type of music education did you receive?
- What instruments did you play?
- What did you like and/or dislike about performing?
- What were your biggest musical challenges?
- How did you get ideas for your music?
- Who influenced your work?
- What was your daily life like?
- What was going on in the world during the time your music was composed and how did this affect your work?

If the musician or composer is contemporary, have the interviewer adjust the questions accordingly.

Ask the students to reverse roles so that they can all be interviewed. Then ask students to create a headline and short magazine article about the person they interviewed. They may also want to include drawings or accompanying photographs of the students in role as the musicians/composers.

Lessons Thirteen to Fifteen (Options A, B and C): Film, Video and Music

The presentation of music has become more visual since the advent of motion pictures, television shows and music videos. Conduct an analysis of music videos. Discuss the various relationships between the visual images and the music. In what ways do they affect each other? Look for patterns or conventions that are commonly found in music videos. Identify categories of videos. List some features that students consider necessary for a music video to be considered successful. Choose one of the following two activities.

Create an Excerpt for a Music Video

Have students create an excerpt for a music video, using music from another time period. For example, create a contemporary music video excerpt using

- participate in creative

Learning Objectives	Activities
<ul style="list-style-type: none"> participate in creative problem-solving processes (<i>CEL: CCT</i>) express their own ideas 	<p>and/or homemade instruments. If students are using recorded music, have them seek out recordings in their homes and community. Provide them also with a wide range of listening examples, such as those found on the CDs that accompany <i>Music: Its Role and Importance in Our Lives</i>. The music need not be from the same period as the character the student is representing.</p> <p>Ask each student to provide a brief presentation to the class, including a description of his or her character with a picture if possible, and a justification of each music choice. Some students may prefer to present the music "in role" as the character they have chosen to represent through music. For example, a student might dress as Charlie Chaplin and improvise an excerpt from one of his movies while the music is being presented.</p> <p>Lessons Nine to Fifteen (Option D): Creating a Film Soundtrack of My Life</p> <p>Students in <i>Arts Education 30</i> may be in the process of preparing for their graduation ceremony. This event will mark a significant passage in their lives. As suggested in the dance strand, ask students to discuss other events that mark significant stages in people's lives. Some events might include: birth, birthday parties, entering kindergarten, learning to ride a bike, losing a tooth, graduating from grade eight, falling in love for the first time, getting a driver's license, graduating from high school, leaving university, getting a job, coping with a serious illness, getting married or divorced, winning a sports event or other competition, changing jobs, giving birth, entering a nursing home, losing a loved one, attending religious ceremonies such as baptisms or funerals, buying a first house, having grandchildren, retiring, etc.</p> <p>Students can work on this project in small groups or individually. They will be creating a film soundtrack that reflects the important stages and events in a person's life. The person can be fictitious, or the group or individual student might assume the identity</p>

Learning Objectives	Activities
<p>and intentions through composing, using criteria arrived at through discussion with the teacher</p> <ul style="list-style-type: none"> ● continue to demonstrate understanding of the ways in which the elements of music and principles of composition are used and organized to affect the ideas and intent of the music ● generate and evaluate alternative solutions to problems (<i>CEL: CCT</i>) 	<p>of a real person. Students could also choose to record their own life to date, or imagine their lives in the future.</p> <p>Assist the students in creating storyboards that will help them to structure the film soundtrack. Refer to Media Studies resources listed in the Arts Education bibliography for information on the creation of storyboards.</p> <p>Have the students create the film soundtrack by playing their own instruments, creating their own soundscapes and/or selecting recorded music that will represent several significant stages in their subject's life. The soundtracks could include bits of narration, poems, journal entries, etc.</p> <p>Presenting the Film Soundtracks</p> <p>Some students may perform their soundtracks live for the class. Others might create an audio tape of their soundtracks. The soundtracks could be accompanied by slides, video or other visuals to provide insights into the various life stages or events being depicted. Students might also choose to include dramatic tableaux with the help of other students. For information on tableau refer to the drama section of the Planning Guide.</p> <p>Encourage students to stretch their imaginations for presentation of their ideas.</p>

Visual Art

(approx. 12.5 hours or 15 50-minute lessons)

Sample Theme: Where Do We Go From Here?

Lesson One: Developing Self-knowledge

- continue to develop an understanding of how visual artists acquire and transform ideas

Many visual artists are interested in exploring issues of personal identity, personal style and/or gender roles. The students will examine some of these ideas in this module.

View the video *Toying With Their Future* and discuss how specific individuals, the mass media, and cultural and societal influences shape our views about who we are as males or females.

- refine their understanding of stereotype, bias, prejudice and racism (*CEL: PSVS*)

This half-hour NFB film takes a critical look at the North American toy industry, focusing primarily on war games aimed at young boys, and dolls and other games aimed at young girls. Toy designers and manufacturers describe their philosophies and their products, while salespeople at toy trade shows demonstrate the marketing campaigns used in this billion-dollar industry. The video raises questions about social values and the influence of advertising on the shaping of personal identity.

Select one of the following options for lessons two to fifteen.

Lessons Two to Fifteen (Option A): Design Projects

- continue to develop problem-solving and decision-making abilities when working individually or as a member of a co-operative group

After viewing the video, introduce a visual art project by having students participate in a short contextual drama based on topics presented in the video (toy design, gender issues or violence in society). Refer to the drama section of the Planning Guide for information on contextual dramas.

Teachers might begin the drama by calling the students to a meeting "in role" as toy designers who

Learning Objectives

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are faced with the task of creating two new toys for a highly competitive toy manufacturer. One toy design should be aimed at the female market and another at the male market. Explore various points of view and incorporate the dramatic element of tension into the work by ensuring that the perspectives of such interest groups as toy manufacturers, feminists, peace activists and children are introduced at some points in the drama work. Encourage the students to participate in shaping the drama as it unfolds over two or three classes.

Either during or at the conclusion of the drama, have individual students or groups create innovative toy designs, considering the function of toys in the development of children's imagination and in their interactions with their peers. Also explore related social issues such as gender roles and violence in society.

- demonstrate ability to use ongoing reflection and critical analysis to clarify artistic intentions, and consider how the work might be interpreted by an audience

Brainstorm with students a list of things that toy designers would need to think about when beginning their projects. What types of challenges would they encounter when attempting to actualize their ideas? Think about clients, costs, materials, labour, children's interests, practicality, safety, durability, visual appeal, working parts, popular culture, etc.

- examine the ideas reflected in their own and their peers' art work

Ask each student or group of students to present design proposals to the rest of the students, who could be asking questions "in role" as the toy manufacturers or representatives of an advertising firm. Perhaps the manufacturer will be selecting two of the toy designs for the market.

- explore, develop and convey their ideas through visual art

This activity could be extended by having students create an advertising campaign and design the packaging for the toys, brochures and other promotional materials. When discussing the package design or brochures, incorporate an examination of the art and careers of graphic designers. Interested students should be encouraged to explore educational opportunities in the design field. Refer to the Arts Education bibliography for resources on design and careers in the arts.

Learning Objectives	Activities
<ul style="list-style-type: none"> ● continue to develop an understanding of how visual artists acquire and transform ideas ● examine the relationships between their own ideas and those of other artists 	<p>Examine the work of graphic designers such as Catharine Bradbury and Ben Kunz, whose design examples appear in <i>Ideas and Inspiration: Contemporary Canadian Art</i>.</p> <p>Invite a designer to class to discuss his or her work with the students. Discuss the wide range of considerations and criteria that designers must take into account when accepting and carrying out design projects.</p> <p>Compare the challenges facing graphic designers and other artists who are commissioned by a client to create art work for a functional purpose.</p>
<ul style="list-style-type: none"> ● examine how the elements of art, principles of design and images are used in their own work and in the work of others ● relate, compare and evaluate what is viewed (<i>CEL: CCT</i>) ● continue to demonstrate understanding of the ways in which the elements of art, principles of design, manipulation of visual images and media affect expression and meaning 	<p>Extend this discussion to a study of architecture, furniture or fashion design.</p> <p>Examine slides of the architectural mural by artist Jack Sures or the furniture design of artist Brian Gladwell contained in the resource <i>Arts Education: Visual Art Resource for Grade 9 and 10</i>.</p> <p>Refer to <i>Ideas and Inspiration: Contemporary Canadian Art</i> for slides of Tom McKenzie's furniture design, Cornelia Biegler and Alfred Sung's clothing design, Arthur Erickson's architectural design for the Canadian Embassy in Washington, Douglas Cardinal's architectural design for the Museum of Civilization, and Moshe Safdie's architectural design for Habitat '67.</p> <p>Have students create furniture or clothing designs that will reflect their particular interests or personalities. For example, design a chair or item of clothing for a sports enthusiast or a musician.</p>
<ul style="list-style-type: none"> ● continue to challenge themselves to take risks, attempt to solve problems and learn new ways of working 	<p>Have students create architectural plans and models for a fictional commission in their own community. This commission might be for a government building, museum, sports complex, recreational centre, park complex, church, seniors' home, arts centre or school. The commission could occur in the present or the future. Develop a set of specifications for the project.</p>

Learning Objectives	Activities
<ul style="list-style-type: none"> ● appreciate the concept of scale and proportion in geometric and technical drawings and works of art (CEL: N) 	<p>Invite a local architect to speak to the students or to assist in the construction of the plans or models. Incorporate science and math concepts in the construction of the plans, the building of the models and budget estimates. Refer to resources on architecture and design listed in the Arts Education bibliography.</p>
<p>Lessons Two to Fifteen (Option B): Identity and Gender</p>	
<ul style="list-style-type: none"> ● continue to use appropriate terminology when discussing, analysing and interpreting visual art 	<p>After viewing the video <i>Toying With Their Future</i>, examine the work of various Canadian artists concerned with topics such as identity, gender or violence in society.</p> <p>Select appropriate art works from a resource such as <i>Ideas and Inspiration: Contemporary Canadian Art</i>. Use a process such as "Responding to Arts Expressions" in the Planning Guide to encourage students to respond to the work of Canadian artists. The following are examples:</p> <ul style="list-style-type: none"> ● Tom Grummett, "Superman" ● John Hall, "Pistol" ● Suzy Lake, "Suzy Lake as Andrea Stannard" ● Attila Richard Lukacs, "Nearing the End of the Voyage" ● Liz Magor, "Birdnester" ● Mary Pratt, "Cold Cream" ● Krzysztof Wodiczko, "Grand Army Plaza Projection, Brooklyn, NY".
<ul style="list-style-type: none"> ● examine, analyse and interpret the work of visual artists within the work's cultural and historical context 	<p>How often do the students think about societal expectations and representations of men and women? How are men and women commonly portrayed on popular television shows? View advertising images of adult and teenage men and women. How do these images affect our self-esteem and our identities as men and women?</p> <p>Have students create a work of art that incorporates their own ideas and viewpoints about identity, gender or violence in society.</p>

Learning Objectives	Activities
<ul style="list-style-type: none"> ● continue to increase skills and determine appropriate media, technology, forms and methods for their visual expression 	<p>Encourage students to consider which medium would be the most effective for the expression of their ideas. Perhaps the art works they have been studying can provide them with ideas for their own visual art projects. Allow students ample time to search through gallery catalogues and visual art resources for information and images that will help them formulate their ideas.</p>
	<p>Refer to the section of the Planning Guide entitled "Transforming Ideas Into Visual Form" for information on helping students develop their ideas. Students might choose to express their ideas through installation, painting, sculpture, jewellery, fashion or furniture design, photography, video or performance art.</p>
<ul style="list-style-type: none"> ● continue to develop an understanding of how visual artists acquire and transform ideas 	<p>Encourage students to keep visual journals as they research and develop their ideas. Students may help each other in many ways throughout the creative process. For example, they may help each other by brainstorming initial ideas, assisting with technical problems, modelling for each other, or participating in a group project or performance.</p>
<ul style="list-style-type: none"> ● discuss and analyse their own decision-making and problem-solving processes 	<p>Teachers should keep anecdotal records of each student's problem-solving process. Teachers may also wish to photograph or videotape the students as they work on their projects and include this documentation in the students' portfolios. This material will be useful during portfolio conferences with the students, parents or other teachers. Slides of the students' completed work are also useful for the purpose of class discussion and peer evaluation. Refer to the section entitled "Discussing Student Work" in the Planning Guide. Also, refer to Annie Smith's book <i>Getting Into Art History</i> for ideas regarding the use of slides in the classroom.</p>
<p>Lessons Two to Fifteen (Option C): Identity and Culture</p>	
<p>All artists are influenced to some degree by their cultural background and related experiences. Explore the work of several artists who indicate that cultural</p>	

Learning Objectives	Activities
	<p>heritage or identity has informed their work in a significant way.</p>
<ul style="list-style-type: none"> ● examine, analyse and interpret the work of visual artists within the work's cultural and historical context 	<p>For example, examine art works in the resource entitled <i>Arts Education: Visual Art Resource for Grades 9 and 10</i>. Encourage students to respond to the work of artists such as the following:</p> <ul style="list-style-type: none"> ● Bob Boyer, "A Minor Sport in Canada" ● Ruth Cuthand, "He Promised Me Santa Fe" ● Gerald McMaster, "Five Indian Artists" ● Edward Poitras, "Indian Territory".
<ul style="list-style-type: none"> ● understand the importance of knowledge, collaboration, co-operation, problem-solving and meaningful dialogue in respecting the rights, feelings and viewpoints of others (CEL: PSVS) 	<p>Discuss the perspectives provided by Aboriginal artists in their art work and in the resource entitled <i>Indigena</i>. It may also be useful to provide a context for discussion by reviewing issues addressed in the book <i>In the Rapids: Navigating the Future of First Nations</i> by Ovide Mercredi and Mary Ellen Turpel. Some of the topics included are the Indian Act, the struggle for self-determination, the role of traditional values, substance abuse and suicide, environmental degradation, unresolved land and resource claims, languages and spirituality.</p> <p>Select appropriate art works from a resource such as <i>Ideas and Inspiration: Contemporary Canadian Art</i>. Using a process such as "Responding to Arts Expressions", explore work by artists whose culture plays a significant role in their work. The following are examples:</p> <ul style="list-style-type: none"> ● Saila Pitaloosie, "Woman Proudly Sewing" ● Manasie Akpaliapik, "Respecting the Circle" ● Molly Lenhardt, "Canadian Ukrainian Pioneer" ● Jamelie Hassan, "Billboard Baghdad" ● Edward Pien, "Souvenirs" ● Teresa Marshall, "Monopoly" ● Carol Wainio, "Human Rights Movement" ● Shauna Beharry, "Memory Tape".
<ul style="list-style-type: none"> ● examine the relationships between their own ideas and those of other artists 	<p>Have students individually select a world culture they would like to learn more about. Their choice might or might not reflect their own cultural background. Have them look through art history resources, gallery catalogues, etc. and select an artist from the past or present who has a cultural background similar to the</p>

Learning Objectives

Activities

- develop thesis statements and other written constructions required in essay writing (*CEL: C*)

one they have chosen for study. They should find at least one art work by that artist to use as a reference for their own work.

Ask students to research the historical context in which their selected artist lived. Discover the social conditions, conventions and styles of art being produced at that time. Include information about the artist's life and cultural experiences. Ask students to prepare a short written report or essay. The research and report could be completed as homework.

Students should be encouraged to include jot notes, sketches and ideas in their art journals as they are collecting the research material.
- continue to explore connections between the meaning conveyed in a work of art and the elements of art, principles of design, images and techniques

Ask the students to create their own works of art, drawing in some way on the cultural perspectives, images and artistic styles of the individual artists that they researched. In other words, students should create a new work of art that is influenced by the artist they studied.
- synthesize ideas gleaned from current reading/discussion/viewing/oral presentations with prior knowledge and understanding (*CEL: C*)

Have the students present their research information and their art works to the rest of the class in an innovative manner.
- examine the ideas reflected in their own and their peers' work

Ask the students who are viewing the presentations to look for the artist's influences in the student's work. Ask the students to describe the artistic processes that they went through during the creation of their work.
- discuss and analyse their own decision-making and problem-solving processes

Have each student prepare a self-evaluation of his or her work. Discuss each student's process and art work during one or more portfolio conferences.

Lessons Two to Fifteen (Option D): Individuality

The notion of conformity and individuality has been explored in the other three strands of this module. In order to explore this topic in visual art, students could begin with an examination of an artist from

Learning Objectives	Activities
<ul style="list-style-type: none"> continue to develop an understanding of how visual artists acquire and transform ideas 	<p>their own community whose work reflects an individual style or viewpoint.</p> <p>View the video entitled <i>Antoinette</i>, listed in the Arts Education bibliography. Saskatchewan artist Antoinette Herivel considers herself to be a storyteller; her art works have a narrative thread running through them. Her paintings include childhood memories, dreams, fantasies and observations of characters and community life. She portrays events such as weddings, community dances and auctions; places such as pool halls, beaches and holiday spots; and other observations of farm, rural and city life.</p> <p>Herivel comments in the video that people often take everyday experiences for granted, such as eating, shopping, going to the beach or walking in the park. She remarks that she draws many of her ideas from her everyday experiences. Although these observations and her art works are personal, they also become universal. Discuss the meaning of this last remark with students.</p> <p>Herivel collects images, photographs and sketches that she can incorporate into her current and future work. Have students keep visual journals in which they store clippings, photographs, notes and other images of personal interest that will help them with their ideas now and in the future.</p>
<ul style="list-style-type: none"> continue to demonstrate understanding of ways in which the elements of art, principles of design, manipulation of visual images and media affect expression and meaning 	<p>Herivel includes techniques such as exaggeration and distortion of shapes and perspective in her paintings. Have the students create a drawing or painting which is based on an everyday observation and incorporates the use of exaggeration and distortion.</p> <p>In some of her paintings, Herivel focuses on the role of women in families and the community. Discuss Debby Potter's work "Community Social", which appears in <i>Arts Education: Visual Art Resource for grades 9 and 10</i>. Compare this work with Francis Robson's photograph of women gathered in the church kitchen, which appears in <i>Ideas and Inspiration: Contemporary Canadian Art</i>.</p>

Learning Objectives	Activities
<ul style="list-style-type: none"> ● examine, analyse and interpret the work of visual artists within the work's cultural and historical context ● continue to develop an understanding of how visual artists acquire and transform ideas 	<p>What are these female artists observing about prairie culture and the roles of women in community life? Compare these works with representations by other artists who are commenting on identity and varied roles of women in society.</p> <p>Herivel also remarks that she gets many of her ideas for image making from other art works that she admires. She says that Botticelli's "Three Graces" inspired her painting of the three girls in the laundromat. She used a similar composition for her painting. She also says that artists such as Cezanne and Matisse have influenced her work. Study the work and lives of these well-known artists and make connections with Herivel's paintings. What features of their work can be observed in Herivel's work?</p>
<ul style="list-style-type: none"> ● examine, analyse and interpret the work of visual artists within the work's cultural and historical context 	<p>Examine reproductions of "Cher Vincent" and "Monet's Cow" by Saskatchewan artist Joe Fafard. A slide of "Cher Vincent" (Dear Vincent) is contained in <i>Arts Education: Visual Art Resource for Grades 9 and 10</i>, and a slide of "Monet's Cow" is contained in <i>Ideas and Inspiration: Contemporary Canadian Art</i>.</p> <p>The majority of Fafard's works portray mammals or humans. The background material in the slide binder states that he sees man and animal as equal, bound together by a contract for survival in a universe where they live symbiotically.</p> <p>Study the work and life of the artist Claude Monet and identify characteristics of Monet's work that are evident in "Monet's Cow".</p> <p>Study the life and work of Vincent Van Gogh and look for characteristics of Van Gogh's work that are evident in "Cher Vincent". In this portrait, Fafard honours a great artist of the 19th century. The influence of Van Gogh's work is evidenced in Fafard's treatment of the canvas boots, the chair, the painter's palette and Van Gogh's face.</p> <p>Teachers and students wishing to pursue the study of Van Gogh's work in more depth may consult the Arts Education bibliography for resources and ordering</p>

Learning Objectives

Activities

information. Such resources include three 30-minute video programs on the life and work of Vincent Van Gogh. Program One is *Vincent: Painter of Peasant Scenes*. Program Two is *Vincent: Painter of Light in Paris*. Program Three is *Vincent: Sun Painter in France*. An accompanying Teacher's Guide may be obtained from Saskatchewan's Learning Resources Distribution Centre. The guide contains program summaries, discussion and analysis questions, and related art-making activities.

- examine the relationships between their own ideas and those of other artists
- continue to challenge themselves to take risks, solve problems and learn new ways of working

Have students create a work of art with an art historical reference. There are many excellent ideas in the resource *Getting Into Art History* by Canadian art educator Annie Smith.

Annie Smith's book includes the following ideas:

- paint your self-portrait as if you were _____ (choose a well-known artist)
- recreate a renowned work of art from a different perspective from the original
- modernize an old master
- translate an old master into a still life or an abstract work
- paint what happened before or after the event being represented in a historic painting
- recreate a historic work of art by photographing fellow students in tableaux, wearing costumes and representing the characters and objects in the original art work.

Lessons Two to Fifteen (Option E): Life's Stages

- continue to explore connections between the meaning conveyed in the work of art and the elements of art, principles of design, images, and techniques

Ask students to think about the different stages of life and how people grow as individuals through their life experiences. Discuss art works that reflect an interest in the passage of time or in life's stages.

Visit art galleries and artists' studios, or view works such as the following from *Arts Education: Visual Art Resource for Grades 9 and 10*:

- Donna Kreikle, "Creation Diptych 2"
- Catherine Macaulay, "Galiano Community Garden"

Learning Objectives	Activities
<ul style="list-style-type: none"> understand how knowledge is constructed and evaluated in the arts (CEL: CCT) relate, compare and evaluate what is viewed (CEL: CCT) 	<ul style="list-style-type: none"> Michael Lonechild, "Untitled" Laureen Marchand, "Singing for a Lost Nation" Gerald McMaster, "Five Indian Artists". <p>From <i>Ideas and Inspiration: Contemporary Canadian Art</i>, discuss work such as the following:</p> <ul style="list-style-type: none"> Sharon Alward, "Totentanz" Lee Brady, "Mystery-Spring" Eric Cameron, "Danish Pastry (5020)" Ruth Chambers, "Untitled Installation" Donnigan Cumming, "Untitled" André Fauteau, "Birth of the World" Mary Pratt, "Cold Cream" Michael Snow, "Shescape". <p>What are some of the observations that these artists make about the passage of time and about life's stages?</p>
<ul style="list-style-type: none"> explore, develop and convey their ideas through visual art 	<p>If the following activity was not done in the dance strand of this module, ask students to brainstorm a list of events that mark significant stages in people's lives. Significant events might include birth, birthday parties, entering kindergarten, learning to ride a bike, losing front teeth, graduating from grade eight, falling in love for the first time, getting a driver's license, graduating from high school, going to university, getting a job, coping with a serious illness, getting married or divorced, winning a sports event or other competition, changing jobs, giving birth, entering a nursing home, losing a loved one, attending religious ceremonies such as baptisms, buying a first house, having grandchildren, retiring, etc. Note that in some traditional Aboriginal cultures, people refer to four stages of life: infancy, childhood, adulthood, and old age or the age of wisdom. Many of the traditional symbols incorporated in clothing, objects and images represent these four stages.</p>

Learning Objectives	Activities
<ul style="list-style-type: none"> ● continue to increase skills and determine appropriate media, technology, forms and methods for their visual expression ● demonstrate ability to use ongoing reflection and critical analysis to clarify artistic intentions, and consider how the work might be interpreted by an audience ● discuss and analyse their own decision-making and problem-solving processes 	<p>Have each student create an art work that is a statement about one or more significant stages in people's lives. These stages may be personal or universal in nature. The art works could be inspired by other art works the students have seen or by poems and other literature.</p> <p>Have each student create a visual statement about himself or herself. Some students may wish to create an art work which draws on memories from past experiences. Some students may prefer to create an image that is representative of themselves today, and others may predict their lives in the future.</p> <p>When the art works have been completed, ask students to prepare their art works for an exhibition to be presented to the school and/or community. Invite parents, artists and others from the community to an opening of the art exhibition. Have students discuss their work and portfolios with the guests. Students who used a video or performance format could make a display or set times for their presentations.</p> <p>Ask students to do a written review of one work or the whole exhibition. These reviews could be on display for the community to read as they tour the exhibition.</p>
	<p>Teacher Note:</p> <p>In place of some of the activities suggested in this module, assist students in the creation of a multi-disciplinary project that will address the question, "Where do we go from here?" Students may address the question through a group or individual project that includes dance, drama,</p>

Evaluation

Evaluation includes teacher reflection, program and curriculum evaluation, and student assessment and evaluation. All of these have the same general goal. They are intended to enhance learning and foster further student growth in achieving the objectives of the Arts Education program. Evaluation in Arts Education is undertaken for the same reasons as in other school subjects: to recognize progress and identify areas which need further learning. Educators may refer to Saskatchewan Education's *Student Evaluation: A Teacher Handbook*, 1991, and *Curriculum Evaluation in Saskatchewan*, 1991, for support in these areas.

Teacher Reflection

An important aspect of good teaching practice is that of teacher reflection. There are two levels of teacher self-evaluation: reflection on day-to-day classroom instruction by the teacher and reflection that is done through peer coaching. In the Arts Education program teachers should assess their strengths and identify areas for improvement. They can ask themselves the following questions:

- To what extent am I familiar with the actual curriculum guide, its philosophy, foundational objectives, activities and instructional approaches? (This is what is meant by the intended curriculum.)
- To what extent do the actual experiences which I provide (the taught curriculum) match the intended curriculum?
- How am I structuring my observations of students to ensure that foundational objectives are being met?
- What changes could be made to my system of observing and record-keeping to provide accurate and complete information to students and parents?
- To what extent have I adjusted my instruction when dealing with weak areas?
- To what extent is student learning being fostered as a result of the experiences I provide?
- How have I adapted instruction, materials or the environment to meet individual needs?
- How have I incorporated opportunities for independent exploration and learning?
- To what extent do I understand the relationships between the Common Essential Learnings and the Arts Education program?
- Am I attending to the Common Essential Learnings in my lesson planning process?

It is important for teachers, as professionals, to engage in reflection. Teachers should take stock of their professional capabilities, set improvement targets and participate in professional development activities. Teachers can address their professional growth by reflecting on their arts programs and their own teaching practice; reading professional documents (for example, articles, journals and books); attending workshops, professional conferences and courses; and developing networks with other professionals in their field.

During peer coaching sessions, criteria for assessment of the lesson or series of lessons should focus upon the intended curriculum and its objectives, recommended content, types of activities and instructional methods. Questions to be asked could include the following:

- What were the foundational objectives for this unit?
- What were the objectives for this lesson?
- What activities were planned to meet the objectives?
- How well do these objectives and activities reflect the philosophy and content of the Arts Education curriculum?
- To what extent does the teacher's instruction encourage enthusiasm about the arts program and the lesson?
- To what extent does the teacher's instruction involve students in creating and reflecting upon content and processes of the program?
- To what extent were objectives achieved?

Supporting The Arts Education Program

When reflecting on the types of support available for the Arts Education program, teachers could ask the following questions:

- In what ways can I further my professional development in the arts?
- Am I an advocate for the Arts Education program?
- Are sufficient resources available to teach the program as intended?
- Has an in-school or school system network been established to support delivery of this program through idea exchanges and peer coaching?
- Have I taken steps to make parents aware of the program and its objectives?
- In what ways am I utilizing community and educational resources such as guest artists and other resource people, special subject councils, universities, museums and other arts organizations?

Program Evaluation

In order to meet the needs of all students more appropriately and to provide the kinds of support necessary to help teachers achieve the objectives of the Arts Education curriculum, evaluation of the Arts Education program is also essential. Program evaluation is a systematic process of gathering and analysing information about some aspect of a school program in order to make a decision, or to communicate to others involved in the decision-making process. Program evaluation can be conducted at two levels: relatively informally at the classroom level, or more formally at the classroom, school or school division levels.

At the classroom level, program evaluation is used to determine whether the program being presented to the students is meeting both their needs and the objectives prescribed by the province. Program evaluation is not necessarily conducted at the end of the program, but is an ongoing process. For example, if particular lessons appear to be poorly received by students, or if they do not seem to demonstrate the intended learnings from a unit of study, the problem should be investigated and changes made. By evaluating their programs at the classroom level, teachers become reflective practitioners. The information gathered through program evaluation can assist teachers in program planning and in making decisions for improvement. Most program evaluations at the classroom level are relatively informal, but they should be done systematically. Such evaluations should include identification of the area of concern, collection and analysis of information, and judgement or decision making.

Formal program evaluation projects use a step-by-step problem-solving approach to identify the purpose of the evaluation, draft a proposal, collect and analyse information, and report the evaluation results. The initiative to conduct a formal program evaluation may originate from an individual teacher, a group of teachers, the principal, a staff committee, an entire staff or central office. Evaluations are usually done by a team, so that a variety of skills are available and the work can be distributed. Formal program evaluations should be undertaken regularly to ensure programs are current and relevant.

To support formal school-based program evaluation activities, Saskatchewan Education developed the *Saskatchewan School-Based Program Evaluation Resource Book* (1989) to be used in conjunction with an inservice package. Further information on these support services is available from the Assessment and Evaluation Unit, Saskatchewan Education.

Curriculum Evaluation

As new curricula are developed and implemented in Saskatchewan there will be a need to know whether these new curricula are being effectively implemented and whether they are meeting the needs of students. Curriculum evaluation at the provincial level involves making judgements about the effectiveness of provincially authorized curricula.

Curriculum evaluation includes the gathering of information (assessment phase) and the making of judgements or decisions based on the information collected (evaluation phase).

The principal reason for curriculum evaluation is to plan improvements to the curriculum. Such improvements might involve changes to the curriculum guide and/or the provision of resources or inservice to teachers.

All provincial curricula will be included within the scope of curriculum evaluation. Evaluations will be conducted during the implementation phase for new curricula, and regularly on a rotating basis thereafter. Curriculum evaluation is described in greater detail in *Curriculum Evaluation in Saskatchewan* (Saskatchewan Education, 1990).

Student Evaluation

Assessment is a broad term which involves collecting information on the progress of students' learning. **Evaluation** is making a judgement about the degree of merit or worth of the information collected relative to the learning objectives.

Assessment and evaluation of student progress is as essential in Arts Education as it is in other school subjects. **To reinforce to students, parents, administrators and the general public the importance of Arts Education in Saskatchewan's Core Curriculum, the program must include a means to assess the real benefits to students which result from their involvement in the program.** While the comments which follow relate specifically to the Arts Education program, teachers may also refer to Saskatchewan Education's *Student Evaluation: A Teacher Handbook* for further information.

Student assessment in the Arts Education curriculum is based on the foundational objectives in each module. Following each foundational objective are learning objectives for all four strands. Teachers will need to look at the foundational and learning objectives carefully and develop appropriate record-keeping forms. Sample record-keeping forms are included in this Evaluation section.

While some aspects of the arts program include the development of a concrete product (such as a collage in visual art), many products of learning in the arts are actions or behaviours that take place over time and are not easily captured for later reflection and appraisal. Two major challenges of student assessment in the Arts Education program are determining observation criteria and record keeping. It should be noted also that student peer and self-evaluation are important means to further develop students' abilities in the arts program. Teachers should structure some lessons to provide for these.

Observation

For teachers to become good observers, they must first have clear ideas of what they will be looking for. While observation should always be based upon the objectives, recognizing evidence for the achievement of an objective is not always a straightforward or easily described process. The assessment of an individual student's achievement of a foundational objective will depend upon specific criteria, both suggested in the curriculum guide and determined by the teacher and students.

As well as referring to each foundational objective, teachers should also be aware of four categories of student learning during observation: perception, procedures, conceptual understanding and personal expression. Assessment information collected on these four categories will encompass the development of students' knowledge, processes, skills and abilities, values and attitudes related to the Arts Education curriculum.

Perception

In order for students to develop their abilities and interests in the arts, they must develop their perceptual abilities -- their senses of sight and sound and, in dance, their kinaesthetic sense.

Perceptual abilities should be evaluated in conjunction with other objectives, as the students' abilities to understand concepts and express themselves using the languages of the arts are interdependent with their ability to perceive. It is important to include activities which are intended to develop perception even though teacher observation of perceptual development may be apparent only over an extended period of time.

Procedures

In each strand, students must develop an understanding of procedures and processes. These procedures and processes enable them to create and respond to visual art works, music, drama and dance.

In creating art works, successful completion of the product depends upon an understanding of the procedures involved; for example, the procedures involved in creating a print in visual art. Students' understanding of procedures in this case can be evaluated by observing the project in progress and the final product.

The category of procedures also includes development of the ability to respond to various forms and works of art. This ability continues to develop throughout the school years and may be assessed through teacher observation and student self-evaluation over an extended period of time.

Conceptual Understanding

The assessment of conceptual understanding is focused upon the following:

- understanding the elements, principles, vocabulary and specific concepts of each of the four strands
- developing understanding of dance, drama, music and visual art and their roles in cultures and societies
- developing understanding of concepts and criteria to be applied when responding to various works and forms of art.

Conceptual understanding contains a strong knowledge component and can be assessed, for the most part, using easily observable criteria. For example, an objective from the

music program may be stated as "identify and describe various styles of music". Conceptual understanding can be observed when students are asked, for example, to indicate whether a selection of music is in the rhythm and blues or jazz style, and to describe the characteristics of each.

Personal Expression

The students' conceptual understanding will form a major basis for development of their expressive abilities. However, unlike conceptual understanding which focuses upon specific desirable outcomes, expressive abilities focus on individual responses, creativity and imagination. They also focus on sensitivity to one's own feelings, contextual features, and personal meanings and interpretations. What teachers need to guide them here is a range of appropriate criteria that might apply to students' visual art, dance, music or drama experiences. This type of criterion is described in numerous sections throughout the document.

Teachers should remember that a foundational objective such as "convey ideas through dance expressions" is an objective which could be achieved by students in a variety of ways. Responses by students will and should be idiosyncratic and there will be no one correct response. Teachers should not ask, then, "Was this student conveying his or her ideas in a personally expressive way?". Rather, teachers should ask, "To what extent was this student conveying his or her ideas in a personally expressive way?". To answer such questions, teachers must:

- know their students and their previous responses to similar aspects of the arts curriculum in order to recognize growth and the degree to which the response is a personally expressive one
- include opportunities for individual students to reflect on and discuss their work and the reasoning that went into it
- include opportunities for students to reflect on and respond to the expressive work of their peers
- know when experiences, tasks or projects that they set for their students contain an expressive dimension that must be evaluated separately from the conceptual understanding which most tasks also contain
- know some general criteria for evaluating expressiveness in dance, drama, music or art (such as the ones in the Sample Checklist for Evaluating Creative Processes in this Evaluation section).

Assessing Process and Product in Arts Education

When evaluating, teachers should emphasize the assessment of the students' creative and responsive processes, as well as take into account any culminating product which may result from their arts experiences. Artistic products or other final projects will give only a partial view of each student's experiences, understanding and development in the arts. Ongoing observation is essential to achieving a complete and balanced assessment

and report of the students' overall learning. The teacher should observe students' struggles with creative problem solving, their willingness to try new things, and their application of critical and reflective thinking.

Process

When assessing students' learning processes in the arts, teachers may determine the extent to which students are achieving the learning objectives by observing the following:

- all arts activities and projects in progress
- the actual process of creative problem solving
- individual, pair and group work in progress
- portfolios, including rough drafts and notes
- notebooks
- ongoing visual and written journal entries
- research notes
- the use of computers and other technology
- video and audio cassettes of student work in progress
- student reflection, discussions and responses during the process.

Some assessment techniques to use when evaluating objectives related to process include: anecdotal records, observation checklists, portfolios, contracts, conferences, individual and group assessments, written assignments, homework, and peer and self-assessments.

Products

When assessing products or presentations in the arts the teacher may determine the extent to which students are achieving the learning objectives by observing the following:

- collective and individual arts projects and presentations
- various types of completed non-written work
- research projects and other written work
- portfolios
- audio and video cassettes of student work
- contract criteria
- the students' previous products or presentations
- journals
- student reflection, discussions and responses regarding arts products.

Some assessment techniques to use when evaluating objectives related to arts products or presentations include: anecdotal records; observation checklists; performance assessments; written, oral and other tests; portfolios; written assignments; homework; individual and group assessments; contracts; conferences; and peer and self-evaluation.

Portfolio Assessment

Students responding to their own and their peers' work is an important part of the creative and evaluative process. Responding can occur during the creative process, where the creations are presented as works-in-progress, as well as at the end of the project. Discussing their works-in-progress with other students, the teachers, parents,

guest artists or Work Study employers helps students refine their arts expressions. Refer to the Planning Guide section "Discussing Student Work".

As students will be critiquing and responding to their own work on a regular basis, the portfolios should reflect works-in-progress as well as completed projects. Portfolios may contain notes, comments, questions, rough sketches, arts critiques, research, essays, video recordings, student journals, audio cassettes and various examples of the student's work. They need not include only the student's best work; rough drafts and early versions are excellent vehicles to spark dialogue during teacher-student conferences and to allow for reflection upon personal growth and development. By considering portfolios when teaching and assessing, teachers encourage students to develop critical thinking and creative abilities similar to those used by professional artists, and motivate students to take responsibility for their own learning.

Portfolio Conferences

Individual portfolio review sessions should be held as part of ongoing assessment practices throughout the course. Portfolio conferences may be used in many ways and are a good focus for discussion between and among the following: teacher and student; student and peer; teacher and parent/guardian; teacher, student and parent/guardian; or an interdisciplinary teaching team which may sometimes include visiting artists or Work Study employers. Some schools are now making a common practice of maintaining student portfolios over a number of semesters or years. This practice allows students, teachers and parents/guardians to see compiled direct evidence of real growth which can be a great source of satisfaction and pride as progress is readily apparent for every student.

Teacher Note:

Artistic products or presentations should not be evaluated in isolation, but must always be evaluated in conjunction with the students' creative problem-solving process, their intentions, their previous work that year and the Arts Education objectives.

It is important to note that this curriculum recognizes that challenging oneself personally and exploring new ideas and ways of working are essential factors in artistic development. This way of working presents a risk to the students in that the final product or presentation may not turn out as well as it might have if they had "played it safe" and worked in a more repetitive or familiar way.

Students may be reluctant to challenge themselves or take risks with their work if they know that all their work will eventually be on display or presented to others publicly. Because much of their daily work in Arts Education will be process-oriented and of a problem-solving nature, it should be made clear to students that all of their work will not result in a public presentation. Should a teacher or the students themselves desire on occasion to show some of their work to others, it is essential to involve the students in this selection and decision-making process.

It is very important for both teacher and students to note that, while students must be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the

Record Keeping

Reports to students and parents must be based upon real evidence. In order to build up a comprehensive record of growth, teachers will have to rely upon a wide variety of assessment techniques and to a great extent upon accurate observation and record keeping. In addition to the assessment techniques suggested in this curriculum, Chapter Four in *Student Evaluation: A Teacher Handbook* outlines a variety of general assessment techniques that teachers may wish to include in their student assessment practices.

Teachers should supplement their observation-based records with students' journal writing and other written or oral descriptions of their processes of decision making and problem solving related to specific tasks. Since journal entries are often of a personal nature, students and teachers should establish guidelines for their use in the class and in student assessment. In the visual arts, student portfolios of work and work-in-progress should be maintained. Larger work and three-dimensional work may be more difficult to maintain due to lack of storage space; therefore, accurate record keeping must usually suffice. Written tasks and projects such as essays and critiques

should also be included. Audio and video cassettes in music, dance, visual art or drama, when used judiciously and appropriately, can also be helpful for record keeping.

A practical tool for observation-based record keeping is a checklist. Teachers should devise individualized checklists for their units and lessons based upon the objectives and specific criteria developed from the task at hand.

The number of criteria on any type of form should be kept to two or three at the most for any one observation. Teachers' skill at observing and knowing what they are looking for will increase as they become more familiar with the curriculum. Initially, teachers may choose to record observations of no more than five students during the course of a lesson.

Checklists similar to the samples on the following pages should make it easier for the teacher to record information while still being attentive to other students and the co-ordination of the lesson-in-progress. Teachers should always provide themselves with a means of noting progress by any student, which may not relate to specific criteria on their forms. They can either design spaces for open-ended comments on their forms, or keep notepaper handy for this purpose.

Teachers will need to:

- organize checklists in advance
- keep a clipboard, pen and checklist nearby during Arts Education classes
- observe continuously how students fulfill objectives
- devote small parts of most lessons to recording.

There are several examples of different assessment forms on the following pages, including blank templates for checklists, rating scales and anecdotal record keeping. Teachers will need to adjust or redesign these forms for their specific purposes. Please note the following:

- A "Learning Contract" is an agreement between a student and a teacher regarding what will be done, who will do it, how it will be completed and how it will be evaluated. This form may easily be adapted for use with groups of students.
- The "Sample Checklist for Evaluating Creative Processes" contains a list of possible criteria that teachers may select from or add to when observing students' creative processes in any of the arts. This form may be used as a checklist or a rating scale for either a few students or one student over an extended time period.
- The "Anecdotal Record-keeping Form" is designed to follow the progress of one student over the course of several lessons.
- The "Self-Evaluation Form" is designed to encourage student reflection.
- The "Teacher and Student Negotiation Form" is designed as an example of how teachers and students may work together to arrive at a mutually satisfactory rating or grade for a creative problem-solving process.

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- The "Self-Evaluation Form for Group Work" is designed for one student's self-evaluation of a group project or experience. Such self-evaluation forms can also be used by groups of students for evaluation of group experiences. Teachers and students together can design their own appropriate forms.
 - The "Sample Checklist for Evaluating Students' Responses To Arts Expressions" contains a list of possible criteria that teachers may select from or add to when observing students' responses to arts expressions.
 - The "Rating Scale for Evaluating an Essay" is designed as a sample of criteria that should be observed in a well-written essay.
 - The "Work Study Feedback Form" may be used for assessing students who are engaged in a Work Study experience with an artist or arts organization in the community.

Student Profiles

It is important to develop a composite profile of each student's progress for each reporting period in order to provide concrete information to students and parents. Report cards and parent-teacher interviews provide excellent opportunities to increase parents' awareness of the substantive content of the Arts Education program and of the benefits which students derive from their involvement in it.

Students and their parents will want to know the objectives and criteria upon which an evaluation was made. Observation forms and other pertinent material should be maintained whenever possible for reference and discussion. This is particularly valuable when reporting student progress that was not assessed through more familiar methods such as written tests or essays.

The main purpose of evaluation, of course, is to improve student learning. The time-consuming task of reporting student progress can often overshadow this objective; hence, teachers need to design the most efficient and time-saving record-keeping forms prior to teaching the module or unit of study.

Sample Learning Contract

(Adapted from *Student Evaluation: A Teacher Handbook*, 1991)

Student Name:

Teacher Name:

Time Period of Contract: _____

Purpose of Contract: _____

I am planning to _____

The reason I have decided to work on this is _____

The main focus of my work will be _____

Through my work I hope to discover _____

I intend to obtain information and ideas from: (check at least 5)

- | | |
|--|--|
| <input type="checkbox"/> books | <input type="checkbox"/> films, videos |
| <input type="checkbox"/> interviews with resource people | <input type="checkbox"/> museums, art galleries |
| <input type="checkbox"/> experimentation or exploration | <input type="checkbox"/> community organizations, agencies |
| <input type="checkbox"/> magazines or journals | <input type="checkbox"/> audio recordings |
| <input type="checkbox"/> encyclopedias | <input type="checkbox"/> reproductions of art works |
| <input type="checkbox"/> newspapers | <input type="checkbox"/> photographs |
| <input type="checkbox"/> my own research (explain) | <input type="checkbox"/> computer research |

☐ other sources such as the environment, imagination or personal experience (list)

Learning Contract (Continued)

The product of my work will be _____

The skills I will be using in order to complete this work are _____

I will make these arrangements to share/display/present my work:

- who I will share it with _____
- when I will share it _____
- how I will share it _____

My work will be completed by _____

My work will be evaluated by (peers, self, teacher, work study employer, others or any combination)

The important things that the evaluator(s) will be looking for are: (refer to the *Checklist for Evaluating Creative Processes*)

I will evaluate this work and my own learning by using the following: self-evaluation form, written or verbal assessment, journal summary, other

Teacher Signature

Student Signature

Date

Sample Checklist or Rating Scale for Evaluating Creative Processes

Examples of Possible Criteria						
Contributes ideas to explore the theme or concept.						
Contributes to discussion and brainstorming activities.						
Extends the theme or concept(s) in a new direction.						
Develops one aspect of theme or concept(s) in detail.						
Transfers knowledge of the theme or concept into personal art works.						
Explores several ideas.						
Takes risks by exploring something new to him or her.						
Shows interest in the arts experience.						
Shows commitment toward the experience of creating.						
Challenges self.						
Describes what did and did not work in personal experience.						
Identifies what he or she would like to change in order to improve the arts expression.						
Describes what his or her own arts expression means personally.						
Maintains awareness of personal intentions in arts expression.						
Shows concentration in arts experiences.						
Discusses why choices were made.						
Describes images, sensations or ideas evoked by the arts experience.						
Contributes ideas when working in groups.						
Works co-operatively within the group.						
Works independently.						
Comments:						

This form may be used to assess several students or one student on different dates.

Anecdotal Record-keeping Form

Student's Name:

Date	Learning Objectives	Comments

General Comments:

Self-evaluation Form

_____**Name:**

_____**Date:**

Project/Activity Description:

1. State the main idea you were trying to express in your project or activity. What were your intentions?
2. What methods did you use to develop your ideas? For example, did you brainstorm, create a concept map, research, improvise, try different materials or techniques, etc.?
3. Did you take a risk by trying something new? Explain.
4. What were some of the unexpected problems that you had to solve while you were working?
5. What decisions and choices did you make to help solve these problems?
6. What was the most interesting or challenging thing about what you did?
7. What have you learned from this particular project?
8. What did you do outside of class to enrich the project or activity?
9. If you were to experience this project or activity again, what would you change or do differently?
10. Describe a new project/experience that might grow out of the one in which you just participated.

Teacher and Student Negotiation Form

To be used in conjunction with Self-evaluation Form

Date:	Name:		
Project/Problem:		Rating	
Criteria	Comments	Student	Teacher
<ul style="list-style-type: none"> clearly defined the main idea or problem to be solved 			
<ul style="list-style-type: none"> explored a number of ideas, alternatives and possible solutions 			
<ul style="list-style-type: none"> took risks by trying something new 			
<ul style="list-style-type: none"> identified several decisions made during the problem-solving process 			
<ul style="list-style-type: none"> undertook additional related activities or research outside class 			
<ul style="list-style-type: none"> reflected on the completed work and what had been achieved 			
<ul style="list-style-type: none"> suggested extended or future activities 			
Other Comments:		Totals	
		Negotiated Mark	

Student Self-evaluation Form for Group Work

Name:

Date:

Contributed my ideas.

Listened to and respected the ideas of others.

Positively encouraged others in my group and other groups.

Compromised and co-operated.

Followed the direction of others.

Helped to solve problems.

Concentrated when working.

Took risks by exploring something new to me.

Did my share when working in a group.

Seldom	Sometimes	Often

What did I contribute to the process?

What problem(s) did I have to solve while I was working and how did I try to solve the main problem I faced?

What have I learned from this particular experience and how could I apply what I have learned to other projects and/or everyday life?

My two greatest strengths from the list above are:

1.

2.

The two skills I need to work on from the list above are:

1.

2.

Sample Checklist for Evaluating Students' Responses To Arts Expressions

Examples of Possible Criteria						
Offers first impressions about the arts expression.						
Contributes to discussion and other activities that elicit student responses.						
Uses observation skills when giving descriptions of the arts expression.						
Demonstrates critical thinking when analysing the work.						
Is able to make observations and comparisons and identify significant factors appropriate to the work.						
Applies prior learning to personal responses.						
Uses appropriate vocabulary.						
Analyses based on the evidence found in the work.						
Uses knowledge obtained through analysis to interpret the work.						
Identifies images, sensations or ideas evoked by the arts expression.						
Considers several interpretations.						
Offers personal perspectives and interpretations of the work.						
Researches and gathers background information about the arts expression.						
Demonstrates reflective thinking.						
Supports opinions based on information and evidence found in the work.						
Shows interest in arts discussions.						
Challenges self.						
Describes whether, how and why first impressions may have changed after critical thinking and/or discussion.						
Contributes ideas when working in groups.						
Works co-operatively if working in a group.						
Works independently.						
Comments:						

This form may be used to assess several students or one student on different dates.

Sample Rating Scale for Evaluating an Essay

Name:

Date:

Essay topic/title:

In general, essays should exhibit the following:	Student's Comments:	Teacher's Comments:	Rating
Introduction			1 2 3 4
Thesis statement			1 2 3 4
Sustained development of theme or argument			1 2 3 4
Coherence and logical order			1 2 3 4
Adequate supporting details			1 2 3 4
Sense of audience and purpose			1 2 3 4
Good mechanics (grammar, spelling, paragraphing, punctuation)			1 2 3 4
Sense of personal style and "voice" (conveys personal meaning and intention)			1 2 3 4
Originality (goes beyond what is said in class)			1 2 3 4
Knowledge of topic			1 2 3 4
Incorporation of prior knowledge, processes and vocabulary specific to areas of study			1 2 3 4
Conclusion related to thesis statement			1 2 3 4
Total			

Work Study Feedback Form

Student's Name:

Date:

We would appreciate your assistance in evaluating the above student's progress.

4 = Always 3 = Usually 2 = Seldom 1 = Never	1	2	3	4	Comments
Arrived on time on agreed dates (list days absent and number of lates in comments column)					
Communicated re: lates/absences					
Arrived appropriately dressed for the tasks					
Demonstrated a positive attitude towards tasks					
Demonstrated a positive attitude towards supervisors and others					
Accepted constructive criticism					
Followed instructions					
Asked questions if unsure of assigned task(s)					
Demonstrated safety awareness and respect for materials and property					
Demonstrated required skills					
Undertook additional related activities or research					
Showed flexibility and willingness to adjust to new situations					
Set goals and demonstrated commitment					
Worked unsupervised and took initiative					
Demonstrated growth in knowledge and abilities					

Additional Comments:

(Work Study Employer)

Grading and Reporting

It is the responsibility of the school division, school principal and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals and objectives of the curriculum.

Evaluation and grading criteria should be derived from the foundational objectives and the learning objectives which they encompass. It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a final grade or summative comment. Students need to know what is being evaluated as well as how it is evaluated. Evaluation criteria should be discussed with students throughout the year, before, during and after each unit of study, so that students may be active participants in their own evaluation process. In fact, the students themselves may help to set the assessment and evaluation criteria once they understand the objectives.

The reporting of student progress may take the form of descriptive reports in addition to a final grade. When translating assessment data into marks or summative comments, teachers should ensure that each of the foundational objectives has been assessed over the course of the year. At times during the year, teachers may place more emphasis or weight on certain foundational objectives depending upon the particular activity, project, or classroom experience in which the students have been involved. The final mark or summative comments should reflect a balance among the foundational objectives, and the year's experiences should also reflect a balance among the three components of the curriculum.

The complexity of individual student development in the arts, as in many other subjects, cannot easily be represented by one single symbol and teachers may decide to replace or supplement grades with descriptive comments. Whether a letter grade, percentage mark or a descriptive report is used, the teacher and the report card must indicate clearly to both students and parents that Arts Education is a core subject that is developing important understanding, abilities and attitudes.

Module One

Module One

History in the Making

50 hours

This module involves students in a wide variety of participatory activities in a non-traditional approach to the study of arts history. Experiences and resources that are intended to promote independent learning and active involvement in each of the four strands are suggested.

In this module students will have opportunities to become familiar with some outstanding individuals and groups in the arts from the past and present. They will respond to examples of works of art from various time periods and places and examine factors which brought about developments and changes in the examples studied. They should also have an opportunity to increase their understanding of Saskatchewan and Canadian arts, artists and arts history. The activities should include an exploration of the contributions of women in the arts, examining the relationships between women artists, their work and historic traditions. The students will also discover the influence of arts history on contemporary work.

Module One - Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. Presented here are the foundational objectives for Module One and the learning objectives for each of the four strands.

The students will:

1. Convey and explore their own ideas, personal experiences and cultural perspectives through their arts expressions.

Dance

- develop their understanding and abilities to transform and convey ideas through dance
- synthesize and purposefully apply understanding of the elements, form, and principles of composition in their dance compositions and experiences
- clarify the intentions of their dance compositions and consider how the composition might be interpreted by an audience
- recognize how their own experiences influence their work.

Drama

- demonstrate commitment and apply understanding of the processes and elements of theatre form when creating works of dramatic art
- make purposeful choices among processes, strategies, language and dramatic elements to direct the course and quality of the work
- demonstrate understanding and critical thinking when reflecting on their work, both publicly and privately
- recognize how their own experiences influence their work.

Music

- develop the ability to use voices and traditional or other instruments and sounds as a medium of expression and communication
- develop and apply understanding of musical form, the elements of music and the principles of composition to their own compositions and those of others
- demonstrate understanding and critical thinking when reflecting on their work
- recognize how their own experiences influence their work.

Visual Art

- choose and explore appropriate media, technology, forms and methods for their visual expression
- apply problem solving and other aspects of the creative process to their work, challenging themselves to take risks and try new ways of working
- reflect on and discuss the intentions, development and interpretations of their own and their peers' work
- recognize how their own experiences influence their work.

2. Increase their understanding of developments, innovations, and outstanding individuals and groups in the arts, within the respective cultural and historical contexts.

Dance

- examine how dancers' and choreographers' work and ideas about dance have changed over time and will continue to change
- demonstrate critical thought and support interpretations and opinions when responding to dance
- examine environmental, historical and social factors and issues that have influenced developments and innovations in dance
- identify how dances can transmit or question cultural and societal traditions, values and ideas.

Drama

- examine how dramatic artists' work and ideas about dramatic art have changed over time and will continue to change
- demonstrate critical thought and support interpretations and opinions when responding to works of dramatic art
- examine environmental, historical and social factors and issues that have influenced developments and innovations in works of dramatic art
- identify how works of dramatic art can transmit or question cultural and societal traditions, values and ideas.

Music

- examine how musicians' and composers' work and ideas about music have changed over time and will continue to change
- demonstrate critical thought and support interpretations and opinions when responding to music
- examine environmental, historical and social factors and issues that have influenced developments and innovations in music
- identify how music can transmit or question cultural and societal traditions, values and ideas.

Visual Art

- examine how artists' work and ideas about visual art have changed over time and will continue to change
- demonstrate critical thought and support interpretations and opinions when responding to visual art
- develop an understanding of how symbols and images are used by various artists to express ideas, feelings, social and political positions, etc.
- identify how works of visual art can transmit or question cultural and societal traditions, values and ideas
- examine environmental, historical and social factors and issues that have influenced developments and innovations in visual art.

3. Examine the influence of arts history on contemporary artists and their

work.

Dance

- examine the work of contemporary dancers and choreographers in relation to historical traditions and innovations
- consider the influence that dance history has had on their own work
- develop an understanding of Aboriginal perspectives on dance and dance history
- increase awareness of the historical roles of women within dance traditions and examine related issues
- develop an awareness of recent innovations in the art of contemporary dancers and choreographers.

Drama

- examine the work of contemporary dramatic artists in relation to historical traditions and innovations
- consider the influence that historical tradition in drama has had on their own work
- develop an understanding of Aboriginal perspectives on drama, dramatic traditions and innovations
- increase awareness of the historical roles of women within dramatic traditions and examine related issues
- develop an awareness of recent innovations in the art of contemporary dramatic artists

Music

- examine the work of contemporary musicians and composers in relation to historical traditions and innovations
- consider the influence that historical tradition has had on their own work
- develop an understanding of Aboriginal perspectives on music and music history
- increase awareness of the historical roles of women within music traditions and examine related issues
- develop an awareness of recent innovations in the art of contemporary musicians and composers.

Visual Art

- examine the work of contemporary visual artists in relation to historical traditions and innovations
- consider the influence that historical tradition has had on their own work
- develop an understanding of Aboriginal perspectives on visual art and art history
- increase understanding of the historical roles of women within visual art traditions and examine related issues
- develop an awareness of recent innovations in the art of contemporary visual artists.

Overview

Module One: History in the Making

Time Frame: 50 hours

This module focuses on developing students' understanding of works of art from various time periods and places. They will also become familiar with outstanding individuals and groups who have made an impact in the arts.

Foundational Objectives	Vocabulary and Concepts
<p>The students will:</p> <ul style="list-style-type: none">● convey and explore their own ideas, personal experiences and cultural perspectives through their arts expressions● increase their understanding of developments, innovations, and outstanding individuals and groups in the arts, within the respective cultural and historical contexts● examine the influence of arts history on contemporary artists and their work	<ul style="list-style-type: none">● traditions and innovations● historical developments in the arts● individual artistic vision● artists as change agents● arts history and 20th century art forms● the impact of technology● new developments and directions in the arts
Common Essential Learnings	Resources
<ul style="list-style-type: none">● develop an understanding of the personal, moral, social and cultural aspects of the arts (PSVS)● develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT).	<ul style="list-style-type: none">● examples of arts expressions and artists from various locations, cultures and time periods● community resource people and organizations● reference materials such as films, videos, books, magazine articles, etc. on various Canadian and international artists and their work

Instruction	Assessment
<ul style="list-style-type: none"> ● discussion ● questioning ● brainstorming ● problem solving ● describing/analysing, interpreting/judging ● small group/whole group work, individual work ● journal writing ● researching 	<p data-bbox="857 514 1469 1123">Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques, focusing on the students' creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p data-bbox="857 1165 1149 1197">The teacher should:</p> <ul style="list-style-type: none"> ● discuss objectives and assessment criteria with students ● select criteria for assessment based on the foundational objectives and appropriate learning objectives ● observe and record students' ongoing development related to the selected criteria ● design assessment charts ● keep anecdotal records ● keep cumulative records ● observe students' contributions and commitment to individual and group experiences ● discuss students' arts experiences with them ● listen to students' reflections on their own arts experiences ● assess student progress over time.

Module One: History In The Making

This module focuses on increasing students' understanding of developments in the arts of various time periods and places. Students will also become familiar with outstanding works of art, along with individuals and groups who have made an impact in the arts.

The activities presented here are not required but, rather, are intended as ideas for the teacher to draw from when planning. A sample theme, "Celebrations", has been chosen to show how the teacher can provide a context within which students can discover historical developments and innovations in the arts. "Celebrations" is only one example. Any other broad context of interest may be chosen by the teacher and/or students. For example, students may examine how various artists through the ages have explored the topic of war, the family, social change, death, urban life, rural life, historic events, power, politics, personal and cultural identity, daily living, etc.

Sample Theme: Celebrations

Suggested Activities	Possible Resources
<h3>Dance</h3> <h3>Parades</h3> <p>Ask students to discuss the following questions:</p> <p>What images do the students think of when they hear the word parade? What are their individual memories of parades? Can they remember any favourite parade experiences, such as marching band parades, pow wow Grand Entries, military parades, circus parades, sports processions, protest marches or festival parades? Ask the students to take a few minutes to jot down on paper some past associations they may have. Include quick sketches of visual images or written descriptions of the sounds, sights, smells and tastes associated with some of these experiences. What do they imagine their sensory and emotional responses might be? What are the sources of these responses?</p> <p>Ask students to consider how parades affect peoples' emotions. How did the parades make them feel when they were younger? Does a parade still have an effect on them today, and if so, in what ways? How might a parade affect a very young child, a teenager or an elderly person? If anyone has actually taken part in a</p>	<p>Note: Resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title.</p>

Suggested Activities	Possible Resources
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parade, how does that experience compare to that of an observer?

Ask students to reflect on what they know and have learned over the years about parades from around the world. Assist students in compiling a list of reasons that groups of people or cultures may have for staging parades in various parts of the world. Make the list as long as possible.

Ask students to find out which of these parades from around the world have dancers in them. Has anyone ever seen dancers in a parade in Saskatchewan or elsewhere in Canada? What role do dancers play in parades in the rest of the world? Has anyone ever seen a Chinese dragon dance, pow wow Grand Entry, Caribbean Carnival or the Carnival in Rio live or on television? If so, ask the student to describe the event. If there is anyone in the community who has knowledge, photographs, etc. of these or other celebrations, invite them to share their experience with the class.

Dances of the Northern Plains (video)

Dance Alive Series: Wisdom Keepers (video)

Community resource people and cultural organizations

Viewing Parade Dances

Using a process such as "Responding to Arts Expressions", discuss videos and films that feature dancers in parades from around the world. Some examples are Caribbean Carnival, St. Jean Baptiste Day, the Carnival in Rio, Quebec Winter Carnival, the Mardi Gras, New Orleans second line dancers, Chinese Lion and Dragon dancers, etc.

Discuss the different effects that a Russian, American or Canadian military parade would have on participants or observers. Compare these effects with the effects of a Caribbean Carnival parade. How might each type of parade affect an individual? How might each affect various groups of people? For example, a military parade might create feelings of patriotism in one individual and fear in another. It might incite one group to riot or commit a terrorist act, whereas another group observing the same parade might feel a sense of national unification and pride. A carnival parade might create feelings of joy,

Suggested Activities	Possible Resources
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camaraderie and celebration in one individual, and perhaps loneliness in another.

Refer to the sections entitled "Elements of Dance" and "Principles of Composition in Dance" in the Planning Guide. Conduct a movement analysis of two types of parade dances. For example, compare a Caribbean Carnival parade dance with a Chinese lion or dragon dance. Ask students to analyse and compare the movements that are used in each type of parade dancing. Describe how the elements of dance are being used. Which elements are emphasized and how? How does this emphasis affect the overall impression of the dance?

Dancing and Dance-making

Learn a traditional or contemporary Latin dance.

The Ballroom Dance Pack

Examine conga line dancing and other forms of line dance.

Contact Dance
Saskatchewan Inc., listed in
the bibliography, for possible
resources

Refer to the music strand for activities related to Caribbean music. Explore calypso rhythms and use the music of the Caribbean as inspiration in dance-making.

*Social Dances: Steps to
Success*

Using a process such as that outlined in the section entitled "Planning for Students Dance-making", create a dance specifically for a parade or a real or imaginary festive celebration. One of the suggested projects in this unit involves the planning of a one-day arts festival for the class or school. A celebratory parade dance or other style of dance might be created for this celebration.

Research Option

Ask those students who find parade and celebration dances interesting to select one type and research its history and cultural context. For example, focus on Caribbean calypso parade dancing, North American Aboriginal round dances, Chinese dragon dancing or early African American processional dances in New Orleans, such as the Mardi Gras Festival parade.

Black Dance

Jazz

Suggested Activities

Possible Resources

Other students may prefer to focus their research project on a topic from one of the following sections in this module.

