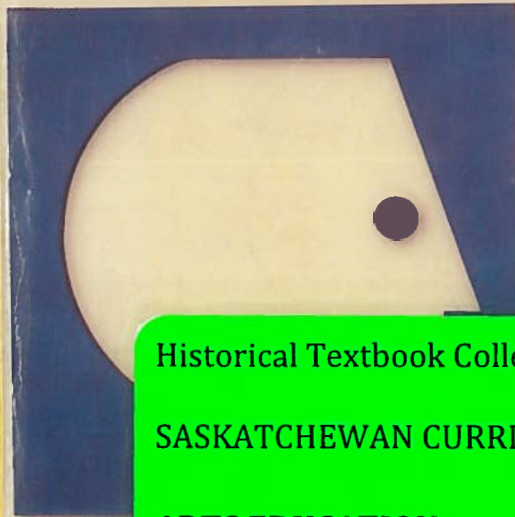




Saskatchewan
Education

Arts Education

A Curriculum Guide for Grade 3



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ARTS EDUCATION

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Arts Education
A Curriculum Guide for Grade 3

Saskatchewan Education
September 1991

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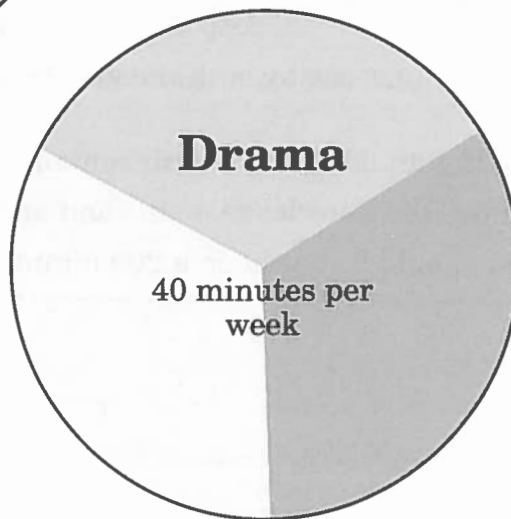
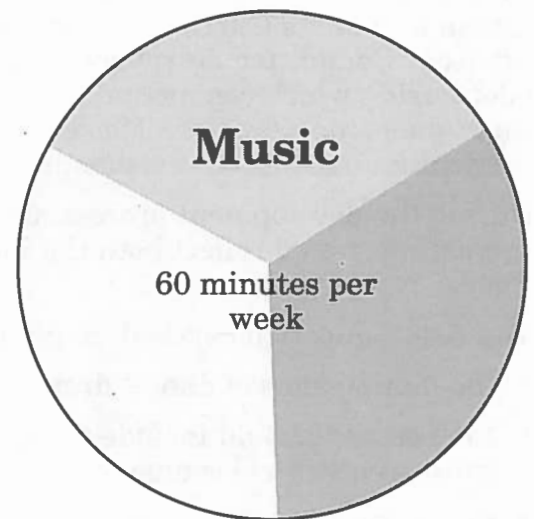
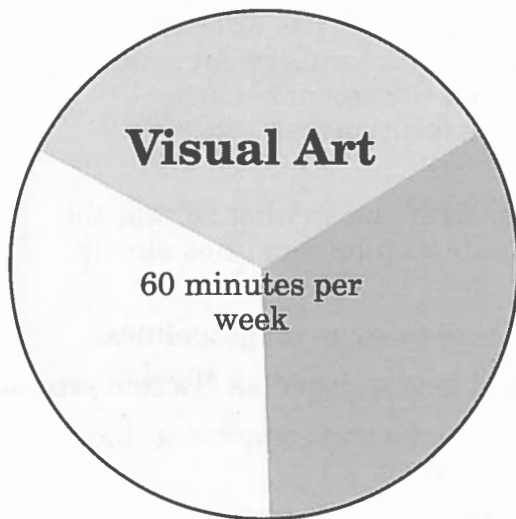
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Arts Education

Aim: To enable students to understand and value arts expressions throughout life.



Creative/Productive
Component



Cultural/Historical
Component



Critical/Responsive
Component

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, an advisory committee was formed to advise Saskatchewan Education in the areas of dance, drama, music and visual art.

Each of the four strands of the arts program was developed by a specialist writer/developer. Drafts were taken periodically to the Arts Education Curriculum Advisory Committee, The Indian and Métis 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 during the revision process.

During the 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.

The Arts Education curriculum guides were developed in response to six main guidelines:

- the four strands of dance, drama, music and visual art should be developed as discrete strands
- each strand should include three components — the creative/productive component, the cultural/historical component and the critical/responsive component
- the curriculum should be developed for use by both the generalist classroom teacher and the specialist
- the curriculum should include Indian, Métis and Inuit content and perspectives
- the required learnings should include knowledge, skills and attitudes
- the Arts Education curriculum should be based on a 200 minutes per week time allotment.

The Arts Education Program

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 justifying the arts as having a place in the classroom. The resulting programs have ranged from the purely creative (letting the child’s creativity “unfold” without interference from the teacher) to the purely historical (prescribing a body of content based on perceived 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 switches in focus to 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 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

To fully appreciate the arts throughout life, students need to study each of the four strands of the program. It is true that certain concepts pertain to more than one strand, but each strand has unique content that can be learned only through specific studies in that strand. For example, the concept of movement applies to both dance and music. However, if students study movement in dance, they cannot be expected to understand movement as it applies to music. To apply concepts to music, students must first have a basic understanding of the content of the music strand.

Each of the arts 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 visual art at home through cultural events and the mass media even before they enter school. By extending what the students already know about the four areas, lifelong enjoyment and critical understanding can be achieved.

The Foundational Objectives

The foundational objectives describe the required content for each strand. In grade one to grade five Arts Education, the foundational objectives are broad in scope and take all of the elementary years to develop. However, what the teacher does at each grade to develop a particular foundational objective is different. Detailed descriptions of the foundational objectives for each strand and a chart showing how the objectives develop from grade to grade 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, procedures, 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

The Arts Education curriculum is structured, through the inclusion of the three following components, 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

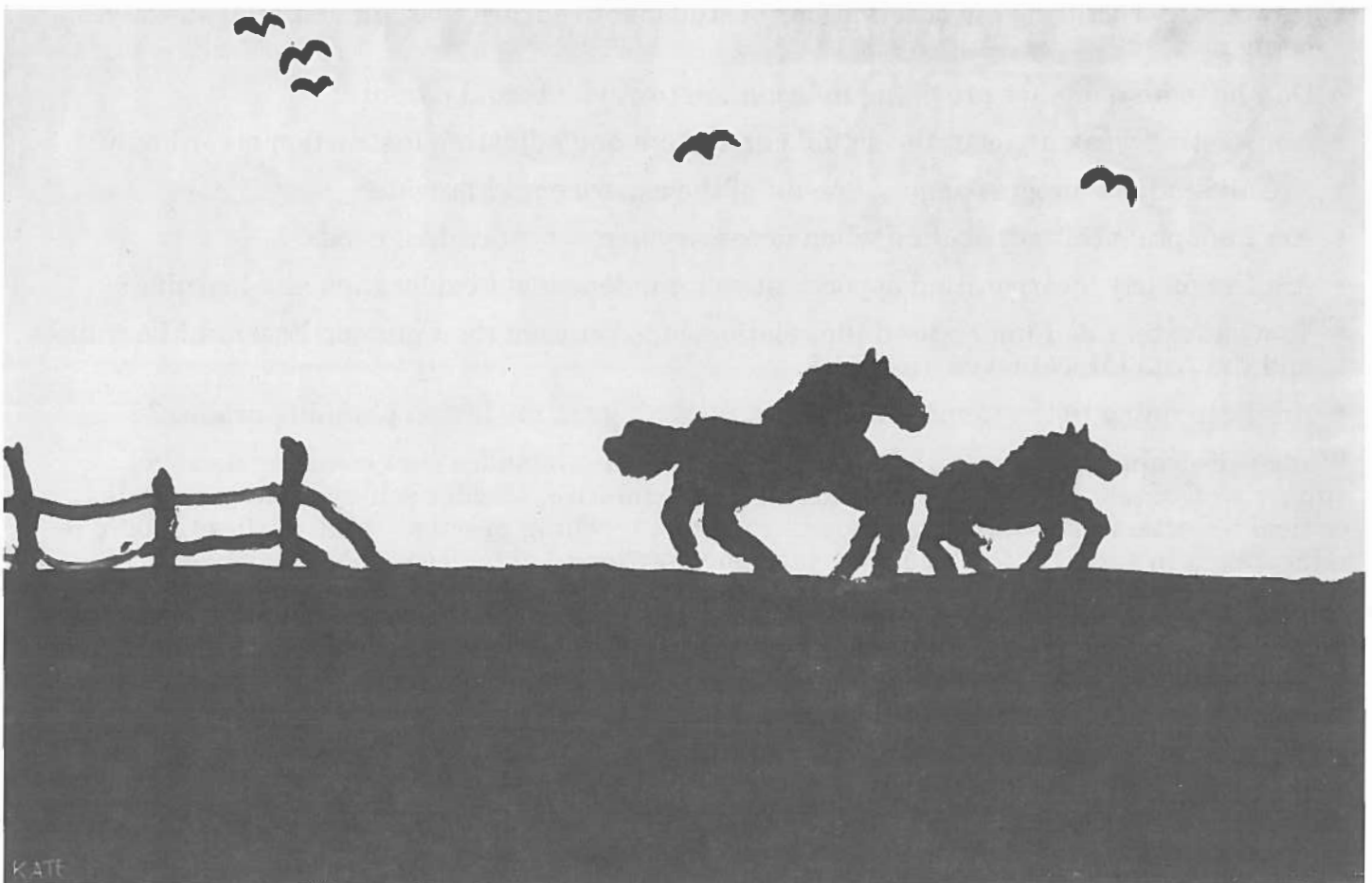
This component deals with the role of the arts in culture, the development of the arts throughout history and the factors that influence the arts and artists. It includes the historical development of each art form. In addition, it focuses on the arts in contemporary cultures, and includes popular culture 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 inter-active 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. It 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.