Teacher Note:

Research options for students are presented throughout this and other modules. Although time for research projects will be limited, teachers should encourage students to experience research in the arts. Individual students should select topics of interest to them from the options provided, or from related areas of interest.

Early Ballet and Masquerade Parades

Ask students to describe any experiences they may have had with ballet, either as dancers or audience members. What were the ballets about? What memories stand out? Ask the students if they or their friends or relatives have studied ballet. If so, ask them to share what they know about the art form and its training process.

Invite a guest to the school to discuss ballet or to conduct a workshop for the students. Consult the bibliography and look at excerpts from traditional and contemporary ballets. Discuss differences in ballet styles; for example, discover some of the differences between a classical or romantic ballet and a contemporary ballet.

Provide students with information about significant highlights in the development of ballet through the ages. The earliest ballets were an extravagant form of narrative storytelling through dance and often involved masquerade parades. The ballets were usually based on Greek and Roman mythology. Ballet originated during the time of the French court of Henry II in the 16th century. During the time of Louis XIII and XIV a few dancers attached to the court were professionals, but most dancers were amateur and

Contact Dance Saskatchewan, Inc., listed in the bibliography, for possible resources

History of the Dance in Art and Education

Suggested Activities

Possible Resources

performed in a palace ballroom or galleried hall. Such works were known in France as Masques, since all the dancers wore masks. Commoners were also allowed into the palaces to view the ballets. The dancers were often weighed down with heavy wigs, spectacular costumes and masks. Often, towards the end of the ballet, the audience would also join in the dancing and the crowd of dancers would travel in a parade through the streets with the townspeople becoming audience and participators.

Discuss with the class how attitudes towards the performance and viewing of ballet have changed in modern times.

Outstanding Individuals and Groups

View and discuss excerpts from examples of narrative ballets listed in the bibliography. Contact Dance Saskatchewan Inc., listed in the bibliography, to obtain information and a list of films and videos available through its lending library.

Using a process such as "Responding to Arts Expressions", discuss examples of ballet performances from several periods of history. What were some of the sources of inspiration for the ballets? Compare the styles of the various choreographers. What characteristic do the students think are particular to the various styles? How did the movements in the dances help convey the choreographers' intentions?

Discover who some of the individuals are that stand out in the history of ballet. What were their major contributions to the field of dance? Some examples might include Enrico Cecchetti, Marius Petipa, Jules Perrot, Anna Pavlova, Sergei Diaghilev, Leonid Massine, Ninette de Valois, Lev Ivanov, Fokine, Vaslav Nijinsky, George Balanchine, Rudolph Nureyev and Mikhail Baryshnikov. Examine how Nureyev and Baryshnikov changed the role of men in dance in North America. Examine the traditional role of women in ballet history.

Reaching for Dreams: A Ballet from Rehearsal to Opening Night

Visions: Ballet and Its Future

Spartacus (video)

The Nutcracker (video)

Contact Dance Saskatchewan Inc., listed in bibliography, for possible resources

Baryshnikov Dances Sinatra (video)

Ballet and Modern Dance: A Concise History

Ballet and Modern Dance

Suggested Activities

Possible Resources

View and discuss examples of historical and contemporary Canadian ballet and become familiar with Canadian ballet dancers, choreographers and companies.

Dancing

If possible have the class attend a ballet performance or invite a local ballet group to perform at the school. Ask the dancers to discuss the training process with the students. The ballet teacher may be willing to provide a demonstration or workshop of basic ballet exercises for the students to experience.

Research Option

Students who have a particular interest in ballet may want to research the contributions of an outstanding ballet performer or choreographer (historical or contemporary). The students could be asked to provide an overview of one artist's life and contributions to the art form. They could include information about the impact and influences that the individual has had on the art of dance.

Celebrating Community Life Through Dance

Aboriginal Dance

The powwow is a significant way for Aboriginal peoples to celebrate their cultures and identity. It is a time for feasting, visiting old friends, meeting new friends, having parades, honouring people, singing, dancing, competing and celebrating togetherness.

Parades are part of powwows and can be one of the major events. Powwow parades can attract horseback riders, marching bands, dancers and dignitaries. Floats can display beaded outfits, fancy attire and various flags.

The main powwow dance sessions begin with a parade of dancers, called the Grand Entry. Men, women and children enter by category of dance style, usually from

Blue Snake (video)

Dancing Through Time: The First Fifty Years of Canada's Royal Winnipeg Ballet

Moon Magic: Gail Grant and the 1920's Dance in Regina

Ballet and Modern Dance: A Concise History

Dance Classics

Native American Dance: Ceremonies and Social Traditions (ballet section, Maria and Marjorie Tallchief)

Powwow Country

Native American Dance: Ceremonies and Social Traditions

Pow Wow (video)

Suggested Activities	Possible Resources
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the east entrance. Leading the Grand Entry, flag bearers carry various national and traditional flags.

The following quotations are from the resource entitled *Powwow Country* by Chris Roberts. The speaker is Boye Ladd, a Winnebago Fancy and Exhibition dancer.

"Back in the Fifties there was still a lot of animosity between tribes. You wouldn't see Crows and Cheyennes or Crows and Sioux sitting at the same drum, let alone being at the same powwow. Today intertribalism is very much alive. The modern-day powwow has brought a lot of tribes together, it's brought unity. We are saying 'we' now as opposed to saying only 'Sioux', 'Cheyenne', or 'Crow'" (p. 22).

"To me the powwow opens up Indian people to the spirit of our traditions. It allows us to determine what is real and what is not. It expands our world as Indians. Teaches us what is spiritual and what is material. The real interpretation of powwow is to give. Not giving to get something back, but giving just to give. Somewhere, somehow it always balances out and that giving comes back around. That is a big part of the powwow world" (p. 115).

Outstanding Individuals and Groups

Watch and discuss examples of various powwow dances. Refer to the Planning Guide sections entitled "Elements of Dance" and "Principles of Composition in Dance". Discuss the use of the elements of dance and examine the styles of the specific dances and the individual dancers. Review the differences between the various types of dances, such as the Fancy Dance, Traditional Style, Grass Dance and Jingle Dress.

If there are powwow dancers or other knowledgeable resource people in the community, ask them to explain if they have seen different dancing styles reflected by various Aboriginal nations. What are the qualities that judges are looking for in determining winners of specific categories in powwow dance contests? Who are the well known dancers in Saskatchewan? What

Dances of the Northern Plains (video)

Dancing to Give Thanks (video)

Let's Dance: Indian Social and Cultural Dances Kit

Suggested Activities

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qualities are required for someone to become an outstanding powwow dancer?

View different forms of Aboriginal dancing from around the world. Compare, for example, the dances of the Australian or South American Aboriginal people with the dance of various North American Aboriginal nations. What are the similarities and differences? Are there common themes evident in traditional dance from various parts of the world?

Films and videos of Aboriginal dance from around the world

Ask the class to examine the role of the powwow in bringing Aboriginal peoples together and in preserving and celebrating culture. Discuss whether cultural celebrations can have an effect on the political aspirations as well as the social aspirations and identity of a nation.

Students should also become aware of contemporary Aboriginal dancers whose modern dance work has been influenced by historical and cultural dance traditions. Rene Highway (1954-1990) was an example of a modern Aboriginal dancer who was very much influenced by his culture. He studied at the Martha Graham and Alvin Ailey schools in New York, the Toronto Dance Theatre, Denmark's Tukak Theatre and the Native Canadian Centre in Toronto. He collaborated with his brother Tomson, well known musician and playwright, on various productions. Rene Highway created the role of Nanabush in his brother's play *The Rez Sisters* (1986), and was the choreographer for Tomson's *Dry Lips Oughta Move to Kapauksasing* (1989). Some of his other works include *The Sage*, *The Dancer*, and *The Fool*; *New Song*, *New Dance*; and his multi-media pieces *There Is My People Sleeping* and *Prism, Mirror, Lense*.

Native American Dance: Ceremonies and Social Traditions

Rene Highway said the following about his work: "The theme is exploring Indian experience ... and how growing up in a foreign environment affected all our lives ... It's about assimilating. It shows that we are able to survive, and we have survived ... Natives have already learned to express themselves in visual arts, through painting and sculpture. Now they're starting to express themselves through the performing arts ...

Suggested Activities	Possible Resources
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The message is to use what we've learned and experienced and to come up with a way of expressing ourselves" (*Toronto Star*, March 19, 1988).

Dancing

If possible, have the class attend a powwow or other community event to view Aboriginal dancing and to discuss the dancing with the participants. If this is not possible, invite a dance group to perform at the school. Resource people may also be available in the community to provide a demonstration and workshop for students.

Dakota Hotain Singers

Vic Thunderchild and the Thunderchild Singers

Community resource people

Dance-making

Encourage all students to draw on their cultural heritage and personal experiences for ideas when creating dance. Use the process described in "Planning for Students' Dance-making" in the Planning Guide to assist students in creating their own dance based on ideas of personal and/or cultural significance. For example, students might choose "racial prejudice", "assimilation" or "roots" as a starting-point for their dance creations.

Research Option

Some students may wish to research the traditions and various events that take place during a powwow. They should include an overview of some of the historical traditions associated with Aboriginal dancing. If possible, they should ask dancers to share their knowledge through interviews or letter writing.

Powwow Country

Ask students to include information about different types of dance styles and find out about early and recent developments in powwow dancing. Ask students to discuss the significance of the powwow in the changing lives of Aboriginal peoples. Students should interview community resource people about their powwow experiences, if possible. If interviewing in the community, students might wish to present their research through video or photography and audio presentations instead of using written form.

Ukrainian Dance Celebrations

As with all cultural dance, Ukrainian dance is closely tied to the history of the people. Early dances were related to the cycle of the year, spirituality, the growing of the crops and other important events. With the influence of the church, the celebrations of the winter solstice became absorbed into the festival of the birth of Christ, and midsummer celebrations were rededicated to St. John. In early Ukrainian dance, every member of the community participated in the dance. However, as with many other dance forms, in approximately the tenth century there was a gradual split between audience and performer.

*Ukrainian Dance
Resource Booklets*

*Shumka: Tradition in
Motion*

The first touring artists were called *skomorokhy* and they presented traditional songs, puppetry, juggling and dance. They wandered from village to village to play for everyone. Their new dances began to be adapted more and more for viewers, and spectacle became important. Leaps, acrobatics, lively patterns and comedy were incorporated into the dances.

Dance continued as social and cultural dance, but it also developed more and more for public performance. The stage upon which the dances were performed was open to the front and dances were adapted to suit this space. They became more complex and demanded research and choreography, as well as changes in dance training and attitude. However, the basic vocabulary of the movement and dance forms remained unchanged. The dance became a symbol of national identity and was an important way for the Ukrainian people to express a desire for political freedom and maintain pride in themselves and their heritage. Ask students to compare this function of dance with that of contemporary Aboriginal dance.

Viewing Ukrainian Dance

View and discuss examples of Ukrainian dances. Analyse the use of the elements of dance and principles of composition. Consider also the impact of the costumes and attitude of the dancers. Discuss how it is possible for dance to express a desire for political freedom or maintain pride in a nation's people.

Suggested Activities	Possible Resources
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Dancing

Learn a Ukrainian dance. Invite a resource person or group to the class to demonstrate and/or provide a workshop for the students.

Community resource person

*Ukrainian Dance
Resource Booklets*

Research Option

Some students may wish to research the role of Ukrainian dance historically and in the Ukrainian culture today. What are the roots of specific dances and what are the relationships between the dance, the traditions, the music and the costumes? Have students interview resource people in the community, if possible.

*Shumka: Tradition in
Motion*

Celebrations and Popular Social Dances

Popular social dances have been an important part of most celebrations throughout history and continue to play an important role in our lives today.

Ask students to discuss the value of social dances at such celebrations as weddings, parties, graduations, etc. What role does dance play in each of these events? What traditions are observed at these celebrations? What practical function does dance serve in these celebrations? What social function does it serve?

Social dances are a reflection of historical periods, world events and social change. What do students think of when they see a ballroom waltz, a jitterbug, a charleston, the jive, the twist, hip hop and other dances popular today? What do the dances say about the attitudes and lives of the people of the time? View and discuss examples of social dances from various time periods. Provide a list of social dances. Ask students to select one or two dances to learn.

*Let's Dance: Indian Social
and Cultural Dances Kit*

*Social Dances: Steps to
Success*

Debate

Ask students to debate an issue related to any of the ideas presented in this module. Two examples are:

A Social dances serve no real function in society

Suggested Activities	Possible Resources
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- today and are not an integral part of our lives.
- B Social dances serve many functions in society today and are integral in our lives.
- A It is important to preserve traditional dances exactly as they were intended and they should not be changed in any way.
- B Just as society is changing, so should its traditional dances grow and change with the people.

Interrelated Project

The sample theme presented in this module deals with the role of the arts in celebrations such as festivals, parades and masquerades throughout history. Rather than doing research, students might prefer to plan and undertake an arts festival in their classroom, school or community. This project could be a simple event in which the students invite other students into their classroom for a brief (but exciting) arts celebration, or they might plan a more elaborate one-day arts celebration for the school or entire community.

In keeping with the idea of learning about arts history through the theme of "celebrations", students could be encouraged to teach the other students in their school about arts history through their arts festival. This would require research; however, the research would be presented through the project rather than a paper.

Drama

Drama, Theatre and Celebration

Throughout history, drama has been present in human societies. In every culture of the world there are forms of drama used in rituals, religious ceremonies, storytelling, festivals and celebrations. These varied forms of drama have connections to contemporary definitions of drama and theatre. Sometimes there are performers and audience; sometimes the audience becomes the performers. Always, wonderful stories and human situations come to life through the imaginations and work of the world's dramatic artists.

The following information has been adapted from *Living Theatre: An Introduction to Theatre History* (Wilson and Goldfarb, 1983).

Most cultures include aspects of drama or theatre in special celebrations and daily living through imitation, role playing, costumes and rituals. In addition, theatre has developed as an art form over time with a history of its own.

Inform students that in Athens, Greece in the year 441 B.C. citizens attended the Theatre of Dionysus, an acoustically designed amphitheatre on the south side of the Acropolis, to view several plays by the well known and greatly admired playwright Sophocles. The remains of the theatre can still be seen today. The site is also the home of several temples including the Parthenon, dedicated to the goddess Athena. (This site is examined also in activities in the visual art strand under the heading "Monuments".)

The plays being presented at that time were part of the City Dionysia Festival and the audience brought food and wine for the celebration. During the festival, all business in Athens came to a halt and everyone's attention was focused on the festival itself, an annual series of events lasting seven days. On a day before the plays began there was a parade

through the city. The parade ended near the theatre

Note: Resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title.

Living Theatre: An Introduction to Theatre History

Suggested Activities	Possible Resources
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with a religious observance at the altar of the temple dedicated to the god Dionysus, for whom the festival is named. All of the performers were men and the Greek theatre, like its architecture, reflected the spirit of the age.

Inform students that theatrical events in early Greece were both religious events, art form and entertainment for the people. People of all social classes attended performances. Pericles, a ruler of Athens in 450 B.C., set up a fund to help the poor afford admission to the theatre. Businesses closed during the dramatic festivals, wars stopped, and politics were temporarily ignored.

Discuss this function of theatre and the attitude that the ancient Greeks had towards theatre. Compare this to the role and function of contemporary theatre and the attitudes of people towards theatre today. Read an ancient Greek play, or parts of a play, to get an idea of styles and themes.

Research Option

Ask students to research the kinds of stories that the Greek plays told. Where did the writers get their ideas and what traditions were associated with this style of theatre?

Living Theatre: An Introduction to Theatre History

Drama Project

As a group, create a contextual drama based on a Greek myth, or have students individually write one-act plays or scenes based on an ancient myth or legend. As an added challenge, ask students to set their plays or scenes in modern times. Refer to the Planning Guide for information on contextual dramas and collective creations.

Interpretation: Working with Scripts

Performing Outdoors

Remind students that Greek theatre took place in the outdoors. Ask students whether they have ever viewed a dramatic performance outside. How are these performances different from those that are

Suggested Activities	Possible Resources
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performed inside? What artistic and technical adaptations must be considered? Ask students if they have seen a play performed outdoors. How does the environment affect the performers? The viewers?

Have any of the students seen street performers in Saskatchewan or in other parts of the world? In what ways is this form of theatre different from other forms of theatre? What are the benefits and challenges for the performers? In what ways do the audiences differ from those at mainstream theatre venues?

Chautauqua

The following information is adapted from *Chautauqua in Canada* (Jameson, 1987).

Chautauqua in Canada

Inform students that Chautauqua was a phenomenon that crossed the North American continent. The early Chautauquas were held as outdoor gatherings. Later, Chautauquas were held in tents. People flocked to these musical and dramatic performances in small towns and isolated rural communities. The Chautauqua tradition originated in New York state on the shores of Lake Chautauqua. The name Chautauqua is derived from a Seneca word. Language experts claim that the literal translation is "where the fish was taken out". Others claim it means "a bag tied in the middle", "place of easy death", "place where one was lost", "foggy place", or "the place of mists".

Early Chautauquas had a Methodist influence and adhered to strict educational, religious and cultural principles. Lectures would take place and classes would be offered, which included the study of literature, elocution, Bible study, poetry and culture. Prominent speakers would address the audience. Sometimes there would be humorous lectures, poetry readings, dramatic excerpts from recent plays and musical attractions.

Eventually, independent circuits came into being and

Suggested Activities	Possible Resources
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almost every town and city from the early 1900s to the 1930s played host to Chautauqua tents and performers.

Research Option

Research the people, their lifestyles and the dramatic presentations associated with the Chautauqua circuits on the Canadian prairies in the early 1900s.

The Mummers

Inform students about the following historical tradition in drama. A Mummers' play is a type of English play that originated in the cultural celebrations of early agricultural communities. Spring festival plays were held in various locations in Europe. The common theme is the death and resurrection of one of the characters, a re-enactment of the earth awakening from the death of winter.

The Oxford Companion to the Theatre

The following information is adapted from *A Public Nuisance: A History of the Mummers Troupe* (Brookes, 1988). Please note that this resource is recommended as a teacher resource only, because some language is inappropriate for students.

A form of theatre based on the Mummers' tradition arose in Newfoundland and thrived in the 1970s. This form of theatre was created as a cultural base for progressive social action and attempted to provide a mirror for the community through which residents could get a better look at their needs and their problems. Mummers' plays do not take place on a stage. The performers thrive on being outrageous, and on being as noisy and boisterous as possible, improvising extra props out of found objects, taking verbal cracks at audience members, and even clobbering people over the head with pigs' bladders, blown up, dried and filled with peas. They travelled to taverns and restaurants, and were particularly successful performing in homes in the communities.

Suggested Activities	Possible Resources
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Collective Creation

Just as the Mumpers provided a community mirror in which residents could get a look at their needs and their problems, have students create a collective creation which has social action as its purpose. Students could develop a collective creation based on a social issue of relevance to them, such as racism in Saskatchewan, harassment and violence against women, the economy, the homeless, drinking and driving, drug abuse, or other pertinent topics.

Practical Drama Handbook: Structured Coursework and Resource Materials for Drama Classes

Story Circles

Research Option

Have students research non-traditional forms of theatre, such as alternative theatres and theatre groups, performance art and various forms of contemporary street theatre. A group of students could create a drama to be performed as a street theatre presentation.

Toonuniq (video)

Fringe Festivals

The term Fringe Festival or Fringe Theatre dates from the late 1960s and probably comes from the activities on the "fringe" of the Edinburgh Theatre Festival. *The Oxford Companion to the Theatre* states that there are over 50 fringe theatres in London, England, mostly away from the centre where rents are lower. They are usually small, with seating for 40 to 200, but few were built as theatres. Mostly they are converted warehouses or factories, basements or rooms in public houses. Fringe theatres are less formal, less expensive, and draw younger and perhaps more anti-establishment audiences.

The Oxford Companion to the Theatre

Fringe festivals are theatre festivals where many performance groups present their work in venues in one area of a city. The performers produce their own work and earn whatever they take in at the door. Many Canadian cities have Fringe festivals in the summer. Performers usually travel from festival to festival.

Suggested Activities	Possible Resources
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Discuss as a class what the benefits and disadvantages are of creating performances for alternative theatre settings. Consider the playwright, the actors, the theatre owners, the audience.

Research Option

Research the birth and growth of Canadian Fringe festivals, such as the festivals in Edmonton and Saskatoon. If there are enough students interested, they could host their own Fringe festival in the school. Small groups of students could present their festival entries to the rest of the school or to the community.

The History of Prairie Theatre: The Development of Theatre in Alberta, Manitoba and Saskatchewan 1833-1982

The Significance of a Live Performance

Theatre engages groups of people and is a communal experience for both the dramatic artists and for the audience members. Because theatre is a live interaction between audience and performers, every performance is unique and happens only once. Even the same play with the same actors will be different from night to night. One reason for this may be the energy which passes between actors and audience.

In pairs or in small groups, ask students to discuss the differences between viewing a live performance and one that has been recorded. If students have attended live theatre, discuss their experiences. Have they been to plays in the community or viewed the collective creations of other classes? If some students have not been to a live dramatic performance, use the example of live and recorded music as a parallel for discussion purposes.

Collective Creations

Using the planning process suggested in the Planning Guide, develop one of the following collective creations:

1. Structure a collective creation that is based on, or involves, a festival or celebration. A group of people could be gathering for a homecoming

celebration, a family reunion, the anniversary of an

Suggested Activities	Possible Resources
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historic event, graduation or the unveiling of a public monument. For example, at the unveiling of a war memorial, returning veterans or refugees could arrive and disrupt the proceedings. Or, a controversy could erupt at a public meeting held to discuss the use of alcohol at a graduation celebration. Or, a group of people could be asked to plan a celebration for a returning astronaut or an explorer who has brought a very mysterious object back from the journey.

2. A much admired form of drama presented at the festivals in ancient Greece was tragedy. Create a collective creation that involves a tragedy or crisis of some kind.
3. Just as Greek theatre was a reflection of its time and place, create a collective creation that is a reflection of the students' time and place. Perform the collective outdoors as part of an arts festival.

Interpretation: Working with Scripts

Expressing Ideas Through Drama

All dramatic artists seek to uncover meaning. Drama causes people to ask questions, explore situations and think about human experience.

Ask students to recall the various dramas they have created in previous classes. Provide them with the following three statements.

- Drama is a symbolic representation of experience.
- Drama is an art form that is concerned with the representation of people in time and space, their actions and the consequences of their actions.
- Drama seeks to uncover meaning.

Ask students if each of these statements applies to their own experiences in drama. If so, how have their dramas reflected these three points? Do these definitions fit other dramas they have seen or read?

What abilities have they discovered are necessary to

Suggested Activities	Possible Resources
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build collective creations together? What have they learned about drama so far, during their school years? And, most importantly, how have their drama experiences helped them to learn about people and human experience?

The Roles

Ask students to recall the various roles that they have assumed in their drama work. Have the students tended to assume roles of people who had similar perspectives or have they challenged themselves to take on new roles and different points of view?

Actions and Consequences

What highlights do they remember when thinking about the various fictional situations they have been in? What conflicts arose and how were the problems solved?

What have the students learned about the importance of "focus" in their work? What role has "tension" played in some of their experiences? How have "contrasts" helped to make their work interesting? Have they incorporated "symbol" into their work? If so, in what ways?

Structure

Every work of art has some kind of structure. Plays can be tightly constructed or loosely arranged around a framework to give them shape, meaning and purpose.

What do the students remember about the problems they encountered as they attempted to refine and structure various episodes into an overall structure for presentation?

Two forms of dramatic structure are climactic and episodic. Climactic structure tends to be very controlled with the main action taking place in a

short period of time, near the climax of the story.

Suggested Activities	Possible Resources
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Plays structured this way tend to have a limited number of characters, scenes and events. Episodic drama has many episodes spread out over long periods of time and a number of locations. Episodic drama has many characters and lends itself to having several storylines and levels of ideas. These two structures can also be combined. Students should remember that contemporary theatre often experiments with alternative and unique structures.

Discuss the dramatic structure of popular films or television shows. Do certain types of shows (such as police shows, soap operas, or action adventures) usually follow a structural formula? If, so why might this be the case?

Ask students to discuss why, in their experience, an episodic structure often works best with collective creations.

Point of View

Drama and theatre of all kinds explore and express various points of view. Point of view is how you look at something. A character's point of view is determined by many things: family, culture, gender, experience, beliefs, etc. Conflict in plays often arises when points of view or perspectives clash. Can the students identify any such clashes in their own recent dramas or in plays they have read or experienced as audience?

View and read plays by contemporary dramatic artists and discuss the roles, situations, action, dramatic structure and various points of view explored.

Tomson Highway: Native Voice (video)

The Perfect Piece: Monologues from Canadian Plays

In Character: Reflections in Drama

On Cue 1

Interrelated Project

The sample theme presented in this module deals with the role of the arts in celebrations such as festivals, parades and masquerades throughout history. Rather than doing research, students might prefer to plan and undertake an arts festival in their classroom, school or community. This project could be

Suggested Activities	Possible Resources
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a simple event in which the students invite other students into their classroom for a brief (but exciting) arts celebration, or they might plan a more elaborate one-day arts celebration for the school or entire community.

In keeping with the idea of learning about arts history through the theme of "celebrations", students could be encouraged to teach the other students in their school about arts history through their arts festival. This would require research; however, the research would be presented through the project rather than a paper.

Suggested Activities	Possible Resources
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Music

Parades

Have students explore the music of Caribbean Carnival parades, calypso music, bagpipe marching bands, military marching bands and other forms of parade music. (They may have already experienced this music in the dance strand.)

Listen to examples of music associated with various types of parades. Discuss the role of music in parades of all kinds. What does the music contribute to the experience of a festival parade? A military parade? A circus parade?

Refer to the Planning Guide sections entitled "Elements of Music" and "Principles of Composition in Music". Examine and compare how the elements of music and principles of composition are used in various types of parade music.

Caribbean Celebrations

Every summer since 1967, people in Toronto have celebrated Caribana. The celebration originated with people from the Caribbean islands but now people from many backgrounds join in the festivities. Montreal began to hold its own Carifesta a few years later.

The Caribbean, South American and Central American countries have a great history of celebrations and parades involving music, dance and the other arts.

Caribbean music has its roots in Africa, Europe and South America but has a character all its own, including such styles as calypso from Trinidad and reggae from Jamaica.

Discuss with students the development of calypso music of Trinidad from its early influences. Examine also the development of the steel drum band.

Note: Resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title.

Liberty Street Blues

Examples of calypso music, bagpipe marches, military marching music, early dixieland jazz, etc.

Suggested Activities

Possible Resources

The following information has been adapted from the pamphlet entitled *From Congo Drum to Steelband* by J. D. Elder.

Trinidad Carnival has been in existence for about two hundred years. While there was some form of it under Spanish rule, the first festivals were influenced very much by the French. From 1783 to 1833, during Christmas to Ash Wednesday, the French celebrated with concerts, balls and other events. During this festival season, bands of masked and costumed people went to balls or, accompanied by musicians, to the homes of their friends. (Background information on this tradition is provided in the dance strand under the heading "Early Ballet and Masquerade Parades"). The Aboriginal population took no part in the festival at this time, and the slaves of African ancestry were prohibited from participating by law.

Drums were outlawed in Trinidad and Haiti during the days of the slave trade. Drums were considered similar to weapons, since they rallied the people and gave them a central purpose. Any attempts of the people to organize or rally around a leader was suppressed with ruthlessness. (Have students compare this political action in Trinidad to the banning of traditional Aboriginal music, dance and religious ceremonies in Canada in the late 1800s.) In response to the drum ban, Trinidadian musicians developed another way of creating music from tambour bamboo (also called tamboo) of various sizes. After the emancipation of the slaves in 1833, the Carnival changed. The general population and the street bands took over the street festival celebrations. The emancipated slaves celebrated with a pageant called Cannes Brulees which had a mock King and Queen and other imitators of royalty. This early celebration also had an influence on the Mardi Gras Festival in New Orleans.

Due to restrictive laws and resulting riots, this form of music was banned also; however, in the 1930s steel drum bands began to emerge. To make the drums, musicians beat the tops of empty oil drums with

*Native American Dance:
Ceremonies and Social
Traditions*

Suggested Activities	Possible Resources
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hammers into segments so that each area will produce a different sound.

The festival music itself had many influences, including Spanish, African and a number of other cultural groups that had arrived in Trinidad. The music arose and survived out of the slaves' early struggle for freedom and today the government recognizes the national popular culture and gives the traditional music of the country a high status and profile. The festival is an economic and cultural asset, and today over a hundred bands of masqueraders parade the streets on the Monday and Tuesday preceding Ash Wednesday. Bands of people can range from four hundred to over one thousand members. Some have been known to include three or four thousand members.

Outstanding Individuals and Groups

Listen to examples of steelband music. "Pan" is the local name for steelband. Use a process such as "Responding to Arts Expressions" to discuss the work. How are the elements of music and principles of composition being used? What is being emphasized? What are the unique features of the music?

Phase Two Pan Groove, Casablanca, Harmonites, Desperados and other steelbands

Today, steelbands play not only traditional music. Some contemporary steelband orchestras also play music by Beethoven, Bach, Mozart, Chopin, Rossini, etc.

Creating Music

Individually, in pairs or in small groups, have students create one or more compositions which are based on various Latin rhythms. Provide examples of rhythms such as calypso, reggae, bossa nova, cha cha, samba, soca, ska, etc. for students to use.

Examples of basic Latin rhythms

Use traditional instruments where available and/or have students create their own percussion and other instruments. Encourage students to notate their compositions using traditional notation or a combination of traditional and invented notation.

Suggested Activities	Possible Resources
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Challenge students who have formal instrumental and vocal training to extend their understanding of composing and develop their individual abilities.

Provide time for students to discuss and reflect on their composing processes.

Outstanding Individuals and Groups

Calypso songs are usually witty and satiric, focusing on a local event or topic of political or social importance. The lyrics sometimes mock people or events and can be subtle and have double meanings. In the early days, groups of slaves led by singers would wander through the streets singing and improvising veiled lyrics directed toward unpopular political figures.

Today, the calypso songs often include humorous improvised lyrics which are a form of social commentary. This style of improvised singing is called "extempo" calypso, where the singer composes lyrics on the spot or "extemporises". A singer named "Pretender" is a well known calypso singer of this style.

The calypso singer-poet often uses an interesting stage name such as Sparrow, The Mighty Spoiler, Calypso Rose, Lord Melody, etc. The poetic form of the song is usually eight-line stanzas followed by four-line refrains. The rhyme schemes are very simple but the lyrics are highly imaginative and the use of the language is original. The singers incorporate Spanish, Creole and African phrases and use invented colloquial expressions in place of standard language. The speech patterns are exaggerated and syncopated rhythms are used. The singer either sets the lyrics to a standard melody or invents a simple tune.

Use a process such as "Responding to Arts Expressions" to discuss examples of calypso singing and playing. Analyse the use of the elements of music and principles of composition. What are the factors which make this style of music unique?

Sparrow, Lord Kitchener, Pretender, Shadow, Harry Belafonte

Suggested Activities	Possible Resources
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Ask students to analyse how contemporary rap singing and other forms of popular music may have many similarities with calypso singing. For example, could contemporary rap singers also be considered poets and philosophers in the way calypso singers are? In what ways are rap lyrics also a form of social commentary? Do today's rap lyrics reflect a dissatisfaction with the social order and comment on poverty and social injustice? If so, what are the main themes that are presented? What social, political and economic parallels are evident between the calypso singing tradition and the music of today's inner city youth?

Examples of contemporary rap and hip hop lyrics

Creating Music

Sing examples of calypso and other Caribbean or Latin music. It has been said by music historians that calypso singers are poets, prophets and philosophers. What are the musical factors which make the calypso music so appealing for listening, dancing and movement? What are the messages in the lyrics?

Ask students to create lyrics to accompany one of the Latin rhythms they worked with earlier.

Improvising lyrics on the spot, particularly in front of an audience, is a very difficult art which can take many years to perfect. Therefore, ask the students to experiment with improvised lyrics alone, in pairs or in small groups, but give them time to explore and prepare their improvisations before asking any of the groups to share their work with the class. The students may wish to tape their improvisations rather than perform them. Students will be more comfortable with the activity if they are all working at the same time, and they may also wish to practise when the room is empty.

The students might select one topic for their entire class to sing about, or select different topics for small groups or individuals. The topics might relate to an upcoming sports or social event, a current event in the news, descriptions of literary characters they

Suggested Activities	Possible Resources
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admire or are studying in English, comments about television characters, political commentary or other forms of social commentary, etc.

Challenge students to include humour and double meaning in the songs in the way calypso singers do. Provide time for students to discuss their lyrics and any meanings they may have incorporated.

Outstanding Individuals and Groups

Examine the influence of Caribbean and Latin music on today's musicians and composers.

Jamaican Bob Marley was a great leader in the popularisation of reggae. What are the unique features of this style of music and who are the groups and individuals who are outstanding today?

Examples of reggae music

The music and culture of Cuba and Brazil has also greatly influenced contemporary popular music. Students might investigate salsa music, which is found largely in Puerto Rico. Groups such as Gloria Estefan's employ this style in their work. Salsa music is a blend of Afro-Cuban style and Puerto Rican elements. Soca music ("soul calypso") is a combination of calypso-style singing and salsa rhythms. Examine the cultural influences on contemporary musicians and composers such as Carlos Santana or Paul Simon as reflected in his recording "Rhythm of the Saints".

Examples of Cuban and Brazilian music

"Rapso" and "dub" poets are also becoming popular; however, at this time their work is most prevalent within the Caribbean.

Examples of contemporary music influenced by Latin music

Research Option

Students may wish to research and report on the impact and influence that Caribbean rhythms and Latin music in general have had on contemporary popular music. They might include a discussion of the music's roots, and popular musicians that incorporate this style into their new work. For example, they might report on calypso music or reggae music.

Music: Its Role and Importance in Our Lives

Suggested Activities	Possible Resources
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Marching Band Parades

After the American Civil War, musical instruments left over from military bands were readily and cheaply available. More and more people in the United States had the time, money and desire to learn to play them.

Music: The Art of Listening
(print and audio cassette)

Music: Its Role and Importance in Our Lives

John Philip Sousa (1854 - 1932), director of the United States Marine Band for many years, wrote stirring marches that soon became popular all over the Western world, where he was known as the March King.

Use a process such as "Responding to Arts Expressions" to discuss some of Sousa's music or other martial music. Determine the form of the compositions. Which instruments are heard and which predominate? Investigate the difference in style between American and British military march music.

Music by John Philip Sousa and other examples of martial music

After the American Civil War, Black musicians in the New Orleans area also began to make use of leftover military band instruments and learned to play them in their own style. At first, Black music in the United States was vocal, accompanied by a rhythm of clapping, stomping and beating. Traditional African music, the field hollers and gospel songs of the slaves, and early blues influenced the beginnings of jazz. Military bands, important in all French settlements, also influenced the beginnings of jazz. There were many brass bands in the New Orleans area which played for parades, concerts and funerals.

Jazz (print and audio cassette)

At the turn of the century the most publicized use of the marching bands was for funerals in New Orleans, the Southeast and as far west as Oklahoma. Such bands were usually composed of five or six players. The band would perform a traditional slow funeral march on the way to the cemetery. After the burial ceremony, the band would march two or three blocks from the cemetery with only a solemn drum beat. Then the band would break into a jazz type of march, such as "Didn't He Ramble" or "When the Saints Go

Suggested Activities	Possible Resources
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Marching In". The traditional funeral music depicted mourning, while the later use of the more rhythmic music symbolised that the person who had died was going to a better place, which was a cause for celebration.

Outstanding Individuals and Groups

Use a process such as "Responding to Arts Expressions" to discuss some early forms of jazz music. Listen to examples of early blues and dixieland performers. Refer to the Grade 9 Arts Education music curriculum, Unit Three, for information and activities related to the history of jazz.

Just as calypso music often includes improvised lyrics, jazz singing does also. Listen to examples of scat singing.

Creating Music

Sing examples of early and contemporary blues and jazz music. If the class does not have access to accompaniment, the songs may be sung unaccompanied. Commercial audio recordings that are produced to accompany singers could be used.

Use jazz concepts to develop individual or small group compositions. Concepts such as syncopation, call and response patterns, and improvisation may be explored.

Ask students to write lyrics for a standard 12-bar blues pattern. Use the same lyrics but change the song to a rock beat. Use the same lyrics and sing over a Latin beat. Compare the adaptations that were necessary for each style of music.

Research Option

Some students may want to research the development of the marching band. What factors led to its development in various parts of the world? What is its role in community life today?

Jazz. 7th ed.

Jazz

Examples of blues and jazz music

Jazz Video Collection Series

Music by jazz singers such as Ella Fitzgerald, Cleo Lane, etc.

Aebersold's New Approach to Jazz Improvisation: Play-a-Long Sets

Jazz

Music: Its Role and Importance in Our Lives (print and audio)

Some students may want to extend this project to include information about marching music in world cultures.

Research Option

Some students who have an interest in jazz may want to research the birth and development of this art. They might want to include contemporary jazz styles and outstanding artists.

Celebrations and Aboriginal Music

Discuss the important part that drumming and singing plays in Aboriginal powwows.

Blackfoot Traditional Dancer James Watt says, "When we dance and sing we are praising our ancestors and remembering the Creator. Even the Bible says that 'when David danced before the Lord, he danced with all his might for the Lord, to give praise to him'. That's what we're doing, praising our forefathers and ancestors by dancing with feelings. We let our heart extend to that bigger heart. That bigger circle. The powwow becomes the center of my universe. The drumbeat, the heartbeat of that universe" (*Powwow Country* by Chris Roberts, p. 68).

Powwow Country

Drum groups learn their songs through constant practice. The group is led by one or more lead singers. Most songs do not use words, but employ "vocables". These have no meaning but they correspond to tones and notes. "A lead singer 'leads off' (begins) with the first line of the song's chorus. Another singer 'seconds' him by repeating that line with slight variations in pitch and tone before the first line is completed. The rest of the group joins in singing all of the first chorus. Three accented drum beats indicate the break between chorus and verse. Dancers 'honor the drum' at this time by bending low, hopping low if they are fancy dancers, or shifting their dance styles in certain ways. Repeating a chorus and verse four times (four 'pushups') constitutes a full song. Emphasis on speed and volume on the last five beats of the song indicate

Suggested Activities

Possible Resources

its end, which allows dancers to stop right on beat. A 'tail' is sung, a short repeat of the final chorus, and the song is over" (Excerpt from *Powwow Country*, p. 86).

Outstanding Individuals and Groups

Listen to examples of Aboriginal drum groups to determine how the pieces are structured or how the singers are cueing and responding to each other. View the video *A Love of the Music: Prairie Variations* and compare the two songs by the Elles Whistle Drum Group.

Vic Thunderchild and the Thunderchild Singers

A Love of the Music: Prairie Variations (video, CD and cassette)

Research Option

Some students may be interested specifically in researching the role of the drum, the musicians, and the makers and keepers of the drum in Aboriginal celebrations and ceremonies throughout the world.

Worlds of Music (print and audio)

Students may want to make and play their own drums as part of this research project.

World Drums (video)

Religious Celebrations and Music

Throughout time, music and the other arts have played an extremely significant role in religious celebrations around the world. Examine the use of music in religious celebrations throughout the history of Western European art music.

Religious Music in the Middle Ages

Listen to and discuss the Gregorian chant from the early Middle Ages. Information about religious music may be found in many of the resources listed in the bibliography. Following are excerpts from *Music: The Art of Listening* by Jean Ferris.

Music: The Art of Listening (print and audio)

Music: Its Role and Importance in Our Lives (print and audio)

"The melodies of Gregorian chant are based upon the Medieval modes. Each of these 'white note' scales has five whole and two half steps, but they occur in a different order. It is the particular pattern of pitches

that gives each mode, and the music based upon it, its

The Listening Experience:

Suggested Activities

Possible Resources

distinctive character.

Gregorian chant is commonly sung in unison by men and boys, or by women in female religious institutions such as convents, with no instrumental accompaniment. The rhythm is free and flexible. The text of a chant may be treated in a syllabic manner, with one note of music corresponding to each syllable of text. In a syllabic chant, each of the four syllables of the word 'alleluia', for example, has one note of music, and the rhythm is similar to that of the text as it would be spoken. A more florid type of chant, called melismatic, sets one syllable of text to several notes" (p. 89).

"During the ninth century, Christian monks began to vary the traditional performance of Gregorian chant by adding a line of melody parallel to the original chant, much as singers in some non-Western cultures do today ... Eventually more melodic lines were combined with given chants, and the new melodies became increasingly independent of the original voices. When at least one entirely independent melody was combined with a plainchant, polyphony was invented. The earliest examples of polyphony were called organum" (p. 90).

"By the thirteenth century, composers were adding more than one new voice above a plainchant, creating three- and four-voice compositions of rich and varied texture, called motets" (p. 91).

In 1517, Martin Luther, the leader of the Reformation, raised concern over the practice of music in the church. Luther believed that people should be able to participate rather than simply observe. His ideas influenced Protestants in other countries as well as in Germany. He introduced a new form of congregational song, called the chorale, with tuneful melodies and vernacular texts. Calvinists limited the performance of church music to the unaccompanied unison singing of psalm tunes. Soon Protestants in several countries published psalters containing metered and rhymed versions of the 150 psalms in their own languages. By the

Elements, Forms, and Styles in Music (print and audio)

Music: Its Role and Importance in Our Lives (print and audio)

Suggested Activities	Possible Resources
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seventeenth century, it was common for the church organ to play a four-part harmonization while the congregation sang the chorale melody, just as in most Protestant churches today (p. 112).

Religious Music in the Renaissance

The Renaissance was known also as the "Golden Age of Polyphony". Using a process such as "Responding to Arts Expressions" discuss examples of Renaissance sacred music.

Motets or Mass Settings by Josquin des Prez, Giovanni Palestrina

The class might also listen to music from later periods that is based upon Lutheran Chorales such as *Ein' feste Burg* by Praetorius and J.S. Bach or Felix Mendelssohn's *Symphony no 5 in D Minor, op. 107, Reformation* (fourth movement).

Chorales such as *A Mighty Fortress is Our God* by Martin Luther

Religious Music in the Baroque Era

A distinctly French brand of opera called *tragedie lyrique* was developed in the 1670s under Jean Baptiste Lully (1632-87). In Lully's operas, the French dual loves of drama and ballet became central features. Lully also created an orchestral preface called a French overture for his operas. The French overture was widely used at the beginning of operas by other composers later in the Baroque era. The French overture was also performed as a separate orchestral piece. It consisted of two sections: the first was slow, majestic and in dotted rhythms; the second was livelier and imitative. An example of French overture is found in Lully's *Alceste*. Another is the overture to Handel's oratorio *Messiah*.

Using a process such as "Responding to Arts Expressions", discuss excerpts from Handel's oratorio *Messiah* (1742), such as the "Hallelujah" chorus.

Unlike the opera, an oratorio does not have a plot or characters, but it does utilize a central theme.

"Baroque melodies tend to be long, spiralling and complicated, unlike those from the classical era ... The length and expansive quality of Baroque melodies

Suggested Activities	Possible Resources
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can be tested by taking a deep breath as the melody begins and attempting to hold it until the first major stopping place. The opening statement from Bach's *Brandenburg Concerto no. 5* and his well-known melody *Jesu, Joy of Man's Desiring* are excellent pieces with which to experiment.

Baroque melodies are marked also by a profusion of such ornaments as trills, mordents, and turns. In contrast to some other styles, the ornamentation in baroque music seems to grow organically from the spiralling character of the melody; it is, rather, a natural part of the action of the melody" (excerpts from *Music: Sound and Sense* by Ronald Byrnside, p. 94).

Using a process such as "Responding to Arts Expressions" discuss selections such as *Jesu, Joy of Man's Desiring*, *Cantata No. 4, A Mighty Fortress* or *Mass in B Minor*, by J.S. Bach.

The Listening Experience: Elements, Forms, and Styles in Music (print and audio)

Religious Music in the Classical Era

The Classical era was dominated by three powerful and distinctly different personalities: Haydn, Mozart and the young Beethoven. It is principally from the works of these three composers that our perception of musical classicism is formed. At the root of classicism is a sense of proportion and balance, a mastery of the developmental process, and the creation of large, organically solid edifices out of a few musical raw materials. These large edifices took the shape of the symphony, the concerto, the string quartet, the piano sonata, and the opera.

As well as other works, "Classical composers continued to write oratorios, Masses, and related church works. Haydn wrote two oratorios, *The Creation* and *The Seasons*, as well as fourteen Masses. Mozart wrote fifteen Masses as well as a Requiem (left incomplete at his death but later finished by Sussmayr). These works combine chorus, soloists, and orchestra, as in the Baroque period, but the preference, as with all Classical music, is for homophony, blended timbres, and slower harmonic rhythms than in the Baroque" (excerpt from *The*

The Listening Experience: Elements, Forms, and Styles in Music (print and audio)

Suggested Activities	Possible Resources
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Listening Experience: Elements, Forms, and Styles in Music by James P. O'Brien, p. 411).

Have students listen to examples of the music of Haydn, Mozart and early Beethoven. Compare examples of music from the Classical era with Baroque music to determine the stylistic traits of each era.

The Music of Hinduism

Listen to examples of Hindu music. Listen to the use of the voice and instruments and attempt to determine the form of the music. The following information is adapted from *Music: Its Role and Importance in our Lives* by Charles Fowler. Natural connections are made between faith and the arts, which are inseparable in Hinduism. Kritis (songs) such as "Bruhi Mukundeti" were composed in southern India during the eighteenth and nineteenth centuries by deeply religious individuals, many of whom are considered today to be Hindu saints. Kritis are usually sung by a solo artist in a concert setting. Much of the Indian music uses the principle of "theme and variations". Sometimes the variations are improvised, sometimes composed. Students could attempt to identify the repetition and contrast in the work.

Music: Its Role and Importance in Our Lives
(print and audio)

The Music of Buddhism

In the Tibetan Buddhist tradition, chants and instrumental music are a unique blend of musical styles and are viewed as a means of preparing the mind for spiritual enlightenment. Chants in which the monks sing in overtones require extraordinary skill and are taught in only two monasteries in Tibet. "This skill, viewed as an integration of the powers of the mind, body, and speech, represents the existence of a reality beyond our day-to-day perceptions. In this way, the Mahayana Buddhists believe music is connected directly with the deities who guide them to

Music: Its Role and Importance in Our Lives
(print and audio)

higher states of consciousness" (*Music: Its Role and Importance in Our Lives*, by Charles Fowler, p. 204).

Suggested Activities	Possible Resources
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The Music of Judaism

Listen to examples of a cantor singing Hebrew chants such as "Kol Nidre". The Jewish holiday Hannukah is a time of songs, games and gift-giving. In the synagogue, the rabbi offers a special prayer and lights a new candle on each successive night of the eight-day Hannukah festival until all candles are lit.

Music: Its Role and Importance in Our Lives
(print and audio)

Ask students to share their experiences and knowledge of this celebration with the rest of the class.

Research Option

Students who have an interest in religious music may want to research the work of some of the outstanding musicians and composers from a particular religion, culture or historical period.

Celebrations and Contemporary Music

Music has been included as an important part of most celebrations throughout history and continues to play an important role in our lives today. Refer to Chapter 13, "The Music of Celebration", in *Music: Its Role and Importance in Our Lives*.

Ask students to discuss the value of music at such celebrations as weddings, parties, graduations, etc. What would each of these events be like without music? What role does music play in each of these events? What traditions are observed at these celebrations? What practical function does music serve in these celebrations? What social function does it serve?

Music is a reflection of individual perspectives, historical periods, world events and social change. Play examples of music from various eras. What do students think of when they hear these examples?

What does the music say about the attitudes and lives of the people of the time?

Suggested Activities	Possible Resources
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Debate

Ask students to debate an issue related to any of the ideas presented in this unit. The following is an example:

- A Classical music does not reflect life in society today and is of no practical importance. Therefore, groups promoting this music should not be supported by taxpayers in any way.
- B Classical music serves many functions in society today and is important in our lives. Therefore, groups promoting this music should be supported by taxpayers, if necessary, in order that the music be preserved.

Interrelated Project

The sample theme presented in this module deals with the role of the arts in celebrations, festivals, parades and masquerades throughout history. Rather than doing research, students might prefer to plan and undertake an interrelated arts festival in their classroom, school or community. This project could be a simple event in which the students invite other students into their classroom for a brief (but exciting) arts celebration, or they might plan a more elaborate one-day arts celebration for the school or entire community.

In keeping with the idea of learning about arts history through the theme of "celebrations", students could be encouraged to teach the other students in their school about arts history through their arts festival. This would require research; however, the research would be presented through the project rather than a paper.

Visual Art

Note: Resources listed in this column appear in the

Suggested Activities	Possible Resources
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The Role of Visual Art in Celebration

In many cultures throughout history, people have celebrated life's events and experiences with dance, music and dramatic ceremonies. Often these celebrations involve the use of visual symbols, the design and wearing of masks and special clothing, or the creation of commemorative objects or monuments.

In the dance and music strands, students examine the traditions associated with such celebrations as those on the Caribbean island of Trinidad, the festival in Rio, the Mardi Gras festival in New Orleans and the Quebec Winter Carnaval.

Ask students to examine reproductions of the masks and clothing worn at these types of events. What function does the clothing play in the festivities? What do the designs represent? If masks are worn during the celebrations, what were their original purposes? Have the purposes changed over the years, and if so, in what ways? What symbols are evident in the masks and clothing? How are the elements of art and principles of design used?

The meaning of many ancient masks is often difficult to determine, since the ceremonies in which they were used usually had elements of secrecy that were only understood by the initiated. However, masks and other culturally specific symbols and designs can be understood or "read" by the cultural group and individuals who are familiar with them.

Transformations

Masks and ceremonial clothing from around the world are often associated with the idea of transformation. The wearer becomes transformed into another character or creature through the wearing of the mask.

Show and discuss examples of masks and other works of art that also have transformation as an idea, theme or subject. For example, many carvings and other art

Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title.

Examples of masks and special clothing worn during festivals, carnivals, masquerades and other celebrations

Suggested Activities	Possible Resources
<p>works by Inuit artists deal with the idea of transformation. M. C. Escher is a well-known artist whose work often deals with the idea of metamorphosis and includes images being transformed into new images.</p> <p>Have individual students or groups of students create a 2- or 3-dimensional work of art that demonstrates the idea of metamorphosis or transformation.</p>	<p>Aboriginal masks from around the world</p> <p>Inuit carvings</p> <p>Art works by M. C. Escher or Bill Reid</p>
<p>Research Option</p> <p>Have students research mask-making traditions associated with one or more festivals or other cultural events.</p>	<p><i>Maskmaking</i></p>
<p>Design Project</p> <p>Some students may wish to research clothing designs associated with world festivals. Design examples of clothing that would be appropriate for specific events and celebrations such as the Mardi Gras or Winter Carnavale. Incorporate cultural symbols and designs. Discuss the work of designers such as D'arcy Moses.</p>	<p><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slides and CD-ROM)</p>
<p>Symbols and Commemorative Objects</p> <p>Discuss with students the idea that people are able to "read" visual images and symbols just as people are able to read written words in their own languages. What contemporary symbols are students able to read? Generate a list and look at examples.</p> <p>Many societies create symbolic visual images and objects to commemorate or celebrate outstanding people, places, ideals or events.</p> <p>Ask students to create a list of objects and images that have been used to celebrate and remember special events. Their lists might include graduation rings, commemorative coins, paper currency and stamps, special flags and banners, silver anniversary dishes, commemorative sports clothing and equipment,</p>	<p><i>Sourcebook of Visual Ideas</i></p> <p><i>Symbol Sourcebook: An Authoritative Guide to International Graphic Symbols</i></p>

Suggested Activities

Possible Resources

posters, souvenirs, sculptures or large-scale monuments.

Money as a 3-dimensional object is itself a symbol. What does money symbolize? There are also visual images on coins and bills which have symbolic meaning.

Examine and discuss examples of commemorative coins and stamps. What events or people are being celebrated in the examples studied? What symbols have the artists incorporated into the work? What are the meanings associated with the symbols? What are the qualities that coin collectors and stamp collectors are looking for when they examine and purchase these objects?

Discuss what makes the coins, paper currency and stamps interesting to the people who collect. How do these objects reflect their particular historic time periods and cultural contexts? What do they tell us about the people, their environment, their goals and their societal values. For example, some currency contains images which reflect the society (images of industry, forestry, transportation, gas and oil production or harvest). The 1937 Canadian paper currency includes a series of allegories. The two-dollar bill displays a harvest allegory of a seated female with fruits of harvest. The ten-dollar bill displays a transportation allegory of Mercury with ships, trains and planes.

Discuss the various printing methods used over the ages for printing money. The printing methods used for paper currency include letterpress (typography), engraved plate (intaglio) and lithography.

The following information is adapted from *The Charlton Standard Catalogue of Canadian Coins* by W. K. Cross.

In letterpress (typography), the design is the highest part of the printing plate and is flat. When the plate is inked only the design receives the ink because it is higher. Letterpress results in a fairly thick and flat

Coin and paper money catalogues

layer of ink on the note.

In the engraved plate method (intaglio), the design is cut into a flat sheet of metal and, in contrast to letterpress, the design is below the flat upper surface of the plate. The plate is inked and the flat surface is wiped clean, leaving ink only in the recessed (engraved) areas. This ink is then transferred to the paper during printing. The resulting image has a 3-dimensional character. Most parts of the notes were printed using this method, because it made possible the highest resolution of fine lines and the most life-like portraits. This method also provided the best security against the practice of counterfeiting.

The lithography process was used in the latter part of the 19th century to print the coloured background (tint) on some notes. As it was practised then, lithography involved the photography of a design and its transfer via a negative to the surface of a special stone that was coated with a layer of a photo-sensitive material. After treatment, only the image on the stone would pick up the ink. This type of printing resulted in the transfer of a thin flat layer of ink.

Research Option

Have students research the popular activity of coin collecting (numismatics). Upon what criteria do collectors make their purchasing decisions and base their standards? Why are some commemorative coins struck for collectors and for general circulation, while others are struck for collectors only?

Books on coin collecting
(numismatics)

Design Project

Commemorative coins have been struck for celebrations such as the Winter Olympics, Regina Centenary, Commonwealth Games, Literacy Year, Year of Peace, Royal Canadian Mounted Police, Constitution, Cartier's Landing, Confederation, Royal visits and various jubilees.

Design a coin or bill to commemorate a popular hero or

Suggested Activities	Possible Resources
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to symbolize and celebrate a special event. The event could be a school, community or international celebration. Some special days might include International Day For the Elimination of Racial Discrimination, Day Without Art, Louis Riel Day, Aids Awareness Week, International Women's Day, etc.

Research Option

Have students research developments in the art of print-making. Who have been some of the most outstanding print-makers throughout history?

Examples of prints of various types

Using a process such as "Responding to Arts Expressions", discuss examples of prints from Canada, Saskatchewan and around the world.

Ideas and Inspiration:
Contemporary Canadian Art, Catharine Bradbury, "AIDS Regina T-shirt"

Print-making Project

Have students create a print to help commemorate something that has been a significant part of their experience at school. The print could be a symbolic or realistic representation.

Printmaking Techniques

Monuments

The name of this module is "History in the Making". Over the ages, artists of various societies have actually "made history" by making people and events memorable through their depiction in art works.

Ideas and Inspiration:
Contemporary Canadian Art, Taras Polataiko, "Artist as a Politician: In the Shadow of the Monument"

Throughout history, visual artists from around the world have created art works that, over time, have become monuments to people and events.

Ask students what a monument is. The dictionary defines a monument as "anything enduring that serves to commemorate or make celebrated, esp. structure or building".

Monuments from Ancient Civilizations:

Stonehenge

In *A Basic History of Art*, H. W. Janson and A. F. Janson state the following: "New Stone Age artists worked in wood and other impermanent materials. One exception to this general rule is the great stone circle at Stonehenge in southern England, the best preserved of several such megalithic, or 'large stone' monuments. Its purpose was religious; apparently the sustained effort required to build it could be compelled only by faith -- a faith that almost literally demanded the moving of mountains. The entire structure is oriented toward the exact point where the sun rises on the longest day of the year, and therefore it must have served a sun-worshipping ritual. Even today, Stonehenge has an awe-inspiring, superhuman quality, as if it were the work of a forgotten race of giants" (p. 18).

A Basic History of Art

History of Art

Examine theories about the origin and purpose of Stonehenge. Ask students to create a list of reasons why societies from around the world have created monuments. Some reasons might be to celebrate or commemorate a religious figure, a political figure or event, royalty, war heroes, etc.

Discuss the fact that often artists, unless they have actually been commissioned to create a monument, do not normally set out with the intention of creating one. A structure, a building or a sculpture can become a monument to a person, society or event over a period of time.

Ancient Sculptural Monuments

Using a Process such as "Responding to Arts Expressions" examine and discuss monuments from ancient civilizations such as Egypt, Mesopotamia, Persia, etc..

Examine the features that are unique characteristics of various ancient monuments. For example, examine the Egyptian Sphinx and monuments dedicated to pharaohs, such as Mycerinus and His Queen from Giza, c. 2500 B.C. Compare this statue with another

Examples of Egyptian sculpture

Suggested Activities

Possible Resources

example of Egyptian art such as the statues of Prince Rahotep and his wife Nofret, c. 2580 B.C.

Examine examples of early architectural sculpture, such as those incorporated into Greek stone temples and columns, or the guardian figures of the Lion Gate at Mycenae.

Examine Greek sculpture, such as the bronze image of Poseidon or Zeus, c. 460 - 450 B.C., found in the National Museum, Athens. Many original sculptures by the great Greek artists have been destroyed, but because the Romans greatly admired Greek art of every period and variety, they imported Greek art works and copied them. Roman works of art were often based on Greek sources; however, they did have a distinctly different appearance. An example of a Roman sculpture that is a copy of a Greek sculpture is Discobolus (Discus Thrower), c. 450 B.C.

Examine religious monuments from other places and historical periods (for example, Michelangelo's Pieta from the age of the Renaissance, c. 1500).

Artists have created many sculptures to honour other artists and individuals they have admired. Over a period of time, many of these sculptures have become monuments to those individuals. Examine examples such as Auguste Rodin's monument to 17th century painter Claude Lorrain.

What are some contemporary sculptural monuments? Statues of political figures, Maya Ying Lin's Vietnam Memorial, or World War I and II memorials are examples.

View the video entitled *Indian Territory: The Art of Edward Poitras*. The video presents an example of a contemporary Saskatchewan artist who is responding to the notion of monument from his own perspective as an Aboriginal artist. Discuss the artist's point of view as expressed through his work.

Discuss the work of Krzysztof Wodiczko.

Examples of Greek sculpture

Examples of religious sculpture

Examples of sculptures representing well known people

World History and Art (print and reproductions)

Expressions: Programme #3, Indian Territory: The Art of Edward Poitras

Krzysztof Wodiczko: Projections (video)

Suggested Activities

Possible Resources

Create a monument to a favourite artist using a style reminiscent of the artist's own style. For example, create a monument to Van Gogh in the style of Van Gogh's work.

Ideas and Inspiration:
Contemporary Canadian Art
(slides and CD-ROM)

Ancient Architectural Monuments

What architectural monuments can the students think of besides Stonehenge and the pyramids of Egypt?
What do they remember about these monuments?
Have students make a list.

The influence of ancient Greek culture can still be seen in buildings today. Almost every city has at least one building with features of the architecture of the classic Greek temple.

Familiarize students with the ancient Greek Parthenon, Temple of Athena (5th Century B.C.). Inform them that the Parthenon is a temple built on the Acropolis in Athens, Greece. The artists of Greece valued above all else grace, harmony and precision. The Acropolis, which means "high city" in Greek, consists of seven buildings overlooking the city of Athens. The Parthenon, built in 447 B.C., is the largest structure on the highest point of the Acropolis. The Parthenon is considered the supreme monument of Greek architecture and is perfectly proportioned. Many claim that the Parthenon is the most perfect building ever created. Discuss the outstanding structural and aesthetic qualities of this monument.

Reproductions of the Parthenon

Understanding Art (print and reproductions)

World History and Art (print and reproductions)

Familiarize students with the ancient Roman Colosseum (72-80 A.D.), the huge amphitheatre in the centre of Rome. Familiarize them also with the Pantheon in Rome, 118-25 A.D., a large round temple dedicated to the gods. What are the distinctive features of each? Why are these buildings now considered monuments? What do they commemorate?

Reproductions of the Pantheon and Colosseum

World History and Art (print and reproductions)

Understanding Art (print and reproductions)

Using the Parthenon and Pantheon as models, ask students to determine what the similarities and differences are between Greek and Roman temples.

Arttalk (print and reproductions)

Ask students to find out if there are examples of

Suggested Activities

Possible Resources

buildings or parts of buildings in Saskatchewan that may have characteristics of ancient Greek or Roman architecture.

Invite an architect to the school to discuss examples of historic and contemporary architecture.

Triumphal arches were monuments that were built to celebrate great army victories. The largest ever built was the Arch of Constantine (A.D. 312-15). The Romans were excellent relief sculptors. The reliefs tell of the deeds of the emperor in battles. Many of the relief carvings on this arch were taken from earlier monuments, but some of the figures were changed so that they would look more like the Emperor Constantine. Discuss the elements of art, principles of design and images evident in the work.

Understanding Art (print and reproductions)

Visual Art Project

Have students design or build a triumphal arch that would serve as a monument for a modern-day hero or role model. Build an arch for Terry Fox, Mother Theresa, a popular sports or entertainment figure, a student or teacher in the school, or a member of the community. Include relief sculptures to commemorate the individual's accomplishments. Set the design problem so that the way the elements of art and principles of composition are used in the arch reflects the character of the person being celebrated.

The Art of Construction: Projects and Principles for Beginning Engineers and Architects

Churches, Cathedrals, Mosques, Temples and Tombs

Examine the Romanesque (1050 - 1150) and Gothic (1150 - 1500) churches and cathedrals of the Middle Ages. Compare Romanesque churches with Gothic cathedrals such as the Notre Dame Cathedral in Paris, France or the Cathedral of Leon in Spain. Ask students to describe the structures and the images that they conjure up. What are the differences between the two types of buildings?

Reproductions of Romanesque and Gothic churches and cathedrals

The architectural features commonly associated with

Understanding Art (print

Suggested Activities

Possible Resources

cathedrals were developed during the Gothic period. Pointed arches and vaults, large amounts of glass in the walls, a feeling of great height, and lines that draw the eye upward are the most common features of Gothic architecture.

and reproductions)

What impact did the pointed arch and the flying buttress have on architecture? How did the architectural style reflect the religious views of the time? What effect did these changes have on the people who attended the churches?

Gothic architects performed the roles of architect, engineer, builder and contractor. How is this similar to or different from the work of architects today?