Evaluation

Evaluation includes student assessment, teacher evaluation and program evaluation. All of these have the same general goal. They are intended to enhance learning and foster further student growth in 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. While only a brief description of teacher and program evaluation will be given, educators may also refer to Saskatchewan Education's *Saskatchewan School-Based Program Evaluation Resource Book* for support in these areas. The main area which will be explored here is that of student assessment.

Teacher Self-Evaluation

An important aspect of good teaching practice is that of teacher self-evaluation. 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 methods? (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?
- Do I have a system for providing information to students and parents?
- Am I noting weak areas in the actual curriculum and adjusting instruction accordingly?
- Are all students progressing as a result of the experiences I provide?
- Am I adapting this curriculum when necessary to meet individual needs?
- Am I regularly incorporating opportunities for independent exploration and learning?
- To what extent do I understand the relationships between the Common Essential Learnings and the Arts Education curriculum?
- Am I attending to the Common Essential Learnings in my lesson planning process?

While self-evaluation is crucial, teacher evaluation also includes peer coaching and the supervision of teachers by administrators. To summarize, teacher self-evaluation includes critical reflection upon the arts program and upon teaching practice. Both of these should be undertaken in ways that will support teacher growth and enhance student learning.

In planning and discussion around observation of a lesson (either for teacher supervision or peer coaching), criteria for assessment of the lesson or series of lessons should focus upon the intended curriculum: its objectives, recommended content, types of activities and methods.

Questions to be asked would include:

- 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 appear to be enthusiastic about the arts program and the lesson?
- To what extent do the activities and teacher questions involve students in creating and reflecting upon content and processes of the program?
- To what extent were objectives achieved?

It should be noted that students will reflect achievement of some objectives in the Arts Education curriculum in individual ways.

Program Evaluation

In order to better meet the needs of all students 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 evaluations should include an appraisal of two areas: the curriculum and teacher support.

The Curriculum

- Are the goals of the curriculum worthwhile? Appropriate? Sound? Consistent with the principles of core curriculum and Saskatchewan's overall goals for education? Responsive to the needs of individuals and individual communities? Based upon a clearly articulated philosophy for Arts Education?
- Are the foundational objectives of the curriculum age appropriate? Content appropriate? Worth achieving? Consistent with the goals and philosophy of the curriculum? Of sufficient breadth and depth?
- Are the learning resources readily available? Appropriate for the age level suggested? Appropriate for any community? Free from bias? Sufficient in number? Do they lend themselves to adaptation?
- Are the activities and teaching methods clear? Appropriate to students' ages, interests and needs? Are they practical? Consistent with core curriculum philosophy? Do they integrate with other subject areas? Are they manageable within time frames allotted for Arts Education?

Teacher Support

- Is inservice and teacher education adequate? In what specific areas is more help needed?
- Do administrators and trustees understand and support the 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 steps been taken to make parents aware of the program and its objectives?

Student Assessment

Student assessment includes observation, formal and informal indicators of student achievement, record-keeping, grading and communicating progress to students and parents. Informal and formal evaluation of student progress is as essential in Arts Education as it is in other school subjects. If students, parents, administrators and the general public are to take seriously the place of the arts in Saskatchewan's core curriculum, then 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 support.

Student assessment in the Arts Education curriculum is based on the foundational objectives in each strand. Evaluation strategies that parallel the foundational objectives for each strand are included after the definitions of each foundational objective. Teachers will need to look at these strategies carefully prior to their lesson and develop observation forms which allow them to collect information in the areas needed.

While some aspects of the arts program include the development of a concrete product (such as a collage in the visual art program), most products of learning in the arts are actions or behaviours which 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 those of developing teachers' observation skills and their record-keeping abilities. It should be noted also that student self and peer evaluation is an 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 a student's achievement of a foundational objective will depend upon the observation of criteria, both suggested in the curriculum guide and determined by the teacher and students.

As well as referring to the assessment strategies suggested for each foundational objective, teachers may also focus on four categories of student learning during observation: perception, procedures, conceptual understanding and personal expression. These four categories encompass the development of students' knowledge, skills, 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 inter-dependent with their ability to perceive.

Procedures

In each strand, students must develop an understanding of procedures and processes. These procedures and processes enable them to create and respond to 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, 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 involves ongoing development and may only be assessed through teacher observation and self-evaluation on the part of the student over an extended period of time.

Conceptual Understanding

The assessment of conceptual understanding is focused upon:

- understanding the elements, vocabulary and specific concepts of each of the four strands
- developing understanding of the roles of dance, drama, music and the visual arts 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 objective criteria. For example, an objective from the year two music program is stated as “distinguish between higher and lower sounds”. Conceptual understanding can be easily observed when students are asked to move their hand higher or lower in response to sounds selected by the teacher.

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 which students are encouraged to attain, expressive abilities focus on individual responses, creativity, imagination and sensitivity to one’s own feelings, to contextual features and to personal meanings and interpretations. What teachers need to guide them here is a range of appropriate criteria that might apply to student art works, and dance, music or drama experiences.