Examine examples of other outstanding monuments from various world cultures, such as Angkor Wat temple in Cambodia or the Taj Mahal in India. The Taj Mahal (c. 1650, Agra, India) was built by a Muslim leader, Shah Jahan, as a memorial tomb or monument to the memory of his favourite wife, Mumataz-i-Mahal. It sits on a platform with eight sides. Passages from the Muslim book, the Koran, decorate the outside. Examine the perfect symmetry of the building, and the garden and pools that surround it.

World History and Art (print and reproductions)

Creating a Monument

Have students build models of modern-day buildings that incorporate design traditions from another time period or culture.

The Art of Construction: Projects and Principles for Beginning Engineers and Architects

Have students create a model of an architectural monument for a good friend, pet, family member, favourite actor or musician, etc. What characteristics will be highlighted? How will these characteristics be reflected or symbolised in the monument? How will the elements of art and principles of design be incorporated?

Monuments of the Future

Suggested Activities

Possible Resources

What are the buildings and structures that will endure to become monuments of the future?

Will buildings such as sportsplexes be the monuments of the future? Which Canadian buildings may be viewed as monuments many years from now? Which sculptures may be viewed this way?

Design a sports stadium for the future. Sketch appropriate monumental sculptures or reliefs to put in the stadium.

Will shopping malls become monuments in the future? If so, what will they tell future generations about our lifestyles and values?

Reproductions of sports stadiums, sportsdomes, shopping malls, etc.

Preserving Cultural Heritage

Buildings that preserve and display Canada's cultural heritage may be considered monuments themselves. Buildings such as Canada's National Gallery or the Museum of Civilization have been architecturally designed in monumental fashion. What do these structures say about our society today?

Reproductions of the National Gallery

Ideas and Inspiration:
Contemporary Canadian Art,
Douglas Cardinal,
"Canadian Museum of Civilization"

Discuss society's collective responsibility to preserve Canada's cultural heritage. Why is it, or is it not, necessary to spend tax dollars for this purpose?

Debate

Ask students to debate issues related to any of the topics in this unit. The following is an example:

- A Societies should not waste money trying to preserve old buildings like the pyramids or the Parthenon. All that money should be spent instead on social programs.
- B Society has a responsibility to preserve its cultural heritage for future generations. Therefore, a fair distribution of tax dollars is

necessary between social programs and cultural programs.

Interrelated Project

The sample theme presented in this module deals with the role of the arts in celebrations, festivals, parades, commemorations and masquerades throughout history. Rather than doing research, students might prefer to plan and undertake an arts festival in their classroom, school or community.

This project could be a simple event in which the students invite other students into their classroom for a brief (but exciting) arts celebration, or they might plan a more elaborate one-day arts celebration for the school or entire community.

In keeping with the idea of learning about arts history through the theme of "celebrations", students could be encouraged to teach the other students in their school about arts history through their arts festival. This would require research; however, the research would be presented through the project rather than a paper.

Module Two

Optional Independent Study

50 hours

At the grade 12 level, some individual students or groups of students may be at a level in Arts Education whereby they may benefit most from an individualized program of study. This study must include the creative/productive, cultural/historical and critical/responsive components of the program and may take the form of:

- an individualized arts project which culminates in an arts presentation or display and final report
- a co-operative Work Study experience with a professional artist, arts teacher, arts industry or organization in the community.

Module Two - Foundational Objectives

Presented here are the foundational objectives for this optional module. Within the contexts of the students' individual projects, Work Study or other approved Arts Education experience, the students will:

- assist in setting goals and learning objectives in co-operation with the teacher and school administrator (and Work Study employer, if applicable)
- carry out background research on the specific project, Work Study or other approved arts experience
- submit a proposal outlining goals, learning objectives and background information pertinent to their projects, Work Study or other approved arts education experience
- assist in determining ongoing assessment and evaluation procedures in consultation with the teacher, school administrator (and Work Study employer, if applicable)
- prepare and present a presentation (and/or paper, video, audio recording, etc.) related to his or her project, Work Study or other approved arts education experience.

Common Essential Learnings

The selection of the following Common Essential Learnings for emphasis does not preclude the development of other Common Essential Learnings in this module.

The students will:

- develop abilities to meet their own learning needs (IL)
 - develop independence regarding planning, monitoring and evaluating of learning experiences
- develop abilities to access knowledge (IL)
 - seek information through a steadily expanding network of options, including libraries, databases, individuals and agencies
- develop an understanding of how knowledge is created, evaluated, refined and changed within the arts area under study (CCT)
- understand and use the vocabulary, structures and forms of expression which characterize the arts area under study (C)
- develop a contemporary view of technology (TL)
 - explore the technical, social and cultural implications of present technology and of impending technological developments as they arise within the arts.

Independent Study Programs

Individual students or groups of students may be determined by their teacher(s) and school administrators to be at a level of development whereby they may benefit most from an individualized program of study. This 50-hour optional module is intended to address the needs of these students. Students may only take this module once.

Following are two ways the foundational objectives of this module can be achieved. For a maximum of 50 hours, students may be involved in:

- an individualized arts project, or
- a co-operative Work Study experience.

Both of the independent study options listed above must reflect a balance among the creative/productive, cultural/historical and critical/responsive components of the Arts Education program.

Individualized Arts Project

Individualized projects may be designed by the students themselves in co-operation with the Arts Education teacher(s).

Based on the foundational objectives for this module, appropriate learning objectives must be determined and presented by the student along with a specific plan of action, all of which must be described and agreed upon through the signing of an Independent Study Contract. See the sample contract on the following page. Also provided is a Planning Guide sheet to help students set timelines for their projects. In addition, a Peer Tutor sheet is included so that students can draw upon the interests, expertise and experience of their peers in the development of their projects.

Individualized projects should reflect a culmination of the student's previous learning in the Arts Education program, as well as personal experiences and interests.

Suggested Time Allotment

The following suggested time allotment for the individualized arts project is based on a maximum of 50 hours. All times are approximate and will vary with individual situations.

• Research and project conception	10	hours
• Teacher/student conferences	1	hour (4 15-min. or 2 30-min.)
• Preparation and presentation of contract	1	hour
• Project development	29	hours
• Project presentation	.5 - 1	hour
• Final project report	8	hours
	50	Hours Total

Copies of a final project report and the Independent Study Contract must be completed by the student and submitted to the Arts Education teacher(s) and school administration.

Arts Education 30
Independent Study Module
Sample Contract*

Name: _____

I. Concept

What is the basis for this project? What are you going to express through this project? If there will be an audience for your project, what would you like them to think about?

II. Research

What skills and knowledge are needed to complete this project? Where can you find this information?

III. Medium

What materials, techniques, resources, etc. will you use to complete your project?

Music

Visual Art

Drama

Dance

* Sample provided by Rod Olson, Unity Composite High School

IV. Time Frame

You will have a maximum of _____ hours of class time to complete this project. Set up a schedule and establish deadlines for key steps in your project. Use the Independent Study Module Planning Guide to determine your deadlines. List important deadline dates below.

V. Resources

What facilities, equipment, supplies, etc. will you need to book, and at what times in your schedule? You will be asked to accommodate other class members.

VI. Evaluation

Your project should be assessed at various stages and not just at the end. Grading criteria will be determined in advance by you and the teacher. At what points would you like your project assessed? What criteria for grading would you prefer to see included? Would you consider including peer or public evaluation as a portion of your mark?

(Date)

(Teacher)

(Student)

(Parent/Guardian)

(Principal)

Arts Education 30 Independent Study Module Planning Guide

Name: _____

Step/Project Component	Resources	Timeline

Note: Use more than one page, if required.

Arts Education 30 Peer Tutors

Students' Names

Arts Interest or Expertise

[illegible]

Work Study Option

The Work Study option in the Arts Education 30 curriculum provides students with opportunities to leave the school environment and learn in partnership with individuals and organizations in the professional arts and cultural community. While there are some similarities between Work Study units/modules and Work Experience Education courses, there are some major differences as outlined below.

Work Experience Education courses are offered for full credit at the Secondary Level. The *Work Experience Education Guidelines* provide descriptions of these courses and set guidelines for implementation and delivery of these credit programs.

Work Study units/modules differ from Work Experience Education courses in that they are not complete courses. Rather, Work Study is a portion of a regular credit course that the student is already enrolled in at the school, such as this Arts Education 30 course. This Work Study module differs in time and in expectations from a Work Experience Education course; however, teachers will find that the *Work Experience Education Guidelines* document is an excellent resource to refer to when arranging a Work Study module for students.

Although students receive no remuneration for Work Experience Education courses or Work Study modules, in both situations a work placement agreement should be completed and notification of student registration should be forwarded to the Saskatchewan Education, Regional Office for workers' compensation coverage. The Workers Compensation Act provides students and employers with protection in case of injury. A sample work placement form is given in the back of the above-mentioned guidelines document. A copy of the Workers' Compensation Agreement is available from the Regional Office.

Suggested Time Allotment

The following suggested time allotment for the Work Study option is based on a maximum of 50 hours. Times are approximate and will vary with individual situations.

● In-class preparation time	10 hours
● Teacher/student conferences	1 hour (4 15-min. or 2 30-min.)
● Preparation and presentation of contract	1 hour
● Workplace experience	20 hours
● Classroom project/presentation	10 hours
● Final Work Study report	8 hours
	50 Hours Total

Copies of a final Work Study report and a Learning Contract must be completed by the student and submitted to the Arts Education teacher(s) and school administration. See the sample Work Study Feedback Form on the following page.

Work Study Feedback Form

Student's Name:

Date:

We would appreciate your assistance in evaluating the above student's progress.

4 = Always 3 = Usually 2 = Seldom 1 = Never	1	2	3	4	Comments
Arrived on time on agreed dates (list days absent and number of lates in comments column)					
Communicated re: lates/absences					
Arrived appropriately dressed for the tasks					
Demonstrated a positive attitude toward tasks					
Demonstrated a positive attitude toward supervisors and others					
Accepted constructive criticism					
Followed instructions					
Asked questions if unsure of assigned task(s)					
Demonstrated safety awareness and respect for materials and property					
Demonstrated required skills					
Undertook additional related activities or research					
Showed flexibility and willingness to adjust to new situations					
Set goals and demonstrated commitment					
Worked unsupervised and took initiative					
Demonstrated growth in knowledge and abilities					

Additional Comments:

(Work Study Employer)

Work Place Recruitment

According to the suggested time allocations, students may spend approximately 20 hours outside the school at the Work Study location. The Arts Education teacher is responsible for developing a bank of potential employment supervisors for those students involved in the Work Study option. The development of successful partnerships between the school and members of the arts and cultural community offers the possibility of exciting and beneficial learning experiences for students.

Teachers might use the following methods in locating potential work placements:

- ask individuals who are involved in the arts within your own community
- ask staff members for names of individuals or arts organizations to contact
- ask the students for suggestions related to areas of personal interest
- seek assistance from groups such as parent committees, libraries, local arts councils
- seek assistance from provincial arts organizations and professional arts associations.

Refer to page 18 in *Work Experience Education Guidelines* for further information on work place recruitment.

It is of utmost importance that employer supervisors be part of the educational processes, feel appreciated and receive public recognition for their contributions towards the students' education. Thank you letters, appreciation dinners, appreciation certificates, awards, etc. are some ways of expressing thanks. Articles describing the Work Study experiences could be sent to newspapers and magazines, radio and television interviews could be arranged, or employer supervisors may be recognized at school ceremonies, teacher conferences and other public occasions.

Identification of Students

The responsibility for identifying students for a Work Study experience rests with the Arts Education teacher(s) and school administration. Students must be registered in Arts Education 30.

Students may be asked to apply for the Work Study option and participate in an interview process. The student's application might include personal data, career interests, previous experience in the arts and rationale for choosing the Work Study option. Ability to travel to the work placement location and other factors which would affect placement should also be noted on the application form. It is likely that successful applicants would be responsible, motivated, independent learners who display a desire to explore a particular career option. Parental approval must be obtained and the appropriate forms completed, including the Workers' Compensation work placement agreement and travel authorizations, where applicable.

Refer to page 19 of *Work Experience Education Guidelines* for more information.

Considerations for Scheduling Work Study

Because Work Study is a practical portion of a regular course credit, it may require flexible class scheduling, depending on the individual school situation. Ideally, all students should be at a work place at the same time. However, in some instances, not all students can be out of class at the same time. To accommodate scheduling differences, some suggestions follow.

Students may be placed in the workplace:

- one hour per day (last period of the day or just before lunch will allow more travel time)
- 3 hours per day (an entire morning or afternoon)
- a block of one week
- any other situation compatible to the school and teacher.

Implementation of Work Study will require the co-operation of many individuals. Students' other teachers should be informed of the Work Study experience (what it is, how it may be implemented, etc.) and its benefits to students. Students should be expected to make up work missed in other classes if scheduling requires that this occur. Missed class time from other subject areas may be assigned during the scheduled time for Arts Education or missed work may be done out of class.

Student Monitoring and Evaluation

The success of any Work Experience Education course or Work Study module depends upon good monitoring techniques. Such techniques will ensure student learning, program accountability and positive public relations. Refer to page 25 in *Work Experience Education Guidelines* for monitoring and evaluation information that should be adapted for an Arts Education context.

In addition, refer to the Evaluation Section of this curriculum guide for assessment information. Share this information with the Work Study employer, students and parents to help clarify the educational objectives and assessment techniques that will be used. Teachers, students and Work Study employers must establish a continuous dialogue regarding expectations. It is essential for students and Work Study employers to maintain a portfolio containing notes, anecdotal observations, descriptions of learning experiences, drafts, samples of completed work and personal reflections. These portfolios will be very useful for assessment purposes and conferences involving the student, Arts Education teacher(s), Work Study employer, parents/guardians and others.

Module Three

Module Three

Tell It Like It Is!

50 hours

This module actively involves students in arts experiences that explore topics of interest selected by the students and teacher. Topics might include:

On Being a Teenager	Crime/Violence (teen	Driving
Making Choices	gangs, violence against	Suicide
Leadership	women)	Sexuality
Families and Other	Fitting In	Mysteries of the
Relationships	Discrimination	Universe
Drug and Alcohol Abuse	Poverty/ The Economy/	Fashions and Fads
Sports	Earning Money	School
Careers	What is a Handicap?	Balancing Work and
Authority	Healthy Lifestyles	School
Runaways/Street Kids	Psychology/Emotions/	Personal Identity/
Innovations and	What Motivates People?	Cultural Identity
New Ideas	Farming	Leaving Home
		The Avant Garde

Module Three - Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. Presented here are the foundational objectives for Module Three and the learning objectives for each of the four strands.

The students will:

1. **Continue to explore various sources of ideas and develop and convey their ideas through the arts.**

Dance

- continue to develop an understanding of how dancers and choreographers acquire, transform and convey ideas
- explore, develop and convey their ideas through dance
- continue to demonstrate understanding of the ways in which the elements of dance and principles of composition are used and organized to affect expression and meaning
- demonstrate ability to use ongoing reflection and critical analysis to clarify the intentions of their dance compositions, and consider how the composition might be interpreted by an audience.

Drama

- continue to develop an understanding of how dramatic artists acquire and develop ideas
- explore, develop and convey their ideas through drama
- contribute their own ideas to the topic choice, focus and progress of their drama work
- demonstrate purposeful use of language when expressing ideas within the dramatic context
- demonstrate co-operative effort and a willingness to accept the ideas of others, recognizing that drama combines many individual ideas and contributions to form a whole artistic expression.

Music

- continue to demonstrate understanding of the ways in which the elements of music and principles of composition are used and organized to affect the ideas and intent of the music
- continue to develop an understanding of how musicians and composers acquire and transform ideas
- explore, develop and convey their ideas through music
- demonstrate ability to use ongoing reflection and critical analysis to clarify musical intentions and consider how the music might be interpreted.

Visual Art

- continue to develop an understanding of how visual artists acquire and transform ideas
- explore, develop and convey their ideas through visual art

-
- continue to demonstrate understanding of the ways in which the elements of art, principles of design, manipulation of visual images and media affect expression and meaning
 - demonstrate ability to use ongoing reflection and critical analysis to clarify artistic intentions and consider how the work might be interpreted by an audience.

2. Increase their understanding of the languages and creative processes of dance, drama, music and visual art.

Dance

- apply and extend understanding of the elements of dance and principles of composition in all their dance experiences including improvisation, movement exploration, analysis and reflection
- continue to record, recall and reconstruct their dance creations using invented and/or traditional notation symbols, when appropriate
- continue to analyse the use of form in dance
- use form purposefully in their dance compositions
- continue to develop problem-solving and decision-making abilities when working individually or in a co-operative group.

Drama

- demonstrate commitment to roles assumed within the dramatic situation
- demonstrate an understanding of the processes and elements involved in creating works of dramatic art
- continue to develop problem-solving, consensus building and decision-making abilities when participating in dramatic work.

Music

- apply and extend understanding of the elements of music and principles of composition in all their music experiences
- continue to analyse the use of form in music, and use form purposefully in the music they create
- express their own ideas and intentions through composing using criteria agreed upon by the student and teacher
- continue to represent their compositions and other music experiences with invented and traditional notation
- continue to develop problem-solving and decision-making abilities when working individually or in a co-operative group.

Visual Art

- continue to explore connections between the elements of art and principles of design, the images, techniques and meaning conveyed in the work of art
- continue to increase skills and determine appropriate media, technology, forms and methods for their visual expression
- continue to challenge themselves to take risks, attempt to solve problems and learn new ways of working

-
- continue to develop problem-solving and decision-making abilities when working individually or as a member of a co-operative group
 - discuss and analyse their own decision-making and problem-solving processes.

3. Examine how various artists have represented or interpreted ideas that relate to those being explored by the students.

Dance

- examine the ideas expressed in their own work and that of their peers
- examine the relationships between their own ideas and those of other artists
- continue to use dance terminology when discussing, analysing and interpreting their dance experiences
- examine, analyse and interpret the work of dancers and choreographers within their dances' cultural and historical contexts.

Drama

- develop an understanding of various ways that human experience is reflected in their own work and that of their peers
- examine the relationships between their own ideas and those of other artists
- increase awareness of various structures, presentational styles and staging possibilities
- understand the universality of certain themes, characters and situations in dramatic expression
- continue to demonstrate critical thinking and support opinions using appropriate language and vocabulary when responding to works of dramatic art
- examine, analyse and interpret the work of dramatic artists within the work's cultural and historical context.

Music

- examine the interpretations and ideas that are expressed in their music experiences
- examine the relationships between their own ideas and those of other artists
- examine how the elements of music, principles of composition and form are used
- continue to use appropriate terminology when discussing, analysing and interpreting music
- examine, analyse, and interpret the work of musicians and composers within the music's cultural and historical context.

Visual Art

- examine the ideas reflected in their own and their peers' art work
- examine the relationships between their own ideas and those of other artists
- examine how the elements of art, principles of design and images are used in their own work and in the work of others
- continue to use appropriate terminology when discussing, analysing and interpreting visual art
- examine, analyse and interpret the work of artists within the work's cultural and historical context.

Overview

Module Three:

Tell It Like It Is!

Time Frame: 50 hours

This module will actively involve students in experiences in the four strands that explore topics of interest selected by the students and teacher.

Foundational Objectives

The students will:

- continue to explore various sources of ideas and develop and convey their ideas through the arts
- increase their understanding of the languages and creative processes of dance, drama, music and visual art
- examine how various artists have represented or interpreted ideas that relate to those being explored by the students

Vocabulary and Concepts

- creative processes
- ideas, images and meaning
- context
- metaphor
- elements, principles and form
- drama strategies and structure
- personal vision
- reflection

Common Essential Learnings

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop understanding and the use of vocabulary, structures and forms of expression that characterize the arts (C).

Resources

- examples of contemporary Canadian and international arts and artists
- resource people
- reference material on specific topics of interest that students have chosen to explore
- reference materials such as films, videos, books, etc. on various Canadian and international artists and their work

Instruction	Assessment
<ul style="list-style-type: none"> ● discussion ● questioning ● brainstorming ● problem solving ● describing/analysing, interpreting/judging ● small group/whole group/individual work ● journal writing ● researching 	<p data-bbox="857 514 1469 1123">Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques, focusing on the students' creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p data-bbox="857 1165 1149 1197">The teacher should:</p> <ul style="list-style-type: none"> ● discuss objectives and assessment criteria with students ● select criteria for assessment based on the foundational objectives and related learning objectives ● observe and record students' ongoing development related to the selected criteria ● design assessment charts ● keep anecdotal records ● keep cumulative records ● observe students' contributions and commitment to individual and group experiences ● discuss students' arts experiences with them ● listen to students' reflections on their own arts experiences ● assess student progress over time.

Module Three: Tell It Like It Is!

This module will actively involve students in experiences in the four strands that explore topics of interest selected by the students and teacher.

Note: A more detailed model of this module appears on pages 23 to 91 in the Model Module section.

Suggested Activities	Possible Resources
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Dance

Students' Dance-making

Using the process in the Planning Guide entitled "Planning for Students' Dance-making", have students create dances which reflect their own perspectives on a topic of importance to them.

Teachers, along with their students, may select a topic from the list provided at the beginning of this module as a starting-point, or the class may generate its own ideas. Ideas may also come from a recent event in the students' lives, in the community, or in the news.

As outlined in the dance-making planning process in the curriculum, teachers may decide to select the large topic and have small groups of students develop their own webs of ideas on this preselected theme.

Students might create a dance that is inspired by a particular work of literature that they have enjoyed. Any appropriate poem, short story, play, etc. may be used. Consult the bibliography for examples of literature, visual art and music that may be used as inspiration for dance.

A series of 13 30-minute videos entitled *Clip Art* may also give students ideas that they could explore and develop through dance. The topics in the series are The Kiss, Madness, Monsters, War, Animals, Imagination, Family, Friendship, Humour, Nature, Travel, The Hero and Rebels. View some of the videos and select topics for exploration through dance.

The Intimate Act of Choreography

Choreography: A Basic Approach Using Improvisation

3D English: Contemporary Canadian Scripts. Vol. I and II

Clip Art video series

Note: Resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title.

Interpreting Choreographer's Ideas

After selecting a topic for exploration, such as "War" or "Racism" for example, teachers can identify choreographers who have addressed the topic in their work. Contact an organization such as Dance Saskatchewan Incorporated, listed in the Arts Education Bibliography, for assistance in identifying dances and dance videos that are based on ideas of interest to students.

Dance Saskatchewan
Incorporated

If the teacher is unable to find an example of a choreographer or dance that has addressed the same topic that the students have chosen, reverse the process by selecting the topic after the students have observed several dances.

Using the process described in "Responding to Arts Expressions", view and discuss the work of several contemporary choreographers. Analyse the different techniques and philosophical approaches that each person uses in his or her work. Teachers might create a student response form that contains questions such as the following: How are the ideas being conveyed to the viewer through the movements? How are the elements of dance and principles of composition being used by various choreographers? What are the general characteristics of each choreographical style? What does each choreographer emphasize in his or her work?

Examples on film or video of
dances by contemporary
choreographers, listed in the
bibliography

Continue to develop students' understanding of the ideas presented by dance innovators and outstanding dancers and choreographers.

If students were exploring a topic such as "War" or "Racism", for example, they could view and analyse the dance *Endangered Species* by Canadian choreographer Danny Grossman.

Endangered Species from the
Dancemakers Video Series

Students might work together to create a dance that conveys their impressions of the experiences of political prisoners, war-torn communities, soldiers in combat, or refugees fleeing for safe haven.

War from the *Clip Art* video
series

Suggested Activities

Possible Resources

Race and religious prejudice often play a major role in the violence and intolerance that takes place in war. Have students create dances that address social issues such as racism, intolerance or violence in society. Remind students to explore ways of portraying these ideas through movement in an abstract rather than mimetic manner, using the dance-making process outlined in the Planning Guide.

If students were exploring racism and racial tensions, for example, the teacher might include an analysis of the dances in the musical *West Side Story*. This production can also be studied in the music strand.

Dance is an essential ingredient in musical theatre and plays a major role in Canadian musical theatre and American Broadway musicals. Jerome Robbins's dances from *West Side Story*, performed to music composed by Leonard Bernstein, are memorable partly because they are such an essential component of the story. How do the dances support the dramatic action and story-line in *West Side Story*?

A study of the dances in *West Side Story* may lead to an examination and analysis of choreography and dance in popular music videos. Music/dance videos that focus on such issues as the effects of war, violence in society and racism would be relevant in this context.

Encourage students to create dances that express their own viewpoints and feelings about the topics under study. These dances need not be developed for presentation. However, a dance dealing with "War", for example, may be appropriate for a Remembrance Day celebration. Students should see that, in addition to being an artistic medium, dance and the other arts can be an effective form of social comment that make personal and universal statements that can raise awareness in the viewers.

"World War II" from *Dance Links Through the National Curriculum*, audio recording and teacher's guide

Music: Its Role and Importance in Our Lives

Romeo & Juliet/West Side Story (laserdisc)

Examples of dances in popular music videos

"World War II" from *Dance Links Through the National Curriculum*, audio recording and teacher's guide

Drama

If students had selected the topic of "War" or "Racism" for exploration in this module, they might begin their drama work with a play study such as the following.

Play Study

This play study is based on *Another Morning* by Steve Petch. The play can be found in the book entitled *Contours: Plays From Across Canada*.

Teacher Note:

The following play study is a suggestion only. It is not a lesson plan. Teachers are encouraged to choose from among the activities suggested and to use them as jumping off points for other ideas.

This play study is based on an approach for guiding students through reading and responding to plays that is suggested in *In Character: Reflections in Drama*, Teacher's Guide.

Before attempting the following activities, teachers are encouraged to become familiar with the process for planning contextual dramas and collective creations which is

Any play that the teacher deems suitable for the class. Refer to the bibliography for recommended anthologies of Canadian plays.

Another Morning is set in Vancouver in the spring of 1942 when Japanese Canadians were accused of threatening Canadian security and sent to internment camps in British Columbia and Alberta. It centres on the jarring impact this twist in history has on two Vancouver families whose teenaged children are in love. This play explores themes such as racism, prejudice, family, relationships and the coming of age.

The Playwright

Steve Petch is a Vancouver-based playwright who has been writing plays since he was sixteen years old. His plays have been performed by professional theatre companies across the country. Critics and audience are usually divided in their response to his works which often carry pointed and significant messages.

Oxford Companion to Canadian Theatre

Introducing the Script

Ask the students to work in small groups to research the events surrounding the internment of Japanese Canadians during World War II, and the steps which led to the apology and compensation granted them by the Canadian government in 1988.

The Pool, or other videos about the internment of Japanese Canadians

A Child in Prison Camp

Studying the Script

As a homework assignment, ask the students to read the script. Ask them to come to the next class prepared to contribute both ideas and at least one appropriate prop or small costume or set piece for "the set" they will create for the reading of the play.

Ask the students to brainstorm a list of ideas they believe the playwright was intending to transmit with this play. Discuss the ideas suggested and post the list for future reference.

Establish the set, using the descriptions in the script, the students' ideas and items they have brought to contribute to it.

Ask for seven volunteers to begin the reading -- one volunteer to read each of the six roles and one to function as the narrator who will read the stage directions. The cast may sit or stand and move on the set as the script suggests and the set itself allows. As the reading proceeds, changes in the cast may be made. The teacher functions as director.

Responding to the Script

In small groups, ask the students to work through the script scene by scene and make an outline of the play. Have them create a detailed storyboard that demonstrates the play's structure. Post the storyboards around the room. In their journals, ask the students to respond to the following questions: What do you think the playwright's intention was when he wrote the "big band" and "vaudeville" sequences and the scenes describing Japanese rituals? Do you think these scenes strengthen or weaken the play? Why?

Discuss how the playwright manipulated each of the elements of theatre form (focus, tension, contrasts and symbol) in this play and why he may have made some of the choices he did. Have the students write journal entries in which they analyse the extent to which each of the elements was used. Ask them which element he used most effectively and which he used least effectively. Ask them to support their answers by referring to specific moments in the script.

Ask the students, in pairs, to analyse the conflict that exists between various characters in the play. Have them choose a scene from the play in which the conflict (internal, external, or both) between two characters is clear. Ask them to prepare either a book-in-hand reading or an improvised version of the scene that honours the playwright's intention. Use Forum Theatre techniques (see following Teacher Note) as the scenes are presented to the class. Analyse how different responses from the characters in each scene may have changed the way the play ends.

Storyboard activities listed in Media Studies resources

Sightlines: Seven Dramatic Experiences

Teacher Note:

Forum Theatre techniques allow audience members to suggest ways in which characters might respond differently to the situation depicted in a scene. For example, as one of the improvised scenes suggested above is presented to the class, any member of the audience ("forum") may stop the scene by using a pre-arranged signal. The audience member may then either make a suggestion to one of the actors for how to respond differently to the action or may actually replace that actor and enter into the scene with the new idea. The scene then continues on its new course until things bog down. When this occurs, the actors return to the point where the scene was interrupted and proceed with the scene as it was originally intended until another audience member wishes to intervene. The teacher, who functions as director of this process, indicates when enough ideas have been tried and when it is time to move on to another scene altogether. Teachers may refer to the teacher's edition of *Sightlines* for more ideas on how to use Forum Theatre techniques.

Sightlines: Teacher's Edition

Initiate a drama in context which opens with a meeting of concerned citizens in Vancouver, Slocan or Greenwood and focuses on the plight of Japanese Canadians who are being forcibly relocated. Students should be encouraged to propose further episodes for the drama. The following suggested episodes may be useful in stimulating their ideas:

- monologues written in role as internees, editorial from all writers, politicians, other Canadians from all walks of life, etc.
- tableaux representing photographs that may have appeared in British Columbia newspapers of the day
- conversations around kitchen tables, on coffee row, at editorial meetings, church group meetings, etc.
- letters representing correspondence between internees and friends who were not interned

- a popular tabloid television program in 1988 focusing on the response of Canadians to the apology and compensation granted by the Canadian government.

Ask the students to choose one scene from the play that they will all agree to develop and perform for the others. They will work in groups that permit the scene to be cast, with one member to work as director.

Following the performance of each scene, encourage students to respond by using a process such as "Responding to Arts Expressions", included in this document. When all of the scenes have been presented compare and contrast the variety of choices that were made in interpretation, characterization, blocking, etc.

View and discuss the video, *The Making of Soft Eclipse*. Discuss the various jobs in theatre production. Ask the students to write a journal entry in which they respond to the following: "Imagine that our Arts Education 30 class has been excused from all other classes for six weeks in order to mount a full production of *Another Morning*. How do you believe you could most effectively contribute to this project? You may wish to function as a director, set designer, actor, costume designer, stage manager, sound technician, light technician, make-up artist, stage carpenter or musician. Why do you believe that this choice is the best one for you?" Have the students research the roles and responsibilities of their selected dramatic artist and prepare a thorough, oral presentation of what their specific tasks on a production of *Another Morning* would be. The presentations could include set designs and models, lighting plots, costume designs, performance of short scenes, completed director's and stage manager's books, audio tapes of a score, etc.

The Making of Soft Eclipse
(video)

Refer to the bibliography for reference materials about the functions and responsibilities of various dramatic artists.

To bring the students' exploration of this script to a close, have them brainstorm a list of questions that they would still like to ask the playwright. Refer to the chart they compiled earlier which listed ideas

they believed the playwright was intending to transmit with this play. Ask the students whether they believe he was ultimately successful.

Looking Beyond

The plays of Steve Petch and other playwrights who deal directly with controversial issues in their work are often criticized as being undramatic and "preachy" or didactic. Organize several small discussion groups to discuss the question, "Can something with a strong social or political message still be artistic or entertaining?". Have students present summaries of their discussions.

If a class wishes to study other Canadian plays that deal with similar issues, Archie Crail's *Exile* is recommended for Secondary Level students. As well, Dennis Foon's *New Canadian Kid*, *Invisible Kids* and *Skin* are suitable for students who might wish to perform shorter works for young audiences.

Many of the ideas and issues raised in *Another Morning* are reflected in contemporary society and are, therefore, familiar to the contemporary audience. Every day, newspapers offer readers "real-life" events that provide compelling ideas for contextual dramas, collective creations and scriptwriting. Ask students to read newspapers with this in mind and to keep, in their journals, a list of possible "human interest" stories on which to base their drama work, including scriptwriting.

If possible, invite Saskatchewan playwrights into the classroom to talk about their pursuits in the world of theatre. Research Saskatchewan and Canadian playwrights and their work. Write to them, if possible, and present a report to the class.

Ask the students to collect and create displays of play, television and movie reviews from newspapers and magazines, both local and national. Examine and compare the reviews and the styles of the critics. Discuss the functions of such reviews and the role and influence of theatre and movie critics.

Provide students with opportunities to view plays, live and recorded, and to write reviews of these plays. Initially, reviews could be based on a process such as "Responding To Arts Expressions", included in this

Exile

New Canadian Kid and Invisible Kids

Saskatchewan Playwrights Centre

Canadian dramatic artists

Oxford Companion to Canadian Theatre

Newspapers and magazines, local, provincial and national

Saskatchewan or Canadian plays, live or recorded

guide. If students become familiar with the particular styles of some contemporary critics, it would be possible to model their reviews after the work of one of them.

Using the process entitled "Planning Collective Creations", guide students in the development and refining of a collective creation based on a topic of interest to them.

Teachers, along with their students, may select a topic from the list provided at the beginning of this module as a starting point, or the class may generate its own topic ideas. Ideas may also come from a piece of literature or from a recent event in the students' lives, in the community, or the news.

Teachers may decide to select the large topic, for example, "Runaways" or "Street Kids", and have small groups of students develop their own webs of ideas based on this preselected theme.

Teachers might prefer to structure a drama that is inspired by a particular work of literature that the students have enjoyed. Any appropriate poem, short story, play, etc. may be used. Consult the Arts Education Bibliography for examples of literature, visual art and music that may be used as inspiration for drama.

A series of 13 30-minute videos entitled *Clip Art* may also give students ideas that they could explore and develop through drama. The topics in the series are The Kiss, Madness, Monsters, War, Animals, Imagination, Family, Friendship, Humour, Nature, Travel, The Hero and Rebels. View some of the videos and select topics for exploration through drama.

Theatre Studies

Students should have an opportunity to examine the ideas and work of contemporary dramatic artists.

Examples of plays which

Suggested Activities	Possible Resources
<p>If possible, view and discuss examples of drama (live, recorded or written) that explore ideas similar to those expressed through the students' own collective creation. If the students have been creating a contextual drama or collective creation which revolves around "interpersonal relationships" or "immigration", for example, view plays or find excerpts from stage plays, radio plays, television or cinema that have also dealt with similar situations and issues. To identify resources that deal with the students' topics, consult librarians, English, drama and media studies teachers, and Saskatchewan Education bibliographies.</p>	<p>explore ideas related to the students' own collective creation</p>
<p>If specific plays that relate to the students' own work cannot be found, view and examine any works of dramatic art that will appeal to the students to learn more about how plays are made. Extend students' knowledge about the roles of various dramatic artists, including actors, directors and playwrights and their work, concerns, scripts and creative processes.</p>	<p><i>The Soft Eclipse</i></p> <p><i>The Making of Soft Eclipse</i></p>

Music

This module provides students with an opportunity to explore music that is related to a topic of specific interest to them. They should continue to sing, create music, research and analyse music that is connected in some way to the topic they have chosen to explore.

Topics of interest may be chosen from the list provided at the beginning of this module, or students and teachers may create their own themes or contexts for study. Music concepts and terminology will be incorporated into the larger context of study as opportunities arise.

If the topics "Poverty/The Economy/Earning Money" were chosen, for example, early blues and rock songs that deal with materialistic concerns could be explored. Some rock examples include, *Money Honey* (1956), Elvis Presley; *Rip It Up* (1956), Little Richard; *Money Tree* (1956), Patience and Prudence; *Chantilly Lace* (1958), Big Bopper; *Yakety Yak* (1958), Coasters; *I'm Gonna Be a Wheel Someday* (1959), Fats Domino; *Money* (1960), Barrett Strong; *More Money for You and Me* (1961), Four Preps; *Busted* (1963), Ray Charles.

That Old Time Rock and Roll

If the topic of "Driving" was selected, related music might include *Little Duece Coupe* (1963), Beach Boys; *Six Days on the Road* (1963), Dave Dudley; *Drag City* (1963), Jan and Dean; *Dead Man's Curve* (1963), Jan and Dean; *I Get Around* (1964), Beach Boys; and *No Particular Place to Go* (1964), Chuck Berry.

The History of Rock 'N' Roll

Have students examine the lyrics for the central ideas and messages. How do the elements of music and principles of composition enhance the ideas being conveyed through the lyrics?

Examples of popular music throughout the ages

Ask students to compare how ideas for popular music have changed throughout the various eras.

Music: Its Role and Importance in Our Lives

This module focuses on students expressing their own ideas through the music they sing and create. Using the process entitled "Composing Music " in the Planning Guide, assist students with the development

of their own compositions individually, in small groups or as a whole group. Encourage students to incorporate prior learning in their compositions.

As well as the broad topics suggested at the beginning of this module, ideas for musical exploration may also come from another arts strand, a piece of literature or from a recent event in the students' lives, in the community or in the news.

If the topics of "War" or "Racism" were being explored, students might begin by studying the following musical.

West Side Story

Find out how much students know about the similarities and differences between operas, musicals and plays.

Familiarize students with the music of *West Side Story*. This musical opened on Broadway in 1957 and is recognized as a landmark of American theatre. The plot is loosely based on Shakespeare's *Romeo and Juliet*, and takes place in 1957 on the West Side of New York. The play *Another Morning* studied in the drama strand of this module is also loosely based on a *Romeo and Juliet* scenario. (These types of connections may be made in planning among the four strands.)

West Side Story involves two street gangs: a white gang named the Jets, and a Puerto Rican gang named the Sharks. Maria is a Puerto Rican girl whose brother is a member of the Sharks, and Tony is a former member of the Jets. The two meet and fall in love but, like Romeo and Juliet, their relationship can not survive because of the racial conflict and hatred between the gangs.

In this musical, American composer Leonard Bernstein (1918-1990) combined Latin dance rhythms, big-band jazz and expressive love songs.

Music: Its Role and Importance in Our Lives

Romeo and Juliet / West Side Story
(laserdisc)

Bernstein uses a jazz style to portray youth, energy and violence, and he uses Latin-American dance rhythms to represent the Sharks.

The dances reflect the conflict between the gangs. They help to tell the story, so much so that the dances alone embody the plot. Realizing this, Bernstein made an arrangement of the dances in a separate work for orchestra entitled "Symphonic Dances from West Side Story". For student activities related to this piece of music, refer to the teacher's resource binder for *Music: Its Role and Importance in our Lives*.

Other Related Topics

A study of racial tensions in *West Side Story* could lead to a study of other musical genres such as "gansta rap". Discuss the social and political conditions that have created this style of street-oriented music.

Music: Its Role and Importance in Our Lives

Following is an adaptation of information contained in *Music: Its Role and Importance in our Lives*.

Urban African-American youth have invented their own music. One example is rap, an energetic and talky form of accompanied "song" that reports on the harsh realities of urban America. Rap music gives voice to disenfranchised Black youth -- those whom society has seemingly left by the wayside. The music is often aggressive and rebellious, with confrontational lyrics about the hard, street-smart realities of life in urban ghettos.

In its lyrics, rap is highly visual, presenting vivid graphic images. The language is the vernacular of ordinary people. Some rap artists consider their work to be poetry. Many of them write the poems first, then assemble the music around the words. Rap artistry often addresses the moral dilemmas faced by today's youth.

Some rap lyrics have been attacked as obscene, bigoted and socially irresponsible. In 1990, the group

2 Live Crew's "As Nasty as They Wanna Be" became the first piece of recorded music to be declared obscene in a U.S. District Court. This led to the arrest of several record retailers and members of the group. It also fueled the controversy over labelling albums that contain explicit lyrics.

However, not all rap lyrics are socially irresponsible. Some raps argue against injustice, racism, drugs and police brutality. Ask students to list examples of rap and other styles of music that present a case against racism, war or violence, etc. Involve students in a debate about censorship issues, including implications for artists and society.

Have students use traditional, found or homemade instruments to create a rap that expresses their viewpoints about social issues such as poverty or racial intolerance. Compare interpretations.

If students select the topic of "War", have them learn some of the songs from the Second World War or protest songs from the Vietman War years. Examine the work of composers whose work has been influenced by racial prejudice or war. Students might undertake the following:

- examine the role and function of national anthems
- examine music that inspires patriotism
- examine music that is used for propaganda
- examine songs which inspired war efforts
- study how the elements of music, principles of composition and lyrics were used
- draw parallels with 60s anti-war songs and contemporary music
- study Dmitri Shostakovich's *Symphony No. 8* -- a harrowing musical portrait of life under the Stalin regime
- analyse Wagner's music, discussing the fact that Israel forbid the playing of Wagner's music as it was used to promote the Nazi philosophy
- examine the work of contemporary composers who promote an anti-war philosophy.

Music: Its Role and Importance in our Lives

Music from various war eras

Suggested Activities

Possible Resources

Have students create their own song intended to raise public awareness about social issues such as war, violence in society or racism.

Individual Research Project

As well as expressing the personal stories, feelings and experiences of the composer/creator, music also reflects the cultural and historical environment in which the composer lived. Ask the students for examples of music that reflects the cultural and historical environment of a particular place or era.

Music: Its Role and Importance in Our Lives

Have each student do an individual research project. Select a real or fictional person from another generation, such as a parent, grandparent, or person from another time period or location in the world. Ask each student to create a short list of musical selections that each person might have heard during his or her lifetime. Have students provide some recorded musical examples.

Group Project

Form small groups and have each group create a tape for a radio show from either the World War II era or the Vietnam War era. They should include appropriate musical selections, along with a D.J.'s comments, phone-in comments, advertisements, etc.

Examples of music from war years and other eras

Visual Art

Using a process such as "Transforming Ideas into Visual Form" in the Planning Guide, encourage students to create works of art which reflect their own ideas, interests and points of view.

Encourage students to try new ways of working and expand their knowledge of visual art materials and methods.

Art Synectics

Design Synectics

Examine the ideas of innovative visual artists who have had a major impact on visual art.

Using a process such as "Responding to Arts Expressions", increase students' understanding of Saskatchewan, Canadian and international works of art.

*Ideas and Inspiration:
Contemporary Canadian Art*
(slide kit and CD-ROM)

Examine various art works with common themes. If students had selected the topic of "War" or "Racism", for example, they could view and analyse works by artists such as the following:

- Teresa Marshall, "Molopoly"
- Jeff Wall, "The Jewish Cemetery"
- Gerald McMaster, "Protection"
- Manasie Akpaliapik, "Respecting the Circle"
- Edward Poitras, "Offensive/Defensive"
- Krzysztof Wodiczko, "Grand Army Plaza Projection, Brooklyn, NY".

In response to the topic "War", students could undertake the following:

- study the influence of political cartoons
- study the role of documentary photography and filmmaking in transmitting knowledge or propaganda
- examine the work of war artists
- study the work of Kathe Kolwitz and contemporary examples of artists who deal with social and political issues
- examine the drawings and poems created by Jewish children while imprisoned in concentration camps during WWII

Suggested Activities

Possible Resources

- analyse War Bond advertisements and their role in transmitting viewpoints about the war
- look at forms of visual propaganda and its role
- examine the power of symbols such as the swastika, Nazi flag, Churchill's victory sign, Star of David, etc.
- study contemporary examples of visual art which incorporates symbols -- flags, clothing designs, uniforms, etc.

Teachers may suggest topics which appear at the beginning of this module or they might choose to have students create an art work that is inspired by a dance, play, music selection or work of literature that the students have enjoyed. Any appropriate poem, short story, play, etc. may be used. Consult the Arts Education Bibliography for examples of literature and music that may be used as inspiration for visual art.

A series of 13 30-minute videos entitled *Clip Art* may also give students ideas that they could explore and develop through visual art. The topics in the series are The Kiss, Madness, Monsters, War, Animals, Imagination, Family, Friendship, Humour, Nature, Travel, The Hero and Rebels. View some of the videos and select topics for exploration through visual art.

Clip Art, video series

If students selected "Racism" as their topic for exploration, they could examine works of art contained in the resource entitled *Art Against Racism*. The accompanying Teacher's Handbook suggests many interdisciplinary activities devoted to raising awareness and counteracting racism.

Art Against Racism (video)

Fear of Others: Art Against Racism (kit)

Have students create their own works of art which will make a statement about the harmful effects of racism on individuals and society.

Media Studies

View and discuss documentary videos contained in the National Film Board Series entitled *Constructing Reality*. Study the aesthetic and technical aspects of documentary filmmaking.

Constructing Reality: Exploring Media Issues in Documentary (video series and Teacher's Guide)

If students were exploring the topic of "War" or "Violence", they could discuss the following films in the series:

- Anybody's Son Will Do
- The Ballad of Crowfoot
- Children of War
- Docudrama: Fact and Fiction
- Memorandum
- New Shoes
- Of Lives Uprooted.

If students were exploring the topic of "Racism", they could discuss the following films in the series:

- The Ballad of Crowfoot
- Black Mother, Black Daughter
- Memorandum
- One More River
- Richard Cardinal: Cry From a Diary of a Métis Child
- Speak White.

Have students create their own videos which convey their perspectives about war, violence or racism.

Incorporate into the students' video experiences a study of framing, camera angle, camera movement, editing and structure, transitions, special effects, sound, scriptwriting and the roles of individuals in production.

In addition to the visual aspects of production, the scriptwriting may be incorporated through the drama strand and the sound through the music strand. In this way, video production could form the basis of an interdisciplinary project.

*Constructing Reality:
Exploring Media Issues in
Documentary* (video series
and Teacher's Guide)

Module Four

Module Four

Film and Video

50 hours

Media studies have been integrated into the Arts Education curriculum throughout the elementary, middle and secondary years. In addition, twenty hours is allocated specifically to the study of the arts and mass media in the grade nine curriculum.

At the Secondary Level, Module Four provides students and teachers with an opportunity to focus on film and video in more depth than in previous years. Students continue their investigation into how the media shapes people's lives and views of the world, and examine the important role that the arts play in how individuals see themselves and their societies. Students also continue to view and respond to film and video as art forms. They increase their abilities in film and video production, focusing on the aesthetic aspects of filmmaking, and learn more about the language of cinema, film history, genres and filmmaking styles. Some students, for example, might focus projects on video production, while others might focus on such topics as world cinema, thrillers, westerns, documentary, animation or experimental filmmaking. It is important that students increase their knowledge of Canadian filmmakers and their work, and continue to examine important issues such as gender representation, stereotyping, censorship and Canadian content regulations. Some interested students might choose to research new technology such as "virtual reality" and predict its impact on the arts and filmmaking. A wide variety of options are provided so that teachers and students can make use of available resources and experience a high level of personal interest and commitment.

Module Four - Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. Presented here are the foundational objectives and learning objectives for Module Four.

The students will:

- 1. Increase their understanding of the language, techniques and creative processes of film and video as art forms.**
 - continue to develop an understanding of the elements of filmmaking
 - examine techniques and special effects in film (physical and sound effects, matte painting, computer animation, etc.)
 - increase awareness of the various roles of individuals and the collaborative process involved in filmmaking (writer, director, cinematographer, art director, editor, etc.).
- 2. Develop and convey their ideas through film and video.**
 - apply their knowledge of the language and processes of filmmaking to create films and/or videos
 - increase and apply technical skills
 - explore and express their own ideas and points of view through the art of film and video.
- 3. Increase their understanding of historical developments in film and video, considering a film's cultural and historical context.**
 - develop a critical understanding of several film genres (western, documentary, *film noir*, etc.)
 - develop an awareness of significant influences and issues in the history of film
 - increase understanding of the impact of technological developments in film
 - develop an awareness of the differences between mainstream commercial enterprises, film/video co-operatives and independent productions, and examine the role of public funding in the development of Canada's film and video industry.
- 4. Develop an understanding of the ideas and work of various film and video artists.**
 - increase awareness of the work of Saskatchewan and Canadian filmmakers
 - examine films and videos that reflect varied perspectives and representations, such as those observed in films created by females, Aboriginal peoples, minorities and various world cultures
 - develop criteria with which to evaluate and respond to the aesthetic qualities of film and video.

Overview

Module Four: Film and Video

Time Frame: 50 hours

This module involves students in the study of film genres, history, and film and video production as an art form.

Foundational Objectives

The students will:

- increase their understanding of the language, techniques and creative processes of film and video as art forms
- develop and convey their ideas through film and video
- increase their understanding of historical developments in film and video within the film's cultural and historical context
- develop an understanding of the ideas and work of various film and video artists

Vocabulary and Concepts

- filmmaking elements, techniques and processes (such as frame, shot, editing, scene, sequence, point of view, *mise-en-scène*, montage, special effects, etc.)
- filmmaker's roles
- film genres (documentary, *film noir*)
- film history
- aesthetic qualities of film and video

Common Essential Learnings

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop understanding and the use of vocabulary, structures and forms of expression that characterize film and video (C)
- develop understanding of technological developments and influences in film and video (TL)
- develop understanding of stereotype, prejudice, racism, sexism and other forms of discrimination in film and video and work against this discrimination (PSVS).

Resources

- filmmaking or video production equipment
- examples of contemporary Saskatchewan, Canadian and international films and filmmakers
- community resource people
- reference material on video and film history and production

Instruction	Assessment
<ul style="list-style-type: none"> ● discussion ● questioning ● brainstorming ● problem solving ● describing/analysing, interpreting/judging ● small group/whole group work/individual work ● film and video production ● researching 	<p>Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques, focusing on the students' creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> ● discuss objectives and assessment criteria with students ● select criteria for assessment based on the foundational objectives and related learning objectives ● observe and record students' ongoing development related to the selected criteria ● design assessment charts ● keep anecdotal records ● keep cumulative records ● observe students' contributions and commitment to individual and group experiences ● discuss students' arts experiences with them ● listen to students' reflections on their own arts experiences ● assess student progress over time.

Module Four: Film and Video

This module will actively involve students in the study of film genres, film history, and film and video production as an art form.

Note: If this film and video module is being considered for inclusion in this course, teachers should first check with the students and English Language Arts teacher(s) in their school to ensure that the film and video units in both courses are complementary. A film and video unit is also found in the elective Secondary Level course entitled *English Language Arts: Mass Media and Popular Culture 20* (Saskatchewan Education, 1996 pilot edition). The English Language Arts unit is also an optional unit. In that unit, students examine the role film plays in their lives. They learn about the conventions and language of film, and examine film genres. They explore the differences in film and television experiences and prepare short films or videos. The Arts Education and English Language Arts teachers may wish to collaborate in their planning.

Suggested Activities	Possible Resources
<p>Introduction: Film as Art</p> <p>Filmmaking, a unique art form in its own right, involves the use of other art forms to create a collaborative construction of reality. Filmmakers, like artists in dance, drama, music and visual art, use the elements, techniques and images available to them to create their arts expressions and convey ideas.</p> <p>Film is one of the most popular forms of art and is often perceived simply as entertainment that may not require much critical thought on the part of the viewer. In previous Arts Education classes, students have learned there are many different types, styles and interpretations of music, dance, drama and visual art. In this module, they will discover that there are also different filmmaking genres, and individual styles and varying aesthetic qualities within each film genre.</p> <p>As an introductory discussion, challenge students to consider whether the most popular films are, in fact, the best. Ask them what they have discovered about popularity and its relationship to the aesthetic value or quality of other art forms such as music. For example, is the most popular music the best music? Is it possible to define best music, best dance or best visual art?</p>	<p>Note: Most resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title. Some films listed do not appear in the bibliography. The country of origin and date are provided to help the teacher locate the film in video stores, libraries, etc.</p> <p>Consult the bibliography for information about public performance rights for films and videos.</p>

Suggested Activities

Possible Resources

Throughout this module, students will develop their understanding of film genres and learn about the conventions, innovations and contexts associated with film, to arrive at more meaningful interpretations and critical understanding of the works.

Understanding the Film
(print and teacher's manual)

Ask students to consider the following excerpt from the National Film Board of Canada series *Constructing Reality*: "Meaning resides not in the 'text' of the film/video image but in the complex interactions between films/videos and the people who view them. What viewers -- teachers as well as students -- bring to the film or video depends not only on their individual experience but also on the values, ideas and beliefs current in their society. So there is no one single, 'correct' interpretation of a 'text' to be discovered, but rather individual interpretations to be put forth as a starting point for creative and critical work" (p. xiii).

*Constructing Reality:
Exploring Media Issues in
Documentary* (print and
video series)

Ask students to think about some specific instances when their opinions about a film differed from the opinions of family members, friends or published critical reviews. List and discuss some of the possible factors that would have created such a variation in responses and opinions about the same film.

Remind students that learning to look at films with a critical eye should not mean that films will be less entertaining for them as viewers. Developing critical thinking abilities will simply help them to discover interesting insights and ideas that they might otherwise have missed. They should briefly discuss how critical viewing and reflection can also help them in their own filmmaking experiences.

The Language and Processes of Cinema (10 hours)

Film viewers tend to talk about the film's action or narrative, usually with very little focus on how the visual composition conveyed the story.

Introduce students to the term *mise-en-scène*. In *Understanding Movies*, Louis Giannetti says that

Understanding Movies

mise-en-scène "refers to the arrangement of all the

visual elements of a theatrical production within a given space -- the stage" (p. 48). Elements and images used in combination can convey a particular point of view or voice.

It is not necessary for students to learn long lists of technical filmmaking terms, but some basic film and video terms can be useful in providing a common vocabulary for discussions and expression. Teachers can review students' understanding of terms as they arise within the context of ongoing activities. For basic terminology, refer to the glossary in this document, or to other resources listed in the bibliography.

There are many factors working together to affect how viewers respond to film images. To introduce students to some basic filmmaking terms, teachers could arrange to have students examine a few film excerpts before beginning their filmmaking projects or film critiques. To assist students in understanding how media is constructed it would be useful for students to have a common understanding of basic terms such as frame, shot, editing, sequence or scene. These terms are defined on the following page.

Teacher Information:

"Frame" is a single, still image from a film or video. When a series of frames are projected they create the illusion of movement. Characters move in or out of frame, depending on the action within the scene. People and objects within the picture are said to be "ON SCREEN" or "IN FRAME"; when they are out of the picture they are "OFF SCREEN" or "OUT OF FRAME". These terms will be particularly useful when students are creating storyboards or writing a screenplay.

"Shot" is one of the first terms film students will learn. A shot is an uninterrupted strip of exposed motion picture film. It depicts some action or objects during an uninterrupted segment of time. It is a segment of footage without internal cuts or edits. A full-length fictional or documentary film is made up of hundreds of shots, and sometimes over one thousand. At the opposite extreme, some short experimental films are made up of only one lengthy shot.

"Editing" is the process by which film or video footage is included or not included in the final film. A shot is the basic unit of film and video editing. Editing is a way of creating meaning through the arranging and juxtaposition of sounds and images. Editing will determine the film's final length, emphasis, pacing and structure.

"Scene" can be used in a very general way to refer to a section of a film. The term normally refers to a series of shots taken in one location during a continuous or nearly continuous time. Dramatic films and some documentary films usually connect scenes in a way that may be hard for the casual observer to notice. Feature films differ greatly in the number of scenes they contain. More than one hundred is common.

"Sequence" has a variety of meanings. A sequence is one or more shots edited together to form a larger grammatical unit within a film. Many books on film contain outlines of film sequences. It is interesting to note that different authors describe completely different "sequences" for the same film. Where a particular sequence begins and where it ends may be decided by many different factors. For example, one viewer may think that a particular sequence began when an actor entered a room. Another viewer may decide that the sequence actually began earlier when the actor was running up the driveway prior to entering the room. It is best to think of a sequence as a group of related scenes, though what unifies the scenes can not always be determined.

Engage students in activities such as the following to encourage them to attend to various filmmaking elements and processes. As an introductory activity, select Option A: Determining Essential Questions or Option B: Film Images and Viewer Responses.

Option A: Determining Essential Questions

Ask students to form small groups and decide among themselves what they would most like to know about filmmaking as an art form. What are the essential questions they would like to have answered? The students might complete a sentence stem such as the following: "Something I have always wanted to know is how do filmmakers ... ?"

Individual students or groups should make a list of essential questions, and establish the order of priority for them. They can then develop a plan to find the answers to their main questions. The students should determine what other information they will need and what resources may be available.

Students might choose to conduct their research individually, in pairs or in small groups. Students could share their research and discoveries with the other members of their small group or the entire class through various means. For example, students might create a dramatization of an interview with a film director or cinematographer during which their essential questions are discussed, explained or demonstrated.

Students might, for example, decide that an essential question is, "How do filmmakers make an object or person disappear from the screen while the other characters are still present?". Two of the students might research in books and journals, while two other students might contact a local filmmaker to ask how this is done. Other students might attempt to create a similar effect using animation or filmmaking techniques.

Option B: Film Images and Viewer Responses

Ask students to come up with a list of important factors or elements that filmmakers must consider when thinking about how viewers might respond to a particular shot or image on the screen.

The students' list could include such things as the location of the shot, the various ways to shoot the action that is taking place, the lighting, use of colour, the camera angle and distance. See the following teacher information box of possible topics for discussion.

Teacher Information:*Lighting*

Lighting often conveys meaning and mood in subtle yet important ways. Ask students to discuss how light affects us in our daily lives, both indoors and outdoors. Talk about the expressiveness of lighting and look at some examples in photography and film. For example, it may be harsh and hard or soft and diffused.

Subjects may be lit from different directions. Experiment with different ways of lighting without changing the camera distance or angle; for example, examine the different effects of lighting an object from the side or below. How do the moods and meanings change?

Colour

Colour is closely related to lighting. What meanings do various colours suggest? Consider the effect in films of white robes on historical characters or black hats and dark clothes on western gunslingers. Note the use of colours in set, costume or lighting and the effect they have on character and mood.

Camera Distance and Angle

An important factor in viewer response to an image is the distance between the camera and the subject. Camera distance determines the details that are noticed, the details excluded from the frame, and how large or small the subject will appear. Usually, when the film shifts to a new location, the camera films from a distance to give an overall sense of the setting. This is called the "establishing shot". Once viewers know where the action is situated, the camera usually moves in closer to the subject, and moves in very close for some shots. A subject's eyes and mouth are particularly expressive.

In subjective camera shots (often called point of view or POV shots) the camera films a subject through the eyes of one of the film's characters. These subjective camera placements often add to the viewer's sense of participating in the action. More often in films, the camera is placed outside the action (objective camera shots), and the audience is more of a spectator than a participant.

Suggested Activities

Possible Resources

View films/videos in order to explore the language and processes commonly used in cinema, such as long shot, medium shot, close up, point of view shot, optical effects and editing. Select examples from a resource such as *Movie Magic* or the NFB series *Constructing Reality* to demonstrate various elements of filmmaking to students. Have students experiment with some filmmaking elements and techniques. For example, try the following point of view (POV) activity:

Movie Magic (video series)

*Constructing Reality:
Exploring Media Issues in
Documentary*

A point of view or POV shot shows the scene from the point of view of a particular character. These shots are almost always preceded by a shot of a character looking at something. Then the POV shows what that character is looking at. Have students practise various POV shots with a video camera. Encourage them to see if they can build suspense, surprise, create humour or demonstrate other interesting reactions from the point of view of several characters.

How many individual elements of film can the students list that are crucial to the success of the finished product? Are there particular elements that they look for when they view a film? Do they consider these to be more important than others?

Familiarize students with concepts important to achieving an interesting composition, such as depth of field (deep focus) and sequence. These are important considerations in *mise-en-scène*. A sequence might represent the equivalent of a scene in a play or could be a grouping of shots in a montage or thematic style.

Teacher Information:*Composition*

It is also important for filmmakers to determine which objects are included within the frame and how they are placed in relationship to each other and to the edges of the frame. Generally, directors and cinematographers choose to use symmetrical or asymmetrical compositions. In symmetrical compositions that focus on one main item of interest, the object or person is seen in the approximate centre of the frame. If there are two or more major objects of interest, they are usually seen on opposite sides of the frame and appear to balance the frame. In asymmetrical compositions, objects of major interest are not offset by other important objects on the opposite side of the frame.

Composition, or *mise en scène* as it is sometimes called, is another way of emphasizing or de-emphasizing certain details. Both the width and depth of the film images may be used expressively. For example, characters who are angry at each other are often positioned on opposite sides of the frame. A different effect is achieved when characters and objects are crowded into the space shown by the frame. Often, background is in sharp focus, but sometimes the background is partially lit or out of focus so as to draw no attention away from the main action. In discussions, critiques and filmmaking activities, students should be encouraged to pay attention to such details.

Student Filmmaking (10 hours)

Select one of the following four options: Filmmaking as a Creative Problem-solving Process, Animation, Careers in Filmmaking or Writing for the Screen.

Option A: Filmmaking as a Creative Problem-solving Process

View videos from a series such as *Making Grimm Movies*. The video series demonstrates ways that young people can use available resources and locations to create their own films/videos.

Making Grimm Movies
(video series)

Encourage groups of students to experiment with various ways of filming/videotaping the same uninterrupted action or object using only one shot. If time and access to equipment permits, have students try combining several shots into a longer edited sequence.

Suggested Activities

Possible Resources

Have students film, in three different ways, a student skateboarding, dribbling a basketball, or engaging in some other action-oriented activity. Perhaps a student could be filmed moving towards the camera and coming to an abrupt stop or turn. For each of the three shots, change the camera angle or distance from the student, skateboard, basketball, etc. As a whole class, examine the effects of the various changes in the students' experiments. Which shots were least effective and why? Which shots were most effective and why? How might the shots be better next time?

View the two-minute skateboarding sequence in the Study Extract from *Sandspit to Dildo* in the *Constructing Reality* series. Note the use of repeating images and sounds by director Chris Mullington and composer Ed Eagan.

*Constructing Reality:
Exploring Media Issues in
Documentary* (print and
video series)

Have students create a short action film/video of their own. Students could create their own storyboards for a skateboarding, basketball or other action sequence. As an alternative to the more traditional narrative structure, students may prefer to create and present their work as a montage of images. A montage is a sequence of shots cut together, usually in a stylized way, to suggest an idea or theme rather than showing a continuous event. Students may find it useful to watch the 28-minute version of *Sandspit to Dildo* as an example of a non-traditional video structure. Students could also read the interview with director Chris Mullington in the accompanying Teacher's Guide.

*How to Make Your Own
Videos*

Discuss the role of the "foley artist" (the person who creates sound effects with props in time to the picture). View the eight-minute video *Track Stars* from the *Constructing Reality* series, which shows two foley artists creating sound effects in a studio to match the action unfolding on a film screen.

Ask groups of students to videotape their short action sequences without sound. After the taping has been completed, have each group act as its own foley artists or, if students agree, have each group

exchange its videotape with another group and have each group become the foley artists for another group's video.

Option B: Animation

Look at the work of several comic book illustrators and Canadian animators. Ask students to determine the similarities and differences between the two professions. Have students create a list of the kinds of knowledge and skills that they think would be required for each career.