Teachers should remember that a foundational objective such as “organize ideas into dance expressions” is an objective which could be achieved by students in a variety of ways. Responses by students will, and should be, ideosyncratic and there will be no one most correct response. Teachers should not ask, then, “Was this student organizing his or her ideas in a personally expressive way?” but rather “To what extent was this student organizing 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 work of their peers related to expressiveness
- know when experiences, tasks or projects that they set for their students contain an expressive dimension which 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 (some criteria can be found on page 16 of this guide — Template 3: Checklist for Evaluating Creative Expression).

Record-Keeping

Reporting to students and parents must be based upon real evidence. In order to build up a record of growth, teachers will have to rely to a great extent upon:

- accurate observation
- record-keeping.

Teachers should supplement their observation-based records with students' journal writing describing their processes of decision-making and problem-solving related to specific tasks. In the visual arts, student folders of work and work-in-progress should be maintained.

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

There are two kinds of forms: one (like the sample for a dance lesson on the following page) which is designed for the observation of a few students during one specific lesson; or another which is designed to follow the progress of one student over the course of many lessons (see Templates 2 and 3, for example). Criteria in either case should be kept to two or three at the most for any one observation. Until teachers become very skilled at observing and knowing what they are looking for, they should only attempt to observe five students during the course of a lesson.

Teachers should also provide a means of record-keeping for student self-evaluation. A sample form is provided here (see Template 4), although teachers will have to adjust this form to suit the ages and needs of students. Such forms can also be used by groups of students for evaluation of group experiences. Teachers and students together can design their own appropriate forms.

Checklists like 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 or may not be referred to in specific criteria on their forms. They can either design spaces for open-ended comments on their forms, or carry notepaper for this purpose.

Teachers will need to:

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

Grading and Reporting

It is important to develop a composite profile of each student's progress for each reporting period which will provide concrete information to students and parents. This profile should be summarized into two or three comments for the purpose of recording on report cards. Teacher should note that report cards and parent-teacher interviews contain real opportunities to increase parents' awareness of the very real substantive content of the Arts Education program and of the benefits which students derive from their involvement in it.

Sample Anecdotal Record-keeping Form for a Dance Lesson

Dance Lesson:

Date:

	Criteria/Objectives		
	Had a definite beginning and ending	Used high, medium and low levels	Showed concentration and serious involvement
Students' Names			
Geri			
Mark			
LeAnne			
Kent			
Carla			

Special Comments:

Template 1

Anecdotal Record-keeping Form

Date: Unit:

Students' Names	Criteria/Objectives		

Special Comments:

Template 2

Checklist

Student's Name:

Date:

Criteria/Objectives	Often	Sometimes	Seldom
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Special Comments:

Checklist for Evaluating Creative Expression

Student's Name:

Date:

	Often	Sometimes	Seldom
Contributes ideas to explore the theme or concept.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contributes to brainstorming activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Extends the theme in a new direction.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Develops one aspect of the theme in detail.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transfers knowledge of the theme or concept into his or her art works.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Explores several ideas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Takes risks by exploring something new to him or her.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shows interest in the arts experience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shows commitment toward the experience of creating.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Challenges himself or herself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Describes what did and did not work in his or her arts experience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Identifies what he or she would like to change in order to improve the arts expression.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Describes what his or her own arts expression means personally.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Maintains awareness of his or her intentions in arts expressions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shows concentration in arts experiences.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Discusses why choices were made.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Describes images and sensations evoked by the arts experience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contributes ideas when working in groups.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Works co-operatively within the group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Works independently.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Record-keeping Form for Student Self-evaluation

Name(s):

Date:

Strand:

Project/experience description:

1. What is the most unique or interesting thing about what I did?

2. What was the main problem I had to solve while I was working?

3. How did I try to solve the problem?

4. What did I learn while I was trying to solve the problem?

5. If I were to experience this project or activity again, what would I do differently?

6. Can I think of another project/experience that might grow out of the one I just participated in?

Core Curriculum and Other Initiatives

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. Time guidelines are determined to ensure that no Required Area of Study is emphasized to the detriment or exclusion of others.

Time Allotment

Core curriculum policy states that the time allotment for Arts Education at the elementary level is 200 minutes per week. The time allotted to each strand is as follows:

Dance	40 minutes per week
Drama	40 minutes per week
Music	60 minutes per week
Visual Art	60 minutes per week

In addition to core curriculum initiatives, various other initiatives support Saskatchewan Education's curriculum development. These include gender equity, Indian and Métis curriculum perspectives and resource-based learning. These initiatives can be viewed as principles which guide the development of curricula as well as instruction in the classroom. The initiatives outlined in the following statements have been integrated throughout this curriculum guide.

Optional Content

Core curriculum policy states that time allotted to any required area of study may be reduced by 20% to provide time for locally determined options. In Arts Education, this means that time could be reduced by 20% in each of the four strands. Students in grades one to five are required to study all four strands, so 20% of the total time (40 minutes) could not be taken from one strand only.

The required units in Arts Education are designed to be taught in 80% of the required time. An optional inter-related unit consisting of studies in all four strands appears at the end of the curriculum guide. This optional unit is intended to be taught when the total 200 minutes per week is available for Arts Education.