Discuss the work of Saskatoon artist Tom Grummett, who began drawing Superman for DC Comics in 1990. (See slide #21, Group A in *Ideas and Inspiration*. Also, listen to his interview on the CD-ROM.) Grummett says that cartooning is a medium that requires its own language and format to inform the viewer of events that are taking place. Ask students to describe a format and visual language that is common in comic book illustration.

Discuss the work of cartoonist Lynn Johnston, the creator of the comic strip "For Better or For Worse". (See slide #30, Group B in *Ideas and Inspiration*.) Ms. Johnston has also worked as a film animator.

Ask students to find examples of comic book illustrations that are especially effective in capturing the essence of the character being portrayed. Ask students to provide a rationale for their selections.

Read excerpts from the June 24, 1996 *Maclean's* magazine article entitled "Canadian Made". The article provides an update and overview of the work of Canada's highly successful animation artists.

Examine the work of Canadian animation and computer artists. Familiarize students with the important role that the National Film Board has played in developing Canada's animation industry. Look at the work of pioneers in the field, such as Norman McLaren.

*Ideas and Inspiration:
Contemporary Canadian Art*
(slides and CD-ROM)

Maclean's Magazine, June
24, 1996

*Creative Process: Norman
McLaren* (video)

*The Genius of Norman
McLaren* (video)

Fiddle-De-Dee (video)

Canadian animators and Canadian computer software created *The Lion King's* meercat, Timon; *Toy Story's* Woody; *The Mask's* bizarre effects; *Dragonheart's* dragon; *The Hunchback of Notre Dame's* Clopin; and *Jurassic Park's* T. Rex. Most of the software used to create *Terminator 2: Judgment Day* and the special effects in *Forrest Gump* came from Canadian companies.

Discuss the work of some of Canada's foremost animators, such as James Strauss, who leads California's world renowned Industrial Light and Magic team; Oscar winner Steve (Spaz) Williams, who created the special effects in *Terminator 2*, *Jumanji* and *The Mask*; Bill Reeves, who oversaw production of Disney's *Toy Story*, the first fully digital animated feature; and Disney's Mike Surrey, a senior animator on *The Lion King* and *The Hunchback of Notre Dame*.

Have interested students research Canadian animation production companies and innovative software creators, such as Toronto's Alias/Wavefront, whose software was used to create animated special effects in eight of the ten top-grossing Hollywood movies in 1995. Other Canadian companies that students might research include C.O.R.E. Digital Pictures, Softimage Inc., Discreet Logic Inc., Vertigo Technology, Nelvana, CINAR Films and BLT Productions. Analysis of technological developments and influences in the field of animation should be included in students' research.

Many of Canada's foremost animators are alumni of the world-renowned training centre at Sheridan College in Oakville, Ontario. Encourage students who are interested in animation to contact the college to determine admission and portfolio requirements in adequate time to begin work on developing their portfolios. (Students who wish to pursue this or a similar interest at the post-secondary level might arrange to develop their portfolios as a project in Module Two: Independent Study, contained in this curriculum guide.)

Encourage students with an interest in animation to create their own animated films and/or explore computer animation techniques.

Option C: Careers in Filmmaking

View videos in which filmmakers discuss their individual roles in the film production process.

Have each student research and provide a brief written or oral report on possible careers in filmmaking. Have each student report on a different job. Include, for example, director, set designer, costume designer, screenwriter, script supervisor, producer, actor, make-up artist, art director, stuntperson, composer, editor, cinematographer, camera operator, matte painter, model and miniature creator, physical effects designer, computer imaging designer and animator, animatronics designer, sound editor, pyrotechnician, puppeteer, optical effects designer and technician, etc.

Have the students come up with creative ways to share their research information with their peers. Some students might be able to provide an actual demonstration of the type of work they have researched. For example, one student might create a model or miniature for a proposed film or animation sequence. Another student might create a set design or period costume for a film scene. Another student might create a sound score for an action sequence. Other students might conduct fictional interviews in role as people from the film industry talking about their careers.

Encourage students with a particular interest in film and video to undertake independent research to determine ways they might pursue training in film and video at the post-secondary level.

Invite film industry resource people and independent film and video artists to talk to the students about their work. Familiarize students with associations such as the Saskatchewan Filmpool Co-operative and Video Vérité, which are non-profit artist run centres.

Movie Magic (video series)

The Making of Guitarman
(SK, Canada, 1995) (video)

*Film, Video and
Photography in Canada*

Sask Filmpool Co-operative
in Regina

of three parts: headings, description and dialogue. Students may wish to include in their writing the directions for sounds and special effects, camera and editing directions, and instructions for montages and series of shots, etc.

If time permits, students might create a short dramatization in which they take turns working in role as screenwriters who are trying to convince prospective film producers (the other students in role) to produce their work.

Film Genres (10 hours)

Ask the students to create a list of some recent popular films.

What are some of their favourite films today? What were some of their favourite films in the past? Which films still stand out in their minds from when they were children? Why do they think some particular films remain in their memories? What were some of the things the filmmakers did that created such a lasting impression? For example, were the special effects especially exciting, were the characters memorable, or was the quality of the animation and music outstanding?

Ask the students to try to categorize the films in their list. What criteria could they use? For example, they could categorize or rate the films according to the number of students who had seen the film, the students' level of enjoyment, General or Adult rating for age level appropriateness, production dates or film genre.

Some common film classifications include:

- mystery
- drama
- western
- thriller
- action-adventure
- science fiction
- horror
- animation

Suggested Activities

Possible Resources

- gangster
- fantasy
- comedy
- musical.

Introduce students to terms and genres with which they may be less familiar, such as:

- Documentary
- *Cinéma Vérité* and direct cinema
- *Film Noir*
- German Expressionism
- Art Deco
- Independent films
- International cinema.

Ask the students to recall the ways that they have been analysing and interpreting works of art in their previous Arts Education classes, using the "Responding to Arts Expressions" process. Enlist the students' ideas for adapting the process for the discussion of film and video. What kinds of questions will need to be asked during analysis? How might the interpretation stage be different from when they are critiquing another form of art, such as a painting?

View and discuss examples of early films that demonstrate exemplary use of the elements and processes of filmmaking. Hand out a blank chart on which students can make notes about observations on the use of the camera, set and costume design, interesting editing, sound scores or special effects.

Adapt for the discussion of film the process "Responding to Arts Expressions", contained in this curriculum guide. Examine two or three genres from categories such as the following.

Comedy

Examples of films in the comedy genre might include the American classic *Some Like It Hot*, *National Lampoon's European Vacation* by director Amy Heckerling, or *Meatballs* by Canadian director Ivan Reitman. Discuss different kinds of comedy. Is there anything unique about comedy in film?

Understanding the Film
(print and teacher's manual)

Gone With The Wind
(U.S.A., 1939) (video)

Grapes of Wrath (U.S.A.,
1940) (video or laserdisc)

Some Like It Hot (U.S.A.,
1959) (video)

*National Lampoon's
European Vacation* (U.S.A.,
1985) (video)

Meatballs (Canada, 1979)
(video)

Musicals

Students might examine musicals, including the renowned *West Side Story* or films by Canadian filmmakers Norman Jewison (*Fiddler on the Roof*) or Sandy Wilson (*Harmony Cats*). Do the stories in musicals have anything in common? Why are some musicals so popular?

Fiddler on the Roof

Harmony Cats (Canada, 1993) (video)

Romeo and Juliet / West Side Story (laserdisc)

Documentary Filmmaking

Consult a resource such as the Teacher's Guide for the NFB series *Constructing Reality* for detailed information and examples of documentary filmmaking.

Constructing Reality: Exploring Media Issues in Documentary (video series and teacher's guide)

There are many types of documentary films and many purposes for making documentaries. Ask students to list reasons why filmmakers might want to make a documentary film. Students might suggest that documentaries are made to expose an injustice, record the contributions of a unique personality, reclaim and celebrate cultural and social histories, document current events, etc.

Discuss the ways in which a historical documentary might differ from theatrical-release films. Discuss issues of truth, historical accuracy and point of view in documentary films. Have students discuss the difference between a documentary film and a docudrama, and the potential for controversies surrounding the production of docudramas.

International Cinema

Using a film history resource such as *Flashback*, provide students with an overview of early international cinema. Examples might include the 1926 German film *Metropolis*, directed by Fritz Lang. Discuss Lang's effective use of miniatures and other special effects.

Flashback: A Brief History of Film

Metropolis (Germany, 1926) (video)

Another example of an early international film is the 1922 German film *Nosferatu*, which was an adaptation of Bram Stoker's novel, *Dracula*. Discuss

Nosferatu (Germany, 1922) (video)

the effect that the film may have had on the film

Suggested Activities

Possible Resources

viewing population at the time of its production.

Another early international filmmaker was Jacques Tati (1908-1982), a comic actor-director who began his career as a pantomimist and music hall performer and became a master of slapstick which emphasized the body. View excerpts of early films such as *Mr. Hulot's Holiday*, *Playtime* or *Traffic*. The latter two were examples of social satire contrasting old-fashioned values of pre-World War II France with the sleek dehumanization of life in the mechanized American Age.

Mr. Hulot's Holiday (France, 1953) (video)

British filmmakers in the 1960s created a genre commonly referred to as the "Angry Young Man" movement. *Look Back in Anger* directed by Tony Richardson is an example of this genre, and was adapted from John Osborne's stage play. The films were often representations of working-class life. They were usually made on small budgets and emphasized social commitment from a left-liberal perspective. They featured working-class heroes who were rebellious, angry and/or frustrated at their lack of opportunity, and they reflected a hostility toward the ruling-class establishment and its institutions.

Flashback: A Brief History of Film

Look Back in Anger (UK, 1958) (video)

Discuss the role of some filmmakers as social activists. Ask students to find examples of contemporary filmmakers who see film as a vehicle for raising social issues and motivating social action in viewers.

The Filmmakers (20 hours)

Select from among the following options: Early Canadian Films, Early Hollywood Films, Atmosphere, Synthesis, Perspectives, Student Filmmaking Projects.

Option A: Early Canadian Films

Provide an overview of the significant role of Canada's National Film Board in the development of the Canadian film industry. Look at examples of

Dreamland: A History of Early Canadian Movies 1895 - 1939 (video)

early Canadian films, such as experimental films by

Selected Films: Norman

Suggested Activities

Possible Resources

Norman McLaren.

McLaren, Part 1 and 2
(video)

Look at the significant works produced by women at NFB's Studio D. Look at Canadian animated films, which have won international acclaim, including Oscars. Discuss recent Canadian films, including those the students might have seen on television. Sometimes films of a particular country have unique characteristics or their own identity. Does Canadian film have an identity?

Option B: Early Hollywood Films

Using a film history resource such as or *Flashback: A Brief History of Film*, explore the Silent Era and early Hollywood films by filmmakers and actors such as Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Rudolph Valentino, etc. View and discuss early work such as *The Gold Rush* starring and directed by Charles Chaplin. Discuss how the film is more than a comedy in that it alternates sequences of comedy and drama. It simulates the pleasures and pains of life by alternating scenes of acceptance and rejection, and cold and warmth.

Flashback: A Brief History of Film

The Gold Rush (U.S.A., 1925) (video)

Against the Odds (video series including Rudolf Valentino)

Have students present a brief report on the life and career of an early Hollywood filmmaker or actor of interest to them, such as Mae West, Judy Garland, Humphrey Bogart, Cary Grant, or Katherine Hepburn. View examples of work representative of early Hollywood productions such as *The Wizard of Oz* or *Sunset Boulevard*.

Sunset Boulevard (U.S.A., 1950) (video)

The Wizard of Oz (U.S.A., 1939) (video)

Intolerance (U.S.A., 1916) (video)

Explore the work of filmmaking pioneers such as David Wark Griffith, Walt Disney or Alfred Hitchcock. What are the unique qualities and characteristics that each filmmaker's work possessed? What contributions did these filmmakers make to the world of cinema?

Snow White and the Seven Dwarfs (U.S.A., 1937) (video)

The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures

Vertigo (U.S.A., 1958) (video)

Option C: Atmosphere

Suggested Activities	Possible Resources
<p>Examine examples of films that are noted for their sense of atmosphere and prevailing mood. Examples might include films from the WW II era, such as <i>Casablanca</i> starring Humphrey Bogart.</p>	<p><i>Casablanca</i> (U.S.A., 1942) (video)</p>
<p>View excerpts of a film or films shot in the <i>film noir</i> style. Ask students to describe the identifying features of the style. The glossary indicates that <i>film noir</i> is a French term referring to a kind of urban American genre that sprang up during WW II. The films portrayed a despairing universe where there is little chance of escape from city streets, desolation and death. Stylistically, these films emphasize low-key and high-contrast lighting, and complex compositions.</p>	<p><i>Double Indemnity</i> ((U.S.A., 1944) (video)</p> <p><i>The Maltese Falcon</i> (U.S.A., 1941) (video)</p>
<p>Have students create a storyboard or a short film/video excerpt in the <i>film noir</i> style. They might, for example, adapt a scene from a novel by Raymond Chandler, the American mystery writer who also worked in this style.</p>	
<p>Discuss the role of music in the creation of atmosphere and suspense in films. Examine the work of film score composers.</p>	<p><i>Listening To Movies: A Film Lover's Guide to Film Music</i></p>
<p>View examples of films in the Western genre. <i>High Noon</i> or <i>Rio Bravo</i>, for example. Ask students to consider what are some techniques used to create the particular atmosphere or mood common to most westerns. What are some of the conventions of a traditional western film?</p>	<p><i>The Grey Fox</i> (Canada, 1983) (video)</p> <p><i>Rio Bravo</i> (U.S.A., 1959) (video)</p> <p><i>High Noon</i> (U.S.A., 1952) (video)</p>
<p>When viewing westerns it is also important to discuss questions of representation, such as the following: How important has the western film been to the construction of a prevailing view of life during the farm settlement of North America? How historically accurate were the early Hollywood westerns? What stereotypes were constructed as a result of these films? What are some of the effects that these films have had on viewers' perceptions of life in the west?</p>	<p><i>Dances with Wolves</i> (U.S.A., 1990) (video)</p> <p><i>Images of Indians</i> (video series and teacher's guide)</p>
<p>Compare an early western with a modern western such as <i>Dances with Wolves</i>.</p>	

Option D: Synthesis

Ask students upon what criteria they would judge the overall success of a film. Ask students to determine four or five categories for overall evaluation of a film. Determine specific desirable qualities within each category. The students' list might include the following: audience interest; characterization, plot and meaning; camera and editing techniques; unity or synthesis; etc.

After determining appropriate criteria for analysis, have students view and discuss the film classic *Citizen Kane*, starring Orson Wells. Examine the filmmaking techniques and processes that resulted in such a highly regarded film. How does this film stand up according to the students' film evaluation criteria? Does the film stand the test of time or has contemporary criteria affected the value of the film in the students' eyes? Discuss.

Citizen Kane (U.S.A., 1941)
(video)

Understanding the Film

Understanding Movies

Option E: Perspectives

Conventional filmmaking relies heavily on narrative, plot or story line. However, some filmmakers work with formal elements of film such as image, light, sound, spatial dislocations, etc. to create works that are non-traditional and experimental in nature. Explore the perspectives of non-traditional or experimental film and video artists.

Examples of work by film
and video artists

Over the years, many films have perpetuated unacceptable stereotypes, conventions or clichés to represent groups such as feminists, homosexuals, aboriginals, teenagers, athletes, etc. Discuss the harmful effects of stereotyping in the media. What kind of action can individuals and groups of students take if they see an unacceptable representation of a group in the media? Talk about the role of reviewers in bringing such issues to the attention of the viewing public. Encourage students to write reviews and publish them in the school paper.

*Mixed Messages: Portrayals
of Women in the Media
Series* (video series)

Images of Indians Series
(video series and teacher's
guide)

Students can write letters to the Canadian Radio-television and Telecommunications Commission

(CRTC) expressing their viewpoints about minority representation, lack of representation, misrepresentation, etc. Also, when they see positive representations of visible minorities, etc., they could write to congratulate the broadcasters, producers and others for their accurate portrayals.

Examine bias in the media in Canada. Look at how the media represents the experiences and perceptions of racial minorities and Aboriginal peoples. Discuss who makes the decisions, why problems exist, and how this affects us as individuals and as a society.

Explore the significant role that women played as independent filmmakers in the early years before the big studio systems came into being. Discuss what possible factors may have contributed to the exclusion of women as decision makers in the film industry as it became a powerful economic industry.

View and analyse the work of contemporary Canadian female filmmakers such as the following: *My American Cousin* by director Sandy Wilson; *Bye Bye Blues* by director Anne Wheeler; *Richard Cardinal: cry from a diary of a Métis child* by director Alanis Obomsawin; or *I've Heard the Mermaids Singing* by director Patricia Rozema.

Option F: Issues in Film

During the anti-communist hysteria of the late 1940s and 1950s, many writers, actors and directors were blacklisted or denied employment in the American studios because of their suspected political beliefs or former beliefs. Blacklisted artists were mostly left-wing in their values. This blacklist had a devastating effect on many careers. Assign a research project on this era, or on a particular artist affected (Charlie Chaplin, for example).

Have students participate in a panel discussion on an issue in film, such as opportunities for minorities in filmmaking.

Have students write editorials on an issue related to film, such as the proliferation of violence in film, the

Constructing Reality: Exploring Media Issues in Documentary (video series)

Margaret Perry: Filmmaker (video)

Calling the Shots: Profiles of Women Filmmakers

The Silent Feminists: America's First Women Directors (video)

My American Cousin (Canada, 1985)(video)

Bye Bye Blues (Canada, 1989) (video)

I've Heard the Mermaids Singing (Canada, 1987)(video)

Richard Cardinal: cry from a diary of a Métis child from *Constructing Reality: Exploring Media Issues in Documentary* (Canada, 1986)(video)

The Front by Martin Ritt with Woody Allen (U.S.A., 1976)(video)

Terminator 2: Judgement Day (U.S.A., 1991) (video)

influence of role models on young viewers, or the portrayal of women or teenagers in film.

Help students to explore the different considerations among commercial film and television producers, independent producers, and film and video artists. For example, independent producers and film/video artists often write and/or direct their own work. Students might try to determine some of the conventions and/or preoccupations of Hollywood producers and film distribution companies. How do their market requirements affect independent filmmakers? How do they affect the Saskatchewan and Canadian film industries? Do they affect the nature of Canadian film or influence Canadian culture?

Have students discuss or write about the following: Does film merely reflect culture or does it impact and change culture? What are some implications of the global market on Saskatchewan and Canadian filmmakers and their work?

Option G: Student Filmmaking Projects

Have students create short films/videos based on their own unique ideas, perspectives and viewpoints as Saskatchewan youth.

If time permits, view excerpts from the video series *Making Grimm Movies* to help students understand how they can express ideas on film with the resources they have at hand. Remind students that their films must be appropriate for classroom viewing. They should commit themselves to working against stereotypes.

Some students might be interested in creating an animated film. Other students could create a documentary film about someone in their community, such as a local athlete, elder or artist. They could also document a special event, way of life or local history. They might explore a social issue such as

dating or violence in the schools. Students could be encouraged to use limited dialogue and simple filmmaking techniques. Other students may prefer to

Making Grimm Movies
(video series)

How to Make Your Own Video

Mediaprac: A Media Skills Book for Senior Students

create an experimental film or video with a montage of images, music or soundscapes, etc. Utilize community resources and expertise where possible.

Student Film Festival (Extracurricular Extension)

Discuss the function of awards ceremonies and festivals in the film and video industry. Examples could include the following: Genie Awards; Toronto International Film Festival; Montreal World Film Festival; The Cannes Film Festival in France; Motion Picture Academy Awards (Oscars); Yorkton Short Film and Video Festival; etc.

Invite members of the school and community to view student filmmaking projects at a Student Film Festival. If there are to be awards, assist students in determining criteria for each film/video category in advance of their filmmaking projects.

Module Five

The Arts and Popular Culture

50 hours

In this module, students focus on the significance of popular culture in their daily lives. Through activities in each of the arts they explore current trends, role models and their own works of art. They examine the personal and societal effects of popular music, dance, drama and visual images. They see how artists may be agents of change in their time and examine some of the similarities and differences between the arts as entertainment and the arts as personal expression. Students also examine the nature of celebrity and commercial motivations, and explore the role of the arts in the mass media, in the marketplace and in entrepreneurship. They look at the complex relationships between popular culture and the arts, examining the benefits and effects of each on their lives today and in the future. Teachers will involve students in designing activities and experiences that have personal meaning and significance from the students' own perspectives as young adults in a rapidly changing world.

Module Five - Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. Presented here are the foundational objectives and learning objectives for Module Five.

The students will:

1. Develop their understanding of relationships between the arts and popular culture.

Dance

- explore and analyse relationships between dance and popular culture.

Drama

- explore and analyse relationships between drama, theatre and popular culture.

Music

- explore and analyse relationships between music and popular culture.

Visual Art

- explore and analyse relationships between visual art and popular culture.

2. Create arts expressions that refer to images, symbols, experiences, objects or events drawn from popular culture.

Dance

- create dance compositions that incorporate ideas and images related to popular culture.

Drama

- create dramatic writing, contextual dramas or collective creations that incorporate images, symbols, objects or events related to popular culture.

Music

- create music compositions that incorporate ideas related to popular culture.

Visual Art

- incorporate ideas drawn from popular culture into visual expressions.

3. Examine ways that the dominant popular culture of a society is a construction of reality that may represent or misrepresent real-life experiences.

- examine various constructions of reality in print and media advertising
- examine various constructions of reality in popular prime time television programs that are directed at a teenage audience
- examine ways that women and minority groups have been portrayed on television and in popular films.

-
4. **Examine popular culture through the ages at various times and places, exploring social, historical and artistic forces that shape popular culture.**
- analyse the effects of popular music, dance, drama and visual images on daily life
 - explore the influence of role models in popular culture through the ages
 - examine ways that artists influence and are influenced by popular culture.

Overview

Module Five: The Arts and Popular Culture

Time Frame: 50 hours

This module involves students in project-based activities that explore relationships between the arts and popular culture.

Foundational Objectives

The students will:

- develop their understanding of relationships between the arts and popular culture
- create arts expressions that refer to images, symbols, experiences, objects or events drawn from popular culture
- examine ways that the dominant popular culture of a society is a construction of reality that may represent or misrepresent real-life experiences
- examine popular culture through the ages at various times and places, exploring social, historical and artistic forces that shape popular culture

Vocabulary and Concepts

- popular culture
- artists as agents of change
- constructions of reality
- mainstream productions
- alternative productions
- Pop Art

Common Essential Learnings

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand how knowledge is created, evaluated, refined and changed within the arts (CCT)
- understand how artists influence and are influenced by changes in technology (TL)
- recognize and analyse stereotyping, bias, racism and sexism in the arts and popular culture and work against this discrimination (PSVS).

Resources

- books, articles, videos, etc. about popular culture from various eras
- examples of dance, drama, music, visual art and film that refer to popular culture
- examples of arts expressions and items from the students' own current popular culture

Instruction	Assessment
<ul style="list-style-type: none"> ● discussion ● questioning ● brainstorming ● problem solving ● describing/analysing, interpreting/judging ● small group/whole group work/individual projects ● researching 	<p>Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques, focusing on the students' creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> ● discuss objectives and assessment criteria with students ● select criteria for assessment based on the foundational objectives and related learning objectives ● observe and record students' ongoing development related to the selected criteria ● design assessment charts ● keep anecdotal records ● keep cumulative records ● observe students' contributions and commitment to individual and group experiences ● discuss students' arts experiences with them ● listen to students' reflections on their own arts experiences ● assess student progress over time.

Module Five: The Arts and Popular Culture

This module will actively involve students in project-based activities that explore the relationships between the arts and popular culture.

The intent of this module is to involve students in the development and presentation of their own classroom projects. Students' projects may be focused on one of the four strands of dance, drama, music or visual art, or they may be interdisciplinary. The projects in this module may be undertaken by individual students, pairs or small groups of students, or the entire class might work together on one larger collaborative project.

Activities in this module are designed as samples that could give teachers and students a place to start as they develop ideas for their own projects.

Suggested Activities	Possible Resources
Introduction to Popular Culture (Note: Barry Duncan's book <i>Mass Media and Popular Culture</i> was a key Canadian resource in the Optional Interrelated unit in Grade 9 Arts Education. Teachers may also find ideas in the book applicable in this module.) Popular culture refers to mainstream culture -- the arts, entertainment and values shared by large segments of the population. Mass media are responsible for much of the popular culture of today, including music videos, television, movies, advertising, etc. Although popular culture can be aesthetically sophisticated and inspiring, it is primarily the result of commercial rather than artistic endeavour. Popular culture tells us much about the values of a society. Begin by discussing with students the concept of popularity, including both the positive and negative aspects of popularity. Discussion may include issues surrounding the popularity of people, objects, events or ideas, and the impact that this popularity may have on individuals and society as a whole. Students might discuss, for example, what happens when one person in a group takes a stance that goes against popular opinion. How can popularity affect an individual's success in social, career or political	Note: Resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title. <i>Mass Media and Popular Culture</i>

Suggested Activities

Possible Resources

situations? What role does popularity play in a student's experiences at high school?

View the eight-minute animated NFB film *The Lump*, which is a sharply critical parody of the superficiality of those qualities that lead to popularity and power. The video features a short and unattractive man who develops an inert but highly attractive lump on the top of his head. By buttoning his shirt over his face, he changes his life.

The Lump (video)

Ask students to discuss their interpretations of the video, and comments on the many personal, social and political implications of popularity.

Introduction to Dance Projects

Discuss questions such as the following. Where do popular social dances come from? What is their appeal? How do they evolve?

Dance in Its Time

Black Dance

Find examples of various popular social dances through the ages, such as the waltz, the Charleston, the fox trot, the twist, the watusi, break dancing, slam dancing and hip hop. In what ways do these dances reflect the cultural and social contexts of the time? Examine dance within the framework of its environment. Look at other arts that were popular at the time and historical situations that shaped artistic development.

The Call of the Jitterbug
(video)

Dance a While: Handbook of Folk, Square, Contra, and Social Dance

Sample Dance Projects

- A. Discuss the role and importance of dance in students' lives as participants and audience.

Choreography: A Basic Approach Using Improvisation

Using the Dance-making Process outlined in the Planning Guide in this document, have students work in small groups to create a new dance that they predict will become the most popular dance of the next century. Before they begin, ask them to consider what the social climate will be like and how this environment might influence the students' new popular dance.

Moving From Within: A New Method for Dance Making

Suggested Activities

Possible Resources

Using the Dance-making Process, help students develop, refine and present their dances. Ask them to provide an explanation of life as they envision it during the next century. Some students may wish to include designs for the clothing or other accessories that will be worn by the dancers of the future.

- B. Have students examine the different ways that dance is used in popular music videos. Sometimes dance is integral to the meaning of the work and sometimes it serves a secondary function.

Examples of dance in music videos

Have students work in small groups to create their own music videos that will incorporate dance in a significant and meaningful way, rather than as a simple decorative accessory to the music. Encourage students to use their knowledge of the elements of dance and principles of composition, outlined in the Planning Guide of this curriculum, to enhance the meaning and impact of the music. Challenge students to select some non-traditional music for their video, rather than relying on music with which they are most familiar. In other words, ask students to present some non-traditional music in a popular format.

Video and audio equipment

- C. Have students research the development of popular social dances through the ages. Research the dress and fads that were popular during the era and prepare a presentation in which various social dances are performed, perhaps with accompanying narration, costumes or visual images. Prepare classroom presentations.

Dance in Its Time

The Ballroom Dance Pack

Fashions of a Decade Series

- D. Using a process such as "Responding to Arts Expressions", contained in this curriculum guide, have students view and discuss the work of choreographers who have incorporated objects, props and unusual costumes in their work. Examples could include the ballet video *Blue Snake*, or the Danny Grossman and Ginette

Blue Snake (video)

Inner Rhythm (video)

Suggested Activities

Laurin dances in the *Dancemakers* video series. Discuss the various effects of these items on the work and on viewer responses.

In small groups create dances that incorporate objects, props or costumes that are drawn from images and other items from popular culture.

Possible Resources

Dancemakers: Program 1, Danny Grossman and Program 4, Ginette Laurin (video)

Introduction to Drama Projects

Explore the differences between popular mainstream forms of theatre and alternative forms of drama and theatrical presentations. Examples of alternative drama might include many of the theatrical pieces performed at Fringe Festivals or by independent artists such as the Toronto clowns Mump and Smoot.

The Theatre Experience

Some popular stage plays have been made into films that were also popular in that medium. Examples include *Crimes of the Heart*, *Steel Magnolias* and *Biloxi Blues*. These films were considered by many to be true to the original plays. Ask students to consider what factors might make productions such as these so popular and appealing to large segments of the population.

View the Canadian play *Letters From Wingfield Farm* by Dan Needles. In this one-man show featuring Canadian actor Rod Beattie, a stockbroker-turned-farmer recounts his hilarious misadventures during his first year on the farm. View the play *The Soft Eclipse* by Saskatchewan playwright Connie Gault. Compare the different approaches to drama that were used by each playwright. Consider the different perspectives presented of rural life in Canada.

Letters From Wingfield Farm (video)

The Soft Eclipse (video)

The Making of Soft Eclipse (video)

Ask students to consider the following questions: What factors make mainstream theatre appealing to the majority? How might experimental or alternative plays be different from mainstream theatre? Why does alternative or experimental theatre appeal to smaller groups of people? What are the possible reasons for the distinction between mainstream and alternative theatre?

Suggested Activities

Possible Resources

View segments from the video *Brainstorm* in which teenagers speak out on issues such as the relevance of school and popular culture. Have students create dramatic situations in which they explore topics related to popular culture. Topics might include the influence of current role models, the portrayal of women in rock videos, the effects of trends and fads, or the stereotypical representation of lifestyles depicted in popular television shows.

Brainstorm (video)

Sample Drama Projects

- A. Have groups of students each create a 10- or 15-minute "experimental" play. They might use a non-traditional structure; incorporate multimedia effects; or incorporate sound, images and ideas that are non-narrative and are presented as episodes or montages of ideas. Perhaps students could present these short dramatic performances to their peers or community in conjunction with traditional school plays, musicals or one-act play performances.
- B. Using the Planning Collective Creations process contained in this curriculum guide, have students create contextual dramas and/or a collective creation that draws on issues, situations and ideas from popular culture.
- C. Have students write a scene for a play that incorporates objects, symbols or ideas from popular culture.
- D. Have students write an excerpt from a screenplay that utilizes a theme, images or an event drawn from popular culture.

A range of unusual images, sound sources, props, costumes and multimedia equipment, as required

Building Plays: Simple Playbuilding Techniques at Work

Story Circles

Characters in Action: Playwriting the Easy Way

The Screenwriter's Bible

Introduction to Music Projects

Ask students to find examples of interviews where composers of popular music discuss their creative processes. Students might find these interviews in popular music magazines and books, or on recording liner notes.

For the Love of Music

And Then I Wrote: The Songwriter Speaks

Suggested Activities	Possible Resources
<p>Introduce students to the work of Saskatchewan musicians and composers. Invite a composer or musician to talk to the students about his or her work. Invite the guests to discuss the relationship between his or her own music and current popular music.</p>	<p><i>A Love of The Music: Prairie Variations</i> (video and audio recordings)</p> <p>Saskatchewan Recording Industry Association</p>
<p>Throughout history, composers have been influenced by the popular culture of their times. Russian composer Igor Stravinsky is an example of a composer who was greatly influenced by the popular culture of his day. Stravinsky's compositions (such as "Ragtime") are full of dance rhythms which helped to bring popular culture into the concert hall.</p>	<p><i>Igor Stravinsky: The Rite of Spring</i> (CD-ROM)</p>
<p>Sometimes classical music influences popular music. For example, the musical <i>Song of Norway</i> was based on the music of Norwegian composer Edvard Grieg. Many composers re-popularize earlier work. For example, John Lewis, pianist for the Modern Jazz Quartet, recorded an entire album based on the music of J.S. Bach.</p>	<p><i>Music: Its Role and Importance in Our Lives</i> (print and audio recordings)</p>
<p>Provide students with examples of music that has remained popular or become popular again in another era. Have students add examples to the list.</p>	
<p>Discuss how a song becomes popular enough to become a "standard". View the video <i>Standards</i> which examines the reasons for the lasting appeal of classic jazz and blues songs. It offers interviews with some of Canada's contemporary, leading, vocal jazz and blues artists and features performances by Holly Cole, Jane Siberry, Molly Johnson, Sarah McLachlan and others. It also includes archival footage of Billie Holiday and Lena Horne.</p>	<p><i>Standards</i> (video)</p>
<p>View videos such as <i>Recording</i> or <i>Performance</i> in which Canadian musicians discuss their work and lifestyles, including the hard work involved in the development, publicity and rehearsals for a show. The musicians also share their knowledge about surviving in the music business today. Examine the work of Canadian recording artists and discuss the relationship of Canada's music industry with the</p>	<p><i>Recording</i> (video)</p> <p><i>Performance</i> (video)</p> <p><i>Canadian Artists Series</i> (audio recording)</p>

Suggested Activities

Possible Resources

world-wide music market. Discuss or debate the need for Canadian content regulations.

Using resources such as *Music Alive!*, *Pop Hits Listening Guide*, or selections from the students' private collections, explore current trends in popular music.

Music Alive!

Pop Hits Listening Guide

Have students discuss in pairs or small groups the following question: What are some of the factors that contribute to the popularity and longevity of some music, and what relegates other music to the status of a passing fad?

Sample Music Projects

- A. Often, the new work that composers create is shocking and disturbing to the status quo of the time. Have students explore the work of composers and musicians whose work was considered radical and shocking during the time in which it was created, but later came to be part of the popular culture. Elvis Presley and the Beatles would be examples of such artists. Students may be surprised to learn that many classical composers were considered to be shocking and outrageous during their day.

That Old Time Rock and Roll

Big Beat Heat

Pop Music

She's a Rebel: The History of Women in Rock & Roll

Have students present their research to the rest of the class. Challenge students to present their findings in a creative and unique manner.

Perhaps the students could present their projects in role as the composer/musician from the past, or they might have the composer/musician from the past flash forward in time to comment on current popular music trends. They could write music reviews or letters to the editor that might have appeared in a newspaper of the day.

The History of Rock 'N' Roll

The Oxford Companion to Popular Music

The Penguin Encyclopedia of Popular Music

- B. Have students create a project and presentation that explores the development of popular music over several eras. Students may wish to perform examples.

Rock On Almanac: The First Four Decades of Rock 'N' Roll

Suggested Activities

Possible Resources

One project might examine the influence of popular music and musicians on the daily lives of youth throughout the ages. Have students recreate a typical day in the life of a teenager from another era, complete with music, clothing, appropriate hairstyles, typical conversations about events of the time, slang sayings and interactions with popular household products of the era.

- C. Have students analyse the relationship between the recording industry and popular culture. Students might examine the role of promotion in the popularity and success of rock musicians and other popular composers. They might critique the concept of celebrity and evaluate its influence on the person who has become a celebrity and on his or her fans. Include insights about the politics of celebrity, including the role of promoters and agents. Students might examine the costs and planning involved in mounting a major rock tour or music video production. Examine alternative ways of producing recordings as independent artists. What are the benefits and drawbacks of each type of production? How can independent artists promote their work? Students could design a low budget promotional plan for an independent music group.

*Inside the Music Business:
Music in Contemporary Life*

- D. Have students examine and analyse the depiction of women in rock videos.
- E. Have students create a project that explores the role of technology in the development of popular music. If students have access to synthesizers and other music technology they may wish to compose an original work, or adapt an existing work for their project and presentation.
- F. Have students research the influence of the guitar on contemporary music. Examine and discuss the work of influential guitarists. Prepare a class presentation.

*Mixed Messages: The
Portrayal of Women in the
Media Series* (video)

Recent Trends in Composition

As a whole class, examine various composers' sources of inspiration, cultural influences and lyrics to determine relationships between music and popular culture.

View a video such as *Composition*, which examines the composition process used by musicians from various genres such as blues, jazz, new age and rock. Discuss the differences between popular music and alternative or experimental forms of music. In what ways do the artistic intentions of the composers differ?

Listen to the music of composers that students would not hear on mainstream popular radio, such as the music of Philip Glass. Glass was exposed to writers of the beat generation, bop jazz musicians and alternative theatre, in addition to being educated in the conventional forms of music at the Peabody Conservatory in Baltimore and New York's Julliard School of Music. Glass now lives in Nova Scotia. The resource entitled *Music: Its Role and Importance in Our Lives* states, "Philip Glass is one of the most innovative and prolific composers in North America today. Glass combines Indian, African, classical, and modern elements to create a distinctive style, free of most European tradition. His music, which has been heard through ensemble performance, dance company collaborations, and film scores, is particularly known for its manipulation of rhythmic units in a repetitive context and over a static harmony" (p. 440).

Have students consider the different concerns of composers of popular mainstream music with composers of alternative forms and other styles of music such as jazz.

Explore the recent trend of incorporating World Music into popular mainstream music. How is this trend affecting popular music? Many musicians are creating new work that builds on traditional songs and instrumental techniques. View the video *Mari's*

Music in which Sami composer and singer Mari Boine

Composition (video)

Music: Its Role and Importance in Our Lives (print and audio recordings)

Music by Philip Glass

Oliver Jones in Africa (video)

Worlds of Music: An Introduction to the Music of the World's People (print and audio recordings)

Mari's Music (video)

Teaching Music With a

Suggested Activities	Possible Resources
<p>Persen from Tromso, Norway combine traditional styles with modern influences. The singers Bjork and Paul Simon are also examples of contemporary popular artists who have been influenced by World Music.</p>	<p><i>Multicultural Approach</i></p> <p><i>World Beat: A Listener's Guide to Contemporary World Music on CD</i></p>
<p>Discuss the work of Saskatchewan and Canadian composers and musicians who incorporate ideas drawn from traditional music into their new work.</p>	<p><i>Paddy Tutty: Prairie Druid</i> (audio recording)</p>
<p>Sample Music Project</p>	<p><i>A Love of the Music: Prairie Variations</i> (video and audio recordings)</p>
<p>A. Have students research and develop a project through which they can explore contemporary popular music and other forms of music that borrow and incorporate ideas from World Music. Some students might select a musician (Philip Glass or Bjork, for example) to research in depth. Other students might choose to compose a piece incorporating world music. Still other students might select a type of traditional music (Celtic, for example) and examine its influence in contemporary music.</p>	
<p>Visual Art Projects: Fashion and Popular Culture</p>	
<p>Explore significant changes throughout the history of fashion in Western European culture. Look for ways that fashions from past eras can have an influence on new designs.</p>	<p><i>Fashion</i></p> <p><i>Fashion: Color, Line and Design</i></p>
<p>Sample Visual Art Projects</p>	<p><i>Fashions of a Decade Series</i></p>
<p>A. Have students create a contemporary fashion design that is based on a fashion era of the past.</p>	<p><i>The Illustrated Encyclopedia of Costume and Fashion 1550 - 1920</i></p>
<p>B. Have students work in small groups to brainstorm what life will be like during the next decade. What social changes are likely to take place? How will these changes be reflected in popular culture? Try to predict what the popular culture may be like during the next decade.</p>	<p><i>Drawing Fashion</i></p> <p><i>The Best of Colored Pencil Two</i></p>
	<p><i>Colour in Art & Advertising</i></p>

Suggested Activities	Possible Resources
<p>Using coloured pencils, have students design fashions based on their small group discussions and predictions of what will be popular during the next decade.</p>	<p><i>Color - Stephen Quiller: Single Concepts in Art</i> (video)</p>
<p>Revisit colour theory and explore various techniques that are possible using coloured pencils. View examples of drawings in this medium and have students experiment in order to create dynamic and satisfying drawings.</p>	
<h2>Pop Art</h2>	
<p>During the late 1950s and 1960s British and American artists developed a movement called Pop Art in response to the proliferation of advertising and images of mass culture in the visual environment. Early British pop artists created collages of pictures clipped from popular magazines. The British pop artists juxtaposed images of common objects from the home, such as vacuums and television sets, to comment on the impact that the mass media was having on people's lives.</p>	<p><i>American Art From the National Gallery</i> (laserdisc)</p> <p><i>Art Since Pop</i> (video)</p> <p><i>Modern Art Style Posters</i></p>
<p>Pop artists also incorporated the images of popular culture in works of art which spoke about society and its values. Examples include Andy Warhol's famous "200 Campbell's Soup Cans" (1962) and Roy Lichtenstein's appropriated comic book images (such as "Drowning Girl", 1963).</p>	<p>Examples of Pop Art</p>
<p>Since that time artists have continued to incorporate images of popular culture into their work. These images bring popular meaning to works of art, which artists then manipulate through use of irony, parody or satire. Introduce the meaning of irony, parody and satire.</p>	
<p>Discuss the work of Saskatchewan and Canadian artists to discover their many sources of ideas, paying particular attention to those artists who explore popular culture.</p>	<p><i>Antoinette</i> (video)</p> <p><i>Arts Education: Visual Art Resource for Grades 9 and 10</i></p>
<p>Using the resource <i>Ideas and Inspiration: Contemporary Canadian Art</i>, examine works of art</p>	<p><i>Ideas and Inspiration:</i></p>

Suggested Activities	Possible Resources
<p>that have a reference to popular culture. Examples could include Anna Banana's "Male Weightlifter PPF2" and Giselle Amantea's "Sanctuary".</p>	<p><i>Contemporary Canadian Art</i> (slides and CD-ROM)</p>
<p>View photographs of well-known rock musicians. The advent of rock 'n' roll created a great deal of shock and outrage in the older generation. Rock music seems to continually evolve, re-inventing itself every few years. Look at the work of photographers such as Annie Leibovitz, who have documented the development of rock music. Such images may be found in photography books and past issues of Rolling Stone and other music magazines.</p>	<p>Photographs by Annie Leibovitz</p> <p><i>The Joy of Photography</i></p>
<p>Sample Visual Art Projects</p>	
<p>A. Have students create their own collages to make a statement about the impact of popular culture on life today.</p>	<p><i>The Art of Collage</i></p> <p><i>Art Synectics</i></p>
<p>B. Have students create a work of art that uses a unique juxtaposition of images or ideas from popular culture to create a visual statement about contemporary life.</p>	<p><i>Design Synectics</i></p> <p><i>Getting Into Art History</i></p>
<p>C. Have students create a functional object that plays with ideas and images of popular culture in a humorous way.</p>	<p><i>Art That Works</i></p> <p><i>Arts Education: Visual Art Resource for Grades 9 and 10</i></p>
<p>D. Look at the role of amateur and domestic photography in the documentation of popular culture.</p> <p>Create a display of personal and community photographs to document changing fashions and a changing community.</p>	
<p>E. Assign an interactive activity on <i>Ideas and Inspiration</i> (CD-ROM), using the theme "Popular Culture".</p>	<p><i>Getting Into Art History</i></p>
<p>F. Research pop artists and create a work of art in a similar style.</p>	

Suggested Activities

Possible Resources

Advertising Images and Identity

Examine the effects of advertising on our identity and self image. View the 10-minute NFB film *This Is a Recorded Message*, an animated film without words that is a critical look at the conditioning process that underlies consumerism. Advertising is seen as a major influence on the desires, needs and lifestyles of people today.

This Is a Recorded Message
(video)

Discuss the function and design of posters in popular culture throughout the ages.

Posters: Old and New

View the video *Toying With Their Future*, which takes a critical look at war games, sexist toys and marketing campaigns. Discuss the effects of advertising on the self-image or identity of young children, adolescents and adults of both genders.

Toying With Their Future
(video)

What are some of the possible connections between identity and popular culture? How does popular culture influence one's sense of personal and/or cultural identity? Discuss the work of artists who explore issues of identity through their work.

*Are They Selling Her Lips?:
Advertising and Identity*

*Ideas and Inspiration:
Contemporary Canadian Art*
(CD-ROM)

Sample Visual Art Projects

- A. Have students create a poster to advertise a new product that will appeal to the popular culture market place.
- B. Assign one of the interactive activities on the *Ideas and Inspiration* CD-ROM and have students focus on artists who have an interest in issues of identity.

Humour

Look at examples of humour in popular culture, including books, magazines and television.

Humour from Clip Art Series
(video)

Explore the use of humour in contemporary art. View and analyse examples of art works that are humorous.

*Ideas and Inspiration:
Contemporary Canadian Art*
(slides and CD-ROM)

Ideas and Inspiration:

Examine sources of inspiration for cartoons. View and discuss the work of Canadian cartoonists such as Lynn Johnston or Tom Grummett, contained in *Ideas and Inspiration: Contemporary Canadian Art*.

Discuss the following: In what ways are cartoons a reflection of popular culture?

Sample Visual Art Projects

- A. Have students create a humorous cartoon strip.
- B. Have students create an editorial cartoon.
- C. In the four-minute video *Sole Mani*, artist Mario Mariotti paints faces and instruments on his hands to portray musicians in an orchestra. In another four-minute video, *Red Grooms Talks about Dali Salad*, pop artist Red Grooms, uses materials such as paper, vinyl, aluminum and ping pong balls to create a lively and humorous portrait of the surrealist painter Salvador Dali.

Have students create a three- or four-minute video that utilizes everyday objects in a humorous way.

The Influence of Computers on Art and Popular Culture

Explore ways that the arts are being altered by the advent and widespread use of computers. Discuss the following: In what ways are artists influencing and being influenced by changes in technology and popular culture?

Sample Interdisciplinary Project

Have students create a work of art, music, dance or drama that comments on popular culture in our lives today. Their work should demonstrate the creative use of technology in the final project presentation.

Contemporary Canadian Art (slides and CD-ROM)

Cartooning With Yardley Jones Series (video)

The Creative Cartoonist

Creating and Understanding Drawings

Where the Action Is (video)

Sole Mani (video)

Red Grooms Talks About Dali Salad (video)

Examples of editorial cartoons from newspapers

Concepts in Computer Design: A Professional Perspective

Artists in Wonderland (video)

Music Machines (video)

The Musical PC

Books and articles on popular culture

Multimedia equipment

Module Six

Module Six

Expanding Horizons: The Arts in Canada

50 hours

This module focuses on increasing students' understanding and enthusiasm for the arts in Saskatchewan and Canada. The activities and experiences actively involve students in discovering ways in which the arts in Canada preserve and create a diverse Canadian culture and identity.

Students continue to develop and convey their own ideas, personal experiences and cultural perspectives through their arts expressions. They are expected to demonstrate critical thought and support interpretations and opinions when responding to the work of Saskatchewan and Canadian artists.

This module also encourages students to learn about the roles of provincial and national arts organizations and institutions such as the Saskatchewan Arts Board, the National Gallery, the Canada Council, the National Film Board and the Canadian Conference of the Arts. It emphasizes the significance of the arts to Saskatchewan and Canada and to each student by posing questions such as the following: Why are the arts important for Canada? Why should we (students, the public) support the arts? How can students continue to be involved in the arts? Students are encouraged to identify personal goals and design action plans for continuing their education and lifelong involvement in the arts.

Module Six - Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. Presented here are the foundational objectives and learning objectives for Module Six.

The students will:

- 1. Understand ways in which the arts in Canada identify, preserve and create a diverse Canadian culture.**
 - examine the meaning of the term "cultural identity" as it applies to distinct cultures and to Canadian culture
 - examine the factors that influence cultural identity, both within and outside of Canada
 - learn about individual artists and groups which have contributed to the development of Canadian culture
 - learn about the roles of various provincial and national arts organizations and institutions.
- 2. Explore relationships between their own ideas and personal and cultural perspectives, and the work of Canadian artists.**
 - compare and contrast their own sources of inspiration with those of Canadian artists
 - convey their own unique ideas through their dance, drama, music and visual art expressions
 - continue to develop and apply knowledge, processes and abilities in the languages and media of the arts.
- 3. Continue to demonstrate critical thought and support interpretations and opinions when responding to the work of Saskatchewan, Canadian and international artists.**
 - discuss and analyse dances, dramatic presentations, music and visual art works
 - view Canadian arts expressions within the context of Canadian cultural identity
 - conduct artist studies
 - plan for their continued involvement in the arts as participants and/or consumers.

Overview

Module Six: Expanding Horizons - The Arts in Canada

Time Frame: 50 hours

This module actively involves students in the study of Canadian arts, artists and arts organizations, and provides students with opportunities to view their own arts expressions within the larger Canadian context.

Foundational Objectives

The students will:

- understand ways in which the arts in Canada identify, preserve and create a diverse Canadian culture
- explore relationships between their own ideas and personal and cultural perspectives, and the work of Canadian artists
- continue to demonstrate critical thought and support interpretations and opinions when responding to the work of Saskatchewan, Canadian and international artists

Vocabulary and Concepts

- cultural identity
- Canadian culture
- arts organizations and institutions
- personal and cultural perspectives
- factors influencing cultural identity
- individual artistic vision

Common Essential Learnings

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop understanding and the use of vocabulary, structures and forms of expression that characterize the arts (C)
- develop understanding of the personal, moral, social and cultural aspects of the arts (PSVS)
- develop ability to seek information from a variety of sources in conducting research of personal interest in the arts (IL).

Resources

- examples of historical and contemporary Canadian arts expressions
- books, videos, reproductions, audio recordings, journal articles, etc.
- resource people within and outside the community
- the Internet and multimedia resources on Canadian arts

Instruction	Assessment
<ul style="list-style-type: none"> ● discussion ● questioning ● brainstorming ● problem solving ● describing/analysing, interpreting/judging ● small group/whole group work/individual work ● interviewing ● researching 	<p>Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques, focusing on the students' creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> ● discuss objectives and assessment criteria with students ● select criteria for assessment based on the foundational objectives and related learning objectives ● observe and record students' ongoing development related to the selected criteria ● design assessment charts ● keep anecdotal records ● keep cumulative records ● observe students' contributions and commitment to individual and group experiences ● discuss students' arts experiences with them ● listen to students' reflections on their own arts experiences ● assess student progress over time.

Module Six: Expanding Horizons - The Arts in Canada

This module actively involves students in the study of Canadian arts, artists and arts organizations, and provides students with opportunities to view their own arts expressions within the larger Canadian context.

Suggested Activities	Possible Resources
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Introduction: Canadian Artist Studies

Artist studies are excellent ways for students to gain more knowledge about the arts in Canada. In addition, artist studies encourage each student to pursue an indepth study of an art form, topic or media in which they have personal interest or expertise.

Artist studies can lead to a variety of related student projects and extension activities that will help students see how their own arts expressions relate to other Canadian artists and their work.

What follows is a suggested methodology for an artist study in dance, drama, music or visual art, and sample student arts projects and extension activities.

Artist Study Methodology

1. Select an artist, arts group or company to study.

Some students may choose artists or companies whose work they have admired in the past. Some students may choose an artist who works in an art form with which they are also involved. Other students will want to do preliminary research in order to make an appropriate selection.

It is important that students give considerable thought to their artist selection and base their selection on their own personal interest or curiosity about the ideas expressed in the artist's work. Simply assigning students an artist to study will not be as rewarding an experience for students and could result in a lack of ownership or commitment to the project.

Note: Resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title.

Suggested Activities

Possible Resources

Encourage students to expand their horizons. Teachers may find that students tend to select only artists who are currently favoured in mainstream popular culture. In this case, some teachers may wish to require that students contrast the work of the popular mainstream artist they have selected with another artist or company who works in a style or format that is less traditional or not as familiar to the student.

2. Discuss expectations and set guidelines for the projects and for student evaluation.

Before students begin their research projects, teachers may want to provide guidelines for students to follow. The entire class could determine together its own expectations and project guidelines.

Students will need to consider the length of time available for each task, such as gathering research material, making notes, conducting interviews, producing preliminary drafts of written materials, and preparing final reports and project presentations. Students will also need to consider scheduling access to computers or use of other limited resources and materials. They will need to think about ways that they will be able to obtain the research information they will require.

3. Locate research material.

Provide students with as wide a range of resource material on Canadian arts as possible. Ask people in the community to donate arts magazines and other materials on Canadian arts. Ask students to bring relevant materials from home.

Information on Canadian arts and artists may also be found on the Internet and through interlibrary loans. Community resources such as libraries, art galleries, arts organizations, or interviews with local artists will also provide research information. Encourage students to write to artists, companies, galleries, etc. for information.

Various resource material on Canadian arts including books, magazines, journal articles, videos, art reproductions, CD-ROMs, audio recordings, catalogues and program notes, posters, etc.

Consult the Arts Education bibliography for lists of print, non-print and community resources

4. Determine the form that the research product will take.

There are several ways that students might decide to document and present their research information. Students should be encouraged to stretch their imaginations and brainstorm as a group the various ways that they might present their research to others.

Students might choose to:

- present their research as multimedia presentations
- write an essay
- write a biographical sketch of their selected artist
- create fictional autobiographical writing, journal or diary entries in role as their selected artist
- present a monologue in the role of their selected artist.

5. Conduct the research.

It may be helpful to provide students with a timeline sheet to help them organize their time most efficiently. Refer to the sample sheet in the Independent Study Module.

Schedule some time throughout the process to consult with each student individually about the progress of his or her work.

6. Present the research product.

Students may wish to present their research to the other students in their class, or to students in other grades, or to members of the community.

At this level, students should demonstrate their independent learning abilities by assuming the major share of responsibility for the organization of any public presentations or events.

Suggested Activities

Possible Resources

The following sample artist studies are intended as guides only. They are written as case studies to show the direction an artist study might take.

Sample Artist Study in Dance

A student decides to conduct an artist study on the late ballet dancer and Royal Winnipeg Ballet artistic director Henny Jurriens. The student also decides to include in the study additional information about the history of the Royal Winnipeg Ballet Company.

The student discovers the following initial information about Jurriens which he later included in a written essay and oral report:

Before joining the Winnipeg Dance Company, Henny Jurriens was principal dancer with the Dutch National Ballet, where he first danced with Winnipeg dancer Evelyn Hart. In 1986, Jurriens joined the Winnipeg Ballet Company as principal dancer and in 1988 he succeeded Arnold Spohr as artistic director of the company. He developed a close friendship with his main dancing partner, Evelyn Hart. Tragically, on April 9, 1989 Henny Jurriens and his wife Judy were killed in a two-car collision on Highway 75 south of Winnipeg, en route to Minneapolis, where he was to collect the documents declaring him a landed immigrant in Canada. Their three-year-old daughter, Isa, was injured in the accident, but survived.

The student decides to write to the Royal Winnipeg Ballet Company to request more information on Jurriens. He also obtains several journal and magazine articles. He finds some interesting historical information on the Royal Winnipeg Ballet on the CD-ROM *Spirit on the Prairie*.

The student decides to do an oral presentation of his research enhanced with video excerpts from ballets performed by the Winnipeg Ballet Company.

Dancing Through Time: The First Fifty Years of Canada's Royal Winnipeg Ballet

Evelyn Hart: An Intimate Portrait

Shadow on the Prairie: An Interactive Dance History Tutorial (CD-ROM)

Dance videos of Royal Winnipeg Ballet performances

Dance Saskatchewan Inc. video resource centre

Suggested Activities

Possible Resources

Sample Artist Study in Drama

A student decides to research the Stratford Ontario Theatre Festival. She discovers the following initial information in *The Oxford Companion to the Theatre*: The festival is an annual drama and music festival which lasts from mid-May to the end of October. It was founded on the initiative of Tom Patterson, a citizen of Stratford, for the production of plays by Shakespeare, along the lines of the Shakespeare Memorial Theatre festival at Stratford-upon-Avon in England. The opening production was *Richard III* on July 13, 1953, with Alec Guinness in the title role. Concerts, opera and a film festival were later added.

The Oxford Companion to the Theatre

The Theatre Listing: A Directory of Professional Theatre in Canada

This student is interested in theatrical set and costume design. She consults *The Theatre Experience* and the *Stratford for Students* magazine to find examples of sets and costumes used for Stratford festival plays.

The Theatre Experience

Stratford for Students
(magazine)

This student decides that she will create her own designs for the set and some of the costumes for the Shakespearean play *The Taming of the Shrew*.

When presenting her research material, she asks other students to perform a reading of excerpts from *The Taming of the Shrew* and then presents her designs to the class.

Sample Artist Study in Music

A student decides to do an artist study on Saskatchewan composer and musician Elizabeth Raum. This student comes from a musical family and is aware that Raum's entire family is also seriously involved in the arts.

Directory of Associate Composers

Prelude to Parting (video)

Symphony of Youth (video)

The student consults the *Directory of Associate Composers* and discovers that Raum is a prolific composer. Through his teacher he is able to obtain copies of two videos, *Symphony of Youth* and *Prelude to Parting*. He also discovers that Raum composed the score to *Saskatchewan River* by filmmaker Wayne Schmalz.

Suggested Activities

Possible Resources

The student searches for additional information by consulting newspaper and journal articles.

This student is interested in how family members can influence and encourage each other's interest in the arts. He decides to include excerpts from the videos as part of his research presentation, and also includes as part of his presentation an original composition of his own.

Sample Artist Study in Visual Art

A student decides to research Saskatchewan visual artist Edward Poitras. This student has seen several examples of Poitras's work in Arts Education classes over the years and has grown to admire his ideas and his work.

She finds out that Poitras was born in Regina in 1953, and attended the Saskatchewan Indian Cultural College in Saskatoon, Manitou College in La Macaza, Quebec. He also taught at the Saskatchewan Indian Federated College in Regina.

She already knows that Poitras is a multimedia artist who incorporates found objects, natural materials such as feathers and bones, and metal objects in his work. She is particularly interested in Poitras's perspective regarding the relationships between Aboriginal and white cultures. The teacher provides her with a copy of the video *Indian Territory: The Art of Edward Poitras* and the CD-ROM *Ideas and Inspiration: Contemporary Canadian Art*. She is excited by the expression of political and spiritual ideas in art.

Through her research she discovers that Poitras was selected to represent Canada at the prestigious international art exhibition, the Venice Biennale. She is able to locate more articles on this exhibition in Canadian journals.

As part of her research presentation, this student decides to present an overview of Poitras's work and create a work of art of her own in a style inspired by

Art gallery catalogues of exhibitions and art works by Edward Poitras

Magazine and journal articles about Edward Poitras

Indian Territory: The Art of Edward Poitras (video)

Poitras's work. She has some ideas about cultural identity drawn from her own heritage and personal experiences that she explores through her art work.

Extension Activities

Artist studies can lead the student in many directions. The following is a list, by no means complete, of projects that might be undertaken as a result of a particular artist study in dance, drama music or visual art.

The students might:

- Extend research in a new direction stemming from the original research.
- Contrast the work of the artist studied with the work of an artist from a different time period or style.
- Organize and raise funds for a field trip to view a performance, visit the institution studied, etc. (Stratford, for example, or a dance performance at a major arts centre).
- Organize and raise funds for an artist-in-the-school visit, performance, workshop, etc.
- Create their own arts expressions inspired by their research or artist study.
- Complete an interactive activity on the CD-ROM *Ideas and Inspiration* using a theme related in some way to the artist study (for example, using the theme "Women in Art").
- Write a review or critique of a performance viewed during an artist study.
- Design a poster or brochure for the dance or theatre company studied.
- Design an exhibition catalogue, playbill or program notes for the artist, performance or musician studied.

- Present the various artist studies to the community in an entertaining and informative manner.

Canadian Cultural Identity

The following are examples of activities that explore Canadian Cultural Identity.

- Have students debate the following statements:

Team A: Canada has a distinct cultural identity.
Team B: Canada does not have a distinct cultural identity.
- Examine the influence of American popular culture on Canadian self-identity.
- Design a research project to determine the percentage of Canadian versus American content on a radio or television station, or in a music store, video store, clothing store, etc.
- Research Canadian content regulations and debate their merits and impact.

Saskatchewan and Canadian Arts Organizations

During this module, students should also be learning more about the roles of provincial and national arts organizations and institutions such as the Saskatchewan Arts Board, the Saskatchewan Council of Cultural Organizations, the National Gallery, the Canada Council, the National Film Board and the Canadian Conference of the Arts. Students should understand the important role played by artist-run groups and advocacy organizations.

Most arts groups and organizations will gladly provide information about their history or specific function on request.

Information pamphlets and other descriptive material from provincial and national arts organizations

Suggested Activities	Possible Resources
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Challenge students to give serious consideration to questions such as the following: Why are the arts important for Canada? Why should we (students, the public) support the arts? How can students continue to be involved in the arts?

Designing a Personal Action Plan

Ask students to reflect on their kindergarten to grade 12 Arts Education experiences. Which experiences stand out as being particularly memorable? In what ways do students think that their Arts Education experiences in school and outside of school will affect their lives in the future?

Assist students to work individually to identify personal goals and design action plans for continuing their education, either formally or informally, and pursuing lifelong involvement in the arts.

Module Seven

Module Seven

Global Connections

50 hours

In this module, students are involved in activities, discussions and arts projects that explore the relationships between the arts, their own work and the global environment. Students increase their understanding of the significant role that some artists choose to play in raising public awareness about such global concerns as the environment (e.g., logging), health (e.g., AIDS), human rights (e.g., the homeless), politics (e.g., apartheid), technology (e.g., media) and values (e.g., racism, gender).

The students will:

- continue to examine contemporary Saskatchewan and Canadian arts in relation to international trends and arts around the world
- increase awareness of international arts and artists
- examine global issues through the arts
- explore the role of the arts as social commentary
- gain an understanding of contemporary Indigenous peoples' ideas and socio-political aspirations expressed through the arts -- national and global
- explore individual artistic vision within an international context.

Module Seven - Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. Presented here are the foundational objectives and learning objectives for Module Seven.

The students will:

1. Continue to examine contemporary Saskatchewan and Canadian arts in relation to international trends and the arts around the world.

Dance

- increase understanding of dancers, choreographers and dance companies and their work, Canadian and international.

Drama

- increase understanding of dramatic artists and their work, Canadian and international.

Music

- increase understanding of musicians and composers and their work, Canadian and international.

Visual Art

- increase understanding of visual artists and their work, Canadian and international.

2. Examine ways that artists may choose to address global issues through their work.

- explore the role of arts as social commentary
- gain an understanding of contemporary Indigenous peoples' ideas and socio-political aspirations expressed through the arts -- national and global
- explore individual artistic vision within an international context.

3. Create arts expressions in response to global concerns.

Dance

- increase their dance-making abilities and techniques
- respond to global issues through the creation of their own dances.

Drama

- continue to develop an understanding of the processes and elements involved in creating works of dramatic art
- respond to global issues through their own drama work.

Music

- increase their understanding of the processes, elements and techniques involved in creating music compositions

-
- respond to global issues through their own music compositions.

Visual Art

- increase their understanding of processes and techniques involved in creating visual art
- respond to global issues through their own visual art works.

Overview

Module Seven: Global Connections

Time Frame: 50 hours

This module involves students in project-based activities that explore the various ways in which artists address issues of global importance through their work.

Foundational Objectives

The students will:

- continue to examine contemporary Saskatchewan and Canadian arts in relation to international trends and the arts around the world
- examine ways that artists may choose to address global issues through their work
- create arts expressions in response to global concerns

Vocabulary and Concepts

- arts as social commentary
- interdependence
- sustainability
- globalization
- dissidence
- appropriation
- social action through the arts

Common Essential Learnings

- develop an understanding that technology both shapes and is shaped by society (TL)
- develop their abilities to meet their own learning needs (IL)
- develop their abilities to access knowledge (IL)
- further their understanding of prejudice, discrimination, racism, sexism and other forms of inequality and exploitation, and develop a desire to contribute to their elimination (PSVS).

Resources

- dance, drama, music and visual art of the world's cultures
- examples of arts expressions that address social and global issues
- the Internet, arts journals, arts magazines
- various materials as required related to students' chosen projects

Instruction	Assessment
<ul style="list-style-type: none"> ● discussion ● questioning ● brainstorming ● problem solving ● describing/analysing, interpreting/judging ● small group/whole group work/individual work ● designing projects ● researching 	<p>Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques, focusing on the students' creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> ● discuss objectives and assessment criteria with students ● select criteria for assessment based on the foundational objectives and related learning objectives ● observe and record students' ongoing development according to the selected criteria ● design assessment charts ● keep anecdotal records ● keep cumulative records ● observe students' contributions and commitment to individual and group experiences ● discuss students' arts experiences with them ● listen to students' reflections on their own arts experiences ● assess student progress over time.

Module Seven: Global Connections

This module actively involves students in project-based activities that explore the various ways in which artists address issues of global importance through their work.

The intent of this module is to involve students in the development and presentation of their own classroom projects. Students' projects may be focused on one of the four strands of dance, drama, music or visual art, or they may be interdisciplinary. The projects in this module may be undertaken by individual students, pairs or small groups of students. The entire class might work together on one larger collaborative project.

Activities in this module are designed as samples that could give teachers and students a place to start as they develop ideas for their own projects.

Suggested Activities	Possible Resources
Arts As Social Commentary Throughout history, artists have been social documenters, visionaries and commentators on issues of importance to all humankind. In kindergarten to grade 12 Arts Education, students are introduced to dancers, musicians, dramatic artists and visual artists who respond to social and global concerns through their work. The following are sample activities for dance, drama, music and visual art. Suggested projects are intended to help students come to a deeper understanding of the arts as social commentary within a global perspective. Global Electronic Interdependence In 1948, T.S. Eliot, in <i>Notes Towards the Definition of Culture</i> , stated that "... the cultures of different peoples do affect each other: in the world of the future it looks as if every part of the world would affect every other part" (White, p. 88). Ask students to describe the types of communication systems that would be familiar to T.S. Eliot in 1948. Ask students to summarize some of the major changes in global communications since that time. Consider questions such as the following: How have technological changes in the way people communicate affected people on a daily basis? How have these	Note: Resources listed in this column appear in the Secondary Level Arts Education bibliography. Citations appear in full in the bibliography, alphabetized by title.

Suggested Activities

Possible Resources

changes affected the level of awareness about the lives and arts of various world cultures? How have changes in communications systems influenced artists' views and ideas about the world and raised awareness about global issues that affect us? In what ways do artists utilize new technology and global communications systems?

Randall White, in his book entitled *Global Spin: Probing The Globalization Debate*, introduces a chapter on the cultural implications of technology with the following quote from media philosopher Marshall McLuhan: "The new electronic interdependence recreates the world in the image of a global village" (p. 75).

Global Spin: Probing the Globalization Debate

Show students the slide "Marshall McLuhan" by photographer Yousuf Karsh in *Ideas and Inspiration: Contemporary Canadian Art*. Have students discuss McLuhan's above-mentioned statement and the implications of his 1960s term "the global village". In what ways does Karsh's portrait reflect McLuhan's thoughts and philosophy? Familiarize students with some of McLuhan's ideas regarding the rapid movement of the world into the electronic age and the formation of the global village.

Ideas and Inspiration: Contemporary Canadian Art (slides and CD-ROM)

White's book also states, "On more and more surfaces of the planet, even if you never leave the place where you live, it is becoming increasingly difficult not to be affected by emerging new forms of globalized international culture" (p. 75). He points out that during the last century, the cultural mainstream in North America has been dominated by people of European descent, but that recent international migration has resulted in dramatic new vistas of cultural diversity in North America and throughout the world.

In addition, White points out "that the recent dramatically accelerated globalization of economics, as it were, has begun to spawn some new and even historically unique global culture -- a kind of universal composite of all the diverse regional

cultures that have marked world history down to the present moment of great transformation" (p. 81).

Explore the above-mentioned ideas and the following questions with students: If White's observations are accurate, and globalization is resulting in the formation of a new borderless culture and merging of world cultures, what are the implications for the arts? As the arts are forms of communication, how is technology changing the ways that artists create and communicate? As the arts are a reflection of culture, how might this globalization trend and exchange among the world's peoples affect artists' ideas? Explore the implications of White's observations for both artists and audiences.

Introductory Project

The arts of various world cultures are having a tremendous influence on many contemporary artists. In addition, through new technology, people in all parts of the world are now able to gain access to each others' arts expressions.

Have students conduct research projects using the Internet. Explore various arts and education related World Wide Web sites and prepare reports on the arts expressions that are currently of interest to other students around the world. Ask students to investigate questions such as the following: What are some of the ideas and social issues that are of interest to young people and artists in different parts of the world? What trends do students see taking place in terms of the globalization of culture among youth around the world? To what degree are other young people of the world interested in the arts at their own local and regional level?

Ask some interested students to join Internet discussion groups to determine the degrees to which other young people of the world are experiencing a globalization of culture. Encourage students to share their perspectives on this and other issues with others via the Internet and through their project presentations.

Consult the bibliography and the Arts Education Homepage for some WWW addresses.

The Saskatchewan Education Arts Education WWW Homepage address is http://www.sasked.gov.sk.ca/curr_inst/artsed/homepage.html

Arts Against Racism

Have students discuss or debate the following: As modern societies merge and exchange more and more information, will the traditional arts and individual cultural identities survive, or will cultures tend to merge into one global world culture?

Remind students that this trend towards globalization has created serious backlashes that are surfacing through racist anti-immigrant groups, radical private militia organizations, and horrendous acts of inhumanity referred to recently as "racial cleansing". Discuss the harmful effects that racist attitudes and actions have on individuals and society as a whole.

In the resource entitled *In Honour of Our Grandmothers*, four artists honour their ancestors through visual art and poetry, and create powerful statements about cultural survival and the historical oppression of Jewish and Aboriginal peoples.

Familiarize students with the work of dancers, musicians, dramatic artists and visual artists who are responding to issues of personal and cultural identity, racial prejudice and discrimination through their arts expressions. Have students explore the Identity gallery, the Social Issues gallery or the Environment gallery of the *Ideas and Inspiration* CD-ROM. Have students complete one of the interactive activities on the CD-ROM.

Encourage students to create their own arts expressions and organize arts projects in response to global issues with which they are personally concerned.

Dance As Social Commentary

View and discuss the video *Gato Vaiola*. Vaiola is a young artist who exemplifies the triumph of the human spirit and imagination over the forces of destruction. As a soldier, he lost his leg in battle. Now he is a dancer who gives numerous performances

In Honour of Our Grandmothers: Imprints of Cultural Survival

Art Against Racism (video)

Fear of Others: Art Against Racism (print and slides)

Ideas and Inspiration: Contemporary Canadian Art (slides and CD-ROM)

Gato Vaiola (video)

Suggested Activities	Possible Resources
<p>at festivals and on television in his war-torn country, Angola.</p>	
<p>Discuss the determination and discipline required to become a professional dancer, whether physically disabled or not. Invite a dancer to the classroom to talk about his or her professional training experience and provide a dance workshop for students.</p>	<p>Dance Saskatchewan Inc.</p>
<p>View the video <i>Dancing From the Inside Out</i>, which documents the work of three professional dancers with physical disabilities. Discuss the various considerations that must be addressed when incorporating wheel chairs into an individual's or group's dance movement vocabulary.</p>	<p><i>Dancing From the Inside Out</i> (video)</p>
<p>Have students consider the discrimination that may be encountered by artists, dancers, musicians, dramatic artists and others who have physical and/or other disabilities. How can mainstream expectations place obstacles in the career paths of people with disabilities? What positive actions can students take to eliminate these types of obstacles and stereotypes?</p>	
<p>View and analyse the work of choreographers who express a concern for social issues through their work, such as Danny Grossman's dance <i>Endangered Species</i>.</p>	<p><i>Endangered Species</i> from <i>Dancemakers</i> video series</p>
<p>Global Interdependence</p>	
<p>View the NFB film <i>Mother Earth</i>, which is a short, poetic documentary that celebrates life on our planet. It explores the reality of human beings, the earth as home and human connectedness to all other beings. References to forces that threaten the earth and all its inhabitants offer points for reflection.</p>	<p><i>Mother Earth</i> (16 mm film)</p>
<p>Encourage students to respond to images and poetry about global issues by using a resource such as <i>Images of Nature: Canadian Poets and the Group of Seven</i>. Use some of the poets' ideas as starting-points for students' dance-making, as outlined in the section "Planning for Students' Dance-making" in this curriculum guide.</p>	<p><i>Images of Nature: Canadian Poets and the Group of Seven</i></p>

Suggested Activities	Possible Resources
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Ask students to recall the various dance-making processes that they have used in the past to develop and express their own ideas through dance. Remind them that starting-points for dances are only places to begin. As a dance is made, the starting-point will evolve and may not even be evident in the final dance.

Review possible starting-points for dance-making; for example, personal experiences, fantasy, memories, feelings, dreams, emotions, literature, music, sculpture, visual images, social and political concepts, and movement itself. Discuss some ideas that students have used as inspiration for past dance creations.

Have students conduct research about global issues such as interdependence or sustainability and begin to formulate ideas for their own dance-making projects.

Sample Dance Projects

Ask students to create a list of starting-points for dance-making that are related to global issues. The list might include:

- interdependence
- discrimination, racism, violence, war, refugees
- environment, preservation, pollution
- culture, identity
- health issues, e.g., world hunger
- political issues, e.g., Aboriginal land claims
- globalization
- technology.

Have each group of students or the entire class select a starting-point for the development of its dance, and guide students through the dance-making process.

Remind students that sometimes a choreographer might have specific ideas, images or feelings that he or she would like to convey to an audience, but sometimes there is only a general idea he or she wants to explore through dance in order to arrive at a new understanding. It is not essential that students

Suggested Activities	Possible Resources
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have the ideas they wish to convey formulated before they begin their dance explorations.

As the students create their concept maps and brainstorm ideas, have them add ideas for possible dance exploration to their dance journals or portfolios. Remind students that sometimes ideas for dances take a long time to develop before choreography begins. Many of their portfolio items might contribute to one dance.

As the students engage in the dance-making process, review and explore with them the composition principles of climax and resolution, contrast, repetition, sequencing and development, transition, unity and variety.

In addition, review choreographic forms such as binary (AB), ternary (ABA), chance, collage (unifies fragments into a whole), organic (grows out of itself), and narrative. Remind students that when choreographers create dances, they usually do not set out to create a dance with a specific form. The form of the dance evolves from their ideas and the ways they develop their ideas. As the students' work progresses encourage them to reflect and determine a form that they think would work best for their purposes.

Throughout the dance-making process, students will explore and develop their movement vocabulary, develop and sequence their dance phrases, engage in reflection, incorporate their knowledge of the elements of dance and principles of composition, sequence their compositions, develop their movement vocabulary and dance technique, workshop their compositions, and refine their work for presentation as part of their dance projects. Dance journals, research notes, other forms of writing, music or sound compositions, set and/or costume design, and oral or visual presentations might also be included as part of their projects.

Drama As Social Commentary

Using a process such as "Looking at Plays", view and discuss the work of dramatic artists who reflect a concern with global issues. One example might be the Canadian Play *Amigo's Blue Guitar* by Joan McLeod. (Note: Due to mature content, teachers are advised to preview this video before using it in the classroom.) The play is about a refugee who cannot escape the memory of the terrors he has left behind. His past affects and imposes pressures, not only on his own life, but on his sponsor's family and all his relationships.

Amigo's Blue Guitar (video)

Read a play, or selected excerpts from a play, to examine ways that playwrights can address social issues through their writing. Students can respond to these readings through discussion, writing or a range of drama strategies and activities involving the other arts.

Catalogue of Canadian Plays

Have students use themes and ideas inspired by the plays they study to develop their own dramas and collective creations.

Read a Saskatchewan play or selected excerpts that focus on a global issue, such as the play *Exile* by Archie Crail. While apartheid has been abolished since the play was written, it provides poignant insights, particularly for audiences whose own experiences of government and law do not encompass such racist oppression.

Exile

Other Saskatchewan plays including social and global issues are contained in *Eureka: Seven One-Act Plays for Secondary Schools*. These plays explore issues such as the past, present and future worlds of Aboriginal peoples in *Dreamkeeper* by Bruce Sinclair and *Wheel of Justice* by SUNTEP Theatre; preservation of the environment in *The Park* by Geoffrey Ursell; homelessness and alcohol abuse in *Me 'n' Alfred* by the Beechy High School Drama Club and *Men and Angels* by Lynn Kirk; teen pregnancy and parenting in *Switching Places* by Rex Deverell;

*Eureka! Seven One-Act
Plays for Secondary Schools*

Suggested Activities

Possible Resources

and date rape in *No Means No* by Richard Frost, Greg Olson and Lyle Johnson.

Familiarize students with Aboriginal dramatic artists whose work reflects a concern with social issues, such as playwright Tomson Highway or the Inuit troupe, Toonuniq Theatre.

Tomson Highway: Native Voice and *Toonuniq* from the Adrienne Clarkson Presents Series (videos)

Sample Drama Projects

A. Work with students to generate a list of possible topics for drama based on global issues. The list might include topics such as:

- interdependence
- discrimination, racism, violence, war, refugees
- environment, preservation, pollution
- culture, identity
- health issues, e.g., world hunger
- political issues, e.g., Aboriginal land claims
- globalization
- the effects of recent technology.

Structure contextual dramas and/or a collective creation based on one of the students' suggested topics. Follow the process described in the section "Planning from the Drama Curriculum Guide". Other resources such as *Building Plays* or *Story Circles* will also be of assistance in planning.

Building Plays: Simple Playbuilding Techniques at Work

Story Circles

Have students conduct research on their selected topic. Invite students to suggest ideas for contextual dramas that include fictional scenarios or situations conducive to dramatic exploration. Continue to explore and develop the work as suggested in the planning section. This collective process will involve students and teacher in choosing the topic, structuring the drama, working within the drama, shaping and refining a collective creation, rehearsing and performing the collective creation, and engaging in ongoing reflection.

The presentation of the collective creation may be the culmination of the students' project. The project may also incorporate the students' drama

Suggested Activities	Possible Resources
<p>journals, various forms of written work, set and costume design, peer and self-evaluations, etc.</p> <p>B. Write an excerpt for a play, radio drama or screenplay inspired by a social issue of relevance to students.</p> <p>C. Create short videotaped television advertisements to raise public awareness about a social issue of relevance to students. Consult the Film and Video Module in this curriculum and the Arts Education bibliography for resources on producing student videos.</p>	<p><i>Characters In Action: Playwriting the Easy Way</i></p> <p><i>The Screenwriter's Bible</i></p> <p>videotaping equipment</p>
<h2>Music As Social Commentary</h2>	
<p>Many musicians and composers are also social activists, and may express their political and social views through their work.</p>	
<p>Ask students to research examples of musicians who have spoken out or continue to speak out and act on issues of global importance. Examples might include the following: Canadian composer John Kim Bell, who established a fund many years ago to assist aspiring Aboriginal artists to pursue training in the arts; Bob Geldof, who mounted a massive fundraising effort of unprecedented scope through his "Feed The World" and Band Aid/Live Aid projects in 1984; the rock musician Sting, who has worked diligently to aid in the preservation of the world's rainforests; Willie Nelson, who raised funds and support for drought-stricken American farmers through his "Farm Aid" concerts and projects; and many other musicians who work actively to promote awareness and raise research funds for health issues such as AIDS.</p>	<p>Magazine articles and music by musicians and composers involved in social action</p>
<p>Familiarize students with Canadian singer-songwriter Bruce Cockburn, whose work focuses on political and environmental issues. He is known world-wide for his powerful lyrics in songs such as <i>If a Tree Falls</i>.</p>	
<p>Explore and discuss the music of Saskatchewan musicians and social activists such as Brenda Baker. Select appropriate examples from CDs such as</p>	<p><i>Brenda Baker: Daughter of Double-Dare</i> (CD)</p>

Suggested Activities	Possible Resources
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Daughter of Double Dare, and discuss her personal perspective on the social and global issues that she addresses in her lyrics.

Dissidence and Music

The following information about the music of South Africa is adapted from the resource entitled *Music: Its Role and Importance in Our Lives*.

Music: Its Role and Importance in Our Lives
(print and audio recordings)

Perhaps no other country in the world has used music so effectively as a means to communicate dissent than South Africa, where music served as a powerful vehicle of protest against racial injustice.

Blacks demonstrated their resistance to apartheid with protests and civil disobedience and through artistic expression. Songs, dances, plays and other art works proved to be an effective means of exposing cruelty. In South Africa today, culture and politics can no longer be separated. Of all these artistic expressions, music has played the most pivotal role. South African musicians became the most outspoken critics of the system, chroniclers of the people's suffering, and uncompromising fighters for a new, democratic, and nonracial nation.

South African music has established a worldwide reputation because of its powerful message, its vast array of styles, and its excellent creators and performers. Its effectiveness caused the Pretoria government to force musical artists into exile and to make it illegal for their music to be aired on radio or even to be listened to privately. Miriam Makeba, Abdullah Ibrahim (Dollar Brand), Hugh Masekela, Jonas Gwangwa, and Julian Bahula are just a few of the many superb, internationally acclaimed artists who were exiled. Their efforts succeeded in reducing censorship. Artists around the world repeatedly voiced their sympathy and support for the plight of the South African people (p. 517).

Suggested Activities

Possible Resources

Discuss and analyse the music of South African musicians and singers such as the a cappella group Ladysmith Black Mambazo.

Examine the work of other artists who attempt to raise the moral consciousness of society through concerts, recordings and music videos. Refer to the drama section of this module for information on the play *Exile* by Saskatchewan playwright Archie Crail.

Research the life and work of Aboriginal musicians and composers such as Buffy Ste. Marie, Kashtin and Susan Aglukark. Some songs Aglukark has written deal with social issues such as suicide, and her own experience with sexual abuse.

Discuss the importance of producing songs in one's native language. Robbie Robertson, Canadian-born former member of the rock group The Band, produced a compilation album of Aboriginal recording artists entitled *Music for The Native Americans*. In a February 13, 1995 article in Maclean's magazine he noted that "Ten years ago anyone singing in a native language couldn't get played except at midnight on a 'roots' station. Today, that's all changed" (p. 65). Ask students to discuss the possible causes and effects of this change in mainstream music preferences.

Listen to both traditional and popular music of Aboriginal people of the world. Describe the characteristics of traditional instruments and vocal techniques and note the degree to which they may or may not influence current popular Aboriginal music.

View and discuss the video entitled *Qaunak & Napachie: More Than Throat Singers*. Qaunak Mikkigak and Napachie Pootoogook, two Cape Dorset artists, thrill audiences with their traditional Inuit throat singing. They are also highly acclaimed visual artists.

Copyright and Appropriation

Familiarize students with traditional and popular music of the Aboriginal people of Australia. Listen to

Exile

Music of contemporary
Aboriginal musicians and
composers

*Worlds of Music: An
Introduction to the Music of
the World's People* (print and
audio recording)

*World Beat: A Listener's
Guide to Contemporary
World Music on CD*

*Qaunak & Napachie: More
Than Throat Singers* (video)

Suggested Activities	Possible Resources
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the music of Australian performers such as Ruby Hunter, Archie Roach and Kevin Carmody. These musicians sing of the oppression of Aboriginal people and of their humanity. Each of these musicians is a member of Songlines Music Aboriginal Corporation, which is seeking to copyright in perpetuity the traditional Aboriginal songs of Australia. The Corporation notes in a June 1995 article in the magazine *Kahtou* that, after fifty years, if a song is not re-copyrighted by the composer the song becomes part of the public domain. This means that the traditional music of the Aboriginal people is not legally their own. Ruby Hunter says, "Then one day a record company came around for Tea. Tea! And they wanted to sign us right away. They took our land and now they want to take our songs" (p. 10). Hunter feels that appropriation of songs is not right and Songlines is seeking to protect Aboriginal music property. The article notes that the corporation is also developing a national accredited music course for young unemployed and long-term unemployed Aboriginal aspiring musicians.

Discuss with students the issue of copyright regarding traditional music, dance, stories and visual images. "Appropriation" means taking possession of something that has belonged to someone else.

Ask students to consider to what degree it is right or wrong to borrow or incorporate ideas or images taken from other cultures. When does the borrowing of ideas actually become the appropriation of someone else's property? For example, contemporary songs are protected by copyright laws. Musicians cannot steal another musician's song ideas because they are protected by law. Some traditional designs and songs of Aboriginal peoples are owned by the family and have been passed down from generation to generation. Someone from another culture might then decide to put that design or song melody in his or her own art work. Compare this situation to the ownership of corporate logos. Companies or advertisers are not allowed by law to use another company's visual image or logo. At this time there is

Suggested Activities	Possible Resources
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no corresponding protection for the traditional designs or songs of Aboriginal peoples.

Ask students to consider the issue of censorship. Is it possible for caution in the area of appropriation to result in censorship? Design various case studies around which students can discuss copyright protection, appropriation and censorship.

Representation of Women and Violence in Rock Music

A global issue of great concern to many media critics and others is the objectification of women and proliferation of violence in rock music and music videos. View the video *Mixed Messages: Images of Women in the Media*. Have students debate the effects of violence or the objectification of women in rock videos.

Ask students to list some different kinds of oppression experienced by women in various parts of the world. Students might include job discrimination, prostitution, rape, and lack of basic human rights in some countries. What effects do negative and stereotypical representations of women in the media have on women's self-image, status and human rights here in Canada and on a global scale?

Some students may wish to design their arts projects and classroom presentations based on the above-mentioned issues or related issues.

Globalization and Music

The evolution of global communication systems has enabled world music to influence the development of Western popular music, and has also allowed Western popular music to influence the musical preferences of much of the world's population.

The sharing of musical ideas across cultures happens in many ways as composers incorporate ideas from many sources. Ask students to consider the consequences of the globalization process discussed in

Consult the Wellness and Life Transitions bibliographies for resources on the development of positive self-concepts and on issues such as violence against women.

Mixed Messages: Portrayals of Women in the Media Series (videos)

the introductory activities of this module in terms of the changing face of contemporary music.

Discuss the influence of popular Western music on the traditional music of the world's cultures. Ask students to consider the consequences if young people were to abandon completely the music of their indigenous culture. If young musicians and audiences of various cultures aspire to play and listen to only Western popular music and instruments, what might be the result of such widespread acculturation? For example, could one's own indigenous culture be lost completely?

Sample Music Projects

- A. Many popular composers today borrow ideas from traditional folk or classical works and incorporate these ideas into their new compositions. The popular musician/composer Sting, for example, acknowledges that he borrowed the theme for his song "Russians" from the classical Russian composer Sergei Prokofiev.

Have students create their own popular composition based on a classical or traditional theme. Working independently or in small groups, have students listen to the main theme of the work selected and try to determine its significant musical characteristics and form. Work through the elements of music and principles of composition and attempt to identify how each is used. Adapt the selection, altering the rhythm, creating words, adding to the melody, and using the selection as the basis for a new composition.

In *Music: Its Role and Importance in Our Lives*, the authors suggest ways that students might adapt an existing composition. Students could:

- write words to the melody line
- alter the rhythm of the melody
- extend the melody and lyrics to create a song using a verse-chorus format, or an ABA structure

Music: Its Role and Importance in Our Lives
(print and audio recordings)

Suggested Activities

Possible Resources

- determine an appropriate place in the selection for vocal or instrumental improvisation
- add a strong rhythmic accompaniment
- try to chord the melody and create their own accompaniment.

B. Have students research and design a presentation to inform others about a musician, composer or group whose work reflects a concern with global issues such as the environment, violence, war, poverty, etc.

C. Have students learn to sing and play traditional and contemporary music of the world's cultures.

D. Have students create their own compositions that incorporate musical elements or composition principles from various world cultures.

E. Listen to music inspired by the natural environment, such as the music composed by Canadian musician Paul Horn, performed with recorded whale songs. Or, refer to the Teacher's Guide for *Music: Its Role and Importance in Our Lives*, which suggests that students analyse "Lullaby from the Great Mother Whale for the Baby Seal Pups", performed by the Paul Winter Consort. Have students work individually or in small groups to complete the "Responding to Arts Expressions" process described in the Planning Guide of this curriculum, while listening to one of these compositions.

F. Have students create and perform their own compositions or other music through which they could raise awareness about a global issue.

Examples of traditional vocal and instrumental folk and world music, suitable for student performance

Music: Its Role and Importance in Our Lives
(print and audio recordings)

Visual Art As Social Commentary

Using the resource entitled *Ideas and Inspiration: Contemporary Canadian Art*, have students examine the work of some of the artists who address social issues through their work. Have students explore the Social Issues gallery of the CD-ROM and complete the compare and contrast activity in the Interactive

Ideas and Inspiration: Contemporary Canadian Art
(slides and CD-ROM)

Suggested Activities	Possible Resources
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Mode. For example, have students compare and contrast "Totentanz" (Dance of Death) by Sharon Alward, and "Pearls" by Patrick Traer. As a class, discuss each artist's individual approach to the expression of ideas and each artist's concern for contemporary health issues.

Discuss "Totentanz" as an example of performance art: what it is, its historical roots, the role of documentation, and what the artist markets or sells when the work is not an object. What might "Totentanz" say about such topics as violence, death, suffering, health, the environment, technology and the role of women? Discuss similarities and differences between performance art and theatre.

Discuss performance art. Performance art is a form that is visual art first, but borrows from the areas of dance, music and theatre. Although it can be a theatrical event performed in front of a live audience, it is not rehearsed and polished the way a traditional performance is. It does not usually have a narrative line or plot. Rather, it has a central concept or idea at its core that is explored through the performance. The artist is usually the performer and the performance can take place anywhere -- in an art gallery, on the street, in a park, on a city bus. Performance art is like a live sculpture that exists for a limited amount of time.

Explore the use of metaphor in visual art. Discuss the metaphor of the human body in Traer's "Pearls", the fragility of the piece, and possible associations with disease and AIDS. Examine the history of embroidery and its use in contemporary works of art, such as Judy Chicago's "Dinner Party". Discuss historical divisions between media and techniques traditionally used by males or females. What factors may have contributed to the allocation of art materials to a specific gender, such as men and marble sculpture or women and embroidery. Look at the work of contemporary artists, both male and female, who are no longer conforming to stereotyped expectations regarding choice of media or subject. Have students create their own visual metaphors.

Suggested Activities

Possible Resources

Discuss the AIDS Regina T-shirt by graphic designer Catharine Bradbury. What role can T-shirt designs such as these play in raising awareness of social issues? Discuss how logos can elicit different responses due to varying attitudes toward the issues or organizations represented by the logo.

Consult the Wellness or Life Transitions bibliography for resources on contemporary health issues such as AIDS.

Sample Visual Art Projects

- A. Have students research an issue of global importance and relevance in their own lives. Have students create their own T-shirt designs to address the social issues they have researched. Students might consider printing their designs onto T-shirts and selling them to raise public awareness of the issue or raise money to donate to a social cause of their choosing.
- B. Have students research and create a performance art piece that comments on a social or global issue of relevance to them.

Global Violence and Aggression

View the video *Krzysztof Wodiczko: Projections*. Wodiczko's slide projections are large-scale images projected onto public buildings and monuments at night when the everyday functions of the building are suspended. The artist's aim is to unmask and expose the authority and power established within these institutions by subjecting them to the sudden glare of public scrutiny. The viewer is forced to analyse public institutions in a new light and question their authority. The work also speaks to art galleries by denying them ownership of the works of art.

*Krzysztof Wodiczko:
Projections* (video)

View Wodiczko's projection entitled "Grand Army Plaza Projection, Brooklyn, N.Y." on slide or CD-ROM in the *Ideas and Inspiration* resource. The work consists of photographic images projected onto the Soldiers and Sailors Memorial in Brooklyn. The artist depicts American and Soviet nuclear weapons chained together. War memorials are a frequent target for Wodiczko because they reflect the militarization of society. His work addresses political

*Ideas and Inspiration:
Contemporary Canadian Art*
(slides and CD-ROM)

and social activism and the desire for personal freedom.

Sample Visual Art Activity

Using the slides or the CD-ROM Interactive Mode, have students compare and contrast other artists who speak to various forms of violence and aggression.

Artists could include:

- John Hall, "Pistol"
- Attila Richard Lukacs, "Nearing the End of the Voyage"
- Edward Poitras, "Offensive/Defensive"
- Stephen Schofield, "La Grosse Main"
- Carol Wainio, "Human Rights Movement"
- Carl Beam, "Burying the Ruler #1"
- Jamelie Hassan, "Because there was and there wasn't a city of Baghdad"
- Teresa Marshall, "Monopoly".

Interdependence and Sustainability

The environment and humankind's relationship with nature are important issues for many artists. View the video *Nature* from the *Clip Art* video series.

Discuss ways in which artists in the fields of dance, drama, music, visual art, literature and film often express a concern for social and environmental issues through their work.

Over the years, many artists have communicated, via their arts expressions, their thoughts and feelings about global issues, such as the destruction of the planet's diverse ecosystems.

In 1988, for example, the Western Canada Wilderness Committee was alerted to the imminent destruction of the magnificent rainforests of the Carmanah Valley on Vancouver Island. The committee rejected the idea of civil disobedience and launched a public education campaign on a massive scale. One project involved over 100 west coast visual artists, who went into the Carmanah to create works of art inspired by the rainforest. These expeditions culminated in a touring art show and the publication of the first

Nature from the *Clip Art Series* (video)

Carmanah: Artistic Visions of an Ancient Rainforest

edition of the book *Carmanah: Artistic Visions of an Ancient Rainforest*. The profits from the book helped to fund further advocacy campaigns.

According to Western Canada Wilderness Committee members, "Visual art communicates more powerfully than statistics ever can. Suddenly the government was interested in protecting at least those parts of Carmanah painted and sketched by the artists" (p. 16). On April 10, 1990, the provincial government brought down legislation establishing Carmanah Pacific Provincial Park that would protect the lower 53 percent of the valley.

Wilderness is disappearing at an alarming rate. According to statements by David Suzuki in *Carmanah: Artistic Visions of an Ancient Rainforest*, "annually, 90 million human beings are added to the global population while 25 billion tonnes of topsoil erode away; every second, nearly half a hectare (an acre) of tropical rainforest disappears, cumulatively eradicating an estimated twenty thousand species per year. Add widespread pollution of air, water, and soil, atmospheric degradation, and climate change, and we have a recipe for unprecedented global disaster" (p. 9).

Suzuki and many other environmentalists maintain that humans exploit the very life-support systems of the planet in the name of short-term comfort and economic profit. Suzuki indicates that the arts can be a positive force in raising awareness and promoting social activism when he states, "Poets, artists, and composers tap into other dimensions of human sensation that could provide a counter-balance to the destructive course we have set for ourselves. We desperately need to search for those alternatives to our present priorities" (p. 9).

Sample Student Visual Art Projects

- A. Discuss with students Suzuki's above-mentioned statements. Discuss environmental issues specific to Saskatchewan, such as preservation of the Wetlands. What are some issues related to global

Suggested Activities

sustainability that are of personal concern to students?

Select an issue. Brainstorm ways that the students themselves could raise public awareness and promote social action about the issue using visual art. Decide on one means and implement it.

- B. Artists interpret the environment and their surroundings from their own unique perspectives. Using a process such as "Responding to Arts Expressions" have students discuss the work of west coast artists who draw inspiration from the environment, such as Robert Bateman, Bill Reid, Emily Carr, Joe David, Gathie Falk, Richard Edmund Prince and Jack Shadbolt.

Using the *Ideas and Inspiration* slides or CD-ROM, have students compare the work of west coast artists Bill Reid, Gathie Falk, Richard Edmund Prince and Jack Shadbolt, with other Canadian artists whose work reflects a concern with the environment.

Some artists from the above-mentioned resource that students might select to compare include Manasie Akpaliapik, Bob Boyer, Lee Brady, Victor Cicansky, Alex Colville, Ken Danby, Andy Fabo, Joe Fafard, Noel Harding, Elisapee Ishulutaq, Alex Janvier, Jean-Paul Lemieux, Attila Richard Lukacs, Tom McKenzie, Liz Magor, Courtney Milne, Edward Poitras, Christopher Pratt, Otto Rogers, Jeffrey Spalding, Jeff Wall and Russell Yuristy.

The Constructed Environment

One can view the world as consisting of the natural and constructed environment. The constructed environment over the past century has created a major global environmental crisis. Many people involved in the creation of the built environment today, however, also recognize the need for the responsible management of resources for the future sustainability of our planet.

Possible Resources

Wetlands in Danger: A World Conservation Atlas

Emily Carr: Little Old Lady on the Edge of Nowhere (video)

Robert Bateman: Artist (video)

Spirit of the Mask - Joe David (video)

The Spirit of Haida Gwaii (video)

Ideas and Inspiration: Contemporary Canadian Art (slides and CD-ROM)

Alex Colville: Splendour of Order (video)

Joe Fafard: Cows and Other Luminaries (video)

Indian Territory: The Art of Edward Poitras (video)

Contemporary Canadian Architecture

A Place for Art: The Architecture of the National Gallery of Canada

Suggested Activities	Possible Resources
<p>Using slides from <i>Ideas and Inspiration</i>, discuss the architecture of Douglas Cardinal (the Canadian Museum of Civilization), Arthur Erickson (the Canadian Embassy in Washington) and Moshe Safdie (L'habitat '67 and the National Gallery of Canada).</p>	<p><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slides and CD-ROM)</p>
<p>Discuss factors that architects should consider when creating a new architectural project, such as the new building's relationship with the natural environment and the existing built environment.</p>	<p><i>The Architecture of Douglas Cardinal</i></p>
<p>View the video <i>Douglas Cardinal: Architect</i> and listen to the interviews with the architects provided on the <i>Ideas and Inspiration</i> CD-ROM.</p>	<p><i>Adobe: Building and Living With Earth</i></p>
<p>Examine the work of other architects such as Frank Lloyd Wright and builders who concern themselves with establishing a sense of harmony between the constructed and natural environments.</p>	<p><i>Douglas Cardinal: Architect</i> (video)</p>
<p>Using the resource entitled <i>Arts Education: Visual Art Resource for Grades 9 and 10</i>, view and discuss the work of artists whose work is inspired in some way by the environment. Artists include Bruce Anderson, Lorne Beug, Iris Hauser, Donna Kreikle, Ernest Lindner, Michael Lonechild, Catherine Macaulay, Laureen Marchand, Wilf Perreault, Kaija Sanelma Harris, Anita Rocamora and Michael Robinson. What has each of these artists to say through his or her work about human interdependence with the environment?</p>	<p><i>Native American Architecture</i></p> <p><i>American Architecture: In Search of a National Integrity</i> (video and teacher's guide)</p>
<p>Refer to the resource <i>Ideas and Inspiration</i>. Compare the works "Unattainable Immediacy: Only So Close" by Renée Van Halm, "IV Converting the Powell River Mill to a Recreation and Retirement Centre" by Eleanor Bond, and "Let the Acid Queen Rain: The White Goop Devours All" by Bob Boyer. These works display concern with the relationships between industry, the natural environment and communities. Compare and contrast "Sanctuary" by Gisele Amantea and "Earth Wagons" by Kim Adams. Both art works are responses to humankind's relationship with nature. Ask students to consider what other objects and visual images artists could use to suggest the fragility of our world and the delicate balance that</p>	<p><i>Arts Education: Visual Art Resource for Grade 9 and 10</i></p>
	<p><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slides and CD-ROM)</p>

Suggested Activities

Possible Resources

must be maintained for a sustainable future.

Sample Student Visual Art Projects

- A. Using "Sanctuary" and "Earth Wagons" as examples for a starting-point, have students create their own mixed media assemblages or installations, perhaps utilizing found objects, to create works of art that make statements about global sustainability and interdependence.
- B. Ask students to complete an interactive activity in the Environment Gallery of the *Ideas and Inspiration* CD-ROM. Have students explore art works that speak to the concept of sustainability and global interdependence.
- C. Have students work in small groups to design their own architecture and create architectural models and landscape design. Consider the environmental impact of each building on its site and the surrounding environment.

Invite a local architect to the school to discuss his or her work. Some architects may be willing to provide students with advice regarding the construction of their model buildings and environments.

- D. Examine the work of nature photographers such as Courtney Milne. Contrast nature photographs with documentary photographs, such as those by Frances Robson. (Both Milne and Robson can be found in *Ideas and Inspiration*.)

Assist students in the study of photographic techniques. Have them create their own photography displays to reveal their personal insights into their own surrounding natural environment and community.

*Ideas and Inspiration:
Contemporary Canadian Art
(CD-ROM)*

*Why Design? Activities and
Projects From the National
Building Museum*

*The Art of Construction:
Projects and Principles for
Beginning Engineers and
Architects*

*Art, Culture, and
Environment: A Catalyst for
Teaching*

The Saskatchewan
Architects Association

*Ideas and Inspiration:
Contemporary Canadian Art
(slides and CD-ROM)*

Prairie Light

*Harvest: A Celebration of
Harvest on the Canadian
Prairies*

*Think Like an Eagle: At
Work With a Wildlife
Photographer*

The Joy of Photography

Planning Guide

Planning a Module

Teachers should first become familiar with the foundational objectives for the module. (Each module overview chart provides information at a glance.) Teachers could then begin by planning a sequence of lessons in one or more of the strands, organized either by theme or arts concepts. Remember that lessons can include research, discussion, reflection, etc. as arts experiences. When planning for students to create their own arts expressions, remember that it may be necessary to spend time helping students develop their ideas. One or more lessons could be spent observing, experimenting, generating ideas, planning, researching, listening, analysing or viewing various works of art before students have their own ideas that they would like to develop into arts expressions. It is extremely important for students to realize that their arts expressions must involve ideas and include problem solving and decision making.

The following describes steps to consider when planning a module:

Step One	Study the overall plan for your grade. Then become familiar with the particular Module Overview and its foundational objectives.
Step Two	Select a focus or thematic context. Use suggested themes or topics, or select others of relevance to the students and community. Take care to choose a focus or theme that will allow you to incorporate all four strands.
Step Three	Identify and develop appropriate learning objectives from the foundational objectives.
Step Four	Plan a sequence of lessons relating to the focus. Begin with three or four connected lessons (although a sequence of lessons can go on much longer). Include Indian, Métis and Inuit content, where appropriate.
Step Five	Check to ensure that a variety of experiences has been included (discussing, researching, creating, viewing, listening, reflecting, etc.). In order that the students' own arts expressions have meaning, the other experiences are essential. Each module should include experiences from all three components (creative/productive, cultural/historical and critical/responsive).
Step Six	Determine means of evaluating achievement of both foundational and learning objectives.

The following pages provide a planning sheet that may be used for daily or module planning and a list of various instructional strategies and assessment techniques to which teachers may refer.

Arts Education Planning Sheet

Module: _____

Foundational Objectives:

**Strand and CELs Learning
Objectives**

**Activities, Experiences or Episodes
(including projected time)**

**Adaptations for Individual
Needs**

Date(s): _____

Theme, Topic or Unifying Idea:

Three Components	Resources	Assessment Techniques
Creative/Productive <input type="checkbox"/>		
Cultural/Historical <input type="checkbox"/>		
Critical/Responsive <input type="checkbox"/>		

(CEs, Instructional Strategies and Methods, and Assessment Techniques are listed on the following page.)

The following information is also intended to assist teachers in their planning.

Common Essential Learnings

- Communication (C)
- Creative and Critical Thinking (CCT)
- Independent Learning (IL)
- Numeracy (N)
- Technological Literacy (TL)
- Personal and Social Values and Skills (PSVS)

For objectives specific to the CELs, see *Instructional Approaches: A Framework for Professional Practice, Staff Development Program Binder*, 1991.

Instructional Strategies and Methods

For detailed information see *Instructional Approaches: A Framework for Professional Practice*, 1991.

Direct Instruction:

- *Structured Overview*
- *Explicit Teaching*
- *Mastery Lecture*
- *Practice*
- *Compare and Contrast*
- *Didactic Questions*
- *Demonstrations*

Indirect Instruction:

- *Problem Solving*
- *Case Studies*
- *Inquiry*
- *Reading for Meaning*
- *Reflective Discussion*
- *Concept Formation*
- *Concept Mapping*
- *Concept Attainment*

Independent Learning:

- *Essays*
- *Computer Assisted Instruction*
- *Reports*
- *Learning Activity Package*
- *Learning Contracts*
- *Home Work*
- *Research Projects*
- *Assigned Questions*
- *Learning Centres*

Experiential Learning:

- *Field Trips*
- *Experiments and Exploring*
- *Games*
- *Focused Imaging*
- *Field Observations*
- *Synectics*
- *Model Building*
- *Surveys*

Interactive Instruction:

- *Debates*
- *Brainstorming*
- *Discussion*
- *Co-operative Learning Groups*
- *Problem Solving*
- *Circle of Knowledge*
- *Interviewing*
- *Responding to Arts Expressions*
(see *Planning Guide*)
- *Teacher in Role* *
- *Role* *
- *Parallel Play* *
- *Tableau* *
- *Improvisation* *

* Key Drama Strategies. See page 350 for a complete listing.

Assessment Techniques

For detailed information on many of these techniques see *Student Evaluation: A Teacher Handbook*, 1991.

Methods of Organization:

- *Individual Assessments*
- *Group Assessments*
- *Contracts*
- *Peer and Self-Assessments*
- *Portfolios*
- *Conferences*
- *Audio and Visual Recordings*

Methods of Data Recording:

- *Anecdotal Records*
- *Observation Checklists*
- *Rating Scales*

Ongoing Student Activities:

- *Written Assignments*
- *Presentations (assessment of process and product)*
- *Performance Assessments*
(ongoing assessment of process and student participation)
- *Homework*
- *Journal Writing*
- *Projects*

Teacher Checklist for a Sequence of Lessons

Have you set appropriate learning objectives?

Have you mapped out a sequence of lessons?

Have you included opportunities for the students to explore and express themselves through their own arts expressions?

Have you included activities which develop the Common Essential Learnings objectives?

Have you included opportunities for the students to research ideas, topics, etc.?

Have you included opportunities for both individual and group work?

Have you included opportunities for students to reflect on their own work?

Have you included opportunities for viewing/listening to arts expressions?

Have you considered all three components (creative/productive, cultural/historical and critical/responsive)?

Have you included Indian, Métis or Inuit content, either specifically or as examples of general concepts?

Have you connected the sequence of lessons to things relevant to the students and their communities?

Have you included a variety of instructional resources (resource-based learning)?

Have you made plans to evaluate whether students have achieved the learning objectives, and how they are progressing toward achieving the foundational objectives?

Have you included gender-balanced instructional resources and approaches, and assessment techniques?

Have you adapted instructional methods and the learning environment to accommodate all students' learning needs?

Planning in the Dance Strand

Since early time people have danced. Dance has been integral to social, religious, ceremonial and spiritual functions of many cultures throughout history. It has been a way for people to express ideas and feelings using a non-verbal means of communication. Ultimately, the dance strand is intended to foster a lifelong interest in dance. It challenges students to achieve new levels of discovery and understanding of dance and its value.

The program provides students with opportunities to:

- learn specific dances including social, cultural and choreographed dances
- create dances in order to express personal ideas and feelings, and value their creations as unique expressions
- develop their dance techniques and deepen their spatial and kinaesthetic awareness (the internal feelings of the body's muscles and joints)
- further their understanding of dance by studying dance artists, dances, and the role of dance in cultures and societies (local, national and global, past and present)
- gain understanding and develop appreciation of dance through critical reflection on dances of various styles experienced as participant and as audience.

Instructional Guidelines for Teaching Dance

The following teacher guidelines apply to dance instruction throughout the course.

Encourage students' awareness of their kinaesthetic sensations whenever they are engaged in moving.

Kinaesthetic sensations are the feelings of the body's muscles, joints and tendons while in motion or in stillness. The kinaesthetic sense is of primary importance to movement and dance. Perceptions of the body's movements are gathered through receptors in the tendons, muscles and joints and relayed to the brain. By becoming aware of their own kinaesthetic sensations, students can more accurately direct and control their movements and copy movements demonstrated to them. This results in students increasing their dance techniques.

As well, knowledge of one's own kinaesthetic sensations promotes empathy with others when observing their movements. When watching dances, kinaesthetically aware students are actively participating in the experience.

To encourage students to become aware of their kinaesthetic sensations, teachers should:

- provide students with a variety of movement activities in which they can experience the feelings of their bodies in motion and in stillness
- encourage students to notice and apply awareness of their kinaesthetic sensations when dancing
- provide students with opportunities to copy demonstrated movements (for example, have them learn cultural dances or set movement sequences)

-
- encourage students to move accurately and with control by applying knowledge of their kinaesthetic sensations when dancing.

Encourage students to develop their dance techniques.

Here, technique refers to the ability of students to use their bodies purposefully and in a safe, efficient manner with little threat of injury. This dance curriculum does not specify that any one kind of dance technique (ballet or Graham, for example) be taught to students.

Acquiring technique is a long process of training the body to respond as desired. Teachers will need to play an active role in developing students' dance techniques by acting as the students' mirror and coaching whenever appropriate. This is an important role of the dance teacher, for the students cannot see themselves as they move and must rely on an observer for feedback.

Changes in technique do not occur quickly. Teachers will probably find they are repeating themselves over and over. This is fine. It will take students time to develop the capacity to concentrate on body alignment and, at the same time, actively participate in dancing activities. Constant reminders to the students will help them become aware of what their bodies are doing.

To develop the students' dance techniques the teacher should:

- plan dance activities that develop strength, balance, co-ordination and flexibility
- plan dance activities that challenge the students both mentally and physically
- coach students for correct body alignment at all times.

Some alignment principles to look for are:

- the centre of the knee over the middle toes at all times, especially in jumping actions
- when standing, a long, relaxed spine with the head, neck, shoulders and hips in alignment
- minimum tension in the body for the movement being done.

Use a process to guide the students in their dance-making.

The process of creating is often misunderstood. Teachers are afraid to guide the students too much in case they stifle creativity. However, the creative process is really a problem solving process. Teachers should guide students through steps of creative problem solving, encouraging and coaching them as they work, and engaging them in discussions while they are working. As students become familiar with using a process, the sophistication of their reflections on what they are doing will grow.

The following outlines the steps students might follow when creating. Keep in mind that the steps do not exclude strategies such as brainstorming, research, journal writing or watching films at any point in the process. Remember, the teacher acts as a guide throughout this process.

-
1. Begin by defining the dance problem to be solved. This can be done by the teacher or the students.
 2. Explore all the possible solutions to the problem.
 3. Choose the solution most appropriate for the situation.
 4. Try the solution.
 5. Reflect on the solution. Ask questions such as the following: Is the selected movement, dance phrase, etc. reflecting my intentions? Is it interesting to do? How could it be changed to make it clearer or more interesting?
 6. Repeat steps one to five if necessary. Begin by redefining the problem.

Through teacher and student interaction during the process, students will learn that:

- they will be making decisions when engaged in creative activities
- there is no one answer to a problem
- even though all the students in the class might start out doing the same activities, their individual problem solving will lead to unique solutions
- the teacher is a collaborator in problem solving, rather than someone who has all the answers.

The teacher should:

- emphasize the problem-solving aspects of an activity
- de-emphasize the product as the reason for engaging in dance activities, so that students do not feel like they have "failed" if their chosen solutions do not work
- keep cumulative records on student progress, rather than looking at one final product for evaluation purposes.

Often students' creative projects will span a few lessons. When appropriate encourage students to record, with traditional or invented notation, their choreography in order to help them remember their work from lesson to lesson.

Provide time for individual reflection and group discussion about the students' dance expressions and the processes they went through when creating them.

Reflection is essential in order for students to see the relevance of arts activities and develop a personal commitment to their arts explorations. Time for reflection can incorporate the following:

- self-evaluation
- one-to-one discussion with a student
- journal writing
- small group discussion
- large group discussion.

Assess both process and product.

Artistic products or presentations should be evaluated in conjunction with the student's creative problem-solving process, his or her intentions, his or her previous work that year and the Arts Education objectives. Products or presentations should not be evaluated in isolation.

When evaluating, teachers should remember that the understanding gained by the student and the creative processes used to discover and learn are as important as the finished product. Both the teacher and students should understand that, while students must be encouraged to take pride in their artistic products, challenging oneself personally and exploring new ideas and ways of working are essential factors in artistic development. This way of working presents a risk to the students in that the final product or presentation may not turn out as well as it might have if they had "played it safe" and worked in a more familiar way. A student who has taken risks, attempted to solve new problems and grown in his or her development should receive a positive assessment in these areas, regardless of the success of the finished product.

Explore the elements of dance and principles of composition within meaningful contexts.

The elements of dance and principles of composition are best explored in contexts of interest to the students, rather than in isolation. Students should be encouraged to learn about the elements and principles as they encounter them in their dance experiences. What the students discover about the elements and principles should be reinforced and applied throughout the year. See "Arts Elements and Principles" in this Planning Guide.

Use a process to guide students in responding to dance presentations.

Viewing dance presentations is a matter of being actively engaged in watching the dance and, later, of responding to what was seen. Teachers should use a process such as "Responding to Arts Expressions", included in this Planning Guide, to take the students from expressing only initial reactions to the point where they can make informed judgements about a dance presentation. In this way, students learn to make sense of their viewing experiences and gain deeper understanding of dance presentations.

Develop a dance research library.

Information about contemporary dance, dancers, choreographers and dance companies in the community, across Canada and elsewhere should be collected from dance organizations, magazines and the local media. Students and teachers should collect magazines, videos, essays, newsletters, newspaper clippings, books, etc. which discuss and explore various aspects of dance, dance-making and other issues related to dance.

Guide students in their research.

Students should be challenged to develop their research and critical thinking skills on an ongoing basis. When involving students in research projects, teachers should establish

(along with the students) the expectations and criteria that are important for the successful completion of the project. Students may demonstrate their understanding of the results of their research through such means as individual or group reports or presentations, dance presentations, verbal presentations, video, displays, other arts expressions, essays or expressive writing. When researching, students should maintain an awareness of potential bias or manipulation of the facts in the research material they are using. They should be encouraged to put together a balanced, imaginative and insightful presentation of their findings and conclusions.

Examples of research-related questions teachers may ask students include the following:

- Have you used research material that presents various points-of-view?
- Have you determined whether the research material you are using reflects any type of bias such as gender, racial, etc?
- Have you found an interesting or imaginative way to present and demonstrate what you have discovered through your research?
- Are your observations presented clearly and concisely?
- Are your observations organized so they can be easily followed or interpreted?
- Have you included enough detail for the reader, listener or viewer to understand what you are intending to communicate?
- Does your work reflect the intention of the research project?
- Did you make appropriate inferences, analysis and interpretations based on your research?

Encourage students to use notation, both invented and traditional, when recording movements and dances.








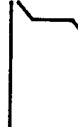






Notation is a method for recording movements and dances. As more people become literate in dance, more dances from the past are being reconstructed. Audiences are now able to see dances that were once only read about in books and magazines. Today, many major dance companies have dance notators on staff to help reconstruct dances and notate newly choreographed dances in order to save them for the future.

Students should be encouraged to become literate in dance by including notation, either invented or traditional, whenever they are recording movements or dance compositions. In addition to helping students remember their dance compositions, notation will clarify students' understanding of movements, as notation requires students to analyse movements before they are recorded.

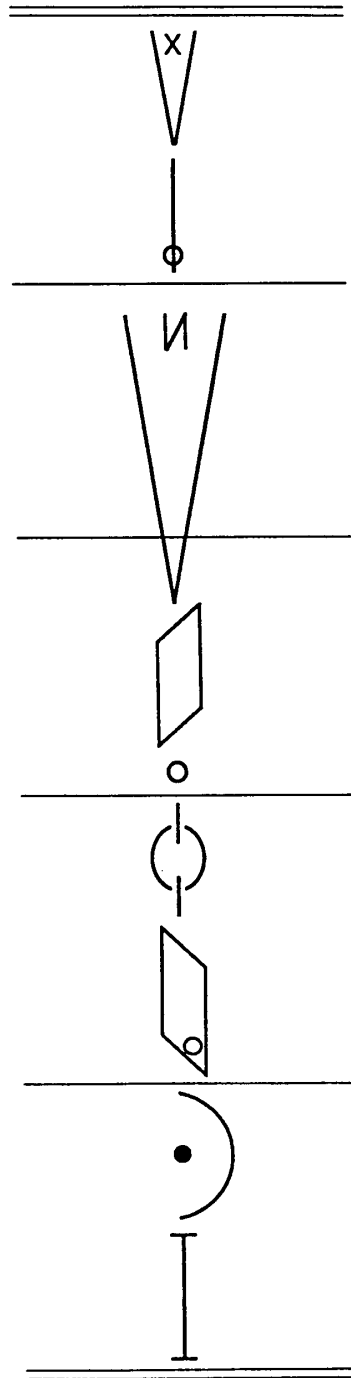
Students can invent their own notation system or learn a traditional system. There are several notation systems used in the world, including Labanotation, Benesh Movement Notation and Eshkol-Wachman Movement Notation. The Arts Education program recommends the Labanotation system, as it has adaptability. Labanotation is able to record all movements, including every-day and sports movements, and dance styles. For further information, please refer to resources on notation listed in the Arts Education bibliography.

Motif Description

Motif Description is a symbol system which notates the outline of movement. It records the structure of movements, but not movements in detail. Students should begin by learning Motif Description before going on to the more complex Labanotation system. Motif writing, developed by V. Preston-Dunlop, is based on Labanotation. Symbols are written in columns and read from the bottom upwards, left to right. The following are action symbols which will help teachers and students get started. There are also symbols for other aspects of movement including the body, dynamics, space and relationships. For further information, please refer to resources on notation listed in *Arts Education: A Bibliography for the Secondary Level*.

an action occurs		jump	
travel		contract	
pause		expand	
gesture		transfer weight	
fall		twist either way	
turn right		twist right	
turn left		twist left	

Here is an example of a dance phrase written in Motif Description. The phrase is read as follows: travel, fall, twist to the left, jump, pause, turn to the right, expand, gesture, contract. When executing this phrase, the actions could be done in any way; for example, travelling could be crawling, hopping, rolling; twist to the left could be an arm twisting or the whole body twisting.



Have students keep dance portfolios and dance journals.

One excellent way to encourage the active involvement of students in their dance program is to have them develop dance portfolios. The portfolios should be used as "idea collectors" and storage containers for all of their dance materials, including their dance journals. The purpose of keeping material in a portfolio should be to encourage students to collect ideas and information that are of particular interest and relevance to them, to expand and work out their ideas as possible material for dance expressions, to become aware of their own creative processes, and to keep records of their dance experiences.

The dance journal is a booklet or notebook for the students' personal writing about dance. Students can use their journals for recording observations and ideas about themselves, their world and their dance class, and for problem solving and research. The dance journals, included in the portfolios, serve as a place for students to record their reflections on their experiences and dance work.

Because of the personal nature of portfolios and journals, students and their teacher should establish guidelines early in the school year for their use and their possible role in student assessment and evaluation. Following are some suggested procedures:

- Use a large folder made from light cardboard, a large shoe box, or other suitable container for the portfolio.
- Use a notebook, binder, sketch pad, scrapbook or constructed booklet for the journal, depending on what is available and convenient.
- Encourage the use of portfolios or journal entries that consist of notation, drawings, video and audio recordings, brainstorm lists, concept maps, cut images, quotes and articles from other sources, as well as a variety of writing.
- Encourage students to get started in their journals by modelling journal writing, demonstrating processes for idea exploration and reflection, asking sample questions, or presenting examples from other students' journals. Students should be encouraged to develop their own style and format.
- Ensure that each entry is dated.
- Decide how often entries will be made and be flexible about time spent on them. Time could range from five minutes at the end of every class to fifteen or twenty minutes at the end of a unit of study.
- Decide whether the portfolios and journals are personal or public and how they will be used to assess student progress.
- Inform students that whatever system for evaluation is implemented, teacher checks will be frequent and non-threatening.
- Review portfolios and journals to observe whether students are expressing their opinions, ideas, insights, observations and research in a meaningful way. Teachers should not be critical of the ideas and opinions expressed.
- Keep a portfolio in order to model desired practice regarding portfolios and to record ideas, observations of the students' work, resources, methods and themes.

Planning for Students' Dance-making

Dance-making activities focus on developing students' abilities to express themselves. Usually, dance-making activities will span several lessons. Students should be encouraged to create dances using their own ideas and experiences as starting-points, thus making their dance experiences personally meaningful. Students will need support in developing their ideas or themes so that they go beyond pantomime or mimicry and reach the objective of expressing themselves in the language of dance.

The five steps described in this planning section outline ways teachers can plan lessons and assist students in dance-making. The steps allow for the incorporation of a variety of instructional methods; for example, brainstorming, discussion, co-operative learning groups, problem solving, demonstration, concept mapping, reflective discussion, synectics, and focused imaging.

Using this dance-making process is not the only way to plan and assist students' dance-making. Some teachers may already have their own ways of planning. Whatever process is used, the teacher should include the students in the planning as appropriate and keep the foundational objectives in mind.

The steps show how teachers and students can develop themes and ideas in dance. The key is for the teacher and/or students to be familiar with the dance elements (which are the language of dance) and to ask questions which encourage full exploration of dance concepts. The steps also show how teachers and students can use movements as a starting-point (right-hand column), rather than a theme or idea (left-hand column).

Steps One to Four focus on planning for dance-making. Step Five is included to help teachers structure the dance-making lesson.

At the Secondary Level, students will be familiar with these and other ways of planning and will take a more independent approach to their problem solving processes than in the middle years. Strictly following these steps may inhibit either the teachers' or students' intuitions and inspirations so valued in the creative process. However, teachers may use the steps as a guide and encourage the exploration of any new ideas that might arise.

The Dance-making Process At A Glance

Step One: Starting Points

When planning for students' dance-making, the teacher and students might choose to start working from a theme or idea or they may start with movement itself.

Step Two: Brainstorming

Once a starting-point has been chosen, teachers and students may use discussion and brainstorming to arrive at the movements they will explore.

Step Three: Finding the Movements for Exploration

Teachers and students may choose to make concept maps or webs of possible movements for further exploration over the next few lessons. Over the next few lessons students will go on to improvise, explore, develop and further refine their movements, working from the suggestions on the concept maps.

Step Four: Taking Stock

At this point, students and teachers might need to focus on small parts of the concept maps of Step Three for further exploration. Learning objectives, particularly those related to the elements of dance and principles of composition, will be addressed.

Step Five: Structuring the Lesson

Dance-making lessons should be structured to allow for warm-up, exploration and development, sequencing the dance phrase, cool-down and reflection.

The Dance-making Process in Detail

Step One: Starting-points

Starting with Themes or Ideas

Ideas to inspire dance-making can come from many sources: personal experiences and feelings, the environment, observation, the imagination, memories, current affairs, the other arts strands, and so on. Not all themes or ideas lend themselves to movement. Teachers and students should look for themes or ideas that have images suggesting movement. It should be noted that some themes or ideas might not seem to have potential for movement at first glance but may prove stimulating upon reflection and discussion. With a little experience, teachers and students will soon discover which themes or ideas inspire movement and are easily explored in dance.

Starting with Movements

Ideas for dances need not begin with an external idea or theme. Some choreographers approach dance in a more formalistic way by manipulating and exploring movement itself. In this case, the choreographer's focus is on the elements and structures of dance. For example, instead of creating a dance using a theme such as "the environment", the choreographer might begin with a movement idea, such as "energy used to resist gravity".

Teacher Information:

The dance elements are the language of dance. For more information on the elements and on the principles of composition, see the section entitled "Elements of Dance and Principles of Composition" in this Planning Guide.

Step Two: Brainstorming

Once a starting-point has been chosen, teachers and students may use discussion and brainstorming to arrive at the movements they will explore.

Starting with a Theme or Idea

If the teacher and/or students selected "the environment" as a starting-point, for example, they would begin by brainstorming ideas about the environment.

The Environment

wild life	forests
oceans	pollution
rain forests	rivers
whales	ozone
pandas	population
earth	endangered species
beaches	destruction
conflict	nature
cities	recycling
protection	conservation

Starting with Movement

When starting with movement, this step is usually omitted and planning would begin with Step Three. However, the teacher and students might wish to begin with a discussion about the starting-point. For example, if the teacher and/or students selected "energy used to resist gravity" as a starting-point, they might begin with a discussion on gravity.