Common Essential Learnings

Understanding the Common Essential Learnings, A Handbook for Teachers is a foundation document. It defines the Common Essential Learnings and expands on a basic understanding. 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 subject matter and to better prepare them for future learning both within and outside of the kindergarten to grade 12 education system. 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 subject area. Throughout a unit, it is intended that each Common Essential Learning be developed to the extent possible.

It is important to incorporate the Common Essential Learnings in an authentic manner. Although all subject areas offer many opportunities for incorporation, the development of a particular Common Essential Learning may be limited by the nature of the subject.

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 Common Essential Learnings into instruction. Foundational objectives for the Common Essential Learnings are included in the unit overview charts for all four strands.

Incorporating the Common Essential Learnings into instruction has implications for the assessment of student learning. A unit 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 can be structured so that evidence or reasons must accompany student explanations. If students are encouraged to think critically and creatively throughout a unit, then the assessment strategies for the unit 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:

- introducing vocabulary specific to a strand through planned activities which 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, observing live animals, learning from books or taking a field trip)
- organizing instruction which allows students to bring forward prior knowledge and/or to connect to other school learning (for example, a "metamorphosis" dance creation, or a dinosaur drama/art experience)
- creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from each others' 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)
- introducing students to structures which help them relate and understand the concepts under study (for example, organizational charts, diagrams or tasks which require students to categorize)
- planning lessons and designing assignments which stress the possibility and acceptance of many different ways to organize and/or 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
- 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 themselves in the role of observer and listener in order to gather students' ideas to better plan future learning experiences.

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, $\frac{3}{4}$ and $\frac{4}{4}$ time signatures)
- planning experiences which help students develop an intuitive sense of measurement (for example, bringing students' attention to the use of space as they move in and out during folk dances so that they experience the concept of volume)
- providing opportunities for students to interpret and produce maps, graphs, charts and sketches in order to further develop students' understanding in a strand
- designing learning experiences which develop spatial concepts, such as proportion, symmetry and distance (for example, examining structural elements of animal skeletons, buildings and sculptures)
- planning activities to help students learn spatial relationships (for example, looking at art works that have a foreground, middle ground and background, and discovering that overlapping is one way to show distance)
- encouraging students to look for and create their own patterns.

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 the content in a strand thoughtfully and discriminately by withholding their judgments until they have enough information to respond in an informed manner
- allowing for differing expression and interpretation of assignments, and encouraging imaginative responses
- planning opportunities for students to think in images and to manipulate visual images for the solutions to a problem (for example, by setting a design or spatial problem).

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 (for example, by having students participate in role on a council, discussing the problem of local factories pouring out pollutants)
- involving students in decision-making processes
- integrating content from other subject areas in order to help students understand how technology shapes and is shaped by society
- helping students see how constructions influence, and are influenced by, their environment and their function
- enhancing students' perceptual abilities and awareness (for example, exploring visual information and its daily effects).

Personal and Social Values and Skills

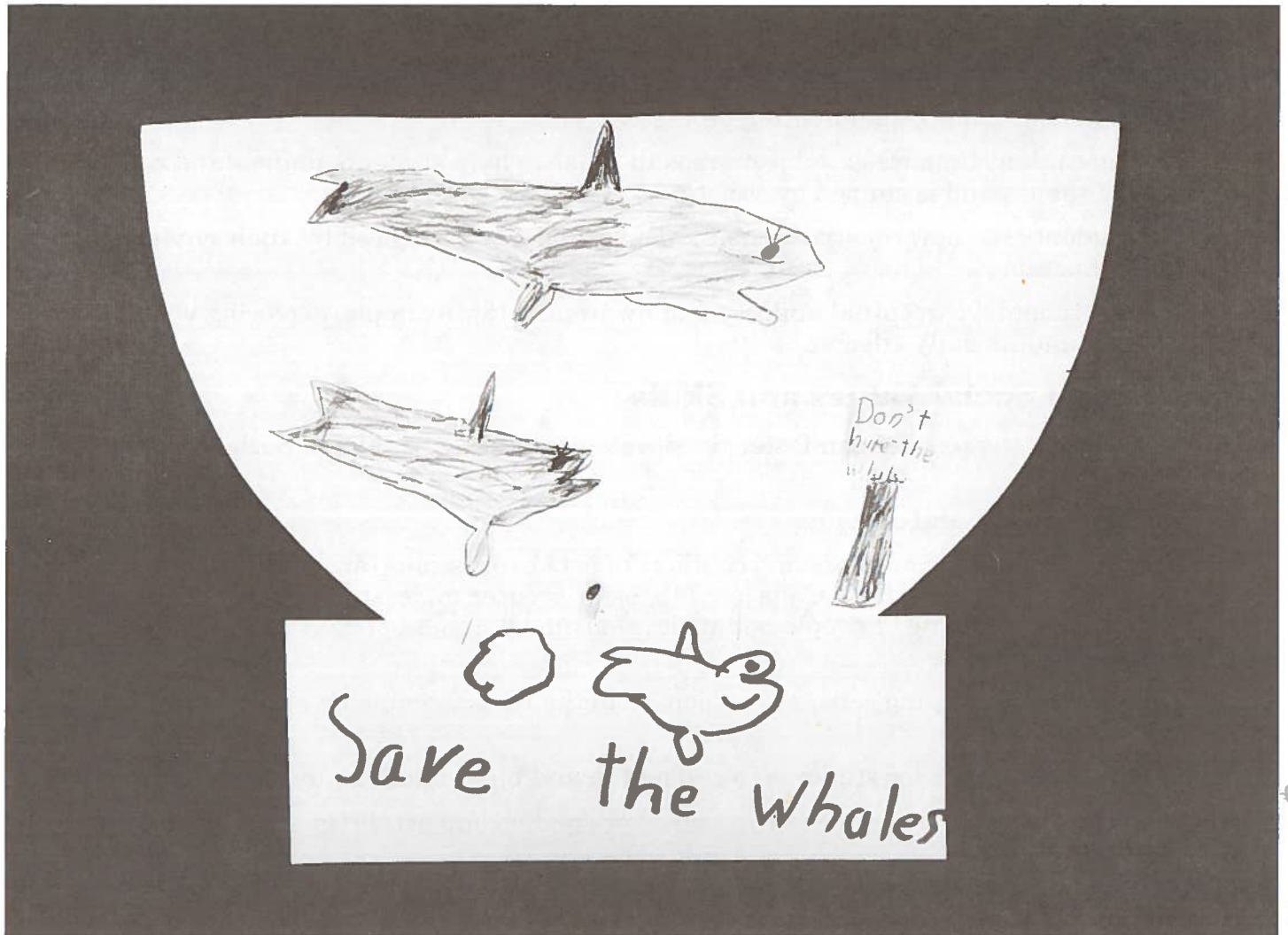
In Arts Education, the teacher can foster the development of Personal and Social Values and Skills by:

- exploring varied cultural content
- exploring the themes, characters and conflicts of arts expressions (art works, plays, dances, musical compositions, stories, novels, etc.) to foster greater understanding of various cultures, to develop understanding of people and to 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
- having students work co-operatively in paired or small group activities
- allowing students to participate in activities which help them to explore and develop empathy for those who may differ (for example, persons who are blind).

Independent Learning

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

- guiding students in the development of their own dance phrases, dramas, musical expressions and art works
- encouraging use of resources both inside and outside the school (for example, by inviting artists to the classroom, collecting newspaper clippings, using magazine articles, visiting museums and galleries, viewing relevant television shows or news reports, etc.)
- planning experiences which lead to independent exploration or require students to go beyond what the class lesson provides
- encouraging students to talk about arts expressions experienced outside of school in order to discover the relationship between these expressions and their class work
- providing time for students to share what they have discovered at home about a particular concept that was introduced in the Arts Education program.



Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives with the kindergarten to grade 12 curriculum fulfills a central recommendation of *Directions, The Five Year Action Plan for Native Curriculum Development* and *The Indian and Métis Education Policy from Kindergarten to Grade 12*. The policy 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 in a pluralistic society. Cultural representation in all aspects of the school environment enables children to acquire a positive group identity. Indian and Métis resources foster meaningful and culturally identifiable experiences for Indian and Métis students, and promote the development of positive attitudes in all students towards Indian and Métis peoples. This awareness of one's own culture and the cultures of others develops positive self-concepts, enhances learning, promotes an appreciation of Canada's pluralistic society and supports universal human rights.

Saskatchewan Indian and Métis students come from various cultural backgrounds and social environments including northern, rural and urban areas. Teachers must understand the diversity of the social, cultural and linguistic backgrounds of Saskatchewan Indian and Métis students. Cross-cultural education and awareness of applied sociolinguistics, first and second language acquisition theory, and standard and non-standard usage of language have become increasingly important to educators. Teachers must utilize a variety of teaching strategies in order to build upon the knowledge, cultures, learning styles and strengths which Indian and Métis students possess. All curricula need responsive adaptations in order to be implemented effectively.

Saskatchewan teachers are responsible for integrating resources that reflect accurate and appropriate Indian and Métis content and perspectives. Teachers have a responsibility to evaluate all resources for bias and to teach students to recognize such bias.

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.
- 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.

The Invitation of Elders

All cultures are enriched by certain valuable and unique individuals. Such individuals possess a diversity of knowledge — knowledge that, once shared, can expand students' insight beyond the perspectives of the teacher and classroom resources.

Indian and Métis Elders in particular possess an integral role within the revival, maintenance and preservation of Aboriginal cultures. Elder participation in support of curricular objectives

develops the positive identity of Indian and Métis students and enhances self-esteem. Non-Aboriginal students acquire a heightened awareness and sensitivity that inevitably promotes anti-racist education.

There is a protocol used in approaching Elders for the purpose of making requests, and this 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. Prior to an Elder sharing knowledge, it is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. This offering represents respect and appreciation for knowledge shared by an Elder. One must ascertain the nature of the offering prior to an Elder's visit, as traditions differ throughout Aboriginal communities. In addition, should your school division offer honoraria and/or expense reimbursement, it would be similarly appropriate to extend such considerations to a visiting Elder.