Step Three: Finding the Movements for Exploration

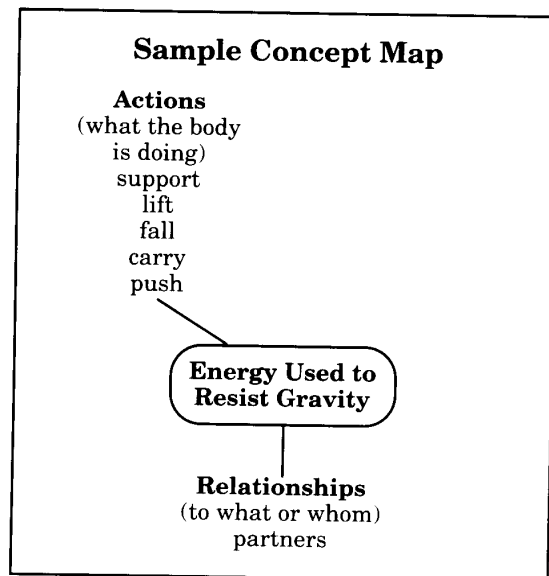
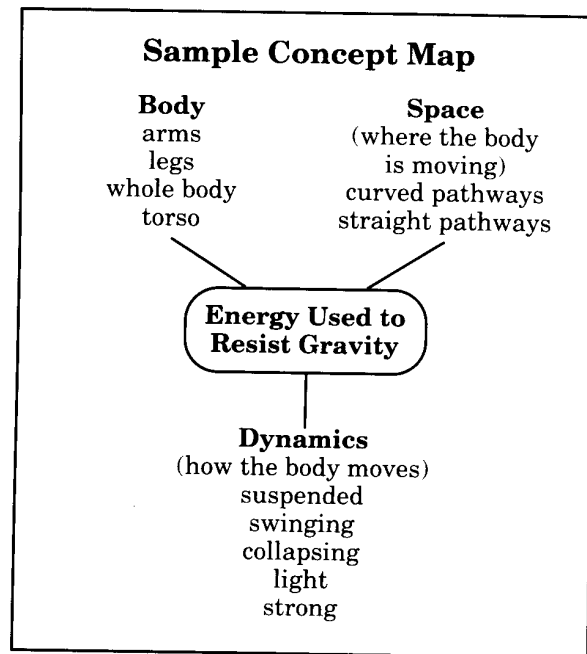
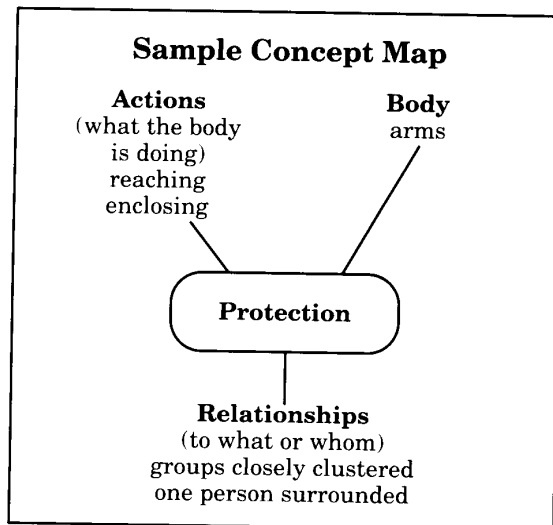
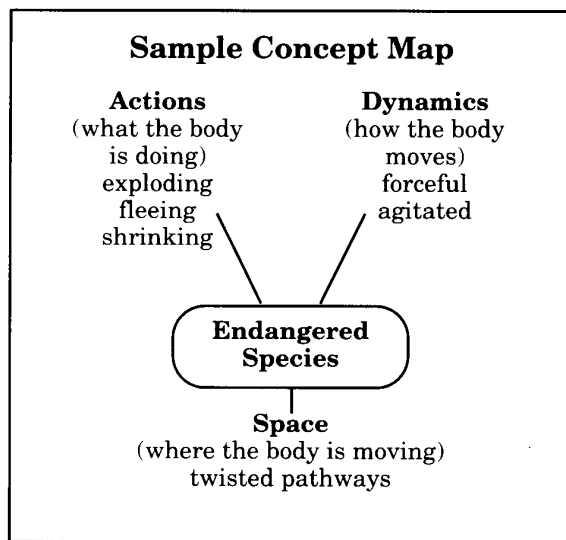
Starting with a Theme or Idea

Select one or two words from the brainstorming list. The teacher and/or students can then ask questions in order to make concept maps or webs of possible movements for further exploration over the next few lessons. The questions should ask students to associate core characteristics of the theme or idea with concepts related to the dance elements: actions, body, dynamics, relationships and space. In doing this, students will be encouraged to go beyond mimicry in their movement explorations. For example, if the theme is "the environment" and the teacher/students selected "endangered species" and

Starting with Movement

When using movement as inspiration for dance-making, teachers and students may still choose to make concept maps or webs of possible movements to explore over the next few lessons. For example, if the teacher and/or students selected "energy used to resist gravity", they would then brainstorm movement ideas from that concept. Two sample concept maps follow in this column on the next page.

"protection", they would then brainstorm action, body, dynamic, relationship and space concepts associated with these words. Students could respond to questions such as: What actions does the term endangered species make you think of? How do you think you would do the actions (dynamics)? Teachers should note that students may not associate every element with a particular idea or theme. Although all elements are present, some elements may predominate for some themes. Sample concept maps follow below.



Over the next few lessons students would go on to improvise, explore, develop and further refine their movements, working from the suggestions on the concept maps.

Step Four: Taking Stock

At this point, the teacher and/or students might need to focus on small parts of the concept maps from Step Three for further exploration. This might be necessary as concept maps can have too many ideas to explore in a single lesson. The teacher will also need to determine learning objectives appropriate for the concept maps. Some learning objectives may have been determined previously. Other learning objectives, particularly those related to the elements of dance and the principles of composition, may be more easily determined at this point. After the learning objectives have been set the teacher can design tasks specific to the objectives. The teacher might want to involve students in this.

Planning from a Theme or Idea

Learning objectives focusing on the element of dynamics might be particularly appropriate for the theme "endangered species". The teacher might also decide to incorporate objectives focusing on the composition principle of climax and resolution. Teachers may find other elements and principles which work just as well and would then select appropriate learning objectives.

Planning from Movements

Learning objectives focusing on the elements of dynamics and actions might be particularly appropriate for the movement idea "energy used to resist gravity". Teachers may find other elements and principles which work just as well and would then select appropriate learning objectives.

Before structuring the lesson, teachers might want to step back and consider the following:

- the ideas from the concept maps that would be of particular interest to the students
- the foundational and learning objectives
- the Common Essential Learnings objectives
- instructional approaches, the adaptive dimension and evaluation.

Step Five: Structuring the Lesson

The concept maps have now been developed. The teacher will use the information gathered to plan the following essential parts of the dance lesson. These five parts apply to all dance-making, whether the students are planning from a theme or idea, or from movements.

The Warm-up Exploration and Development Sequencing the Dance Phrase The Cool-down Time for Reflection

1. *The Warm-up*

The warm-up uses activities to:

- warm the body's muscles and joints
- encourage concentration and body awareness
- improve or teach new movement skills.

Both locomotor (travelling) and non-locomotor (non-travelling) actions are used in warm-up activities. The material taken from the concept maps to be developed later in the lesson can be used, although this is not necessary. Warm-up activities can be repeated or extended from lesson to lesson.

2. *Exploration and Development*

In this part of the lesson the students will explore their starting-points using ideas on the concept maps. Students should be encouraged to improvise, experiment with and create their own movements in response to the tasks set by the teacher and/or students. The teacher acts as a guide and observer, encouraging the students' development of the movements, ensuring that a movement is fully experienced, making suggestions and responding to what the students do.

3. *Sequencing*

The movements that the students explored and developed will now be ordered and refined into dance phrases and compositions. Not all the movements will be used; students will use the ones that best convey their intentions. Students should consider each movement and ensure that it contributes to the whole dance composition. When sequencing movements and dance phrases, the students should be encouraged to use their understanding of the principles of composition. Again, the teacher acts as a guide and observer, encouraging and responding to what the students do.

Sometimes several dance lessons may be needed for students to refine and complete their dance creations. Students should be given the opportunity to sequence their movements in every dance-making lesson, as this is essential in order for students' dance experiences to have meaning. Movements in isolation are simply movements, not dance ideas.

4. *The Cool-down*

The cool-down uses slow, stretching activities to help the students' heart rates and concentration return to normal. Movements from the warm-up activities might be adapted for cool-down activities. As in the warm-up, activities can be repeated from lesson to lesson.

5. *Reflection*

Reflection should occur throughout the lesson. Students should be given time to think about their own work, clarify their intentions, refine their work and decide if

they are satisfied with their work. Do they find what they do is interesting to them? Do they think their expressions are clear to others? If not, how could they make their dance expression more interesting for themselves or clearer to others?

At the end of the dance lesson, students should show their work to each other. They should be given the opportunity to look at, describe and discuss their peers' work. This can be done with half the class watching the other half, with small groups demonstrating to the class, with partners demonstrating to each other, etc.

Caution:

To maintain objectivity, keep the students' comments to observations about the movements and discourage comments which simply express a judgement. For example, the comment, "I liked John's dance", would be better said as, "I thought the jumps in John's dance were interesting". (See "Responding to Arts Expressions".)

Dance-making lessons require students to be active learners. Students are experiencing, gaining knowledge, experimenting and facilitating at the same time. Often there is a social dimension where students are working with partners or in groups. To facilitate students' learning in the creative dance lesson, teachers will need to be interactive -- constantly coaching, guiding and discussing with the students.

Accompaniment

Accompanying students in their dance will help motivate them to move. The following discusses three methods of accompaniment: percussion instruments, music and student-created accompaniment.

Percussion Instruments

Percussion instruments such as drums, tambourines or cymbals are well-suited to the creative dance lesson. The teacher can stimulate the students to move by using a variety of instruments, and by adapting the tempo and accents to suit the students' movement explorations.

Music

Music is an effective way to motivate students to move. Music can be used as background music to enhance movement that already has been structured, or the movement can be sequenced according to the musical structure. If music is to be used to create a mood or an atmosphere, simply put the record on and let it play. If music is being used for a more structured purpose, then it must be analysed. Teachers will need to identify the time signature, the tempo and the number of beats in a musical phrase.

Once the music is analysed, the teacher can set the dance tasks, keeping in mind the musical structure. For example, if the music has a 4/4 time signature and the lesson concept is "directions in space", the task might state that the students are to travel in a

straight line, changing directions every eight beats. When introducing music to the students, have them begin by listening to the beat of the music.

Selecting Music

Selecting music is usually a matter of personal preference. The following will provide some guidance:

- Most importantly, select music which makes you feel like moving.
- During the year, use a variety of musical styles.
- Be mindful of music with words that might elicit movements of a mimetic nature.
- Select music that will elicit the desired movement qualities.

Records, Tapes and Compact Discs

Records, tapes or compact discs can be used in the dance lesson. Records allow teachers to find quickly a musical selection, but they tend to scratch easily. Tapes are more durable than records, but finding musical selections can be time consuming. (When using tapes, cue the tape to the musical selection before the lesson and use only one music selection on a cassette in one lesson. Use the tape counter to easily rewind to the chosen spot.) Compact discs are probably the best. They scratch less easily than records and musical selections can be cued to play immediately.

Caution:

Teachers should keep in mind that some dance educators feel that music should be used sparingly. They claim that music tends to structure movement, and when students are involved in finding their own unique solution to a problem, their breadth of discovery may be limited by the imposition of a metric rhythm. Caution students against letting the music dictate their quality of movement. Instead, they should make their own choices as to the qualities they desire.

Student-created Accompaniment

There may be times when students will choose to accompany their dances with vocal sounds, body percussion, their own soundscape or musical composition. Consult the Music section of this Planning Guide for instructions on "Creating Sound Compositions in the Classroom".

Working with a Choreographer

There may be opportunities for students to work occasionally with a guest choreographer in the school or community. Students at the Secondary Level may also have a chance to work as choreographers themselves, creating dances for their classmates or younger students. Teachers are encouraged to provide these experiences to their students whenever possible.

When a guest choreographer is working with students, the teacher should undertake the following:

- Arrange for a brief meeting or telephone conversation with the choreographer to discuss appropriate learning objectives and expectations.
- Ask the choreographer to consider the three components of the program when planning the visit. For example, as well as dancing with the students or showing his or her dance, the choreographer might discuss the sources of his or her ideas, the factors that have affected the various changes in his or her work, and traditions or new directions in the particular dance form.

When a student is working as a choreographer with his or her peers or younger dancers, have the student consider the following:

- What might the particular student dancers reasonably be able to accomplish at that grade level?
- What safety factors must be kept in mind?
- Have warm-up and cool-down activities been planned?
- Is the music appropriate for a school setting and will it motivate the dancers to move?
- Is there a plan established for working through and sequencing the various parts of the dance?

Dance, Societies and Cultures

In cultures past and present, dance has been a means of expressing emotions, ideas and customs that have significance in the daily lives and history of people. Dances often express themes such as work and conflict, and are closely related to a people's religion, ceremonies, spirituality, rituals and celebrations. The study of these dances affords a glimpse into a people and their way of life. Studying dances is a way of examining a people's values and beliefs.

It is not intended that studying social and cultural dances should be only an historical investigation. Dance exists today as valid expressions of a people. In fact, though altered through time, many of the current dances retain vestiges of the past. Therefore, learning about social and cultural dances includes studying the historical and present-day aspects of the culture or society, examining how these dances may reflect the culture or society and, finally, experiencing the dances. As students actively participate in exploring the culture or society, they gain new insights and come to appreciate the significance of the dances in the spirit intended.

Depending on the students' levels and abilities, the following should be considered by the teacher when planning:

- the origin of the dance to be learned
- the purpose of the dance (for example, social, ritual, ceremonial, celebratory, occupational, etc.)
- the geography and climate of the country of origin
- the beliefs and customs of the culture or society

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- any historical factors which may have influenced the dance
 - the symbolism, if any, used in the dance.

Teaching a Set Dance

As in dance-making lessons, teaching a set dance such as a cultural or social dance requires teachers to plan warm-up and cool-down activities. The teacher may wish to use steps of the dance as the basis of the warm-up activities. In this way the teacher can develop the skills the students will be using later in the dance lesson. The following tips will help in teaching a set dance.*

1. Dances can be broken down into two parts: the steps of the dance or the actual movements made, and the floor pattern or the pathway made when the dancers move. Begin by teaching the steps of the dance. Each step is described and demonstrated separately. The steps are done slowly at first without the music, and then at the proper tempo.
2. Teach one part of the basic step pattern at a time. When two parts have been learned, combine them in order to establish continuity of the dance.
3. The floor pattern is explained next. The dancers walk through the floor pattern. Then the step pattern and the floor pattern are combined; first without music, then with music. Remember that not all dances have a set floor pattern.
4. The whole dance is done to music. Repeat the dance several times in order that all students can be more fluent in the dance and so they can enjoy it.

Consult the Arts Education bibliography for a list of resources which contain information and instructions for a variety of set dances.

* "Teaching a Set Dance" was adapted from the following source: *From Folk Dance to Disco Dances, A Teacher Handbook for Divisions II, III and IV*, Saskatchewan Education, 1980.

Planning in the Drama Strand

The drama strand is designed to provide students with opportunities to:

- increase their understanding of others, themselves and the world around them
- increase their ability to construct and communicate meaning through language and action
- deepen understanding of cultural and social traditions
- gain a lasting appreciation of the dramatic art form through critical reflection upon drama experienced as participant and as audience.

Drama at the Secondary Level

Students in the Drama strand will extend the knowledge and abilities they gained at the grade nine level in the following areas: drama in context, collective creation, theatre studies, and film and video drama. Although drama in context and collective creation still form the core of the drama program, the other areas provide opportunities for teachers to incorporate the cultural/historical and critical/responsive components.

Drama in Context and Collective Creation

Drama in context means, as it suggests, that dramas are structured to provide a context, a situation, or a metaphoric framework in which students and teacher work together.

Drama in context is also referred to as role drama, drama for understanding and whole group drama. Within the dramas students and teachers assume roles and, taking with them their own unique set of experiences and perceptions, enter into a fictional world prepared to accept and "live through" an imagined situation.

The collective creation is a play or a collection of episodes or scenes which is developed by a group and intended for an audience. Each collective creation is unique to the group who creates it. There may be as many ways of developing a collective creation as there are collective creations themselves.

The collective creation process:

- involves every student in the class in the process of expressing ideas in dramatic form
- requires that students learn to work together "collectively"
- taps into the interests, ideas and experiences of the students
- offers experience in a broad range of dramatic forms of expression
- encourages student ownership and initiative in every stage of the process
- extends the students' understanding of issues and situations being explored in other curricular areas
- incorporates all of the Common Essential Learnings
- can be used in combined grade classes, providing opportunities for students to achieve particular grade-specific learning objectives
- can provide an opportunity for interested students to develop and apply knowledge and abilities in scriptwriting, directing, and technical aspects of theatre

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- can result in a performance which is relevant to the community because it reflects the experiences, knowledge and insights of the students in the school.

At the Secondary Level, contextual drama and collective creation continue to be the main focus of the drama strand. In most cases, the students' collective creations will grow from contextual dramas. Teachers have the option, at any time during the process, of incorporating relevant experiences in such areas as theatre history, playwriting, Canadian theatre studies, or other related topics.

Theatre Studies

Students at the Secondary Level should become familiar with several forms and styles of drama and theatre, examining factors that influenced their development throughout the ages.

Theatre History

Students at the Secondary Level should be introduced to a variety of theatre traditions and developments, become familiar with some outstanding individuals and groups, and explore related historical and cultural influences. Their studies and experiences may include some of the following: Greek drama; medieval drama; the renaissance; drama in England, Europe, Asia, North America (early and modern) regional and repertory theatre; amateur theatre; children's theatre; puppet theatre; theatre of the absurd; performance art and other types of contemporary theatre. The choice of which of these to incorporate is dependent on available resources, connection to the students' own dramas, and connection to studies in other strands.

Play Studies

Students at the Secondary Level should continue to view and respond to dramatic presentations using a process such as "Responding to Arts Expressions", included in this Planning Guide. They should also continue to develop their understanding of how plays are created. At this level, the whole class, groups or individual students may select a particular area for more indepth study. Some possibilities include:

- Text analysis of scripted plays (published or unpublished). These could be plays written by a playwright, or plays that were developed as collaborations among theatre artists.
- Learning about playwrights and their creative processes. Studies could include such topics as unique dramatic structures, personal vision, the role of script workshops in the development process, the role of the dramaturge, the role of play development centres, etc.
- Studies within such broad topics as Saskatchewan plays or Canadian plays.
- The study of radio plays.
- Playwriting. Students could write their own plays, and then organize script development workshops or stage readings of the plays.

A wide variety of strategies could be employed including research, writing, interviews, case studies, presentations, visits to the classroom by playwrights or dramaturges, etc.

Theatre Production

By studying theatre production, students at the Secondary Level can learn about the artistic and technical aspects of play production. They can explore the work of the following people:

- actors
- director
- set, lighting and costume designers
- stage manager
- stage crew
- business, publicity and house manager.

Studies in theatre production could involve students in producing a play themselves; however, that is by no means the only way to learn about theatre production. Studies in this area could be co-ordinated with a production of a play in the school or community, and could include such instructional strategies as interviews, case studies, apprenticeships and work study programs.

Film and Video Drama

Many film and video dramas can offer students at the Secondary Level opportunities to study dramatic elements. Although film and video are inherently different from theatre, there is much overlap. Topics for study can include the following:

- Dramatic structure in film and video. Students can study various structures and investigate differences between film, video and stage dramas.
- Scripts for film and video. Students could examine a script for a film or video drama and explore differences between film, video and stage scripts. Students could also explore script development for film and video.
- Broad topics such as "The Effect of Commercials on Dramatic Structure in Television Dramas".

The selection of which scripts, videos and film dramas are to be studied will depend on availability and applicability to the drama program. Use could be made of film and video dramas on television and in the community. However, teachers should keep in mind that not all films and videos are dramatic in their intentions. To help them select, teachers could keep in mind the definition of drama presented in this curriculum guide: characters, their actions and the consequences of their actions.

Planning Collective Creations

In the middle years, students worked towards the development of a collective creation by exploring situations and ideas in one of their contextual dramas. Few other approaches to the collective creation are as effective at tapping into student's thinking and feeling.

By beginning with contextual dramas, students explore and express ideas using the widest possible range of drama (and other) strategies. Carefully structured dramatic contexts allow students to make critical choices among the available strategies and processes to shape each episode of their work. Those episodes that the students determine have most effectively communicated their ideas and insights are those which could be refined, polished and, perhaps, performed for others.

The Planning Process At A Glance

The following section offers teachers a brief guide to planning dramatic situations and collective creations with their drama students. It summarizes the six recommended steps. Following this section is a detailed description of each of the steps.

Step One: Choosing the Topic

By the time they reach the Secondary Level, students will know that topics for dramas can arise from a number of different sources. They will have interests and concerns that they want to explore in their drama work. It is important for teachers to provide avenues by which students may contribute their ideas to the choice of topics for their dramas. Participation in choosing topics for drama work contributes significantly to the sense of ownership and level of commitment as the work unfolds. Teachers must also have the opportunity to propose topics and to help identify the focus for topics which are chosen by the group. Whether teachers use negotiation and consensus-building, brainstorming sessions or suggestion boxes, they will soon discover that their students are their best "idea bank"!

Step Two: Structuring the Drama

Contextual dramas do require planning and it is important for teachers to become familiar with and use the process for structuring a drama as they approach drama teaching. This process is described in the following section, entitled "The Planning Process in Detail". It is recommended that teachers begin by structuring a short drama (three or four episodes) which enables them to work in role and allows the students to work in roles of their own choosing, through different strategies and in a range of groupings. This will provide all teachers with knowledge about their students' ability to work within dramatic contexts. It will give teachers who may not be experienced with this way of working a sense of how dramas "work".

Step Three: Working Within the Drama

Within dramatic contexts, teachers are challenged to undertake some unique functions and responsibilities. This Planning Guide offers some tips on how dramas "work" and suggests a number of ways in which teachers may be required to function within the dramas. Only experience, however, will provide answers to most of the questions that arise out of studying the Planning Guide, reading recommended resources, structuring a drama and attempting to anticipate students' responses. Students at the Secondary Level should be able to contribute readily to the shape and direction of the work as it unfolds.

Step Four: Shaping and Refining the Collective Creation

Not all dramas will be developed into collective creations. However, when a class decides to extend the work from one of its dramas into a collective creation, the students must be prepared to engage in a process of purposeful decision making toward that end. They will be required to reflect carefully upon the drama through which they have worked, re-examine the focus of the work, articulate clearly what it is they wish to communicate, and identify those episodes of the drama which they believe best support their intention. They will then have to commit themselves to refining and sequencing the episodes (and perhaps some new episodes) into their collective creation. The teacher's responsibility as director of the collective creation begins here. A concept for the development of the play must be established by consideration of such questions as the following: What is this play about? How can it be structured so that our intention will be clear? What is the "glue" or the "central thread" that will hold our play together?

Step Five: Rehearsing and Performing the Collective Creation

If the students commit themselves to performing their collective creation, their work must be rehearsed and polished, whether the audience is to be another class of their peers, younger students, the whole student body, their parents, the entire community or a video camera. A collective creation may be as short as ten minutes in length. In the middle years it was recommended that collective creations be rehearsed as improvisational pieces (works which are not scripted) with the teacher functioning as director. It was also recommended that the play be produced using simple staging techniques; that is, without elaborate sets, costumes, lighting, etc. In the Drama 10, 20, 30 program, students and teacher could develop collective creations more fully. However, because the Secondary Level Arts Education program has fewer hours available for drama, teachers may wish to continue with less elaborate productions.

Step Six: Reflection

It is very important that students are provided with frequent opportunities (both in and out of role) to recall, react to and describe their drama experiences. Reflection can take a variety of public and personal forms. Whole group discussion, tableaux, prepared improvisation, drawing, writing in role, journal writing and other strategies can tap into students' thinking about their work. Times for reflection should be structured into each drama and will be required spontaneously as the work unfolds. Reflection must also occur as a summative or final experience for each drama and, when one is developed, for each collective creation.

Teacher Note:

At the Secondary Level, students should continue to have an opportunity to celebrate their drama work by refining, polishing and communicating it to a wider audience. The emphasis of this program, however, continues to be on "work in progress"; that is, on students learning to explore and express ideas within dramatic contexts, articulate the shape and direction of their dramas, and make progressively more purposeful use of the elements of theatre form in all of their drama work.

The Planning Process in Detail

The foundational objectives are the teacher's first consideration when planning collective creations. They embody the required content of the curriculum. Teachers should select appropriate learning objectives from those suggested in the foundational objectives section of this guide and incorporate others, which they will be able to derive from the foundational objectives. Once the teacher has set appropriate objectives, he or she can then proceed through the following steps.

Step One: Choosing the Topic

Topics for drama work can arise out of any source which will capture the attention of the students, allow them to bring what they already know and understand to the work, and inspire them to pursue ideas embodied in the topic.

Teachers who closely observe and listen to their students will easily be able to identify interesting and relevant topics for exploration. Brainstorming sessions, in which all ideas are accepted and recorded on chart paper, and an on-going suggestion box will provide a class with more than enough ideas for a year's work in drama. Nevertheless, it is important for students and teacher to reach consensus on the choice of topics for their dramas, as all members of the class must be willing to make a commitment to the work.

Topics suitable for drama work with Secondary Level students are ones that spark discussion, trigger personal connections and response, and lead to questions about the motivation, intentions and consequences of the actions of people. In short, good topics for dramas are ones that readily inspire consideration and suggest compelling avenues for exploration. Following are possible topics for drama work with Secondary Level students.

General Themes

- investigations/inquiries
- controversies
- relationships
- rumours/gossip
- power struggles
- media coverage (distortions)
- conflict of interest
- phobias/fears of the unknown
- waiting
- time travel
- tragedy/loss
- careers
- making choices
- leadership
- humour/irony
- dilemmas
- facing unpleasant consequences
- renewing relationships
- rewards/punishments
- unexplained happenings
- mysteries of the universe
- leaving home
- loyalties
- discoveries
- reversals
- independence
- balancing work and school
- conformity and individuality

Gatherings, Celebrations and Ceremonies

- bus tours
- commemoratives/memorials
- raising public monuments
- dances/parties
- horse shows
- concerned citizens
- auctions
- celebrity visits
- craft fairs
- farm shows
- rodeos/jamborees
- weddings
- funerals
- reunions
- coffee row
- baptisms
- graduations
- rock concerts
- press conferences
- election campaigns
- public meetings
- fairs/circuses/zoos
- rock concerts
- anniversaries
- rebellions
- retirements
- proclamations
- royal visits
- threshing demonstrations
- car/gun shows
- sporting events
- pow wows
- feasts
- round dances
- camping
- vigils
- bingo halls
- journeys

Locales

- drop-in centres
- police stations
- courts of law
- tribunals
- schools
- airports
- train stations
- museums
- galleries
- concert halls
- movie theatres/drive-ins
- resorts
- nursing homes
- "the street"
- churches
- hockey rinks
- waiting rooms

Social Issues

- social problems/social action
- discrimination/racism
- environmental issues
- disappearances
- global issues
- sexuality
- gender issues
- drugs and alcohol
- runaways/street kids
- healthy lifestyles
- social injustice
- poverty/the economy/employment

Natural and Human-made Disasters

- wars
- environmental disasters
- hurricanes/floods
- avalanches/earthquakes
- feuds
- mining disasters

Once the class has agreed upon a topic for its drama, students must next suggest various aspects of the topic for exploration. To do this, students could be asked to explore the topic from different points of view or to pose "what if ..." questions that are sparked by their consideration of the topic. Individual, or small, large or whole group brainstorming will generate more ideas than can be structured into one drama, but it will reveal valuable ideas which might not otherwise have been considered. A webbing, which organizes the thinking of the group, might also be helpful as the teacher moves toward identifying the focus; that is, one particular aspect of the topic for exploration.

Identifying the Focus

If a class chooses to do a drama about the environment, for example, the focus might be on the question, "What would the effect on a particular community be when fire damages a toxic waste storage site nearby?" The drama could begin with people (students in role) recently evacuated from their homes questioning a government official (teacher in role) who has been assigned to meet with them.

During the course of a drama the focus can shift, as can the roles taken by the teacher and the students. This allows the topic to be approached from other points of view. For example, in the environment drama the focus could shift to the question, "What measures can be taken to safely dispose of toxic wastes?"

In this case, a government official (teacher in role) could call together a panel of experts (students in role) who have knowledge of and previous experience with the disposal of toxic wastes.

Teacher Note:

The teacher's role in each case is that of government official. However, the function of the role changes. In the first case, the teacher is in role as someone who represents others who have power to change the situation. In the second case, the teacher is in role as someone who is seeking information from the experts. Please see "Teacher in Role" for more about the function of role.

Step Two: Structuring the Drama

The information in this section is intended to help teachers discover a comfortable and productive way into working in dramatic situations. The following reflects a way of working that may be new for some. It offers unique challenges to the traditional roles of students and teachers in the classroom. Teachers are, at times, called on to shift from the "natural authority" role and become one member of a group that seeks to discover and communicate new meaning through a process of negotiation. This is a way of working which, while presenting teachers with some new risks, provides valuable rewards for both teachers and students. Through this way of working, teachers will guide their students toward a deeper understanding of themselves, others, their world and dramatic art form.

The structuring of a drama is the "pre-planning phase" of drama work. Before structuring the work, teachers will:

- understand that meaningful dramas take time to prepare
- consider the objectives that have been set
- reflect upon the selected topic and identify the focus which will begin the drama
- have an understanding of the strategies (both drama and other) which are at their disposal
- understand the processes and determine which strategies will most effectively facilitate the students' exploration of the topic and their achievement of the foundational objectives.

The Strategies

Following is a list of drama strategies from which teachers may choose as they structure the work:

- | | | |
|-------------------|------------------|------------------------|
| ● role | ● dance drama | ● meetings |
| ● teacher in role | ● parallel play | ● ritual |
| ● narration | ● storytelling | ● drawing and painting |
| ● imaging | ● story theatre | ● writing |
| ● voting | ● flashbacks and | ● choral speaking |
| ● tableau | flashforwards | ● games, exercises and |
| ● tapping in | ● interviews | warm-ups |
| ● mime | ● the hot seat | ● improvisation. |
| ● journeys | | |

Role is the basic ingredient of work in drama. When the students and teacher assume roles in a drama, they are acting "as if" they are someone else. They are exploring what it is like to be in someone else's shoes and developing empathy with these other lives. Students and teacher in role are called upon to spontaneously "adopt a set of attitudes, take a stance" (O'Neill, Lambert, Linnell and Warr-Wood, 1976).

Actors are required to develop and deliberately portray a keen understanding of character by weaving together motivation and the physical, social, psychological, emotional and moral facets of a whole individual. The task of fully developing a character need not be undertaken in contextual dramas. Secondary Level students may want to explore character development more fully in dramas intended for performance.

Teacher Note:

In drama, students are required to assume and demonstrate belief in role. Each drama will provide students with the opportunity to work in one or more roles. It is recommended that students be able to spontaneously choose and assume roles which arise out of the drama. This enables them to express genuine responses to

Teacher in role is the most effective way for teachers to work in drama. By taking on roles, the teacher is able to provide the students with a model for working in role through the use of appropriate language and apparent commitment to the process and the work. Role enables the teacher to work with the students close to what is happening and facilitate the shaping of the work from within. If teachers have established a non-threatening, accepting environment in which the students can participate comfortably in role, they have also established an environment in which they may safely do the same.

The role that the teacher chooses will depend upon what she or he hopes to achieve within the work. The following describe some basic types of role available to the teacher (Neelands, 1984):

- *Leader*

This is an authority role very much like the natural teacher role and is, therefore, where the teacher inexperienced with working in role might most comfortably begin. Roles such as mayor, chairperson, king or queen, editor in chief, etc. are examples of this type.

- *Opposer*

This is also an authority role but one which can function to cause the class as a whole to unite and challenge that authority. Examples include an evil magician who threatens to rob people of their ability to think independently, or a property developer who is going to turn a lake-front into a mega-mall.

- *Intermediate role*

This most flexible type of role is one which provides the teacher with opportunities to be both authoritarian and sympathetic. A teacher in the intermediate role usually represents someone who has ultimate authority. In such cases, the students take responsibility to organize and frame responses to whatever the "emissary" might propose. Examples of this role are the government official who answers questions of citizens near whose community a federal prison is to be built, or a messenger who brings news to baseball fans that ticket prices must double in order to end a players' strike.

- *Needing help/victim role*

The teacher works in role, in this case, as someone who needs help and appeals to the expertise and/or the humanity of the group. The teacher assumes such roles as that of a person who requires help on a mission to investigate a newly discovered undersea city, or of a refugee who seeks protection while fleeing a conflict.

- *The lowest status role*

This role allows the teacher to be one member of the group; for example, one of many city councillors or one of a general's vast troops. Students, then, may be required to take on the authority roles. For this reason, this type of teacher role might best be undertaken with students who are experienced working within dramas and are therefore able to take on this responsibility.

Teacher Note:

It would be unusual for a teacher to work constantly in one role for the duration of a drama. Within a drama teachers may shift in and out of role, into different roles, and out of role altogether to work in more familiar ways, such as side-coaching, narrating and facilitating. What teachers want to accomplish will determine what role they choose. As they become more experienced and more comfortable working in role, they will become more proficient at choosing roles.

Narration can be used to establish mood, bridge gaps in time, and register decisions made by the students within the drama. Bits of narration can be prepared or created spontaneously by the teacher, or can be chosen from prose, poetry or song lyrics.

Imaging is a technique that allows the students to slow down and focus individually on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.

Voting is a familiar strategy not necessarily associated with the arts. However, one of the basic processes used within dramas is negotiation. Through negotiation, the teacher and students strive toward, and will often achieve, consensus. At times, when consensus is not achieved, voting is the next best option.

A **tableau** is a still image, a frozen moment, or "a photograph". It is created by posing still bodies and communicates a living representation of an event, an idea or a feeling. This valuable drama strategy can be used to encourage discussion and reflection. It offers students an effective technique to express clearly ideas that they might not be otherwise skilled enough to communicate dramatically.

Tapping-in is a means by which those individuals represented in a tableau may be prompted to express their response to the particular moment that is captured in time and space by the tableau. The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions that are designed to reveal the actor's thinking about the situation represented by the tableau.

Mime can be a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture. For example, the students can recreate a theft as it was recorded by a hidden video camera, or they can go silently, as merchants, about their tasks at the village market.

Dance drama is expressive movement through which ideas, stories, sounds and music can be interpreted. It can be used by students who are experienced and comfortable with dance to express such episodes as dream sequences, flashbacks and flashforwards, and parts of celebrations. Sensitive use of dance drama can allow for valuable contrasts within a drama; for example, when battles are fought in slow motion or when explorers return from space with adventures to share.

Parallel play describes a situation in which all of the students work simultaneously but separately in their own space. It allows students time to "try on" their roles before they are required to work in role in a larger grouping. For example, using parallel play each of the survivors of a nuclear accident works to build a new community, or modern-day pirates individually prepare to raid an ocean salvage operation.

Storytelling is a means of creating (or re-creating) and sharing stories. The stories may be familiar or unfamiliar, the stories of others or the students' own. In drama, storytelling is a means of sharing and reflecting on each other's experiences and the experiences of the group.

Story theatre techniques may be used in drama as stories are told. This means that as the story is told by a narrator, others act it out. They can do this while speaking the dialogue or through mime, or the narration may be provided by those who are acting out the characters, animals or inanimate objects.

Flashbacks and flashforwards can be used effectively to help build belief, challenge the students to consider the consequences of their decisions and support periods of reflection. For example, in a drama about newcomers to the west, the students might be asked to work in pairs, one in role as a settler and one as someone who was left behind. They could improvise the most difficult goodbye they had to say before their departure. As another example, students might assume roles as citizens concerned about the hazardous level of pollutants pouring out of a local factory. They could improvise, in small groups, the impact of the pollution on a particular family fifty years from now. Tension and a varying of pace and focus can also be injected into the work through the use of flashbacks and flashforwards.

Interviews are not particularly a drama strategy but they work well to encourage seriousness, reveal a variety of perspectives and aid reflection. As well, if the questions are skillful, interviews can encourage fine, spontaneous storytelling. The interview strategy may provide students with insights into the media, but interviews need not be media-related. Some other examples are lawyer and client, coach and player, fisherman and fish. Nor are all interviews one-to-one; examples of large group interviews are a board of inquiry and a witness, a panel of experts and a small group of returned space or time travellers, a town council and a planning expert. Large group interviews are effectively used within dramas; this particular strategy has become known in its several variations as the **hot seat**.

Journeys can provide not only a strategy but, if focused, contexts for dramas. Students can explore different kinds of journeys ranging from journeys into space, to journeys to new lands, to journeys into battle. They can be challenged by such problems as deciding whether to go, planning the journey and preparing to go, saying goodbye and departing, anticipating their arrival at their destination, coping with the unknown along the way, etc.

Meetings have become a familiar ritual of the twentieth century. Students can learn to function productively in real meetings by first experiencing them through drama. The meeting strategy is an effective one by which the whole group can establish focus and begin to build belief. Because meetings are so familiar, they may also offer the teacher a comfortable way into drama. At first the teacher would assume the familiar leader-type role, but as the students and teacher become more experienced in drama, the teacher could become one of the group and the students could become the authority.

Ritual is a technique in which one action is repeated by many individuals to formalize or provide specific significance to a situation. For example, members of a top secret undercover mission (students in role) are each given a computerized tracking bracelet. As they accept the bracelet they are required to state why they have committed themselves to the mission.

The **drawing and painting** of treasure maps, maps of the town, blueprints of haunted houses, floor plans of factories, wanted posters, royal proclamations, posters announcing museum openings, symbols, bits of costume, etc. can be used within a drama. Such work can help the students build belief. It can be invaluable, both as the drama unfolds and after it is over, in providing the teacher with glimpses into the students' thinking and commitment. However, the work is time-consuming and should be used judiciously.

The writing of résumés, family records, articles, headlines, diaries, letters, journal entries, case histories, news stories, ledgers, stories, poetry, chants, myths and legends can be used within a drama, as can drawing and painting. Events in a drama will provoke reflection and will often invite research. Writing, which can slow down and deepen the students' thinking about the work, will give them an opportunity to respond to and record their feelings and their findings. Again, though, writing should be used judiciously as it is time-consuming.

Choral speaking is a means by which poetry, chants, raps, scripts, short stories, fairy tales, fables and legends can be interpreted and communicated vocally by a group. Choral speaking may be effectively used in a drama. For example, a drama might be inspired by a particular poem. The students and teacher could decide that group-speaking of the piece would provide ideal closure for the work. Alternatively, a group of students in or out of role, might wish to present poetry, chants or raps which they have created in response to events in the drama.

Games, exercises and warm-ups have been used as classroom drama activities to support the development of personal and social skills, imagination, concentration, characterization and vocal skills. Many of these familiar activities can be organized around themes and used purposefully and imaginatively within a dramatic context. Games, exercises and warm-ups will prove useful at the rehearsal stage of the collective creation.

Improvisation is any unscripted drama work. A distinction must be made between **spontaneous improvisation**, which is immediate and unrehearsed, and **prepared improvisation**, which is shaped and rehearsed. Spontaneous improvisation is characteristic of much of the work done within contextual dramas. As students shape and refine their work toward the development of a collective creation, they engage more in prepared improvisation.

Understanding the Processes and Choosing the Strategies

As well as having a grasp of the foundational objectives and the available strategies, the teacher should be aware that:

- the drama should take shape episode by episode
- the drama must provide frequent opportunities for reflection
- the drama should allow for a variety of groupings
- the drama must incorporate the elements of theatre form
- within the drama, the crucial process of negotiation is most successfully undertaken when the teacher uses skilful questioning approaches
- within the drama, the teacher and the students fulfill a variety of functions and responsibilities.

Dramas take shape **episode by episode**. They are not structured along plot lines as stories and plays often are. The episodes are most effectively linked by responding to "if" or "what if," rather than to "and" or "and then". Within each episode, the concern should be what is happening **now**, not what will happen next.

The strategies that the teacher structures into the work must provide a variety of means to encourage the students to stretch their thinking and extend their use of language. Opportunities for problem solving, decision making and reflection must underlie the basic process of negotiation and, therefore, must be built into the structure.

Teacher Note:

Time for reflection (that is, time for recalling, reacting to, and describing one's experience both in and out of role) is very important in a drama of any length. During periods of reflection, students have the opportunity to pause, consider their actions and the consequences of their actions (individually and collectively), and clarify and share their understanding of the experience. By so doing, they are evaluating their work. This deepens their understanding of their work and enables them to contribute to the course of the work. It may well be that the most valuable learning occurs during these periods of reflection. Reflection can take a variety of forms. Discussion, writing, drawing, tableaux and other strategies can function effectively to tap into the students' responses to their experience.

Groupings

Within a drama students must be provided with opportunities to work in a variety of **groupings**:

- whole group
- small groups
- pairs
- individually
- large groups
- half and half (half work, half watch).

A variety of groupings provides students with an essential variety of interaction and experience which will contribute to different kinds of learning and levels of understanding. Also, when a drama extends over several weeks a variety of groupings may be an important factor in maintaining the students' commitment to the work.

Elements of Theatre Form

Drama is an art form that is concerned with the representation of people in time and space, their actions and the consequences of their actions. Dramatic art form is symbolic representation of experience. It seeks (as do all art forms) to uncover meaning. It strives to help us make sense of experience.

This curriculum is concerned with teaching and learning through dramatic art form. Teachers must, therefore, be aware of and apply the elements of theatre form when structuring, living through, shaping and refining drama work with their students.

The inclusion of these elements into drama lessons provides the aesthetic dimension; that which Cecily O'Neill (1983) refers to as the "intrinsic educational value that the process of art can have -- the quality of thinking and feeling that it can bring to children's understanding" (p. 29).

The following elements of theatre form are ones that teachers should be familiar with:

Focus	Tension	Contrasts	Symbol
<ul style="list-style-type: none"> Knowing what the drama and collective creations are about and structuring each step of the work so that the students are able to explore and make new discoveries about that particular concern. 	<ul style="list-style-type: none"> The "pressure for response" which can take the form of a challenge, a surprise, a time restraint or the suspense of not knowing. Tension is what works in a drama to impel students to respond and take action and what works in a play to make the audience want to know what happens next. 	<ul style="list-style-type: none"> Dynamic use of such things as movement/stillness, sound/silence and light/darkness. 	<ul style="list-style-type: none"> Something which stands for or represents something else. Broadly defined, dramas and collective creations are symbolic or metaphoric representations of human experience. Within works of dramatic art, links often exist between the concrete experiences of those involved and abstract ideas and themes.

Teacher Note:

The Elements of Theatre Form included in this section of the curriculum guide apply particularly to student-created dramas, where emphasis is on learning through participation in an organic, ever-evolving process. Character and action are not included as elements here because, in contextual dramas, the focus is not ordinarily on fully-developed characters with complex sets of motivations, as in the play *Hamlet*, for example. The student is not required to analyse and understand a character in order to "act" a set role. However, at the Secondary Level students might be involved in play studies or play productions in which character and action are elemental. Please see "Dramatic Elements" in this Planning Guide (page 412) for information on character, action and movement.

Questioning

Within dramatic situations, teachers must use **questioning** in a variety of ways and provide opportunities for students to pose questions both in and out of role through such strategies as meetings, interviews and the hot seat.

In drama, questions go beyond those which are used to check facts or elicit "correct" or "yes/no" answers. In drama there is no single right answer. Questions are used within

the work to seek and contain information, involve the students, assess students' belief and commitment, assist with control and encourage reflection. Neither the teacher nor the students should be asking questions to which there is a single appropriate answer.

An essential characteristic of good teaching is the ability to use questions skillfully. The following grid* organizes a variety of questioning approaches a teacher can use in structuring the work and also during the drama itself.

Mode of Question	Examples	Purpose
Seeking Information	What shall we do a play about? What sort of a place is this? How many of us should go? Where will we go for help? Does this happen at night or in the day? What would we look like? etc.	To establish that this is our drama (our play).
Containing Information	Are you sure we have everything we need? How long will it take us to travel by horseback? What will we carry with us?	To suggest what is needed, rather than to tell.
Provoking Research	What did ships look like in those days? How does a nuclear reactor work? Do we know enough about the Middle Ages to start? How did the Vikings manage to make boats without using nails? What would happen if we mixed these chemicals together?	To establish that we need to know more about this before we continue.
Controlling	Are we prepared to listen to each other? Is this the way foreign diplomats would behave? Can the editor-in-chief hear us if we all talk at once? What's the best way of organizing ourselves to overcome this problem?	To develop the realization that drama is a controlled, demanding activity, not playing around.

* Adapted from *Making Sense of Drama* by Jonathon Neelands (1984) and used with permission of Heinemann Educational Books

Mode of Question	Examples	Purpose
Branching	<p>Shall we be in the past, present or future? Are we all men, all women, or mixed?</p> <p>Do you want to work as individuals, or in families?</p> <p>Are we rich or poor? Do you want to be frightened by this stranger, or do we trust her?</p> <p>Are we going to stop here or go a bit further?</p>	To foster decision making between alternative courses of action.
Seeking Opinions	<p>What did you feel about the teacher in role as the labour organizer? What other ways might there be of looking at that situation? Do you feel comfortable with this way of working? What do you think of when you think of rock stars? How much choice do you want in what we do?</p>	To discover what the students, individually, are thinking about the work.
Encouraging Reflection	<p>I wonder what makes a person want to go on the space shuttle? What sort of leader will we need? How would you act under this pressure? What do you find you must have, and you cannot live without? Can you find the words to express what you are thinking at this moment? As we stand here, I wonder what each of us might be thinking.</p>	To establish that it is important for us to think about what this means to us.

At this point in planning a drama, the teacher plans the lesson much as she or he would any lesson. It is now a case of determining which strategies will best facilitate the students' exploration of the topic and their achievement of the foundational objectives.

Step Three: Working Within The Drama

Teacher Note:

When you structure the work you are organizing your thinking and "creating in advance circumstances in which reflection, interpretation and exploration are going to be possible" (Neelands, 1984). A most critical feature of your structure is the underlying flexibility that is necessary if the students are to be allowed to shape their own drama. You may use a good structure again and again, but if students are able to create their own meaning out of the work and shape it, no structure will work the same way twice.

When you structure a drama you are in effect drawing a map. But you must always remember that the map is not the journey, that the course of the journey must be determined by the students, and finally, that no two journeys are ever exactly the same.

When the structuring of the work is complete, the teacher is prepared to begin the drama with the students. Students who have previous experience working in dramas will readily agree to suspend their disbelief, accept the "as if" (the fiction) and assume roles comfortably within the work. Most students will accept the conventions of the drama and will agree to participate in the imagined situation.

It is not necessary for students to play "drama games" or "warm-up" before beginning work in a drama. Carefully structured dramatic situations provide the tension necessary for students to engage in the work. If they choose to rehearse and perform a collective creation for an audience, warm-up exercises will then be valuable to focus their concentration and to prepare them physically and mentally.

If the teacher and students approach the work seriously and if the students are provided with a situation in which they can do the talking, responding and decision making, it soon becomes clear that the students bring their real-life experiences and perspectives to the situation. In fact, although the dramatic situation is always clearly imaginary, the students' responses, as revealed through the ideas and feelings that they express, are usually real ones.

As the drama unfolds the teacher must ease ownership of the work into the students' hands. The idea of a carefully planned lesson being allowed to take on a life of its own might be somewhat disquieting. However, there are a number of available means by which the teacher, who is ultimately responsible for the whole work, can and must control the quality of the experience while relinquishing to the students control of the drama's direction, shape and meaning.

A class which has had experience working in drama will have begun to understand how dramas "work". It is a bit like understanding the rules of a new game. Most students will enjoy the dramas, sense their value, and want them to work. Figure 1 illustrates the functions and responsibilities of teacher and students in working through a drama together.

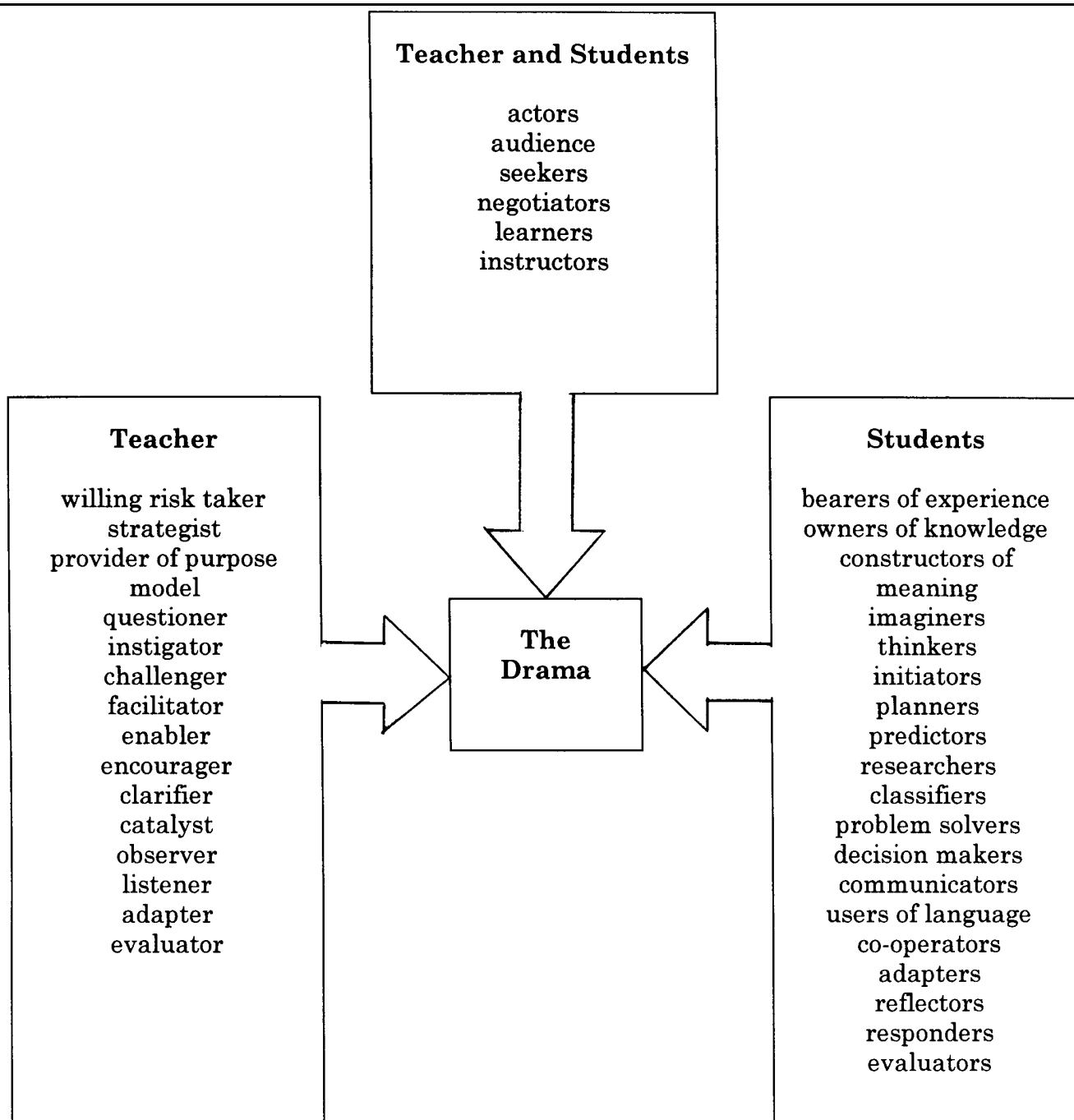


Figure 1: The Functions and Responsibilities of Teacher and Students in Drama

In order to be comfortable and participate with ease in dramatic situations, teachers and students must work within them. Teachers who have experience working in dramas will have learned that a drama cannot fail. This is not to say that control in a drama cannot be lost. For example, the following can happen:

- the actors in the drama may lose sight of the focus
- the actors in a drama may not be able to sense the purpose in a particular episode and the action may become disorganized and chaotic
- the teacher might sense a general waning of the students' level of commitment.

If any one of these happens, it may be that the drama requires new life or perhaps closure. In such cases, the teacher can do the following:

- simply call a temporary halt to the work
- gather the students around to explain his or her observations
- enter into a purposeful negotiation with the students in an earnest attempt to uncover the reasons for the "break-down" and some possible solutions to remedy it.

If, at any time during a work, the teacher is unable to think quickly enough to accommodate unexpected responses and events which signal a change of direction for the work (a daunting situation that can befall even the most experienced drama teacher), the teacher may "buy time" in a number of ways:

- lead the students (in or out of role) into individual or group drawings, some form of writing, or the preparation and presentation of tableaux by small groups
- call a temporary halt to the work and ask the students what they believe is the most important thing to consider now
- bring closure to the lesson for the day.

Any one of these strategies and others can provide the teacher with time to re-think and re-focus the work, ensuring that the students' suggestions are honoured and that the objectives continue to be met.

At any point in a drama, the work can challenge the teacher and students to choose among several possible strategies and processes. In this way, new questions and new discoveries that arise out of the students' responses and actions can be absorbed into the work. In drama there are no single right choices. Each possibility carries a unique set of challenges and experiences. As the teacher and the students become more experienced working in drama, however, they will discover first-hand the strengths and limitations of each of the strategies. They will be able to make more skillful choices among them, and manipulate and respond more readily to use of the elements of theatre form. These abilities will enable them to express their thinking and feeling more clearly and imaginatively and to derive greater significance and enjoyment from their drama work.

Review of Steps Two and Three

This completes the description of the two steps "Structuring the Drama" and "Working within the Drama". As teachers approach the prospect of structuring a drama along with their students, the following summary might be helpful.

- Carefully study the foundational objectives for each grade.
- Become familiar with model modules in the drama strand of the middle years Arts Education curriculum guides. Although developed for use with Middle Level students, they will be valuable in providing a sense of how dramas can be structured and how they "work".
- Determine a topic for the drama. Initially, it may be advantageous to closely model a drama on an existing example. Teachers wishing to begin a new idea should consult their students on a choice of topic and focus.
- Decide what length of drama to structure. At first, structure short dramas (two or three episodes) which enable you to work in the more familiar "leader-type" role (or in any of the role types which seem most comfortable to you). Allow the students to work in roles of their choosing through different strategies in a variety of groupings. Also, ensure that the structure provides you with some opportunity to observe and listen to the students at work.
- Trust in the teacher-student relationship and the negotiation process (both in and out of role) to provide you with a boost of confidence which may at times be necessary to keep the drama alive. If you and your students are inexperienced working in dramatic situations, consider discussing that with them before you begin. Explain that together you will be exploring a new way of working and that the drama may be stopped at any time in order for you all to be able to discuss what is happening.
- Remember that you can stop the drama any time. If the drama feels uncomfortable or out of control, or simply doesn't seem to be working for whatever reason, slow the pace of the work and provide for extra periods of reflection that may be necessary from time to time. During these times, you and your students will usually be able to identify reasons for the lack of success of a particular episode of the work and propose solutions to remedy it. Occasionally, you may decide to end a drama at this point and agree to begin a new one next drama period. Remember that dramas have no specified length. A drama can be as short as one lesson or as long as one semester!
- Keep an up-to-date log book of the drama in progress. It will provide information to support student assessment, assessment of the work itself and the effectiveness of the teacher's roles in it. It

can offer insights into how the dramas are working with your students, facilitate and strengthen your future structuring of dramas, and provide an essential resource for a possible collective creation.

Step Four: Shaping and Refining the Collective Creation

In earlier years of the drama program, students have been developing their appreciation of dramatic art form by working through many different dramatic situations. Students have learned that drama and the theatre are social events. As students gain confidence in their ability to express their ideas through dramatic form, they should have the opportunity to celebrate their work with some level of public recognition.

It is important for the students to understand that, when they decide to extend their work in the drama to the development of a collective creation, the purpose of their work shifts from an exploration of situation and ideas to a synthesis and communication of those ideas to a wider audience. This necessitates some shift in emphasis within the work itself. As always, the primary concern is the quality of thinking and feeling evoked by the dramatic situation. But once the decision is made to communicate that thinking and feeling to a wider audience, the abilities necessary to communicate those intended ideas effectively become an added concern.

When a class decides to develop a collective creation for performance, a further commitment to the work by both students and teacher is required. Even a short collective creation (ten or fifteen minutes long) will demand hours of rehearsal that may well extend beyond the class time allotted for drama.

A careful reflection of the whole work by the whole class is also now required. This will include:

- Re-examination of the focus and intention of the selected drama.
- Recall of the content of each of the episodes through which the students worked as the drama unfolded.
- Identification of roles and strategies that emerged as particularly effective in communicating the intended ideas of both individuals and the whole group.
- Group decision making to choose which episodes of the drama will be refined and polished, which will require changing or reworking, and which should be eliminated.
- Group problem solving to find the "central thread" of the collective creation, to determine whether new episodes must be developed, and to decide what form the "bridge" that will mark the transitions between each of the episodes will take. (Bridges can take almost any form. Examples include passages spoken by a narrator, news headlines, excerpts from monologues or letters that have been created by students in role, chants by a kind of Greek chorus, lines from student-written or other poetry, music, tableaux, vaudevillian-like placards, etc.)

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- Examination of the consensus that is reached regarding each of the above to ensure that focus, tension, contrasts and symbol are evident in the work.
 - Identification of the intended audience, the setting of a performance date, and the posting of a rehearsal schedule, which might include out-of-class time.

As teacher and students approach the development of a collective creation, they will realize the value of the various forms of record keeping that have become an essential ingredient of every drama class. The following will prove invaluable as the collective creation takes shape: writing created by the students in role, information students offer from their journals, written records that have been kept by the teacher and students throughout the process, brainstorming charts, webbings, maps of the fictional community in which the drama was set, floor plans, posters, other visual records that were created and displayed as the drama unfolded, and the collective memory and insights of the group about its work.

Initially, the amount of material through which a class has to sift may well seem overwhelming. One effective way to guide the students' consideration of this information is to create a rough storyboard. This means that the teacher and students identify working titles for each of the episodes. Each working title is then printed separately on a large index card. The roles, strategies and elements that were incorporated into each of the episodes are also noted on each card. Moving around the index cards facilitates the choice, elimination and sequencing of the episodes and creates a visual representation of the collective creation. The completed storyboard can be displayed in the classroom and frequently referred to as the collective creation undergoes refining and rehearsal.

As the collective creation is shaped and refined the class may decide to create a rough script to guide their rehearsals, or small groups may feel more secure if the particular episode in which they are involved is written down. It is recommended that the collective creations usually be rehearsed as improvisational pieces; that is, as works that are not formally scripted. The nature of collective creations is that they are in a constant state of change; they grow and redefine themselves even as they are performed. Their development is influenced by the variables of improvisation, including motivation, contrasts, presentational style, status, setting, time, focus, tension and structure.

It is also recommended that the teacher function as the director of the collective creation. In the theatre, the director is the individual who assumes overall responsibility for the artistic interpretation and the presentation of a dramatic work. The responsibilities of the teacher/director include:

- assuring that suggestions and decisions about the content and form of the collective creation are focused and honoured
 - stimulating the stretching of students' ideas through incorporation and manipulation of the ingredients of improvisation and the elements of theatre form
 - blocking the play (directing the movement of students around the playing area)
 - clarifying the students' understanding of the intention and
-

"central thread" of the evolving work by asking questions such as the following: What is it that you are trying to say? Why do you think this way of expressing that is more clear than the other way? What is it that connects this idea to the "central thread" of this collective creation?

- facilitating, as the work demands, the students' abilities to communicate their intended ideas effectively to the audience
- co-ordinating technical and other aspects of the collective creation
- assuring that the performance will be ready as scheduled.

Step Five: Rehearsing and Performing the Collective Creation

Formal rehearsals may begin with a range of warm-up exercises that help to focus the concentration of the students/actors and prepare them mentally and physically for the rehearsal period. A number of drama resources suggested in the bibliography describe appropriate warm-up exercises.

During early in-class rehearsals, if the level of experience of the class and the structure of the collective creation permit, the students may work in small groups, with the teacher moving from group to group providing direction as necessary. Rehearsals will begin with the polishing of individual episodes and eventually progress to "run through" of the whole play. Inevitably, extra rehearsals will be called to work through rough

spots in blocking, help strengthen individual work on role and incorporate new ideas that emerge as the rehearsals proceed.

The collective creations may be easily staged. A space on the classroom floor can be defined as a playing area. Simple sets and costumes which are student inspired and created (or gathered) are all that is required. If the school happens to own lights, some of the students may choose to learn to operate them and to design a simple lighting plot. Similarly, if some of the students are particularly keen on producing or taping music and sound effects for the play, they can be encouraged to do so. Elaborate sets, costumes, lighting and sound are not, however, essential ingredients of a successful performance.

Step Six: Reflection

Unfortunately, it is often the reality of drama classes that time simply runs out before an opportunity to reflect upon the work achieved in the class has been realized. All dramas must be structured so that times for reflection are provided frequently as the work unfolds. Reflection must also occur as a final or summative experience for each drama, including collective creations.

Periods of reflection enable students, in and out of role, to pause and distance themselves from the work so that they may examine meaning and clarify their thinking about the development of the drama. Periods of reflection provide students with opportunities to examine the sources of their ideas, discover what makes the drama meaningful for them, and understand how their individual responses and choices influence the responses and choices of others and help shape the work. Frequent opportunities to reflect critically

upon their drama work helps students learn to express their ideas in dramatic form.

Teachers should provide opportunities for both public and private reflection and response. A variety of strategies should be used to encourage student reflection within and outside of dramatic situations. Whole group discussion, one-on-one interviews with the teacher, tableaux, prepared improvisation, drawing, writing in role, journal writing, and other strategies are effective in motivating students' critical consideration of both the form and the content of their work.

In order to ensure that students' reflection on their drama work results in clear articulation of the learning that has occurred, teachers must pose well-crafted questions. The nature of the questions will vary depending upon which strategies the teacher employs, whether the response will be public or personal, and when the reflection occurs. For example, a question such as "When did you realize that it was more important to save the jobs than to save the forest?" might motivate personal writing in role, which may evolve into publicly spoken monologues as the work unfolds. A question such as "What was the immediate effect of this decision on the lives of individual families in the community?" could prompt the development of small group improvisations that are prepared and shown to the whole group. Questions that request the expression of more personal experiences and attitudes (such as "Have you ever had to make a decision which was as difficult for you as this one was for each of these townspeople?" or "Which part of the drama was most challenging for you and why?") might best be used to guide a summative personal journal entry. Teachers should also keep in mind that the meaning

derived from drama work may not always be immediately realized and expressed by the students. Often, significant tacit understandings will rise to the surface following a lengthy lapse of time.

Summary

Drama work can and should reflect the students' experience and their insights. Dramas and collective creations which are carefully structured so that ownership is gradually eased over into the hands of the students can mirror and influence the communities in which they are formed. Whether the audience consists of the teacher and students (within their dramas they will function simultaneously as actor and audience), a class of peers or the entire community, the links between the work and the world in which they live should be clear to everyone.

As they progress through the drama program, students will gain knowledge of the connections between their own drama work and their own place and time. This, in turn, will increase their understanding of dramatic art, past and present, and the places and times in which it was created. As well, their perceptions of their own drama work as worthy artistic endeavour will be strengthened.

Planning in the Music Strand

Discussing, singing, debating, performing, composing, researching, listening to music, and learning about the role of musicians and composers in cultures and societies are all activities that can be undertaken in the music strand. This strand is designed to develop students' musical imagination, musical understanding and musical participation.

The music strand will give students opportunities to:

- develop their abilities as creators and performers of music
- express their ideas through creation of their own compositions and value their own work as worthy artistic endeavour
- develop an understanding and appreciation of music through critical reflection on a broad range of music experienced as participant and as audience
- further their understanding of music by studying musicians, composers, their work and the role of music in cultures and societies (local, national and global, past and present).

Instructional Guidelines for Teaching Music

The following general guidelines for the teacher apply to music instruction throughout the course.

Develop the voice in music activities.

Teachers at the Secondary Level should continue to involve students actively in singing activities in order to achieve the music objectives focused on in a particular module. Through active participation in singing, individually and/or in various-sized groups, students will increase their knowledge and abilities and will experience the expressive qualities of music for themselves.