To initiate the process of dialogue and participation, a letter should be sent to the local Band Council requesting Elder participation and indicating the role the Elder would have within the program. The Band Council may then be able to provide the names of persons who have the recognized knowledge and skills that would meet your specific needs. It is recommended that prior consultation occur with the Elder, to share expectations for learning outcomes.

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. Teachers and schools may wish to contact the following organizations and institutions:

Saskatchewan Indian Federated College
College West, University of Regina
Regina, S4S 0A2
584-8333

Meadow Lake Tribal Council
Box 1360
Meadow Lake, S0M 1V0
236-5654

Prince Albert Tribal Council
Box 1437
Prince Albert, S6V 5S9
922-7800

Touchwood/File Hills/Qu'Appelle District
Chiefs' Office
P.O. Box 1549
Fort Qu'Appelle, S0G 1S0
332-5664

Gabriel Dumont Institute of Native Studies
and Applied Research
121 Broadway Ave. East
Regina, S4N 0Z6
522-5691

Saskatchewan Indian Cultural Centre
401 Packham Place
Saskatoon, S4N 2T7
244-1146

Saskatoon District Tribal Council
226 Cardinal Crescent
Saskatoon, S7L 6H8
244-1101

Yorkton District Chiefs' Office
P.O. Box 879
Yorkton, S3N 2X1
782-4744

Battleford's Treaty No. 6 Tribal Council
1002-102nd Street
North Battleford, S9A 1E6
445-6126

Saskatchewan Cross Cultural Centre
(One Sky)
134 Avenue F South
Saskatoon, S7M 1S8
652-1517

The Circle Project
625 Elphinstone St.
Regina, S4T 3L1
347-7515

Twelve Principles of Indian Philosophy

(from *The Sacred Tree*)

At a conference held in Lethbridge, Alberta in December 1982, Indian Elders, spiritual leaders, and professionals from across Canada offered these fundamental elements that they considered to be common among Canadian Indian philosophies. These have become the foundation of work currently being carried out by the Four Worlds Development Project, University of Lethbridge.

Although these philosophical elements emerge from the historical past, they continue to be a factor in the worldview of Indian and Métis peoples in contemporary times.

1. **Wholeness.** All things are interrelated. Everything in the universe is a part of a single whole. Everything is connected in some way to everything else. It is therefore possible to understand something only if we can understand how it is connected to everything else.
2. **Change.** All of creation is in a state of constant change. Nothing stays the same except the presence of cycle upon cycle of change. One season falls upon the other. Human beings are born, live their lives, die and enter the spirit world. All things change. There are two kinds of change. The coming together of things (development) and the coming apart of things (disintegration). Both of these kinds of change are necessary and are always connected to each other.
3. **Changes occur in cycles or patterns.** They are not random or accidental. Sometimes it is difficult to see how a particular change is connected to everything else. This usually means that our standpoint (the situation from which we are viewing the change) is limiting our ability to see clearly.
4. **The seen and the unseen.** The physical world is real. The spiritual world is real. These two are aspects of one reality. Yet, there are separate laws which govern each of them. Violation of spiritual laws can affect the physical world. Violation of physical laws can affect the spiritual world. A balanced life is one that honors the laws of both of these dimensions of reality.
5. **Human beings are spiritual as well as physical.**
6. **Human beings can always acquire new gifts, but they must struggle to do so.** The timid may become courageous, the weak may become bold and strong, the insensitive may learn to care for the feelings of others and the materialistic person can acquire the capacity to look within and to listen to her inner voice. The process human beings use to develop new qualities may be called "true learning".
7. **There are four dimensions of "true learning".** These four aspects of every person's nature are reflected in the four cardinal points of the medicine wheel. These four aspects of our being are developed through the use of our volition. It cannot be said that a person has totally learned in a whole and balanced manner unless all four dimensions of her being have been involved in the process.
8. **The spiritual dimension of human development may be understood in terms of four related capacities.**

First, the capacity to have and to respond to realities that exist in a non-material way such as dreams, visions, ideals, spiritual teachings, goals and theories.

Second, the capacity to accept those realities as a reflection (in the form of symbolic representation) of unknown or unrealized potential to do or be something more or different than we are now.

Third, the capacity to express these nonmaterial realities using symbols such as speech, art or mathematics.

Fourth, the capacity to use this symbolic expression to guide future action - action directed toward making what was only seen as a possibility into a living reality.

9. Human beings must be active participants in the unfolding of their own potentialities.
10. The doorway through which all must pass if they wish to become more or different than they are now is the doorway of the will (volition). A person must **decide** to take the journey. The path has infinite patience. It will always be there for those who decide to travel it.
11. Anyone who sets out (i.e. makes a commitment and then acts on that commitment) on a journey of self-development will be aided. There will be guides and teachers who will appear, and spiritual protectors to watch over the traveler. No test will be given that the traveler does not already have the strength to meet.
12. The only source of failure on a journey will be the traveler's own failure to follow the teachings of *The Sacred Tree*.