Teachers should provide opportunities for unison and part singing. They should choose music that is in the appropriate range for singers and involve the students in the selection of material when possible. For example, students can be given the choice between several preselected songs that are appropriate for the objectives being taught. Students should have the opportunity to sing music of various styles, cultures and time periods. Singing activities should be presented within a larger sequence of lessons which also increase students' understanding of the cultural and historical contexts of the selections they are studying.

If teachers are unable to accompany students on an instrument, some alternatives include the following:

- Invite another teacher, parent or student to assist.
- A local musician could tape the music.
- Use commercially recorded accompaniment. A wide range of taped music to accompany singers is available through publishing companies. Teachers may wish to check with the Saskatchewan

Provide opportunities for students to explore, experiment and use traditional and/or homemade instruments.

Any available instruments can be used to help students discover and reinforce concepts in music. Traditional school instruments are not necessary to teach this program. However, those teachers with the background in teaching these instruments should be able to find many ways to incorporate their instruction into teaching the foundational objectives of the music strand. For example, students playing instruments can explore stylistic differences in various pieces being worked on, discover and discuss how the composers use the elements and principles of composition, and use their instruments in composing activities. Electronic instruments also offer many interesting and innovative avenues for exploration and could be incorporated into the program if available.

Continue to provide students with opportunities to compose music.

Students should be involved not only in the re-creation of the music of others, but also in the creation of their own compositions. These experiences will help students develop their creative potential and their understanding of music.

The creative/productive component of the Arts Education program stresses personal exploration and creativity and, therefore, the curriculum guide suggests ways for all students to become involved in the creative process. Creative activities should require that students use and develop critical and divergent thinking skills. Through involvement in composing, students will be able to experience the creative process for themselves and increase their understanding of the language of music.

Students in the Secondary Level Arts Education program will have varying degrees of formal vocal or instrumental training. However, all students can benefit from composing experiences regardless of their background. Encourage students to draw on their personal experiences and challenge them to develop their knowledge and individual abilities to a greater extent. At the Secondary Level, students may be involved in whole and small group composing activities but may also be presented with individual compositional problems to solve or projects that will build on their specific knowledge and background. Continue to encourage students to invent graphics or notation symbols and lead students to use existing or conventional notation symbols increasingly to represent their ideas. Refer to the procedures outlined in "Composing Music" in this Planning Guide.

Encourage individual reflection and group discussion about the students' music compositions and the process they went through.

It is important to provide adequate time for individual reflection and group discussion about the students' compositions and the process of creating them. Through reflection students can see the importance of these composing activities and understand the learning that has taken place.

Where there are composers in the community, teachers may wish to invite them to discuss their work and creative processes with students. Make use of resources listed in the

bibliography that contain examples of composers discussing their individual approaches and their work.

When teaching concepts related to the elements of music and the principles of composition, present them in a context of interest to the students.

The elements and principles are best explored in a context of interest to the students, rather than in isolation. Students should be encouraged to learn about the elements of music and the principles of composition as they encounter them in their ongoing musical experiences. What the students discover about the elements and principles should be reinforced and applied throughout the year. Refer to "Arts Elements and Principles" in this Planning Guide (pages 413-417) for more information.

Provide students with many opportunities to listen, discuss and respond to a wide variety of musical styles and compositions.

Use a process such as "Responding to Arts Expressions" (described on pages 386-398 in this Planning Guide) to investigate music of various styles and cultures. Choose music that will be of interest to the students. Include Saskatchewan and other Canadian musicians and composers so students learn that the arts are a part of their own time and place. Include Indian, Métis and Inuit musicians and composers so students learn about the past and present contributions of the Aboriginal peoples of Canada.

Invite musicians, composers and others involved in the music industry into the classroom to talk about their musical experiences. Guide students to become aware that music can convey images, feelings and ideas. Guide students to become aware of the characteristics of style. Encourage students to talk about their reactions to pieces of music. Students may also wish to respond to music in ways other than discussion, such as through expressive writing, visual art, dance or drama.

Have students keep music journals or portfolios.

Portfolios and journals are an excellent way to encourage active involvement of all students. The journal or portfolio may have many functions, from providing students with opportunities to record ideas about themselves, their experiences and their studies in music, to storing composition and research information resulting from various activities.

Portfolios and journals should not be used merely as diaries; rather, they should be used as learning logs that facilitate problem solving and the comfortable expression of observations, ideas and insights about music experiences. The purpose should be to encourage students to work out ideas, reflect upon their work in music, and gather information and fresh ideas that are of particular interest and relevance to them in their music studies. Also, the students' responses to the various listening examples can be recorded. The student and the teacher should be able to see growth in the student's ability to analyse and interpret music.

Because of the personal nature of journals and portfolios, students and their teacher should establish guidelines early in the school year for their use and their possible role in student assessment. Following are some suggested procedures:

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- Use a notebook, binder, sketch pad, scrapbook or constructed booklet for the journal, depending upon what is available and convenient.
 - Decide how often entries will be made and be flexible about time spent on them. This could range from five minutes at the end of every class to the ongoing recording of research notes.
 - Decide whether the journal or portfolio is personal or public and how it will be used to assess student progress.
 - Model journal writing by demonstrating writing about ideas, exploration and reflection; asking sample questions; or using examples from other students' journals to encourage students to get started. Students should be encouraged to gradually take ownership of the journal and develop their own style and format.
 - Ensure that each entry is dated.
 - Indicate that entries may consist of music notation (traditional or invented), brainstorm lists, webbing, cut images, quotes and articles from other sources, as well as a variety of writing. Students should also keep any audio or video recordings they produce.
 - Assure students that, whatever system for evaluation is implemented, teacher checks will be frequent and non-threatening. Teachers should review journals to observe whether students are expressing their opinions, ideas, insights, observations and research in a meaningful way. Teachers should not be critical of ideas and opinions expressed if they are expressed sincerely.
 - Keep a teacher portfolio of exemplary and unique journal writing, stimulating ideas, observations of the students' work, new resources and strategies.

Guide students in their research.

Students should be challenged to develop their research and critical thinking abilities on an ongoing basis. When involving students in research projects in music, as in any other subject area, teachers must establish along with students the expectations and criteria which are important for the successful completion of the project. Students may demonstrate their understanding and the results of their research through such means as individual or group reports or presentations, slides, slide/tape presentations, video recordings, visual images, displays, oral and/or musical presentations, other arts expressions, essays or expressive writing. When researching, students should maintain an awareness of potential bias or manipulation of the facts in the research material they are using. They should be encouraged to present a balanced, imaginative and insightful presentation of their findings and conclusions.

Examples of questions teachers may ask students to reflect on include the following:

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- Have you used research material which presents various points of view?
 - Have you determined whether the research material you are using reflects any type of bias such as gender, racial, etc.?
 - Have you found an interesting or imaginative way to present and demonstrate what you have discovered through your research?
 - Are your observations presented clearly and concisely?
 - Are your observations organized so they can be easily followed or interpreted?
 - Have you included enough detail for the reader, listener or viewer to understand what you are intending to communicate?
 - Does your work reflect the intention of the research project?
 - Did you make appropriate inferences, analyses and interpretations based on your research?

Continue to reinforce an awareness of the contributions that music, musicians, composers and the music industry make to the personal, social and economic well-being of the people of Saskatchewan, Canada and the global community.

The aim of the Arts Education program is to enable students to understand and value arts expressions throughout life. To encourage the arts to flourish and to promote life-long involvement, it is essential that students be aware of the importance of music, not only in their own lives but in their societies as a whole.

Although many students may not choose to continue formal studies in the arts after grade 12, all students should recognize that they will be interacting with music in many different ways throughout their lives. At the Secondary Level, every student should understand the valuable role that he or she can play as participant, knowledgeable consumer and music appreciator. Students should be guided to set personal goals and make plans for the continuation of their own growth and involvement with music in the years to come.

Composing Music

Throughout the elementary and middle years Arts Education program, students have had many opportunities to create their own sound compositions. Suggestions for the incorporation of these activities are provided in the curriculum guides and are intended for teachers of students with varied musical backgrounds.

Students in the Secondary Level Arts Education program will also have varying degrees of formal vocal or instrumental training. All students can benefit from composing experiences regardless of their background. When planning composing activities, teachers should provide opportunities for students to discover and explore new music concepts, reinforce previous learning, share their knowledge with each other and develop their own abilities to a greater extent.

At the Secondary Level, students may compose in pairs or small groups, but may also be

presented with individual composing problems or projects that will build on their specific knowledge, abilities and background. Students who can play instruments will be valuable assets to group projects where they may be challenged to share their own expertise with their peers. Teachers should provide for a variety of groupings and situations that allow for pairs or small groups of students to rotate partners and for individual students to work on their own projects.

Encourage students to invent graphics or notation symbols and to use existing or conventional notation symbols increasingly to represent their sound ideas.

Consult the Arts Education bibliography for the names of books and other resources on composing with students. Many such resources contain exercises that are designed to

challenge all students regardless of their formal training. They also contain information on conventional notation skills, as well as on "picture" music or "soundscape" creation and other creative sound composition activities that employ voices, found and homemade instruments, and non-conventional notation.

The following describes a procedure teachers may use to guide groups or individual students through the process of composing.

1. Provide a context or motivation for composing.

Composing activities should not be taught as "stand alone" exercises, but should be taught within a larger context that will bring meaning to the activity. For example, students may be discussing a principle of composition such as unity in selections that they are singing, listening to, discussing and creating. Prior to the composing activity, students might view a video about a composer and his or her work. Then, within this larger context, students might be asked to explore and develop their understanding of unity by creating their own compositions based on a theme and variation form.

2. Discuss objectives.

The teacher will have set particular learning objectives for this activity based on the foundational objectives. The objectives may be directly related to the elements of music or principles of composition, the study of patterns or form, the different functions of music in various societies, or the expression of moods, images or ideas. The students must understand their objectives in order to have a focus for their compositions. Within the context of the module, discuss with the class what the main focus of its particular project is. Present the project as a problem solving activity. Discuss possible resources and previous learning that may help the students fulfill the objectives.

The focus may come from:

- a topic from the module (for example, a style of music from a particular period of history)
- a specific music concept such as rondo form, program music or polyphonic harmony
- other subject areas (for example, the task may be to create a

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- composition inspired by a piece of literature, a scientific concept, music of various cultures, or to accompany a student video, art work, dance creation or situation in drama)
 - another piece of music
 - an experience that a student or the class has had with a live performance.

3. Determine criteria.

The teacher or the students themselves may set general or very specific criteria for structuring and developing the composition.

Examples of general criteria might be:

- plan and arrange a composition inspired by a current event using a 12-bar blues form
- create an idea for a sound score to accompany a student-written radio drama.

Examples of specific criteria might be:

- demonstrate an understanding of syncopation
- create a melody of 6 to 24 measures using one of the major diatonic keys.

Several specific criteria may be combined to create a compositional problem such as the following from *Composing Music: A New Approach* by William Russo.

- Compose an AABA large theme by arranging motives and small themes as per the following:
 - the three As are to be made up of a b a c
 - the B section is to be made up of e e f g.

Students who are able to play traditional instruments may be challenged to notate part or all of the composition and perform or record the completed piece. However, it is not necessary to have students notate all their compositions. Encourage students to invent graphics or notation symbols and lead students increasingly to use conventional notation symbols. Students may decide to use non-conventional notation or another means of cueing the musicians and perform the composition using percussion instruments, found objects, homemade instruments and/or voices.

4. Develop the compositions.

When students are involved in composing, it is important to maintain a focus on the objectives while encouraging exploration, experimentation and improvisation.

Have students use their voices when composing and include singing in their work. Although students have been exploring and developing their voices throughout the music program, some students might be self-conscious about using or experimenting with their

voices, particularly in non-traditional ways. Encourage students to listen to Aboriginal powwow singing, Inuit throat singing, Chinese opera, yodelling, scat singing and other musical forms that use the voice in ways with which the students may not be familiar. Within a supportive environment students will eventually be able to create and sing interesting vocal compositions.

As well as using traditional instruments in their compositions, students should be encouraged to discover different ways to use non-traditional or homemade instruments to create new sounds with unique qualities. They should continue to develop their ability to manipulate sounds and discover how the expressive quality of a sound changes when it is combined, preceded or followed by another sound. This involves students in critical thinking and decision making about discarding, inventing, balancing, restructuring and rearranging their sounds and sound sequences in order to achieve their objectives.

Students should:

- review the objectives and criteria for the composition
- analyse the compositional problem they are attempting to solve
- improvise with sounds in combination and in sequence
- experiment with expressive qualities
- apply their knowledge of the elements of music and principles of composition (for example, decide which principles of composition are important for the piece and how best to utilize them)
- decide whether to use conventional or non-conventional notation, or decide on other ways to cue musicians
- finalize the composition, although some improvisation may always be desired.

5. Give students opportunities to perform their compositions.

Encourage students to rehearse or practise their compositions. If students are working in a group, they might decide to appoint a conductor. Have them make a tape, listen to it, and discuss their composition. What needs work? What could be done to make the composition more effective? Does the piece convey their intentions and ideas?

The students can perform their compositions for themselves or for others. They might decide, instead, to put the composition on tape.

6. Encourage students to reflect on and evaluate their work.

At this stage, students should reflect on their compositions and processes. This reflection might lead students to find new ways of expressing ideas, moods and feelings. It might also lead them to rework their compositions and improve their skills and abilities for future composing.

Encourage students to discuss the project with the other students who worked on it. What were the strong points? What could be done to make it better? Discuss specific music elements and principles of composition.

Students should also discuss the project with the teacher. Did they enjoy working on it?

How could they change the composition? What were the most difficult aspects of working with a group? What would they do differently next time? What did they learn from the project? Students should also write about the project in their journals.

7. Help students extend and redirect their experiences.

Encourage students to undertake the following:

- talk to a composer about their project
- listen to recordings of music that use the same principles the students were using
- go to a live performance
- compare their compositions to music on the radio or on television
- adapt or expand their original idea and create a new composition
- apply their work to another area such as dance, literature or visual art
- research the music of a Saskatchewan or Canadian composer.

8. Evaluate the students' progress.

Evaluation for creative experiences in music should take into account the learning demonstrated in the students' products and in each student's creative problem solving process. Criteria for the project or composition should be established and shared with the student from the beginning of the project. Students and teacher might sign a contract which outlines evaluation criteria. (See Sample Learning Contract on pages 103-104 in the Evaluation section). The teacher should evaluate creative projects in consultation with the student to establish the student's intent for the composition and, if appropriate, the context of the work. Student self-evaluation should also be included in composing activities.

Teachers might ask questions such as the following:

- To what extent has the student addressed the general and/or specific criteria that were determined for the composition?
- In what ways does the student use the elements of music and principles of composition purposefully in his or her composition?
- What knowledge and abilities has the student gained about the process of composing?
- To what extent does the student work effectively within a group situation? For example, does the student give support to group members, contribute ideas to the project, listen and build on the ideas of others, demonstrate leadership or innovation, etc.?
- To what extent has the student challenged himself or herself?

Planning in the Visual Art Strand

In the visual art strand students experience visual art as artists and as audience. As artists, they can use the processes and materials of visual art to explore their own ideas, experiences, feelings, cultural identities, observations and imaginations. As audience, they can see how other artists have expressed their ideas about the world and their place in it. In contemporary art (including painting, print-making, architecture, sculpture, craft, commercial art, film, video, gallery installations, etc.) students see artists' reflections on the world in the students' own lifetimes.

The visual art strand provides students with opportunities to:

- develop their perceptual abilities
- learn to use the language, methods and materials of visual art
- explore their own and other artists' ideas, experiences, feelings, cultural identities, observations and imaginations through visual art expressions
- examine the role of visual art in cultures and societies, past and present, and explore the role of visual images in their own daily lives
- examine critically and reflect upon art works of all kinds.

Instructional Guidelines for Teaching Visual Art

The following guidelines for teachers apply to visual art instruction throughout the course.

Use visual images throughout the course to illustrate concepts and develop students' understanding of the visual environment.

These images should include art works or reproductions of art works from the following sources:

- Saskatchewan and Canadian artists, so students understand that the arts are part of their own time and place
- the community, including signs, billboards, architecture, designed objects, environmental design, interior design, clothing design, store design, etc.
- various cultures and eras
- Indian, Métis and Inuit artists, so students learn about the past and present contributions of the Aboriginal peoples of Canada
- the mass media, including advertisements, videos, films, book illustrations, etc.

To make the best use of these images, the teacher should consider the following suggestions:

- Develop a visual art file of art works or images that will be of interest to students and contain a variety of themes, functions, formats, etc. Visual art reproductions can be found on postcards, art calendars and posters, or in gallery catalogues, visual art print sets, books and magazines.
- Continue to collect slides of Saskatchewan, Canadian and international works of art.

Student work can also be included.

- Introduce and study a variety of art forms and styles, past and present.
- Use a process such as "Responding to Arts Expressions" (included in this Planning Guide) to enhance the students' experiences with art works and images.

Develop a visual art research library.

Much information about contemporary art and art in the community can be collected from art galleries, magazines and the local media. Students and teachers should collect catalogues, essays, newspaper clippings, books, etc. that discuss and explore various aspects of art, art-making and other issues related to the visual arts.

When choosing resources, teachers should refer to the annotated comments in the Secondary Level Arts Education bibliography and decide which resources will meet their needs. Teachers could choose from the following categories:

- Art History -- Reference books from the school or community library, or art history books, videos and kits listed in the bibliography.
- Artists -- Many books and videos on artists are listed in the bibliography. Other resources are available through newspapers, art gallery catalogues, calendars, journals, etc.
- Media Studies -- Resources which focus on media studies issues and topics of interest to Secondary Level students and aid in the development of a critical awareness of its influence upon their lives.
- Indian and Métis Content -- Resources that introduce students to the art and culture of Aboriginal peoples.
- Kinds of Art -- References which introduce students to various art forms such as architecture, film and video, cartooning, photography, fashion, sculpture, weaving, etc.
- Art Images -- Art works, kits, films and videos which introduce students to visual art from Saskatchewan, Canada and elsewhere. Teachers should be encouraged to gather a wide variety of images from their community and beyond.
- Stories, Poems and Other Resources -- Whenever possible relate other areas of study to the visual art strand through the chosen module theme or topic.

Introduce students to a variety of materials and safety procedures.

The exact materials used will depend upon what is available in the school and community. It is important that teachers provide a wide range of experiences with a variety of media and media combinations. Students should be encouraged to discover new or alternate methods of working. As creating is a decision-making process, it is important that students are able to make decisions about which materials and methods will best solve the particular problem they have set for themselves. The media used should include two- and three-dimensional materials, such as paints, ink, pencils, clay, plaster, paper, wire, found materials, film, video, computers, cameras, etc. When students are working with materials, they should be aware at all times of potentially hazardous substances and follow health and safety procedures.

Introduce students to an expanded range of possibilities for art-making.

Students should have the opportunity to work on a variety of surfaces and materials in different sizes and shapes. Students could work on an image or object that is the size of the parking lot or as small as a thimble. Total environments can be constructed, small clay animals can be filmed so they look like huge threatening monsters, and long thin drawings can circle a room. There are many possibilities, and teachers should be encouraged to experiment with many different formats. Ideas can come from artists' works, research or brainstorming sessions.

Introduce students to a variety of procedures and techniques.

In their image-making, students should be introduced to a variety of processes, such as print-making, paper-making, slab construction, painting, additive and subtractive sculpture, etc. There are many books listed in the bibliography and available in school and community libraries which will aid teachers and students in working through particular procedures and techniques. Students as well as teachers should be encouraged to research new methods of creating visual art works. Learning procedures and techniques, however, should not be the focus of the activities in the curriculum. Teachers should always teach procedures and techniques within meaningful contexts and in a sequential order.

Explore the elements of art and principles of design within meaningful contexts.

The elements and principles are best explored in a context of interest to the students, rather than in isolation. Students should be encouraged to learn about the elements and principles as they encounter them in their visual art experiences. What the students discover about the elements and principles should be reinforced and applied throughout the year. Refer to "Arts Elements and Principles" in this Planning Guide for further information.

Establish practices that will encourage ongoing image-making.

Perhaps one of the best ways of doing this is to encourage students to keep a visual art journal. Students can draw in it or cut images from other sources and glue them in their journal in a meaningful way. They can keep track of and develop their ideas in their journals. For more information on journals, see "Student Visual Art Journals" in this Planning Guide.

At the Secondary Level, many students will continue to want to draw realistically. Encourage students to use observation rather than memory. Students often try to draw realistically from memory, and then become frustrated with the results. Remind them that many artists who draw very realistically use models, photographs, real objects, etc. They often do "studies" to learn to draw something they will need in an art work. Encourage students to do the same. If, for example, a student is trying to draw a horse, encourage the student to study pictures of horses and do "studies" of the head, the legs, etc. Students at the Secondary Level should be guided to expand their realistic representations beyond illustration. That is, they should use drawing to express their own unique ideas.

Guide students in their art-making.

The process of creating is often misunderstood. Teachers are afraid to guide the students too much in the fear that they may stifle creativity. However, the creative process is really a problem-solving process, and the teacher should guide students through their creative problem solving. In many cases, this is simply a matter of asking the individual student thought-provoking questions and encouraging him or her to consider various solutions to problems encountered during visual art experiences. Teachers should encourage students to try new and untried solutions to the problems encountered.

It is important that students take ownership of their art-making. To formulate ideas further, students should be encouraged to research their interests and develop their own style and approach. By doing so, students will take responsibility for their own learning, independent of the teacher.

This curriculum provides a model for guiding students through creative problem solving. More information is provided in the section "Transforming Ideas Into Visual Form".

Guide students in their research.

Students should be challenged to develop their research and critical thinking abilities on an ongoing basis. When involving students in research projects in visual art, as in any other area, teachers must establish along with students the expectations and criteria that are important for the successful completion of the project. Students may demonstrate their understanding and the results of their research through such means as individual or group reports or presentations, slides, slide/tape presentations, video recordings, visual images, displays, oral presentations, other arts expressions, essays or expressive writing.

When researching, students should maintain an awareness of potential bias or manipulation of the facts in the research material they are using. They should be encouraged to present a balanced, imaginative and insightful presentation of their findings and conclusions.

Examples of questions the teacher may ask students to reflect on include the following:

- Have you used research material which presents various points of view?
- Have you determined whether the research material you are using reflects any type of bias such as gender, racial, etc.?
- Have you found an interesting or imaginative way to present and demonstrate what you have discovered through your research?
- Are your observations presented clearly and concisely?
- Are your observations organized so they can be easily followed or interpreted?
- Have you included enough detail for the reader, listener or viewer to understand what you are intending to communicate?
- Does your work reflect the intention of the research project?
- Did you make appropriate inferences, analyses and interpretations based on your research?

Provide time for individual reflection and group discussion about the students' visual art expressions and the processes they went through when creating them.

Reflection is essential in order for students to see the relevance of arts activities and develop a personal commitment to their arts explorations. Reflection time can be used in a variety of ways:

- self-evaluation
- one-to-one discussion with a student
- journal writing
- small group discussion
- large group discussion.

Assess both process and product.

Artistic products or presentations should not be evaluated in isolation, but must always be evaluated within the context of the student's creative problem-solving process, his or her intentions, previous work that year and the Arts Education objectives.

When evaluating, teachers should remember that the understanding the student has gained and the creative processes used to discover and learn are as important as the finished product. It is very important for both teacher and students to note that, while students must be encouraged to take pride in their artistic products, challenging oneself personally and exploring new ideas and ways of working are essential factors in artistic development. This way of working presents a risk to the students in that the final product or presentation may not turn out as well as it might have if they had "played it safe" and worked in a more repetitive or familiar way. A student who has taken risks, attempted to solve new problems and grown in his or her development should receive a positive assessment in these areas regardless of the success of the finished product.

Transforming Ideas Into Visual Form

The focus in this curriculum is on the development and expression of ideas, rather than on "one shot" activities that emphasize only the final product. Art, including the student's art work, has meaning beyond the final product. The process of creating is a means by which students learn. Art-making must be seen as a creative problem-solving process.

There may be times when a teacher wants the students to practise a skill or technique (drawing facial features realistically, making a relief print, etc.), but meaningful art projects are far more than opportunities to practise skills and techniques. Whenever students apply knowledge, use techniques, express ideas or solve design problems, they should engage in creative problem solving.

Encourage students to follow the steps below, keeping in mind that they do not exclude strategies such as brainstorming, research, journal writing, watching films, etc. at any point in the process.

Teachers can use the steps below with the whole class, small groups or individual students. The steps describe only one way of developing an idea in visual art. Some

students will approach a visual art project with a very specific idea in mind already and will be able to omit the brainstorming and webbing, for example. Other students may prefer to get their ideas as they work with the art materials. These steps are simply one way to help students come up with some ideas, find a focus, and develop or transform those ideas into their own unique visual expressions.

1. Have students brainstorm and create a web around the general area of interest that the student or class has chosen to explore. For example, a small group of students taking the general idea of "sports" might generate words such as hockey, swimming, track, fitness, bicycle racing, competition, skateboarding, skating, etc.
2. Have the students take an idea from the brainstormed list and create a more specific web. For example, if a student or group of students chose bicycle racing as a focus, they might generate words such as speed, laps, championships, helmets, sprint, muscles, pacing, track, Tour de France, finish line, endurance, road race, teams, pursuit, strength, fatigue, etc.
3. Have students research and observe. They may wish to briefly research or read about their topic of interest, such as cycling, to expand their knowledge base before starting their project. Then, using the previous word list, have each student look through visual art resource books, art history books, reproductions, slides, old art catalogues, magazine articles, etc. to get a sense of how other artists of the past and present might represent ideas or words such as those listed in the students' web. For example, how might a particular Saskatchewan artist represent the idea of speed, cycling or strength?
4. Define the problem to be solved. Have the student state what he or she is trying to do; for example, "I want to express the competition and intensity that cyclists experience in championship road race events like the Tour de France". Remember, even though all students are working in the same module, these are usually individual problems. *Each student or each group of students will define the problem in a unique way.*
5. Encourage students to explore and experiment with images. At this point, some students may have chosen to work on an individual project, while a few others may want to work on a group project. Some students may have a clear idea of what media they would like to use.

Following are some ways students might experiment with their ideas:

- Using newsprint and pencil, take one or two of the words from the web and experiment with numerous ways of portraying a word visually through sketches and using various styles.
- Try to portray the word realistically.
- Try to portray the word as a symbol. For example, how would the student symbolize cycling, speed or strength?
- Try to portray the word using the elements of art in a non-representational way.
 - Use images from magazines (cycling magazines could be used in the bicycle racing example presented here) and try combining both related and seemingly

unrelated objects to examine the effect.

6. Make a plan for solving the problem stated in step four. Think of the media possibilities, such as painting, sculpture, photography, video, etc. The student might say, for example: "I saw some interesting sculpture in the art book, so I would like to make a sculpture. I'll need to find some good books about sculpture and collect some materials." Have students present a rough sketch of their plan before beginning.
7. Discuss the proposed plan with the student to determine what materials and methods may be required for the project. Have the student begin working.
8. Stop and reflect on how the plan is working. The student working on the cycling sculpture, for example, may decide to create an additive construction or assemblage using old bicycle parts, wire and scrap metal. As the student is working, he or she will be continuously involved in a critical thinking and decision-making process, encountering technical as well as aesthetic problems. The student might say at some point, "I'm having trouble getting these two pieces to fit together", or "The sculpture doesn't seem to be saying much about speed and racing. It's looking more like a bicycle collision than a race".
9. Encourage students, through guided discussions, to propose solutions to any problems encountered. Remind the student to review each of the elements of art and principles of design. Ask the student to determine what exactly is creating the fragmented or haphazard look that the student dislikes. What might be done to create the sense of speed that the student desires? Does the student wish to emphasize line or shape, for example? In what ways might the student create tension or change the balance of the piece? How is the student considering and manipulating the positive and negative space?
10. Go back to the original intention. The teacher can ask, "Do you want to change your intention, or do you want to stick with your original idea?" Both are valid. "I originally wanted to show the competition and intensity that cyclists experience in championship road race events, but now I think I want to focus more on the idea of speed and being chased or pursued." Ask the student to consider which aspects of the sculpture he or she is happy with and which are causing concern.
11. Make a decision about which proposed solutions are most appropriate for the situation. Remember, there are many solutions to the problem. The student might say, "I really like the look of the bicycle parts but I don't like the composition. The piece looks heavy and motionless and I want it to look lighter and faster". Ask the student to come up with some ideas for how to achieve the desired effects. "I could try to get a lighter look by removing some of the heavier pieces and by adding extra wire. I could get a more streamlined look by using long pieces of wire stretched tight in a V shape." Perhaps one of the problems the student mentioned is that he or she wants the sculpture to appear to have action or motion. Ask the student to come up with some solutions for this problem. Look at how other artists have

portrayed action in the past. "I could make it appear to have motion by changing the balance, or I could actually make some of the pieces move by motorizing the

sculpture."

12. Try the solutions.
13. Repeat steps eight to twelve if necessary.

Through teacher and student interactions during the process, the student will learn that:

- he or she will be making decisions when engaging in creative activities
- there is no one answer to a problem
- even though all the students in the class might start out doing the same activity, their individual problem solving will lead to unique explorations
- the teacher is a collaborator in problem solving, rather than someone who has all the answers.

The teacher should:

- guide students through the steps
- engage the students in discussions while they are working
- provide as wide a variety of materials as possible for the students to try out their solutions to problems
- allow the students several tries at solving art problems, rather than giving each student one piece of paper, the same sized brush, etc.
- de-emphasize the product as the reason for engaging in art activities, so that students do not feel like they have "failed" if their chosen solutions do not work
- emphasize the problem-solving aspects of an activity
- keep cumulative records on student progress, rather than looking at one final product for evaluation purposes.

Student Visual Art Journals

One of the best ways to encourage students to become actively involved is to have each student develop a visual art journal. The journal can have many uses. Students can record observations about themselves, their environment, their art class, their problem-solving experiences and their research. It may also serve as a place for students to reflect on experiences and information. This journal should not be used as a diary; rather, it should be used as an idea bank. Its purpose should be to encourage students to express themselves, plan and work out ideas, and collect ideas and information that are of interest and relevance to them.

Teachers and students will need to determine the guidelines for use of the journals. Students may wish to draw in their journals or cut images from other sources and glue them into their journals in a meaningful way. They may wish to record insights about visual art works or other information discussed and collected. They may write about their daily experiences and observations or record the ideas of other artists, poets and writers. The journal should serve as a reference or as a source of student ideas, observations, imagination, insights, etc.

The following are some suggestions and guidelines teachers may wish to establish for

students to use in the development of their journals.

- Use a notebook, duotang, binder, scrapbook, sketch pad, etc. for the journal, depending on availability and convenience.
- Write the date at the top of each entry.
- Decide whether there will be a regular time for recording journal entries (weekly, for example) in addition to the ongoing work students do in their journals. Be flexible.
- Decide whether the journals will be personal or open for teachers and other students to peruse. If they are personal, students could have a second journal where they prepare a summary of their entries.
- Inform students that teacher checks will be frequent and non-threatening. Teachers should review journals to observe that the students are expressing their opinions, insights, research, observations, etc. in a meaningful way. Teachers should not be critical of the opinions/ideas expressed. Whatever system for evaluation is implemented, it should not inhibit the student.
- Keep a teacher journal of good ideas, resources, methods, themes, exemplary journal writing, etc.

The journals can be kept by students over several grades, and can serve as a reference for teachers wishing to observe student improvement from one grade to the next. Journals can also provide new teachers with insights into their students' previous interests, learning, activities and experiences, and aid in the development of a more relevant program for their students.

Visual Art Works for the School

It is often expected that part of the classroom or art teacher's role within the school is to decorate for upcoming events. It is important to remember that the Arts Education curriculum has foundational objectives which should be taught within meaningful contexts. Seasonal art for school decorating may not relate to the objectives for a particular module or unit of study.

However, teachers may still become involved in a seasonal art project if they plan ahead and present the projects within a context which meets the foundational objectives of the curriculum. For example, a teacher could choose the following foundational objectives for the focus of a Remembrance Day study:

1. Increase their understanding of developments, innovations, and outstanding individuals and groups in the arts, within the respective cultural and historical contexts.

Students could:

- look at art works that relate to war and examine the similarities and differences in works produced from a variety of cultures or viewpoints
- study the styles and techniques used by a variety of artists to convey their ideas about war (for example, Picasso's "Guernica", the work of Käthe Kollwitz, etc.)

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- discuss symbolism and how it has been used in relation to the idea of war (for example, poppies, salutes, swastikas, wreaths, etc.)
 - research a war and the impact it had (or is having) upon the people of the society
 - debate issues in their society relating to war, such as gun control, violence in the media, street gangs, etc.
2. Convey and explore their own ideas, personal experiences and cultural perspectives through their arts expressions.

Students could:

- design an image to express their ideas about war, make a video tape about the horrors of war, make a poster promoting patriotism or peace, etc.
- write a poem, story or prose piece about the loss of human life in war times.

Teachers should remember that the foundational objectives are the required content of this curriculum. The activities in the guide are only suggested activities which the teacher may follow. Themes or topics of study can be developed by the teacher depending on the community and the resources available.

Responding to Arts Expressions

The following process** will assist teachers as they guide students in responding to arts expressions. The Middle Level curriculum guides contain four sections entitled "Responding to Dance Presentations", "Viewing Plays", "Listening to Music" and "Viewing Art Works". What follows here is a compilation of those sections adapted for use with this interrelated Secondary Level program.

Responding critically to arts expressions is an important component of the Arts Education curriculum and should be an active experience for audience members. Students should be encouraged to become thoughtfully involved in this interactive process with a wide range of works of art from each of the four strands.

The process can be used to respond to all arts styles and forms if appropriate questions are asked at each step. Similarly, the process can be adapted to suit the students' abilities and needs. This should be reflected in the level of questioning used by the teacher and the amount of detail examined in each step. The process provides students with the opportunity to express and support their personal responses. It encourages discussion, through which students learn that the same arts expressions can mean different things to different people.

Seven Steps in the Process

Presented below are seven steps a teacher can follow to guide students in responding to visual art works, dances, music and dramatic presentations. Breaking this viewing/listening process into steps is not totally satisfactory. In reality, an audience member jumps back and forth; the steps are not isolated from one another as they appear below. However, the purpose here is to provide teachers with a guide.

The seven steps presented here are as follows:

- preparation
- first impressions
- description
- analysis
- interpretation
- background information
- informed judgement.

Most students at the Secondary Level will be familiar with this process and should be able to engage in a critical thinking dialogue as a whole group, in small groups or individually (by recording their responses). Over the years, Arts Education students will have discovered that each art form has its own way of communicating ideas and feelings, and will have increased their knowledge of the vocabulary and concepts specific to each strand.

* This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986.

Students will bring their own varied perspectives and associations, including their unique cultural and personal perspectives, to the discussion. Because these perspectives are personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be encouraged to express their personal opinions, knowing that their unique perspectives will enhance other students' viewing experiences. Refer to the template entitled "Responding To Arts Expressions - Student Recording Sheet" at the end of this section (pages 400-401) for a sample form on which students can keep track of their responses. Refer to the Evaluation section in this curriculum guide for an example of an assessment checklist that can be used for assessing students' responses to arts expressions.

Teachers and students should keep in mind that different people will respond in different ways to the same arts expression. It is also true that one person can, and in most cases should, respond in more than one way. The following are three ways of responding:

Responding on an emotional level -- This refers to feelings evoked by the work of art.

Responding on an associative level -- This refers to associations one makes with the dance, play, music or visual image. Associations could be of a personal nature or could come from a cultural perspective.

Responding on a formal intellectual level -- This refers to responses one has after a formal analysis and interpretation of the art work.

The three types of responses vary and shift in emphasis from viewer to viewer and from art work to art work. For example, one viewer or listener might have an emotional response to a piece, while another might have an intellectual response. One art work might demand an immediate emotional response so that most people will respond this way initially, while another might demand that most viewers or listeners make immediate associations with images in the work.

Step One: Preparation

Preparing students for interaction with a work of visual art, or a dance, drama or music performance can pique the students' interest and heighten the value of their viewing/listening experience. This is a good time to remind students that we all respond to the same arts expression differently, and our cultural perspectives and past experiences will influence our responses.

The preparation information should be brief. Too much information can strongly influence the students' first impressions and inhibit the flow of ideas. Critical reviews, journal articles, books or publicity on the presentation (news releases, posters, etc.) will provide the teacher with information. Depending on the experience of the students, topics to be discussed could include the following:

- the form or style of the arts expression (for example, in dance -- ballet, jazz, folk, social)

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- brief biographical information about the artists involved (for example, the choreographer, dancers, composer, visual artists, actors, etc.)
 - some introductory historical and cultural insights into the work
 - a look at the times during which the work was originally created
 - questions of audience responsibility, ranging from basic points of audience etiquette to the more complex issues of the individual's recognition of his or her own personal biases as an audience member (for example, cultural biases or the student's past experiences with the arts)
 - arts activities that will introduce students to the upcoming event, presentation or performance (for example, prior to viewing a narrative dance performance, students could create a narrative dance composition, or prior to viewing a play, the class could take a brief look at the basic ingredient of all drama -- conflict -- and at the dramatic structure of plays).

Before class discussion begins, teachers may want to make some comments about the general attitudes of people toward viewing or listening to works of art. Following is an example of comments a teacher might make to encourage students to have the kind of attitude that will allow them to become engaged in discussion about an unfamiliar arts expression:

"Many viewers or listeners responding to a work of art, particularly a modern work, may give the work a quick listen or glance and perhaps dismiss it, saying things like, 'This doesn't look or sound like art to me,' or 'This is a complete waste of everybody's time'. The reason this happens so frequently is that many people do not know what to look for or listen for when they're presented with a new work of art. Because of this, they may make hasty decisions about the works, dismissing them before they've really tried to understand them. This is not to say that everybody will or should like all art works. The point is that, no matter what you decide about an art work, you should be willing to give it some thought and base your decision on some sound criteria.

It is very important to remember that, when you are working through this process, there is no single right answer and many answers can be correct. However, attitude is all important. When you respond to a new art work, you should assume that the artist had something to say, some reason for creating this work. Try to see, hear and understand everything that you can. As long as you honestly answer the questions that arise as best you can, you cannot go wrong. In the end, your opinion of an art work is valid if you can support your opinion with your reasons and knowledge."

Viewing and listening is a discovery process. Students will learn from the works and will discover concepts that can be investigated further at the appropriate time.

Step Two: First Impressions

This step gives students the opportunity to air or record their first spontaneous reactions to a work. Everyone has such reactions, even people with years of experience with art works, and denying students the opportunity to express them will cause frustration. Provide a non-judgemental atmosphere where the students will feel confident to give

their first reactions and where all students' reactions will be accepted. Throughout this entire process, students must feel that their unique contributions will be valuable, that their opinions are valid, and that the opinions and perspectives of others are to be respected.

First impressions can later be used in two ways: students can see how they have grown through the process of discussing the work of art; students can try to explain their first impressions through further investigation and discovery.

It is important that students understand they are neither expected to change their minds nor expected to find a way to justify their first impressions. Some students will change their impressions; some will not. There are no set expectations either way.

You can solicit students' first impressions by asking, "What is your immediate reaction to the work?" If students have trouble answering that or a similar question, ask them for words which immediately come to mind.

Record the students' first impressions on chart paper or have them keep track themselves on a sheet similar to "Responding to Arts Expressions - Student Recording Sheet", included at the end of this section.

First impressions of an unfamiliar arts expression can be very revealing. These initial reactions may actually tell us more about ourselves than the art work or creator, because the sounds and images we like or dislike are strongly influenced and determined by our past listening and viewing experiences. Remember, there are no wrong answers if the responses are offered sincerely. Teachers may want to point out to students that this step is where many people stop when they are responding to an arts expression, but students will be going further to investigate the work in more depth.

Encourage students by asking questions such as the following:

- What are the first five words that come to mind when you think about this art work?
- What moments did you like the most?
- What was your overall impression?
- Was there a central idea that stood out for you?
- How did the music, sound score, lighting, etc. affect you?

Step Three: Description

This step requires students to recall and describe what they have seen and heard in the arts object or presentation. At this stage they are simply describing what they have observed, in the same way they might take inventory in a store. They are not interpreting. It is not necessary at this point to try to figure out what the artists are doing or how the artists have manipulated the elements, design or composition principles. Encourage students to stick to the facts. Note also that some works of art demand interaction through the senses other than sight or hearing -- objects that are meant to be touched, or objects that have an odor (a sweetgrass basket, for example). Students should record such descriptions as well. Once the students are able to describe the work they will have a basis for further investigation.

Listening to a live music performance, or viewing a live dance or dramatic performance, presents some unique challenges for the students. A recorded performance or visual art image can be heard or seen as often as necessary, but a live experience passes by once. For the purpose of recalling live performances, you may wish to have students jot down notes on a work sheet such as "Responding to Arts Expressions - Student Recording Sheet".

When you receive words which indicate interpretations rather than descriptions, make note of them on another part of the paper or on the blackboard. Tell the students that words such as happy, mournful or exciting express their personal opinions, as someone else may think the work is relaxing rather than boring, or irritating rather than exciting. Tell them that these interpretations are important and will be discussed during the interpretation stage of this process.

See if there are any common responses which might give a general description of the piece. Point out that **all** responses are worthwhile because we each notice different things about the work. Each student picks out, sees or hears what is of personal interest and describes it in his or her own unique way and language. Over the years, students will have developed a vocabulary for describing arts expressions, which will increase as they receive more practice. By the time students have reached the Secondary Level of the Arts Education program, they should have developed a comfortable proficiency with common vocabulary and concepts for each of the four strands. Help the student to develop this vocabulary by including arts terminology when appropriate in their discussions about arts experiences. See the Module Overview Charts and the Glossary for examples of commonly used terminology.

A student's descriptive list might include observations such as those listed below.

Dance

- a description of the movements in dance; for example, strong high leaps, fast turns, slinking movements on the floor
- the relationships of the dancers; for example, solos, duets, trios, a group of three dancers with a fourth dancer moving in isolation
- the way the space was used; for example, the dancers always moved in a circle, usually moved on the diagonal, moved in a small space, had round shapes or angular shapes
- the dynamics or qualities of the movements; for example, lyrical movements, fast and sharp movements, collapsing and suspending movements
- the entrances and exits of the dancers
- descriptions of the sound score, costumes, outfits, props and sets.

Drama

- the costumes and set; for example, the costumes were all from Victorian days
- the actors; for example, the father spoke with an English accent, the young man walked in an unusual way, some actors acted more than one role
- the musical score or sound effects; for example, the sound effects of the battle were done with a synthesizer.

Music

- as the music progresses, students might simply make a list of descriptive words, such as high, low, quick, slow, complex, simple, loud, soft, drum, acoustic guitar, violins, voices, ringing, dry, smooth, etc.

Visual Art

- students might make a list of descriptions, such as two yellow shapes that look like hands, a red and black swirly line on the forehead of the face, a billboard, an outside setting, large bold markings.

When this step is completed, students will have an objective list of their observations.

Step Four: Analysis

In this step, students are asked to focus on the elements present within a work of art and look for the relationships between and among these elements. Refer to "Arts Elements and Principles" in this Planning Guide for information and objectives related to arts elements and composition principles.

In **dance**, students will be analysing the use of the elements of dance and principles of composition. They will be analysing how the choreographer combined and arranged the movements, sound, costumes or outfits, dancers, props and sets to achieve certain effects. The students will have described many of these things in step three. Have them refer to this list as they analyse the work. It is also important for the students to recognize the pattern of organization and overall structure of the dance (form).

Dance Elements:

actions
body
relationships
dynamics
space

Principles of Composition:

climax and resolution
contrast
development
repetition
sequencing
transition
variety
unity

In the analysis stage, students could look at:

- the relationships between any of the dance elements
- the form of the dance; for example, whether it tells a story (narrative), whether there are two parts (AB form), etc.
- the relationships between the movements, sound, costumes or outfits, dancers, props and sets
- movements which were in unison, repeated, repeated with a variation, etc.
- the casting of the dancers, or which dancers did what parts
- the ways the principles of composition were used.

In **drama**, students will realize that many different artists, each with unique concerns, were instrumental in the making of the performance. In step three they will have listed descriptive words related to the director, playwright, designer, script, lighting, technician, set, actor, props, sound board, make-up artist, etc. They may use this list as a focus for their analysis.

As well as discussing and analysing the play's characters, their actions and the consequences of their actions, students should analyse the elements of theatre form.

Elements of Theatre Form:

focus
tension
contrast
symbol

Students should consider, how these elements were organized in the play, how these elements functioned to connect each of the parts, and how the artistic purpose of each artist was served by the use of the elements.

During analysis students could consider:

- at what times and in what ways conflict was evident in the work
- how tension was created
- the contrasts they observed in the play
- the symbols that were incorporated and what they represented.

In **music** students will be focusing on the elements present within a piece of music and looking for the relationships between and among these elements. Students should discover how the principles of composition are used to organize a piece of music and create interest. It is also important for the students to recognize the pattern of organization and overall structure of the music (form).

Music Elements:

rhythm
pitch
timbre
dynamics
texture

Principles of Composition:

variety
repetition
balance
acoustics
tension and resolution
transition
unity

Sample music questions to ask at this stage could include the following:

- How does the composer/musician create variety?
- Is there tension in the music? How is it created? Is the tension resolved?
- Can you identify phrases that are alike and similar?
- What is the tonality used (major, minor, pentatonic, other)?

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- Can you identify the organization or form of the music (two-part, AB; three-part, ABA; rondo, ABACA)?

In **visual art**, at the analysis stage, students will try to figure out what the artist has done with the elements of art, principles of design and images to achieve certain effects. Ask students what "qualities" they see in the work (for example, dripping paint, sloppy or messy lines, very precise lines, lots of circles that seem almost to spin). Students should also analyse how the elements are used and manipulated to create actual or illusory space. They should also observe the selection and use of images within the work and the choices that the artist made regarding those images.

Visual Art Elements:

line
colour
texture
shape
form

Principles of Design:

balance
rhythm
emphasis
variety
contrast
proportion/scale
harmony

Some questions a teacher might ask include the following:

- How did the artist use colour? What effect did the artist achieve through his or her use of colour? Does colour draw your eye to any one image or part of the art work?
- To what effect did the artist use line? Do the lines draw your eye along any particular path of movement? Do they emphasize any one part of the work?
- Are the shapes you see geometric or organic? What effect did the artist achieve through his or her choice?
- How are the images placed within the work? In any order? What are the relationships between and among the images?
- What about the contrast? What role does contrast play in this work?
- What do you notice about the artist's choice and use of materials?

Another topic for discussion at the analysis stage in all four strands is style. The particular way the ingredients are combined or put together creates **style**. Style refers to the artistic characteristics of a particular composer, musician, visual artist, choreographer, dancer, playwright, actor, culture, region or period. For example, style might refer to the dance, drama, music or visual art of the Romantic era; the arts expressions of the people of South America; the music of Buffy Sainte-Marie; or the choreography of Jean-Pierre Perreault.

Step Five: Interpretation

Students have now looked at all the "evidence" that can be found in the work. They have applied what they know about the arts elements, design and composition principles and other related arts concepts. Now they will be trying to figure out what the work is about. Interpretation is the stage where the students' own perspectives, associations and experiences meet with the evidence found in the work of art. As in the "first

impression" stage of this process, when it comes to interpretation there are no wrong answers if the students' responses are offered sincerely. However, an answer must go beyond the student's first reaction and include the description and analysis of the two preceding steps. Students will combine associations with their real-life experiences and responses from their imaginations during interpretation. Associations vary considerably, depending on students' cultural and personal perspectives and past experiences with the arts. Students should be encouraged to go beyond free association. Personal interpretation evolves as the viewer combines associations, imagination and concrete evidence found in the work.

Teachers might want to make some general comments to students, such as the following:

"All art works are about something. Some abstract works are about concepts such as colour or form. Some are about feelings. Some realistic works are about their subject matter -- some landscapes in visual art, for example. Some works of art are about social issues or cultural issues. Some arts expressions are very accessible -- that is, it is relatively easy for the viewer or listener to understand what the artists were doing. Other works are highly intellectual and it might not be as easy for us to know readily what the artists were thinking about."

Questions the students might consider in their interpretation of a work of art could include the following:

- What is the work about?
- What does the object or performance mean to you?
- What is the theme or subject of the work (if there is one)?
- Did the art work have a story?
- Did the work evoke particular feelings or ideas?
- What images did you associate with the work?
- Why do you think the choreographer, composer, playwright or visual artist created the work?
- What does the work tell you about the artist's view of the world?

The types of questions asked will vary with the purpose of the work being discussed. For example, many art works do not tell stories. A question about the story would be inappropriate for these pieces, but students could still deal with the question of why the artist created the work and what the subject matter of the work is. Some paintings, for example, do not have representational subject matter. A question about theme would not necessarily be relevant for these works, but students could still deal with the question of why the artist created the work and what the content of the work is. Questions about one choreographer's personal vision would obviously be irrelevant, for example, in social dances or the traditional dances of a culture. However, students could be asked to assign personal associations to such works.

Remind students that the only way to know for sure what an artist's intentions were for a particular work is to ask him or her. Students will, however, often come into contact with various arts expressions and have no information on the work and no artist with whom to discuss the work. The work stands alone. They may still enjoy it, speculate on its significance and come up with their own ideas about it. They can apply what they have learned from previous encounters with the arts.

During this stage, it is essential to establish an atmosphere of trust and respect for the individual and encourage students to express their own feelings and perceptions without fear of criticism. Students may have some difficulty with this step if they have not used a process similar to this previously. However, most students should have experienced this process through the Arts Education program in the elementary and middle years. The teacher needs to encourage students to express their individual feelings in a non-threatening fashion. Sometimes having the students write down their interpretations allows the students to express themselves without fear of peer-group pressure.

The interpretation stage gives students opportunities to clarify their ideas. They will discover that there may be different points of view as each student brings a unique set of life experiences and perceptions to the work. New insights into possible interpretations will give the students food for thought.

While a guided discussion provides students with a forum in which to respond to the work, there are other means that may allow them to illustrate their various interpretations more effectively. As they are seeking to clarify and share their understanding of a work of art, it makes good sense to use arts activities and strategies to aid them in exploring, expressing and sharing their different ideas.

Students can express their interpretations in a number of different ways, including small group discussion, journal writing, poetry writing, debating, arts activities, etc.

In response to an arts expression, students might undertake the following:

- Collect and compare various associations they have with the work.
- Create tableaux in small groups to express interpretations of the art work, music, dance or drama. Tableau is a strategy often used in drama, where the students create a "still picture" with their bodies.
- Create their own music composition in response to the work they have studied.
- Respond to a visual art work through an expressive writing activity.
- Create a dance based on a similar theme or idea.
- Brainstorm a number of possible subjects, themes or moods they associate with the work. Think of movies or types of television shows that might use this music or dance, for example.
- Discuss where the work might be appropriately displayed or performed. In a church? Outdoors? In a mall? In an alternative theatre setting or mainstream theatre?
- Discuss the importance of context when interpreting the work.
- Discuss why an artist may have created this work. Does it fulfil a purpose, convey a message, promote a specific feeling, etc.? In role as a reporter, interview another student in role as the artist, composer, playwright or choreographer.
- Investigate how other artists created arts expressions in a similar fashion or with similar stimuli.
- Create musical compositions, dances, visual images or contextual dramas in response to the work; for example, compositions with similar theme, mood, rhythm, style, form.

Step Six: Background Information

This is a stage where students should be encouraged to find out as much about the work and the artists as they can. The teacher can provide information or the students can embark on research projects.

Inform students that the reason they gather this background information now and not before the interpretation stage is an important one. Following is an example of some comments a teacher might make about background information.

"Works of art should provoke thought in the viewer. If you are given the thought or the answer before you experience the art work, your own creative thinking might be bypassed and your experience with the arts expression will be lessened.

Art works can challenge you to explore new ideas or emotions, or perhaps to look at the world, movements and images, or listen to sounds in a way you've never experienced before. They can take your breath away with their beauty or disturb you with their ugliness. They can cause you to ask a brand new question that you've never thought of asking before.

At the right time, written information is very useful. It can help you understand your response to an art work, it can help you understand the artist's intentions and it can lead you to more art works, just as reading a book you like can lead you to many more books."

Students should be encouraged to find their own background information, if possible. Sometimes, due to lack of resources, it may be necessary for the teacher to provide the information to the class. Such information could include the following:

- biographical information about the creator(s) of the art work
- biographical information about the performers and other artists involved in production
- a look at the social, political and cultural climate of the times in which the arts expression was created
- a comparison between the current social and political climates and those of the time in which the work was first produced
- if the art work is an expression representative of a specific cultural group, a look at the role of the work in relation to the historical and present day aspects of the culture or society
- a look at other art works by the same creators, or in the same style or culture (discuss similarities and differences)
- an examination of other works created at the same time
- a look at the expectations and moods of audiences during the works' earlier years
- a reading of critics' reviews.

After students have done some research about the work of art, teachers might ask questions such as the following:

- How did your interpretation compare to what the artists or critics said about the work?

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- Were you surprised by anything you discovered? If so, what?
 - Do you think this is an accessible arts expression, or one that is difficult to understand? Explain your answer.

Libraries and local, provincial and national arts institutions and organizations are good sources of information about artists and their work. Refer to the Arts Education bibliography for resources and addresses of several organizations that may be able to assist with gathering background information. Contact the Saskatchewan Teachers' Federation special subject councils (the Saskatchewan Drama Association, Saskatchewan Music Educators Association, Saskatchewan Society for Education through Art) as well as Dance Saskatchewan Incorporated. Contact local art galleries, theatres, arts councils, or artists' organizations for assistance in obtaining information about artists and their work.

Guests can be brought into the classroom at this stage to provide the students with information. An artist's visit and workshop or performance would be an excellent learning opportunity if it could be arranged.

If the students have been responding to a traditional work of art, this would be an opportune time to embark on cross-cultural studies. Information about the arts expression itself, its cultural significance and the role of the arts in general will enhance the students' understanding of the work and of the culture. Students can discuss and exchange varying cultural perspectives.

In summary, what the students explore at this stage can range from the reading of an artist's statement to embarking on a major research project.

Step Seven: Informed Judgement

This stage can be looked at as a culminating and reflective activity. Students will be asked to come to some conclusions about the arts expression. The information the students have collected in the previous steps will be considered as the students form their opinions of the work of art and its value. The process has provided the students with the necessary criteria in which to offer an informed opinion. Look for words mentioned in their first impressions and note any opinion changes. If, after analysing and hearing other interpretations, the students' impressions remain unchanged, they should now be able to offer an explanation.

Their discussions should include the following:

- the impact of the work, including the technical and expressive abilities of the artists or performers
- whether the object or performance worked as a whole
- how the work compares to others in a similar style
- whether the total experience, including sets, costumes or outfits, lighting, props, soundscore and movements, contributed to the work
- how the work compares to other works of the same period
- whether the message, if one can be identified, has significance for contemporary youth and/or others
- whether the work conveyed the artist's intentions.

Ask students the following questions:

- Have your thoughts or feelings about the work changed since your first impression? If so, how have they changed? What made you change your mind? If not, can you now explain your first reaction to the work?
- Will you think about this work again? Do you think anything about it might stay in your memory?
- Have you seen or learned anything from this work that you might apply to your own arts expressions or your own thinking?

This completes the section on responding to arts expressions. Although the process described might seem complicated at first, it will come easily once the teacher and students become familiar with the steps. Teachers could say to students that, when they encounter art works in the future, they may not have the time to go through all the steps of this process in the same amount of detail that they have in class. However, they can go through some of the steps and they can always ask themselves, at least, "What exactly do I see or hear? What do I think the artist was intending?" They should know that they can attempt to answer these questions, no matter what their background with the arts may be.

Summary of the Steps

1. Preparation

- The teacher establishes a climate for viewing or listening and provides a context for the experience.

2. First Impressions

- Students share their spontaneous reactions to a work.
- Responses are influenced by the students' past experiences.
- There are no wrong answers.

3. Description

- Students objectively describe what they saw and heard.
- Students take inventory of what is in the arts expression.
- Responses should be objective, not interpretive.

4. Analysis

- Students attempt to discover what the various artists have done to achieve certain effects.
- Students examine how various materials, instruments, elements, principles and other arts concepts have been used.
- The teacher encourages the use of the language of the discipline.

5. Interpretation

- Students try to figure out what the work is about.
- Students express what the work means to each of them, incorporating information from the two preceding steps.
- Students' perspectives, associations and experiences affect interpretation.
- Associations may be made through imagery, metaphor and analogy.

6. Background Information

- Students learn as much as they can about the work and the various artists involved with its creation.
- The teacher provides information or has the students research biographical, historical or cultural information.

7. Informed Judgement

- The students participate in a culminating and reflective activity.
- The students are asked to refer back to their first impressions and support their initial opinions of the work, or develop and support a new opinion.
- The students are asked to consider the context of the work as part of the response.

Responding to Arts Expressions - Student Recording Sheet

First Impressions

What are your first thoughts about the work? List the first words which come to mind.

Description

List words and/or phrases that describe what you see or hear, as if you are making an inventory list. No personal opinions at this stage.

Analysis

What has/have the artist(s) done to achieve the effects you described above? How have the various elements and principles been used? Use vocabulary you have learned that relates to this art form.

Student Recording Sheet (continued)

Interpretation

What do you think the work is about? What was/were the artist(s) trying to achieve? Use information from the two preceding steps. What does this arts expression mean to you personally?

Background Information

What have you discovered about the work and the artist(s) involved in its creation or performance? If you have been involved in research for this project, attach research information.

Informed Judgement

Look back at your first impressions and support your initial opinions of the work based on your analysis and interpretation. If you have changed your mind since your first impressions, write down and support your new opinion. Consider the context of the art work (its time period, place of origin, purpose and cultural meaning) as part of your conclusion.

Discussing Student Work

Students responding to their own and their peers' work is an important part of the creative and evaluative process. Responding can occur during the creative process with the creations presented as works-in-progress, or at the end of the project. Having response to works-in-progress helps students refine their arts expressions. The following should help teachers encourage discussion and reflection:

- Student portfolios should include reflections on works-in-progress as well as on completed projects. These portfolios should contain reflections on the student's own arts expressions and on group projects. These types of "process-folios"* are among the very best reflective and assessment tools that can be used in Arts Education. Refer to the Evaluation section for more information about portfolio assessment and portfolio conferences. Should a teacher wish to encourage self-evaluation, questions should be provided that will encourage thoughtful responses.
- Care should be taken when using the seven steps in "Responding to Arts Expressions" for discussion of the students' own arts expressions. Before students display or perform their work, ensure that a trusting atmosphere is established where students are willing to take risks.
- Responding to their peers' work should be a learning and growing experience for students and should not include personal judgement. Students may feel particularly vulnerable when performing their work as it is they who are being watched or heard. This is different from the presentation of a visual art work, which allows for some distance between the student and art work. In order to maintain objectivity, all comments should be kept to observations about the ideas expressed, sounds, instruments, images, movements, use of elements and principles. Comments which judge the person should be discouraged. For example, the comment "I like Stacy's composition" would be better said as "I thought the rhythm in Stacy's composition was lively". Before the discussion begins, be sure to establish some general rules of conduct, demonstrating some sample student comments.
- Record on audio or video tape student's works-in-progress and final presentations. To help facilitate the responding process, the recordings can be replayed several times during the process to allow students time for deeper reflection. Recordings of works-in-progress can be compared to final products to see how the work has changed.
- Not all steps of "Responding to Arts Expressions" will be used every time students are responding to their own or their peers' work. Teachers should include the steps and use a level of questioning to suit the needs and abilities of their students. To begin, teachers might choose to use the description and analysis steps. As students become more comfortable with the process, additional steps can be added. Teachers should be especially careful that a trusting atmosphere has been well established before any judgement is allowed, and students should be reminded to stress the positive in each

* Harvard Project Zero, Harvard University, MA

piece of work. Judgement should always focus on whether the work has achieved the student's intended purpose.

- In drama, reflection on peers' work will most often occur as group reflections on small group tableaux, prepared improvisations, mime, story theatre episodes and prepared monologues that are structured into the dramatic context in which the class is working. Students should have many opportunities to express what the improvisation means to them within the context of the dramatic situation or collective creation in which they are working. Encourage the co-operative reworking of a piece to ensure that the intention of the group who created it is ultimately realized.
- Students will have interpretations and opinions about their own and their peers' work. However, it is important that students base their opinions and interpretations on evidence they see and hear in the work itself. These interpretations and opinions must be assessed on the student's ability to express and justify them, and not on the student's ability to conform to the norm or to the opinions of the teacher.

A sample checklist for evaluating students' responses to arts expressions can be found in the Evaluation section. Teachers may select from the list or add to the possible criteria when assessing students' responses to their own work. The checklist can be used to assess several students in one period or one student on different dates.

Arts Elements and Principles

Elements of Dance

The elements of dance are the ingredients of dance. Often one or two elements predominate in a dance, but all the elements are present. The different ways of combining and using the elements determine the expression of the dance, just as re-ordering words in a sentence changes the meaning of the sentence. The elements of dance identified in the dance program are based on the movement theories of Laban (1975), and the later work of Preston-Dunlop (1980a, 1980b) and Boorman (1969). The elements are described below.

Actions

Actions are *what the body is doing*. By finding out, through movement explorations, what the body can do and by expanding the body's abilities, students build a "bank" or repertoire of movements they might use in their dance creations. This bank is called a movement vocabulary.

Actions fall into the following categories: travelling, stillness, gesturing, jumping, falling, turning, twisting, contracting, expanding and transferring weight. Actions can travel (locomotor) or move on the spot (non-locomotor).

The following is an action word list (by no means complete):

run	perch	quiver	inflate	wither	bound
swing	settle	tremble	expand	dwindle	balance
leap	pause	shake	extend	collapse	shiver
slide	hold	twitch	spread	squeeze	vibrate
roll	freeze	flap	swell	crumple	stretch
bend	kick	jerk	open	melt	explode
soar	punch	stamp	close	drip	sink
vault	flick	jab	shrivel	creep	lower

Students at the Secondary Level will:

- continue to explore a range of movements
- challenge and commit themselves physically in all their movement experiences
- expand and refine their repertoire of movements (movement vocabulary) with attention paid to the complexity and clarity of their movements.

The Body

The body is the instrument of dance. Just as a painter paints with a brush, in dance it is through the body that movements appear. Awareness of the body is encouraged in the dance program as students learn about the following body concepts:

The whole body

Body parts - head, arms, hands, legs, feet, torso, elbows, wrists, shoulders, hips, knees, ankles

Body zones - body areas of front, back, left side, right side, upper half, lower half

Body bases - whatever supports the rest of the body; for example, when standing -- the feet, when kneeling -- the knees.

At the Secondary Level students will:

- move with efficient use of their bodies while paying attention to movement principles such as correct alignment, balance, etc.
- continue to use knowledge of their body to increase the clarity of their movements and ability to convey their intentions in their dance expressions
- continue to challenge and extend their bodies' cardiovascular abilities, flexibility, balance and co-ordination.

Relationships

The term "relationships" refers to the correspondence or connection between things, be they dancers to each other, dancers to objects, or a dancer's body parts to each other. Students will continue to explore the relationships of connecting, leading, following, meeting, parting, near, far, passing by and surrounding.

In addition, students at the Secondary Level will:

- make connections between relationships and expression
- explore various configurations of relationships when working as a group; for example, unison, canon, in contrast, in various formations.

Dynamics

Dynamics describe *how* the body moves. Dynamics is an umbrella term and includes the factors which give movements various qualities. Therefore, dynamics is the element that gives dance its expressiveness.

Knowledge of dynamics is encouraged in the dance strand by learning about the following concepts:

- Duration* - the length of time needed to do a movement; duration is on a continuum of very short to very long
- Energy* - the muscular tension used to move; energy is on a continuum of a little to a lot
- Even rhythm* - movements of equal duration; for example, walks
- Uneven rhythm* - movements of unequal duration; for example, skips
- Quality* - characteristics of a movement; for example, strong or light
- Speed* - velocity of movements; speed is on a continuum of very slow to very fast
- Time signature* - a symbol that denotes a metric or measured rhythm; for example, 3/4 or 4/4.

Students at the Secondary Level will:

- develop their understanding of how changes in dynamics affect the expressiveness of movements
- develop their abilities to move without metre using cues to indicate duration (length of time)
- increase their abilities to compose dances to music
- explore movements that work consciously with, without or against the underlying beat of the accompaniment
- accompany their own or another's movements using vocal sounds, words, chants, percussion instruments, etc.
- develop a wider range and increased clarity of the movement qualities of weight, time and flow in order to create subtle distinctions of expression
- explore and refine further their use of energy in all their dance experiences.

Space

Space is *where the body moves*. It is the medium of dance. As dancers move through space, their bodies create patterns on the floor and in the air. These spatial designs are an integral part of dance, giving dancers a purpose for moving. Students should by now understand the concepts of personal and general space. They should have confidence in their use of directions, levels, pathways and size in space. Clarity of body shapes, with an awareness of their body parts to each other, should be evident when students are moving through space and in stillness. As well, students should be paying attention to the pathways traced in the air by their body parts.

Awareness of space is encouraged in the dance strand by learning about the following space concepts:

General space - the dance area

Personal space - the space reached while stationary

Directions - forward, backward, sideways, upward or downward

Focus - where the eyes or the intention of the movement is directed

Levels - high, middle, low or deep

Pathways - the patterns or designs made in the air or on the floor by the person's movements; pathways appear as straight lines, curved lines or combinations of straight and curved lines

Shape - the design of the body's position

Size - the magnitude of the body shape or movement; size is on a continuum of small to large.

In addition, students at the Secondary Level will:

- make connections between space and the expressive potential of movements
- extend their ability to use space with clarity
- develop a further understanding of focus and its use in clarifying the intention of their movements
- extend their ability to use the whole body to articulate spatial designs and pathways clearly.

Principles of Composition in Dance

The principles of composition identified in the dance program are adapted from the work of H'Doubler (1957), Lockhart and Pease (1982) and Minton (1986).

Climax and Resolution

All dances need to begin somewhere, build toward something and come to a resolution (beginning, middle and end). When a dance builds in intensity and interest and reaches an "acme", the acme is called a climax. A climax can be created in many ways. For example, dance phrases can increase in intensity of energy and speed to a high point before decreasing to a lull, or a narrative can build toward a highlight or a turning-point before being resolved.

The resolution of a climax reveals the importance of what has occurred previously in the composition. Climaxes can be resolved in a variety of ways; for example, the climax could dissolve, be converted into something else or be replaced by something else.

In the elementary grades, students focused on creating dance phrases which displayed a beginning, middle and end. In the middle years, students began to consider climax and resolution when creating and responding to dances.

Students at the Secondary Level will:

- develop their understanding of climax and resolution
- understand and use climaxes and resolutions in their own dance compositions where appropriate.

Contrast

Contrast is vital to maintaining audience interest in dances. Contrast can be achieved by combining and/or juxtaposing unlike movements. Movements can differ in action, body, dynamic, space or relationship concepts.

In the elementary grades, students had many experiences in contrasting their movements in their dance explorations and creations. Middle years students continued to experiment with contrasting movements.

Students at the Secondary Level will:

- understand further and explore the effects of contrast in dances
- apply their knowledge of varying action, body, dynamic, space or relationship concepts to contrast their movements in their dance compositions.

Development

Development refers to the unfolding of the dance, where each movement and choreographic idea logically grows out of the previous one. Development creates continuity, helping the audience follow the intent of the dance. However, if the development of a dance is too predictable, audiences will become bored.

At the Secondary Level, students will:

- analyse further how choreographers use development in their dances
- apply their understanding of development when composing their own dances.

Repetition

Repetition of movement phrases or parts of phrases is reassuring for an audience. Repetition permits audience members to see the movements in more detail, allowing them to become familiar with the movement vocabulary the choreographer is using. Repetition can also be used to give certain movements an added emphasis. When used effectively, repetition can help create unity by relating sections of a dance to each other.

Repetition should be used prudently when creating dances. As a general guide, movements should be repeated just to the point where the audience is familiar with them and not to the point where the audience is bored with them.

Students at the Secondary Level will:

- apply understanding of repetition when developing their own dances and viewing others' dances.

Sequencing

Sequencing refers to the meaningful ordering of movements. When movements are purposefully connected to each other they can gain significance and take on new meaning. This is similar to a word gaining significance when it is placed in a phrase or sentence.

Students at the Secondary Level will:

- sequence movements purposefully when creating dance compositions.

Transition

Transition occurs when movements and dance phrases are connected. Transitions should work toward the intent of the dance composition by connecting the movements and dance phrases in a meaningful way. Transitional movements should promote continuity and should not stand out from the rest of the dance composition unless it is the intention that they do so.

In grade three to grade five, students were encouraged to pay attention to the ways they connected their movements and dance phrases. In the middle years, students continued to consider the transitions they used in their dance compositions.

Students at the Secondary Level will:

- develop further their understanding of transitions
- use their knowledge of transitions purposefully when creating their own dance compositions.

Variety

Variety within a dance composition is vital to engaging and holding an audience's interest. Variety can be accomplished in several ways, as noted in the following examples: selecting unlike movements to create variety; varying dance phrases in length and structure; varying spatial, dynamic, etc. aspects when movements or phrases are repeated; or presenting movements in retrograde (doing a movement backwards, similar to playing a film backwards).

At the Secondary Level, students will:

- develop understanding of the many ways that variety can be created in a dance
- use variety purposefully in movements and dance phrases.

Unity

When all the parts work together in a harmonious and balanced way to contribute to the whole dance, there is unity. Every movement, no matter how brief, should work toward the intent of the composition. Unity is achieved when the removal of any portion of the composition damages the whole dance. In the middle years, students began to create dance compositions showing unity.

Students at the Secondary Level will:

- develop further understanding of various ways to create unity in a dance
- create dance compositions that show unity.

Dramatic Elements

Focus, tension, contrasts and symbol are elements that should be incorporated into contextual dramas and collective creations at the Secondary Level. In addition to these elements, students working with scripted plays (their own plays or published plays) might need to consider character, action and movement.

Elements of Theatre Form

The following elements of theatre form are ones with which teachers should be familiar particularly when working in contextual dramas and collective creations:

Focus	Knowing what the play is about and how to transmit this meaning most effectively to the audience.
Tension	The "pressure for response"; this can take the form of a conflict, a challenge, a surprise, a time restraint or the suspense of not knowing. Tension is what works in a play to ensure the audience's desire to know what will happen.
Contrasts	Dynamic use of movement/stillness, sound/silence, light/darkness, etc.
Symbol	Something that stands for or represents something else. Broadly defined, plays are symbolic or metaphoric representations of human experience. Within works of dramatic art, links can be made between the concrete experiences of those involved and abstract ideas and themes. An idea or object can hold several layers of both individual and collective meaning. For example, a black cat might simply be symbolic of bad luck or superstition; it may signify that the play is constructed around a mystery or that suspicion pervades the relationship between the two main characters; it may personify the darker side of the antagonist's character or abstractly represent a sub-plot or the overall theme of the play.

Character and Action

Character and action are fundamental to most scripted plays. Characters are, simply, the people in a dramatic story. The term "action" refers to what they do. Character and action are interconnected as character is determined by what a person does, and what a person does is determined by who that person is and what he or she thinks.

It is important to understand that character in drama does not simply refer to how a person looks or how old that person is. Characterization cannot be achieved by donning a wig or affecting a certain walk. Character is determined by what a person thinks and does -- that is, by a person's actions.

Character and action are not significant elements for students working in contextual dramas, where they are not required to analyse and understand characters in order to "act" set roles. In contextual dramas students participate in role, but in an organic, ever-evolving manner.

Movement

Plays and other forms of drama contain several different kinds of movement. Not all of these are important to all plays, but most will have them to some degree.

- Movement through time.
- Movement through space.
- Movement of plot. Plot is based on "cause and effect". Not all plays or dramas are strongly plotted.
- Movement within characters. Some characters might change in a play as a result of some challenge to their way of thinking during the course of the play. Whether characters have changed can be a good discussion topic during play studies.
- Movement of ideas. All dramas have ideas in them. Movement of ideas refers to the structuring of a work so that the thematic ideas are explored in a meaningful and unique way. The play might not provide answers to thematic questions raised during the course of the play, but the presentation of questions and ideas should have logic within the context of the particular play.

Elements of Music

Rhythm

Rhythm can be separated into four categories:

Beat -- the regular, repeated pulsation in music

Tempo -- the speed or pace of the music

Patterns of duration -- groupings of longer and shorter sounds and silences (the term rhythm is sometimes used in this context as well)

Metre -- the grouping of beats into recurring patterns (twos, threes, fours, fives).

Students at the Secondary Level should:

- identify and apply their knowledge of metre, beat, tempo and patterns of duration in their own compositions and the music of others
- use a variety of rhythmic patterns in their compositions
- discuss and analyse how various cultures from around the world use rhythm in their music
- apply their knowledge of the rhythms of the music of various cultures in their own compositions, when appropriate.

Pitch

Pitch describes the highness or lowness of sounds. A melody is a combination of pitches and durations that make a musical statement in the way words make a sentence.

Melodies may consist of one or more smaller sections (phrases) similar to phrases in a sentence. Pitch direction describes the movement of pitch patterns or melodies, which may move upward, downward or stay the same.

Students at the Secondary Level should:

- analyse the use of melodic and rhythmic themes in music they listen to and create
- apply their knowledge of direction and shape of melodies to their own compositions
- examine how different tonal patterns (scales) are used by composers for different intentions
- apply knowledge of phrasing in melodies they listen to and create
- examine further how various cultures from around the world use tonal patterns and melody.

Timbre

Timbre describes the quality or "colour" of sound. Timbre is determined by those characteristics of sound that help us distinguish one sound from another. At the Secondary Level, investigation should continue into timbral description. As well, students should begin to discover how timbre can be changed and the effect this can have on a musical composition. Timbral changes occur when a person adjusts the tone controls on a stereo, dampens a ringing object (like a piece of pipe or clay pot) with a piece of tape, or uses a pick rather than a finger to pluck a string on a ukulele.

Students at the Secondary Level should:

- explore, describe and use the distinctive characteristics and qualities of sounds that are found in music, speech and the environment
- analyse and describe the timbres found in the music of various cultures
- arrange timbres to compliment and/or contrast each other in their own compositions
- explore ways of modifying the timbre of sound-producing instruments, including traditional, homemade and those of various cultures.

Dynamics

The term "dynamics" describes the degree of loudness or softness of sounds in relationship to what effect or mood is being communicated.

Students at the Secondary Level should:

- explore ways of varying dynamic levels in music and other sounds, and use various dynamic levels for different purposes
- recognize how gradually increasing (crescendo) or gradually decreasing (decrescendo) dynamics can be used for different effects
- recognize and analyse how both subtle and obvious variations in dynamic levels affect the expressiveness of music.

Texture

Texture is the combination and layering of different sounds in music. Composers create various textures by combining sounds, instruments or voices to achieve expressive effects. The texture may be thick, thin, dense or transparent. Harmony is one aspect of texture. Harmony occurs when two or more sounds are heard simultaneously.

Students at the Secondary Level should:

- recognize, explore and discuss a wide variety of textures in music they hear and create
- develop an awareness of the various uses of harmony in a wide variety of music
- apply their knowledge of harmony in their own musical experiences and compositions
- analyse and discuss how texture is used in various ways in music from around the world.

Principles of Composition in Music

Principles of composition are tools or devices that help organize sounds and the elements of music into cohesive works.

Variety

A musician or composer uses variety within a musical composition to create interest. He or she creates variety by using or altering different elements in numerous ways. Variety is often created through the use of contrast, such as loud to soft dynamics, harsh to smooth timbres, and thick to thin textures. A composer might, for example, repeat a previously heard melody twice as fast (tempo change) or in a different key (tonality change).

Students at the Secondary Level should:

- understand that variety is concerned with difference (tonality changes, tempo differences, timbral choices)
- examine ways in which variety can be used in their own compositions and other music
- analyse contemporary music familiar to them to discover the different methods popular artists use to create variety today.

Repetition

Musicians and composers use repetition to help the listener become familiar with the major ideas or themes of a musical work. The restatement of a particular melody, theme or rhythm often draws the audience back to an idea or thought that the musician or composer wants to communicate. Repetition also serves to unify many compositions and draw attention to ideas that are central to the work.

Students at the Secondary Level should:

- examine and analyse ways repetition is used in the music they create and listen to.

Balance

Balance in music traditionally has referred to the relative volume of various sounds. It can also pertain to the equalization of other elements. For instance, a musician can try to balance timbres through instrument selection in order to maintain a desired sound or effect. Balance could also refer to similarities of style or duration in the "A" sections of a composition in A-B-A form. A lack of balance can also be used to create a desired effect. A very loud sound in a quiet section might redirect the listener's attention or introduce a different theme or melody.

Students at the Secondary Level should:

- examine the reasons balance is important to music
- apply their knowledge of balance to their own compositions and other music
- examine the idea that upsetting the balance in music can also be used to create interest.

Acoustics

Acoustics pertain to the properties or qualities of sound transmission in a space, including the way places such as meeting halls, classrooms or an outdoor field reinforce, absorb and reflect sound. Students can explore the many ways acoustics can be changed. For example, a student could play a drum in an empty closet and then again when the closet is full of clothing. The acoustics of a space can also alter the timbre of a sound by reinforcing or absorbing certain parts (frequencies) of the sound. A musician or composer might create a piece of music for a particular space such as a specific church, or a general space such as "outdoors".

Students at the Secondary Level should:

- examine and analyse the effects of acoustics on the music they listen to and create.

Tension and Resolution

Tension can be created in music through the use of many different elements. For example, a building of dynamics, a rising of a melodic line or the use of more dissonant harmony could all lead to an increase in tension. Resolution is a common occurrence after the building of tension. This involves the manipulation of the elements to create a sense of release or relaxation.

Resolution might be created by a change in dynamics, a change in height of melody, or movement from a dissonant to consonant harmony. In many forms of music, tension builds to a climatic peak and is followed by a brief concluding resolution to finish the work. This type of action is sometimes referred to as biological form -- a gradual building of interest and knowledge followed by a resolving climax and a rapid end.

Students at the Secondary Level should:

- analyse how the building of tension is created and understand how it can add excitement or interest to their own compositions and those of others
- examine how the resolution of tension in music is created and understand how it can add to the feeling of relaxation in the listener.

Transition

Transition in music typically involves the connection of ideas or "bridging" of one part of the music to another. Transitional material might foreshadow material that will be forthcoming or include the changing of the tonality from major to minor. Transitions might be subtle and difficult to initially notice or very prominent in order to attract attention.

Students at the Secondary Level should:

- investigate ways that they and others can use the principle of transition in both subtle and evident ways in composition.

Unity

Unity is the principle of composition in which all the separate parts work together to make a complete whole. The elements, ideas and principles are combined in such a way that all are essential to the product.

Students at the Secondary Level should:

- develop an understanding of various forms in the music they listen to and discuss
- use form purposefully in their compositions
- develop an understanding of how the elements of music and principles of composition interrelate to create unity in music.

Elements of Visual Art

Line

In previous years of study, students have looked at a great variety of lines in the natural and constructed environments, recognized hidden lines in the art works they have studied (lines used to control eye movement by repetition of lines, colours, textures, shapes and forms) and used line to express their ideas. Students should continue their study of line through observations and a variety of experiences. They should become more aware of the many subtleties of line and how the quality and direction of the real or implied lines may suggest many different ideas and experiences.

Students at the Secondary Level should:

- analyse the ways that they and others use line to express ideas and experiences in art works of all kinds (including sculpture, film, architecture, advertising, clothing design, etc.).

Colour

Colour is an element of art that can be the most expressive but can also be the most difficult to describe. Students should further their study of colour in the environment, learn about many colour relationships, and study the many relationships between colour and their daily lives. Through an exploration of different colour schemes and techniques, students should develop an understanding of some of the expressive qualities that can be achieved through colour. The teacher should continue to provide activities that require the students to explore a variety of media and tools and to use colours in a variety of ways. A colour wheel can be a good resource to help students understand and organize colours.

Students at the Secondary Level should:

- further the study of colour in the environment (natural and constructed) and study the effects different colours and colour combinations have upon the individual
- analyse how visual artists have created and used colour to express different ideas and experiences.

Texture

Texture in visual art deals with the real or the illusory sense of touch on a surface. In the students' study of texture, they should understand that every surface has a texture, that artists often use texture to reinforce concepts and that different surfaces can imply different ideas or meanings. Students should continue to create many different "real" textures and the "illusion" of texture in their own works. Teachers should provide experiences that enable students to explore texture through a variety of methods, materials and techniques.

Students at the Secondary Level should:

- analyse how the surface or the texture of an object can influence the impact or meaning of the object
- explore various ways of creating or manipulating surfaces or textures in their own work.

Shape

A shape is a two-dimensional area. Students have been using and recognizing shapes since the first days of their lives and throughout their school years. The shapes and shape relationships that students use and describe will be more sophisticated and complex as students progress. The teacher should provide experiences that promote an awareness and appreciation of shapes and an understanding of how these shapes interrelate within a visual image.

Students at the Secondary Level should:

- understand how artists use shape, both positive/negative and organic/geometric, and apply these understandings to their own compositions.

Form

Forms are objects that have three dimensions: width, height and depth. Architecture, sculpture, ceramics, weaving and jewellery are all three-dimensional art forms. Students should experience and build various kinds of forms; for example, open and closed, active and stable, freestanding and relief, holograms, etc. Through numerous experiences with forms, students will begin to understand the impact that different forms can have and begin to use these understandings to analyse and interpret meaning in art works.

Students will also be examining and exploring how artists create the illusion of form on a two-dimensional surface. Many students will value the ability to produce images that appear to be correct. Concepts relating to the creation of the illusion of depth on a two-dimensional surface should continue to be investigated.

Students at the Secondary Level should:

- understand that the form of an object often suggests different interpretations and often depends upon the materials' possibilities and limitations
- understand how the illusion of form can be created on a two-dimensional surface
- apply their understanding of three-dimensional form to their own work.

The Principles of Design

Balance

Balance in visual art can be formal, informal or radial. Formal balance places equal or very similar objects on either side of a central axis. In radial balance, equal or similar objects radiate from a central point. Informal balance is a balance of unlike objects. Visual artists achieve informal balance by considering all the visual weight factors and arranging objects carefully. The concept of visual balance is one that grows with experience.

Some artists intentionally create works that are not balanced. Students should continue to examine how artists use balance to achieve different expressive qualities and how balance can be affected by placement of objects, use of colour, direction of line, use of pattern, etc.

Students at the Secondary Level should:

- understand why people desire balance and why it is important in a work of art
- understand the types of balance and how they can add meaning and expressive qualities to an art work (formal/symmetrical, informal/asymmetrical, radial)
- understand how visual weight is created (size, intensity of colour, contour, warm and cool colours, contrast in texture, value, position).

Rhythm (Movement/Time)

Rhythm is one of the most accessible principles of design because life is full of rhythmic images, events, sounds, etc. Students will make connections between rhythm in other disciplines and visual art. Through this study, they will begin to understand that visual rhythms are often created through repetition and that the way the images are arranged or presented can imply meaning or express ideas and feelings.

Students at the Secondary Level should:

- identify rhythms and patterns in the world around them and be aware of how rhythms relate to their daily lives
- analyse how rhythm is created in their own work and the work of others.

Emphasis

Emphasis is the principle of design that causes one element or area of a work of art to be more important than the other parts. This part is usually called the focal point. The sequence in which the viewer sees the parts of a work of art and the relative importance of each are controlled by emphasis. Contrast, isolation, location, convergence and the unusual can all be used to create emphasis.

Students at the Secondary Level should:

- increase understanding of emphasis as it relates to daily living (in advertising, for example)
- identify and describe the two major types of visual emphasis: one element dominates or one area dominates over all areas
- explore how contrast of shape, colour, value, texture, size, intensity, light, clustering, isolation, location, convergence and the unusual are used to create a focal point
- understand that emphasis controls the sequence in which the parts are noticed, as well as the amount of attention given to each part
- understand that not all works of art have a focal point.

Variety

Variety is a principle that artists use when they want to add interest to works of art, designs, advertisements, etc. It is important to point out that an art work does not have to have variety to be interesting. Some works are interesting in their simplicity. Variety is simply one thing an artist can think about when planning and creating. Some artists want to create works with various and complex relationships in them. To these artists, variety would be an important principle of design.

Variety can refer to elements of art, such as colour and texture. Variety can also refer to the subject matter of a work of art.

Students at the Secondary Level should:

- understand why variety is important to daily living and the visual environment
- analyse how variety may be created visually without destroying unity.

Contrast

Contrast is another principle artists can use to emphasize, to provide variety and interest, or to create a certain feeling in the work. High contrast (black and white, for example) serves to emphasize differences. Low contrast (two shades of grey, for example) serves to de-emphasize differences.

Students at the Secondary Level should:

- explore contrast (bold/subtle, straight/curved, rough/smooth, bold/delicate) and how it may be used to create variety.

Proportion/Scale

Proportion is the principle of design that deals with the size relationship of one part to another. Many artists use the correct proportions to depict realistic works, while other artists exaggerate and distort to express moods and experiences. Scale refers to the size relationship between an object and a standard reference, such as the human body. Scale of an object can be from minute to monumental, or scale of an object within a design can be correct or exaggerated depending on the intention of the artist.

Students at the Secondary Level should:

- increase awareness of the principles of proportion as they relate to every-day living
- understand that proportion is a matter of comparisons
- study exaggeration and distortion and examine the expressive qualities of these techniques (refer to comic books, cartoons, old movies, etc. for examples)
- understand how scale can effect a work of art
 - a) scale of the work itself
 - b) scale of the objects or elements within the design
- understand that scale changes impact
- understand that scale can be realistic or unrealistic.

Harmony

Harmony refers to ways similarities in a work are accented to create an uncomplicated, uniform appearance. For example, the use of similar colours would create a harmonious effect. Harmony can also be achieved through organization of images, colour (monochromatic or analogous), shape (repetition of related shapes), and space (equal space between objects).

Note that work does not have to be harmonious. Some works are interesting because of the artist's deliberate creation of a chaotic effect.

Students at the Secondary Level should:

- explore ways of achieving harmony.

Unity

Unity is perhaps the most important of the principles and the most difficult to define. If there were one statement a person could use to explain why many different kinds of art works are good art works, he or she might say, "Because they have unity".

Unity is the principle of design in which all the separate parts work together to make a complete whole. The elements, ideas, principles and media are combined in such a way that all are essential to the product.

Students at the Secondary Level should:

- understand that unity is the complex combination of elements, ideas, principles and media to create a complete whole
- understand the abstract concept of unity in terms of the real world
- explore ways of creating visual unity
- identify and describe unity in a work of art.

Glossary

Dance Terminology

Actions	What the body is doing. Includes locomotor and non-locomotor movements; for example, running, jumping, twisting, gesturing, turning.
Alignment	Body placement or posture. Proper alignment lessens body strain and promotes the development of dance skills.
Asymmetry	Uneven, irregular design.
Body bases	Body parts which support the rest of the body. For example, when a person is standing, the feet are the body base; when kneeling, the knees are the body base.
Body parts	Arms, legs, head, torso, etc.
Body zones	Body areas of right side, left side, front, back, upper half, lower half.
Binary form	Two-part structure; AB.
Chance form	A choreographic form which is determined randomly; for example, by the roll of dice.
Choreographic form	See form.
Collage form	A choreographic form which unifies assorted fragments into a whole.
Contrast	A principle of composition. Refer to "Principles of Composition in Dance" for a detailed description.
Dance phrase	A logical sequence of movements with an observable beginning, middle and end.
Directions	Forward, backward, sideways, up and down.
Duration	The length of time needed to do a movement; very short to very long.
Dynamics	The dance element which relates to <i>how</i> a movement is done.

Even rhythm	Movements of equal duration; for example, walking.
Energy	Muscular tension used to move; ranges from a little to a lot.
Form	Structure of dance compositions.
General space	The dance area.
Kinesphere	See personal space.
Levels	Movements might take place on three levels: high level, middle level, and low or deep level.
Locomotor movements	Movements which travel from one location to another.
Metric rhythm	The grouping of beats in a recurring pattern.
Motif symbols	Symbols that represent movements.
Movement vocabulary	All the actions the body can make.
Narrative form	A choreographic form that tells a story.
Non-locomotor movements	Also called axial. Movements that do not travel; moving or balancing on the spot.
Organic form	A choreographic form in which the dance grows naturally out of itself.
Pathways	Spatial patterns or designs created on the floor or in the air by movements of the body.
Personal space	Also called kinesphere; the space in which a person can reach while stationary.
Principles of composition	Devices that help sequence movements into a whole.
Qualities	Characteristics of a movement.
Relationships	The body's position relative to something or someone.
Repetition	A principle of composition. Refer to "Principles of Composition in Dance" for a detailed description.

Rondo form	A dance structure with three or more themes where one theme is repeated; ABACAD ...
Sequencing	A principle of composition. Refer to "Principles of Composition in Dance" for a detailed description.
Shape	The design of a body's position.
Size	Magnitude of a body shape or movement; from small to large.
Speed	Velocity of movements; from slow to fast.
Symmetry	A balanced, even design.
Ternary form	Three-part structure; ABA.
Theme and variations	A A ₁ A ₂ A ₃ ... A choreographic form which begins with an original idea or theme and then in a series of sections departs or deviates from the original.
Time signature	A symbol that denotes a metric rhythm; for example, 3/4 or 4/4.
Transition	A principle of composition. Refer to "Principles of Composition in Dance" for a detailed description.
Uneven rhythms	Movements of unequal duration; for example, skipping.
Unity	A principle of composition. Refer to "Principles of Composition in Dance" for a detailed description.
Variety	A principle of composition. Refer to "Principles of Composition in Dance" for a detailed description.

Drama Terminology

Acting styles	A particular manner of acting which reflects cultural and historical influences.
Belief	The commitment of students to the work.
Brainstorming	A method of generating a large number of ideas.
Blocking	The placement and movement of actors in a dramatic presentation.
Blocking maps	A director's preliminary sketches of the placement and movement of actors for a dramatic presentation.
Character analysis	A description of one's understanding of a character.
Characterization	The process of developing and portraying a character.
Choral speaking	A means by which literature (including poetry, chants, raps, scripts, short stories, fairy tales, fables and legends) is interpreted and communicated vocally by a group. Choral speaking can be based on either student-written or published works.
Collective creation	A play or a collection of episodes or scenes which is developed and performed by a group.
Commitment	The ability to sustain belief for as long as the drama demands. A recognition and understanding of the purpose of the work.
Consensus	A group decision that everyone in the group agrees to support.
Consensus building	The process through which a consensus is reached.
Contrasts	Dynamic use of such things as movement/stillness, sound/silence and light/darkness.
Costume design	Illustrations showing the concept and details for stage apparel to be worn by actors.
Dance drama	Expressive movement through which ideas, stories, sounds and music can be interpreted. It can be used to express such episodes as dream sequences, flashbacks and flashforwards, and parts of celebrations.

Directing	Assuming overall responsibility for the artistic interpretation and presentation of a dramatic work.
Director's book	The planning book developed by a director to guide the development of a dramatic presentation, including interpretative notations, schedules, scene breakdowns, preliminary blocking, etc.
Drama	An art form that is concerned with the representation of people in time and space, their actions and consequences of their actions.
Drama in context	Dramas are structured to provide a context, a situation or a metaphoric framework in which students and teacher assume roles and enter into a fictional world prepared to accept and "live through" an imagined situation.
Dramatic processes	Includes the processes involved in creating works of dramatic art, whether they be original works by students or re-creations of scripted materials. Dramatic processes include such things as choosing a topic, researching, synthesizing, identifying the focus of the work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing and performing.
Episodes	Parts of the whole drama work. A series of events which may be sporadically or irregularly occurring.
Flashbacks and flashforwards	Moving back and forward in time in order to extend students' understanding of themes and characters.
Focus	Knowing what the drama and collective creations are about and structuring each step of the work so that the students are able to explore and make new discoveries about that particular concern.
Imaging	A technique which allows the students to slow down and focus individually on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.
Improvisation	Any unscripted work in drama.
Interviews	A drama strategy in which students are involved in any kind of fictional interview situation.

Journeys	Can provide not only a strategy but, if focused, a context in itself. Students can explore different kinds of journeys ranging from journeys into space, to journeys to new lands, to journeys into battle, etc.
Meetings	An effective strategy by which the whole group can establish focus and begin to build belief in a fictional situation.
Mime	A highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture.
Monologue	A piece of oral or written literature (for example, a story, poem or part of a play) spoken by one person who exposes inner thoughts and provides insights into his or her character.
Narration	Bits of narration prepared or created spontaneously by the teacher or chosen from prose, poetry or song lyrics. Used to establish mood, bridge gaps in time, and register decisions made by the students within the drama.
Negotiation	A purposeful discussion aimed at leading the group to clarify ideas, summarize individual points of view and agree upon a course of action.
Parallel play	A situation in which all of the students work simultaneously, but separately, in their own space.
Play review	A written description and interpretation of a dramatic presentation based on informed judgement.
Prepared improvisation	An improvisation which is planned, shaped and rehearsed.
Prompt book	A copy of the play that contains notes about business, blocking, cues and plots needed for dramatic presentation; for example, director's book, play book, stage manager's book.
Reader's theatre	A dramatic form of expression in which actors read and interpret text for an audience.
Refining	A step in the collective creation process during which choices are made and episodes are shaped and connected.

Reflection	Recalling, reacting to and describing one's drama experiences, both in and out of role.
Ritual	A technique in which one action is repeated by many individuals to formalize or provide specific significance to a situation.
Role	The basic ingredient of work in drama. When the students and teacher assume roles in a drama, they are acting "as if" they are someone else.
Script	The text of a dramatic work.
Script analysis	The critical interpretation of a script to achieve an understanding of it.
Spontaneous improvisation	An improvisation which is immediate and unrehearsed.
Set design	A visual representation of the concept, form and arrangement of scenery and properties.
Stage business	Small actions performed by an actor, such as picking up coffee cups or straightening a picture on the wall.
Stage movement	The purposeful movement of an actor on the stage.
Status	The relative importance of one character to another.
Storyboard	A visual representation of a "story" or organization of episodes. Storyboards are often used in the organization of collective creations.
Storytelling	A means of creating (or re-creating) and sharing stories. The stories may be familiar or unfamiliar, the stories of others or the students' own. In drama, storytelling is a means of sharing and reflecting on each other's experiences and the experiences of the group.
Story theatre	Techniques which may be used in drama as stories are told. The story may be told by a narrator while others act it out by speaking the dialogue or miming, or the narration may be provided by those who are acting out the characters, animals or inanimate objects.
Symbol	Something which stands for or represents something else; broadly defined, dramas and collective creations are symbolic or metaphoric representations of human experience.

Tableau	A still image, a frozen moment, or "a photograph." It is created by posing still bodies and communicates a living representation of an event, an idea, or a feeling.
Tapping-in	A means by which those individuals represented in a tableau may be prompted to express their response to that particular moment which is captured in time and space by the tableau. The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions which are designed to reveal the actor's thinking about the situation represented by the tableau.
Teacher in role	By taking on roles themselves, teachers are able to provide students with a model for working in role through the use of appropriate language and apparent commitment to the process and the work. This is the most effective way for teachers to work in drama, enabling them to work with the students close to what is happening and to facilitate the shaping of the work from within. See "Teacher in Role" in the drama section of this Planning Guide for more information on various kinds of roles.
Technical components of theatre	Those components of a dramatic presentation, aside from the acting and directing, which contribute to the overall impression communicated to the audience (lighting, sound, etc.).
Tension	The "pressure for response" that can take the form of a challenge, a surprise, a time constraint or the suspense of not knowing. Tension is what works in a drama to impel students to respond and take action and what works in a play to make the audience want to know what happens next.
Voice projection	The ability to make the voice carry clearly and audibly.
Voting	A familiar strategy not necessarily associated with the arts. However, one of the basic processes used within dramas is negotiation. Through negotiation, the teacher and students strive toward, and will often achieve, consensus. At times, when consensus is not achieved, voting is the next best option.
Writing in role	Any written work done in role (for example, monologues, family histories, letters, newspaper headlines, etc.).

Music Terminology

Absolute music	Instrumental music based upon abstract principles of music theory and form.
Accent	A strong sound. Accents may be achieved by stress, duration or position of a tone.
Acoustics	Pertains to the properties or qualities of sound transmission in a space -- the way something "sounds" in a particular room or hall.
Aleatoric music (chance music)	Music where some aspects are created in a chance manner, such as by throwing dice.
Avante-garde	New and unconventional.
Beat	The regular, repeated pulsation in music.
Binary form	A form or structure in music that has two distinct sections: part A and part B (AB form). "Greensleeves" is an example.
Blue notes	Also called blue tones. Lowered third and seventh degrees of the major scale (and sometimes the fifth) often used in popular music and jazz.
Blues	A style that grew out of southern Black folk music, elements of which are used in pure blues singing, jazz, rhythm and blues, and other types of popular music. Often has 3 lines and 12 bars in each verse.
Boogie-woogie	An energetic piano style derived from the formal and harmonic structure of the blues, but bright in mood and fast in tempo. Plays on a pattern of eight eighth notes to the 4/4 bar (called eight to the bar style).
Bob (bebop)	A complex, highly improvised style of jazz. Charlie Parker and Dizzy Gillespie were important performers of this style.
Canon	A polyphonic composition in which all of the voices perform the same melody, beginning at different times.
Chant	Vocal form used by various cultures. Melodic and rhythmic phrase or phrases are repeated using words, syllables or vocal utterances.
Chest voice	The chest voice produces a heavier sound than the head voice. The singer uses the chest as the resonating cavity.

Classical style	The emotionally restrained, formally balanced style of music from about 1750 - 1825. Typified in the works of Haydn and Mozart, as well as earlier works of Beethoven.
Consonance	When there is a feeling of restfulness in the texture of a piece of music.
Contour	Shape or outline of a melody formed by its notes.
Crescendo	A gradual increase in the volume.
Decrescendo	A gradual decrease in the volume.
Descant	An ornamental part where the pitch lies above the main melody.
Dissonance	When there is a feeling of instability or tension in the texture of a piece of music.
Duration	The length of a sound or silence.
Dynamics	The degree of loudness or softness at which music is performed.
Folk music	Usually, music of unknown origin that is transmitted orally and enjoyed by the general population. Today the term is applied to some popular music that has the style or flavour of a folk art.
Form	Refers to the organizational structure of music.
Fugue	A form in which a theme or subject played by one instrument or voice is followed and imitated by one or more other instruments or voices.
Fusion	The combination of jazz and rock.
Gamelan	An Indonesian percussion ensemble.
Gregorian chant	Term for Roman Catholic plain chant since the sixth century A.D.
Half step	The smallest distance between pitches commonly used in western music. The distance between F and F# is an example.
Harmony	A texture created when two or more sounds are combined.

Head voice	The head voice is a light clear voice that is free of tension. The facial cavity is the resonator, rather than the chest.
Homophonic texture (homophony)	A melodic line accompanied by chordal harmony.
Improvisation	The process of simultaneously composing and performing music.
Interval	The distance between two pitches.
Jazz	A popular music with roots in Africa, which developed in early twentieth-century America.
Melody	A series of pitches and durations that combine to make a self-contained musical thought.
Metre	Recurring patterns of accented and unaccented beats that produce a rhythmic grouping.
Monophonic texture (monophony)	One unaccompanied melodic line.
Motif	A small melodic fragment repeated within a melody.
Non-pitched sounds	Sounds that have no discernable pitch, such as the sound of tapping on a desk with a pencil.
Notation, traditional	Notation commonly in use to convey music ideas.
Notation, invented	Original pictures or symbols created to convey sound messages.
Notation, stick	The use of vertical lines or "sticks" to represent rhythms.
Octave	The distance between notes of the same name and eight letter notes higher or lower; for example, A B C D E F G A .
Ostinato	A short melodic or rhythmic pattern that is repeated over and over to form an accompaniment.
Percussion	All instruments which may be played by shaking, rubbing, or striking the instrument itself.
Phrase	A natural division in the melodic line, similar to a sentence or part of a sentence.

Pitch	A term used to designate sounds as high or low. Pitch is determined by the number of vibrations per second of a sound.
Polyphonic texture (polyphony)	The simultaneous combination of two or more melodic lines.
Prepared piano	A piano whose timbre and pitches have been altered by the application of foreign materials on or between the strings.
Program music	A musical work that has been inspired by or has an association with some non-musical theme, such as nature, other art forms or history.
Push up	When the lead singer in an Aboriginal song introduces the next section of the song it is called a push up.
Raga	A melodic pattern with many connotations, including those of time, mood and colour, which provides a basis for improvisation in the music of India.
Ragtime	A popular piano style in which a syncopated melody is accompanied by a regular duple pattern in the bass. Scott Joplin is an example of a musician playing in this style.
Range	Distance from the lowest to the highest notes in a piece of music.
Rhythm	The arrangement of time or duration in music.
Rock 'n' roll	A popular style emerging in the early 1950s from the combination of blues, country-western, and rhythm and blues characteristics.
Romantic style	The emotional, subjective style of art prevalent in the 19th century. Chopin, Mendelssohn and Tchaikovsky are examples of composers of this style.
Rondo	A form having a repeated section A, alternating with contrasting material B and C. A-B-A-C-A is an example of rondo form.
Round	A circular canon, which may be repeated any number of times.
Scale	An ascending or descending pattern of half and/or whole steps.

Scale (major)	A succession of eight notes within an octave, moving in whole steps except for two half-steps between steps three and four, and seven and eight.
Scale (minor)	A succession of eight notes within an octave, moving in a specified pattern of whole steps and half steps. The half steps normally occur between the second and third degree and between the sixth and seventh degree.
Scale (pentatonic)	A scale consisting of five notes resembling the black keys of the piano; for example, doh re mi sol lah.
Score	A written copy of a music composition.
Sequence	A pattern within a melody that is repeated on a higher or lower scale step.
Sitar	A string instrument prominent in much of the music of India.
Sol-fa	A series of names or syllables that can be used to designate the tones of scale pattern. For example, pentatonic: doh re mi sol lah, and major: doh re mi fah sol lah ti doh.
Soundscape	A "picture" of music created by environmental, instrumental or vocal sounds.
Style	Refers to the way the ingredients are put together to create a distinctive sound; for example, classical music versus jazz.
Swing	A type of rhythmic performance in jazz.
Symphonic poem (tone poem)	A one-movement orchestral piece where the form is based upon programmatic rather than abstract principles.
Syncopation	An occurrence in which the accent is given to some beat other than the downbeat of a measure.
Synthesizer	An electronic sound generator capable of producing and altering an infinite variety of sounds.
Tail	A short repeat of the final section in an aboriginal song.
Tempo	The rate of speed or the pace of the music.
Ternary	Designates a form or structure in music that has three sections with the first section being repeated after the second section (ABA form).

Texture	The weave of the music: dense or transparent, heavy or light, thin or thick.
Theme	A melodic or rhythmic idea that a piece or section of music is built around.
Time signature	A symbol that denotes a metric rhythm; for example, 3/4 or 4/4.
Timbre	The tone color or the characteristics of a sound that help us distinguish that sound from another.
Tonality	A function of texture. The sense that the music is gravitating towards certain pitches in a key. Different scales can be said to have different tonality (major tonality, minor tonality, etc.).
Whole step	The equivalent of two half steps; for example, the distance between C and D is a whole step.

Visual Art Terminology

After-image	Weak image of the complementary colour created by the brain as a reaction to prolonged looking at a colour. (After looking at red the after-image is green.)
Alternating rhythm	Repeating motifs but changing the position, content or spaces between them.
Analogous colour	Colours that are beside each other on the colour wheel.
Art criticism	The process and result of critical thinking about art. It usually involves the description, analysis and interpretation of art, as well as some kind of judgement.
Assemblage	Sculpture consisting of many objects and materials that have been put together.
Asymmetrical balance	Informal balance in which unlike objects have equal visual weight.
Background	Part of the picture plane that seems to be farthest from the viewer.
Balance	Principle of design that deals with arranging the visual elements in a work of art for harmony of design and proportion.
Bas-relief	Sculpture in which part of the surface projects from a flat plane.
Chiaroscuro	Using contrast of light and dark to create the illusion of three-dimensional form on a two-dimensional surface.
Clustering	In design, creating a focal point by grouping different objects or shapes together.
Colour wheel	A tool for organizing colour.
Complementary colour	Colours that are directly opposite each other on the colour wheel (for example, blue and orange).
Composition	Arrangements of elements in a work of art.
Continuation (continuity)	In design, arranging shapes so that the line or edge of one shape leads into another (technique for creating unity).

Contour lines	Contour lines define edges, ridges or the outline of a shape or form.
Contrast	A large difference between two things. It is a technique often used to create a focal point.
Crafts	Arts works that are both decorative and functional. (Weaving, fabric design, jewellery-making and pottery.)
Crosshatch	Technique for shading using two or more crossed sets of parallel lines.
Culture	Behaviours, ideas, skills and customs of a group of people.
Distortion	Changing an object's usual shape to communicate ideas and feelings.
Dominant element	Element in a work of art that is noticed first (elements noticed later are subordinate).
Emphasis	Principle of design where the artist stresses one element or area to attract the viewer's attention first.
Exaggeration	Increasing or enlarging an object or figure to communicate ideas or feelings.
Flowing rhythm	Visual rhythm that is created by repeating wavy lines.
Focal point	Area of an art work that attracts the viewer's attention first. Contrast, location, isolation, convergence and the unusual are used to create focal points.
Foreground	Part of a picture which appears closest to the viewer and often is at the bottom of the picture.
Foreshortening	A form of perspective where the nearest parts of an object or form are enlarged so that the rest of the form appears to go back in space.
Gesture drawing	A drawing done quickly to capture a movement.
Hue	Another word for colour (colour has three properties: hue, value and intensity).
Intensity	Brightness or dullness of a colour. Intensity can be reduced by adding the colour's complement.

Linear perspective	Technique of creating the illusion of depth on a flat surface. The lines of buildings and other objects converge to a vanishing point on a horizon line (viewer's eye level).
Logo	A visual symbol that identifies a business, club, individual or group.
Medium	Any material and technique used to produce a work of art (paint, glass, clay, fibre, etc.). It may also refer to the liquid with which powdered pigments are mixed to make paint.
Middleground	Area in a picture between the foreground and the background.
Mixed media	Any art work which uses more than one medium.
Monocromatic colour	Colour scheme which uses one hue and all its tints and shades for a unifying effect.
Motif	Repeated unit to create visual rhythm.
Negative space	Space around an object or form.
Neutral colours	Black, white and grey.
Opaque	Quality of a material that does not let any light pass through.
Organic form	Shapes or forms that are free-flowing and non-geometric.
Path of movement	The path along which the viewer's eye moves from one part of an art work to another.
Pattern	Lines, colours or shapes repeated in a planned way.
Perspective	Method used to create the illusion of space on a two-dimensional surface. Can be created by overlapping, placement, detail, colour, converging lines and size variations.
Picture plane	The surface of a drawing or painting.
Point of view	Angle from which the viewer sees the object.
Positive space	Shapes or forms on a two-dimensional surface.

Principles of design	Guidelines that artists use in composing designs and controlling how viewers are likely to react to the image. Balance, contrast, proportion, movement, emphasis, variety, unity and repetition are examples of the principles of design.
Proportion	Principle of design concerned with the relationship of one object to another with respect to size, amount, number and degree.
Radial balance	Kind of balance where the elements branch out from a central point.
Random rhythm	Visual rhythm in which a motif is repeated in no apparent order.
Regular rhythm	Visual rhythm created through repeating the same motif with the same distance between placements.
Repetition	Technique for creating unity and rhythm in which a single element or motif is used over and over again.
Reproduction	Copy of a work of art.
Rhythm	Principle of design that repeats elements to create the illusion of movement. There are five kinds of rhythm: random, regular, alternating, progressive and flowing.
Scale	The proportion between two sets of dimensions.
Shade	Dark value of a colour made by adding black.
Space	Space can be the area around, within or between images or elements. Space can be created on a two-dimensional surface by using such techniques as overlapping, object size, placement, colour intensity and value, detail and diagonal lines.
Split complementary	A colour scheme based on one hue plus the hues on either side of its complement on the colour wheel.
Style	Style is the artist's ways of presenting things. Use of materials, methods of working, design qualities, choice of subject matter, etc. reflect the style of the individual, culture or time period.
Subject	A topic or idea represented in an art work.
Subordinate element	Element in an art work noticed after the dominant element.

Subtractive method	Sculpture that is made by cutting, carving or otherwise removing material.
Symbol	Visual image that represents something else.
Symmetrical balance	Formal balance where two sides of a design are identical.
Tint	Light value of a colour made by adding white.
Translucent	Quality of material which allows diffused light to pass through it.
Transparent	Quality of a material which allows light to pass through it.
Trompe-l'oeil	Means "fool the eye". Style of painting where the artist creates the illusion of three-dimensional objects.
Unity	Principle of design that gives the feeling that all parts are working together.
Value	The lightness or darkness of a colour.
Vanishing point	In perspective drawing, a point or points on the horizon where receding parallel lines seem to meet.
Variety	Principle of design concerned with difference or contrasts.
Visual weight	The interest or attraction that certain elements in an art work have upon the viewer.

Film and Video Terminology

(Adapted from the following sources: *Analyzing Films: A Practical Guide*, *Constructing Reality: Exploring Media Issues in Documentary*, *Understanding Movies* and *Flashback: A Brief History of Film*)

Aerial shot	A variation of the <i>crane shot</i> , though restricted to exterior locations. Usually taken from a helicopter.
Aleatory techniques	Techniques of filmmaking that depend on the element of chance. Images are not planned out in advance, but must be composed on the spot by a director who often acts as his or her own camera operator. Usually employed in documentary situations.
Allegory	A symbolic technique in which stylized characters and situations represent ideas such as Justice, Death and Society.
Allusion	A reference to an event, person or work of art, usually well-known.
Angle	The camera's angle of view relative to the subject being photographed. A high angle shot is photographed from above, a low angle from below the subject.
Animation	A form of filmmaking characterized by photographing inanimate subjects or individual drawings frame by frame, with each frame differing minutely from its predecessor. When such images are projected at the standard speed of 24 frames per second, the result is that the objects or drawings appear to move. They seem "animated."
Art director	Also called production designer. The individual responsible for designing and overseeing the construction of sets for a movie, and sometimes its interior decoration and overall visual style.
Avant-garde	From the French, meaning "in the front ranks." Those artists whose works are characterized by an unconventional daring and by obscure, controversial or highly personal ideas.
Backlighting	When the lights for a shot come from the rear of the set, thus throwing the foreground figures into semidarkness or silhouette.
Back lot	During the studio era, standing exterior sets of such common

	locales as a frontier town, a turn-of-the-century city block, a European village, and so on.
Blocking	The movements of the actors within a given playing area.
Boom, mike boom	An overhead telescoping pole that carries a microphone, permitting the synchronous recording of sound without restricting the movements of the actors.
Chiaroscuro lighting	Dramatic use of light and dark, with little use for mid-range greys. Often used for intense, dramatic subjects, or by particularly visual directors.
Cinematographer	Also director of photography. The artist or technician responsible for the lighting of a shot and the quality of the photography.
Cinéma vérité	A method of documentary filming involving lightweight portable equipment and very small crews (often only camera and sound), in which the filmmakers act as participants in the film's events.
Close up	Also referred to as close shot. A detailed view of a person or object. A close up of an actor usually includes only the head.
Continuity	Smooth transitions between shots, in which time and space are unobtrusively condensed.
Coverage	Also referred to as covering shots or cover shots. Extra shots of a scene that can be used to bridge transitions in case the planned footage fails to edit as planned. Usually long shots that preserve the overall continuity of a scene.
Crane shot	A shot taken from a special device called a crane, which resembles a huge mechanical arm. The crane carries the camera and the cinematographer, and can move in virtually any direction.
Creative producer	A producer who supervises the making of a movie in such detail that he is virtually its artistic creator. During the studio era in America, the most famous creative producers were David O. Selznick and Walt Disney.
Cross cutting	Also called intercutting. The alternating of shots from two sequences, often in different locales, suggesting that they are taking place at the same time.
Dadaism	An avant-garde movement in the arts stressing unconscious

	elements, irrationalism, irreverent wit, and spontaneity. Dadaist films were produced mostly in France in the early twentieth century.
Deep focus	Photography in which objects near the camera and those in the distant background and in between are all in sharp focus. Achieved in photography by use of wide-angle lenses or small camera aperture, or both. Opposite of shallow focus.
Depth of field	The distances in front of the camera in which all objects are in sharp focus. <i>Citizen Kane</i> was much admired for its great depth of field, whereas most earlier films had shallow depth of field. If the subject in the foreground was in focus, the background was not, and vice versa.
Direct cinema	A style of documentary similar to <i>cinéma vérité</i> . The filmmakers use lightweight portable equipment, but they remain only observers of the action rather than participants, as in <i>cinéma vérité</i> . Direct cinema often lacks narration.
Dissolve	Also called lap dissolve. The slow fading out of one shot and the gradual fading in of its successor, with a superimposition of images, usually at the midpoint.
Distributor	Those individuals who arrange for the distribution of films to theatres.
Documentary film	Film that seems to have as its primary aim the presentation or re-creation of events, historical or contemporary.
Docudrama	A semi-fictionalized film or program that mixes documentary footage with dramatic scenes or re-enactments.
Dolly shot	Also called tracking shot or trucking shot. A shot taken from a moving vehicle. Originally tracks were laid on the set to permit a smoother movement of the camera.
Double exposure	The superimposition of two unrelated images on film.
Dubbing	The addition of sound after the visuals have been photographed. The language in movies is often dubbed for release in other countries.
Editing	The joining of one shot (strip of film) with another. In Europe, editing is called <i>montage</i> .
Epic	A film genre characterized by bold and sweeping themes,

	usually in heroic, larger than life proportions.
Establishing shot	Usually an extreme long or long shot offered at the beginning of a scene, providing the viewer with the context of the subsequent closer shots.
Expressionism	A style of filmmaking that distorts time and space as ordinarily perceived in reality. Emphasis is placed on the essential characteristics of objects and people, not necessarily on their superficial appearance. Typical expressionist techniques are fragmentary editing, extreme angles and lighting effects, and the use of distorting lenses and special effects.
Extreme close up	A minutely detailed view of an object or person; for example, including only the eyes or mouth.
Extreme long shot	A panoramic view of an exterior location, photographed from a great distance.
Fade	The fade-out is the snuffing of an image from normal brightness to a black screen. A fade-in is the slow brightening of the image from a black screen to normal.
Faithful adaptation	A film based on another medium (usually a work of literature) which captures the essence of the original, and uses cinematic equivalents for specific literary techniques.
Film noir	A French term -- literally, black cinema -- referring to a kind of urban American genre that sprang up during World War II, emphasizing a fatalistic, despairing universe where there is no escape from mean city streets, loneliness, and death. Stylistically, noir emphasizes low-key and high-contrast lighting, complex compositions, and a strong atmosphere of dread and paranoia. Examples include: <i>The Maltese Falcon</i> (1941) and <i>Double Indemnity</i> (1944).
Final cut	Also called release print. The sequence of shots in a movie as it will be released to the public.
First cut	Also called rough cut. The initial sequence of shots in a movie, often constructed by the director.
Flashback	An editing technique that suggests the interruption of the present by a shot or series of shots representing the past.
Flash-forward	An editing technique that suggests the interruption of the present by a shot or series of shots representing the future.

Focus	The degree of acceptable sharpness of a film image. "Out of focus" means the images are blurred and lack acceptable linear definition.
Foley artist	A person who creates sound effects with props in a specially equipped studio, by acting out scenes in time to the picture.
Footage	Exposed film stock.
Formalism	Also called formalist. A style of filmmaking in which aesthetic forms take precedence over the subject matter as content. Time and space as ordinarily perceived are forgotten or distorted. Emphasis is placed on the essential symbolic characteristics of objects and people, not necessarily on their superficial appearance. Formalists are often lyrical, self-consciously heightening their style in order to call attention to it as a value for its own sake.
Frame	The dividing line between the edges of the screen image and the enclosing darkness of the theatre. Can also refer to a single photograph from the filmstrip.
Freeze frame	Also called freeze shot. A shot composed of a single frame that is reprinted a number of times on the filmstrip; when projected, it gives the illusion of a still photograph.
Full shot	A type of long shot which includes the human body in full, with the head near the top of the frame and the feet near the bottom.
Genre	A recognizable type of movie, characterized by certain pre-established conventions. Some common American genres are westerns, musicals, thrillers, comedies, sci-fi movies, etc.
High-angle shot	A shot in which the subject is photographed from above.
High contrast	A style of lighting emphasizing dramatic use of lights and darks. Often used in thrillers and melodramas.
High key	A style of lighting emphasizing bright, even illumination, with few conspicuous shadows. Used in comedies, musicals and light entertainment films.
Independent producer	A producer not affiliated with a studio or large commercial firm. Many directors choose to be independent producers to ensure their artistic control.
Key light	Main source of illumination for a shot.

Kinetoscope	An early device for viewing films under a minute in length. The film was a continuous loop encased in a cabinet which could be used by only one person at a time.
Literal adaptation	A movie based on a stage play, in which the dialogue and actions are preserved more or less intact.
Long shot	A shot taken from a distance.
Loose adaptation	A movie based on another medium in which only a superficial resemblance exists between the two versions.
Low-angle shot	A shot in which the subject is photographed from below.
Low key	A style of lighting that emphasizes diffused shadows and atmospheric pools of light. Often used in mysteries and thrillers.
Masking	A technique whereby a portion of the movie image is blocked out.
Master shot	An uninterrupted shot, usually taken from a long or full shot range, that contains an entire scene. The closer shots are photographed later, and an edited sequence, composed of a variety of shots, is constructed on the editor's bench.
Matte shot	A process of combining two separate shots on one print, resulting in an image that looks as though it had been photographed normally. Used mostly for special effects, such as combining a human figure with giant dinosaurs, etc.
Medium shot	A relatively close shot, revealing a moderate amount of detail. A human figure might be shot from the knees or waist up.
Miniatures	Also called model or miniature shots. Small-scale models are photographed to give the illusion that they are full-scale objects; for example, ships sinking at sea, giant dinosaurs, airplanes colliding, etc.
Minimalism	A style of filmmaking characterized by austerity and restraint, in which cinematic elements are reduced to the barest minimum of information.

Mise-en-scène	The arrangement of visual weights and movements within a given space. In the live theatre, the space is usually defined by the proscenium arch; in movies, it is defined by the <i>frame</i> that encloses the images. Cinematic mise-en-scène encompasses both the staging of the action and the way that it's photographed.
Mix	The process of combining separately recorded sounds from individual soundtracks onto a master track.
Montage	Transitional sequences of rapidly edited images, used to suggest the lapse of time or the passing of events. Often employs dissolves and multiple exposures. In Europe, montage means the art of editing.
Motif	Any unobtrusive technique, object or thematic idea that's systematically repeated throughout a film.
Multiple exposure	A special effect produced by the optical printer, which permits the superimposition of many images simultaneously.
New Wave	Also called <i>nouvelle vague</i> . A group of young French filmmakers who came to prominence during the late 1950s. The most widely known are François Truffaut, Jean-Luc Godard and Alain Resnais.
Non-synchronous sound	Sounds and images that are not recorded simultaneously or that are detached from their source in the film image. Music is usually non-synchronous in a movie.
Optical printer	An elaborate machine used to create special effects in movies; for example, fades, dissolves, multiple exposures, etc.
Out-takes	Shots or pieces of shots that are not used in the final cut of a film. Leftover footage.
Overexposure	Too much light enters the aperture of a camera lens, bleaching out the image. Useful for fantasy and nightmare scenes.
Pan	Also called panning shot. Short for panorama, this is a revolving horizontal movement of the camera.
Point of view shot	Also called POV shot, first person camera or subjective camera. Any shot that is taken from the vantage point of a character in the film, showing what the character sees.
Process shot	Also called rear projection. A technique in which a

	background scene is projected onto a translucent screen behind the actors so it appears that the actors are on location in the final image.
Producer	An ambiguous term referring to the individual or company that controls the financing of a film, and often the way it's made. The producer can concern himself or herself solely with business matters, or with putting together a package deal (such as script, actors, and director) or can function as a team leader, smoothing over problems during production.
Producer-director	A filmmaker who finances projects independently, to allow maximum creative freedom.
Production values	The box office appeal of the physical mounting of a film, such as sets, costumes, special effects, etc.
Prop	Any movable item which is included in a movie: tables, guns, books, etc.
Pull-back dolly	When the camera withdraws from a scene to reveal an object or character that was previously out of frame.
Reaction shot	A cut to a shot of a character's reaction to the contents of the preceding shot.
Realism	A style of filmmaking that attempts to duplicate the look of objective reality as it's ordinarily perceived, with emphasis on authentic locations and details, long shots, lengthy takes, and a minimum of editing and special effects.
Rear projection	See process shot.
Reprinting	A special effects technique in which two or more separately photographed images are rephotographed onto one strip of film.
Reverse angle shot	A shot taken from an angle opposite to the previous shot.
Rough cut	See first cut.
Rushes, dailies	The selected footage of the previous day's shooting, which is usually evaluated by the director and cinematographer before the start of the next day's shooting.
Scene	An imprecise unit of film, composed of a number of interrelated shots, unified usually by a central concern -- a location, an incident or a minor dramatic climax.
Screenplay	A dramatic script for a film or television program that

	includes both dialogue and action descriptions; it may include some general descriptions of camera movements.
Script	Also called screenplay or scenario. A written description of a movie's dialogue and action, which occasionally includes camera direction.
Setup	The positioning of the camera and lights for a specific shot.
Sequence	An imprecise structural unit of film, composed of a number of interrelated scenes, and leading to a major climax.
Shot	An uninterrupted strip of exposed motion picture film. It depicts some action or objects during an uninterrupted segment of time.
Shooting ratio	The amount of film stock used in photographing a movie in relation to what's finally included in the finished product. A shooting ratio of 20/1 means that twenty feet of film were shot for every one used in the final cut.
Shooting script	A written breakdown of a movie story into its individual shots, often containing technical instructions. Used by the director and his or her staff during production.
Shot	Those images that are recorded continuously from the time the camera starts to the time it stops. That is, an unedited strip of film.
Slow motion	Shots of a subject photographed at a faster rate than 24 frames per second, which when projected at the standard rate produce a dreamy dancelike slowness of action.
Social realism	A loose term encompassing films that point out flaws in the social structure.
Soft focus	The blurring out of focus of all except one desired distance range. Can also refer to a glamorizing technique which softens the sharpness of definition so that facial wrinkles can be smoothed over.
Special effects	Trick photography and optical effects, often employed in action films, fantasy films, and science fiction.
Stop-motion	A staple of trick and animation photography. Models (King

photography	Kong, for example) are shaped over metal armatures and photographed one frame at a time, with the model being moved slightly between exposures. When the filmstrip is projected at the standard rate of 24 frames per second, the model seems to move realistically.
Storyboard	Also called storyboarding. A pre-visualization technique in which shots are sketched in advance and in sequence, like a comic strip, thus allowing the filmmaker to outline his or her <i>mise-en-scène</i> and construct the editing continuity before production begins.
Subtext	A term used in drama and film to signify the dramatic implications beneath the language of a play or movie. Often the subtext concerns ideas and emotions that are totally independent of the language of a text.
Surrealism	An avant-garde movement in the arts stressing unconscious elements, irrationalism and the symbolic association of ideas. Dreamlike and bizarre, Surrealist movies were produced roughly from 1924 to 1931, primarily in France. There are surrealistic elements in the works of many directors and in music videos.
Swish pan	Also called flash or zip pan. A horizontal movement of the camera at such a rapid rate that the subject photographed blurs on the screen.
Synchronous sound	The agreement or correspondence between image and sound, which are recorded simultaneously, or seem so in the finished print. Synchronous sounds appear to derive from an obvious source in the visuals.
Symbol, symbolic	A figurative device in which an object, event, or cinematic technique has significance beyond its literal meaning. Symbolism is always determined by the dramatic context.
Take	A variation of a specific shot. The final shot is often selected from a number of possible takes.
Tight framing	Usually in close shots. The <i>mise-en-scène</i> is so carefully balanced and harmonized that the people photographed have little or no freedom of movement.
Tilt shot	Also called oblique angle. A shot photographed by a tilted camera. When the image is projected on the screen, the subject seems to be tilted on a diagonal.
Titles	In silent films, titles were used to set a scene, create a mood

	with language and provide the dialogue for the characters.
Telephoto lens	Also called long lens. A lens that acts as a telescope, magnifying the size of objects at a great distance. A side effect is its tendency to flatten perspective.
Thematic montage	A type of editing in which separate shots are linked together, not by their literal continuity in reality, but by symbolic association.
Underscoring	Music behind film action, usually a live orchestra or, in more modest circumstances, an organist or piano player. A staple of silent films. Modern movies use underscoring to create mood or indicate emotion.
Viewfinder	An eyepiece on the camera which defines the playing area and the framing of the action to be photographed.
Voice-over	A non-synchronous spoken commentary in a movie, often used to convey a character's thoughts or memories.
Wide-angle lens	Also called short lens. A lens that permits the camera to photograph a wider area than a normal lens. A side effect is its tendency to exaggerate perspective.
Wipe	An editing device, usually a line that travels across the screen, "pushing off" one image and revealing another.
Zoom lens	Also zoom shot. A lens of variable focal length that permits the cinematographer to smoothly zoom in or out on a scene in one continuous movement (from medium shot to close up, for example).

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