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Four Worlds Development Press
Four Worlds Development Project
The University of Lethbridge
4401 University Drive
Lethbridge, Alberta, T1K 3M4

Gender Equity in Arts Education

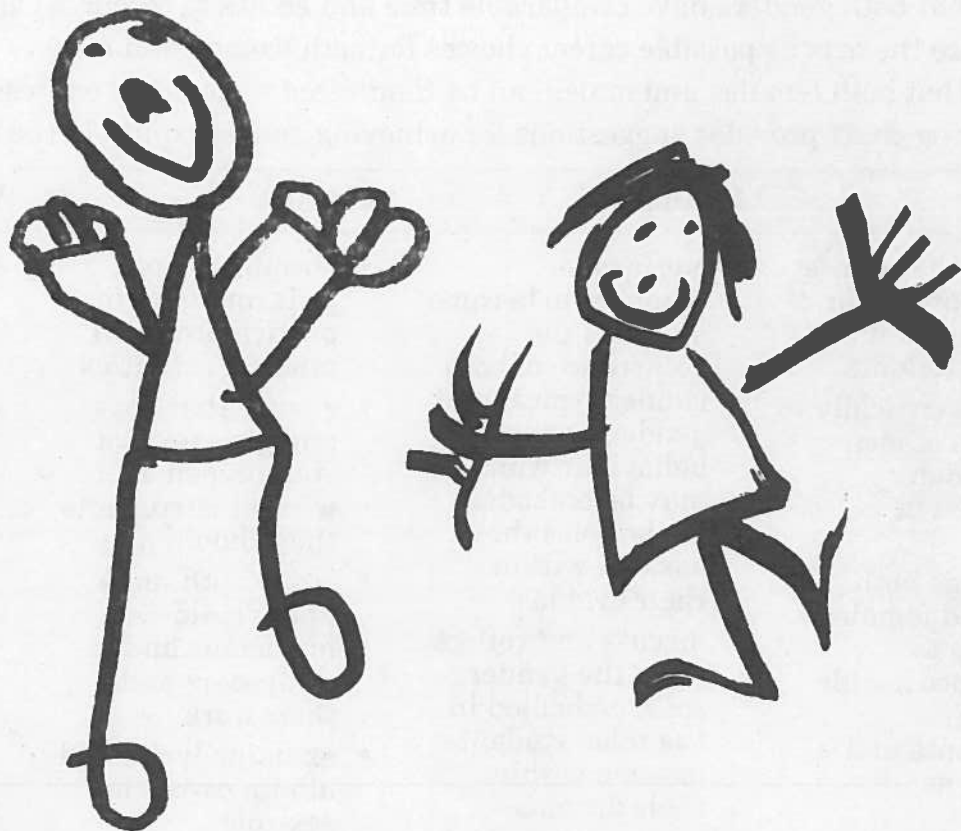
Expectations based primarily on gender limit students' ability to develop to their fullest potential. While some stereotypical views and practices have disappeared, others remain. Where schools have endeavoured to provide equal opportunity for male and female students, continuing efforts are required so that equality may be achieved. Saskatchewan Education is committed to providing quality education for all students in the kindergarten to grade 12 system. It is, therefore, the responsibility of Saskatchewan schools to create an educational environment free of gender bias. This can be facilitated by increased understanding and use of gender-balanced material and teaching strategies, and continued efforts to analyze 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, Saskatchewan curricula reflect the variety of roles and the wide range of behaviours and attitudes available to all members of society. The new 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 talents to the fullest.

The Arts Education curriculum endeavours to integrate the experiences and accomplishments of both female and male artists and students 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, the curriculum can be supported by the selection of 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 of the implications for these pursuits.

The second measure which can be undertaken to significantly improve equity 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.



FRIENDS

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 dance, drama, music and visual art
- 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 boys, do not let their interests dominate the class to the detriment of the girls 	<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 which 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, life-long learning by using resource-based instruction in Arts Education. The teacher and teacher-librarian, if available, should plan units which integrate resources with classroom assignments and teach students the processes needed to find, analyze 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 and study prints, real objects and 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, to explore and to 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 use resource-based teaching and 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, if applicable.
- 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 available, 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.

Kindergarten

Core Curriculum emphasizes the importance of kindergarten by identifying it as the starting point of a developmental continuum which extends to the end of grade 12. In order to provide a solid foundation for the twelve grades which follow, the kindergarten program needs to reflect the important understandings within each area of study.

Since the kindergarten program is taught through the structure of an integrated day rather than separate subject area time slots, it is critical for kindergarten teachers to understand all strands and components of the Arts Education program. This understanding will facilitate the integration that is central to the kindergarten program.

Kindergarten teachers should read the grade one curriculum guide and attend any Arts Education inservice provided for elementary teachers in their school. In this way, kindergarten teachers will come to understand the planning processes and approaches of dance, drama, music and visual art and will be able to use them, as appropriate, in their kindergarten programs.

Dance

Contents of the Dance Curriculum Guide

The following describes each aspect of the curriculum guide:

Introduction: This is a general introduction to the dance strand.

Yearly Overview Chart: This chart outlines the unit focuses and the three curriculum components.

Foundational Objectives Developmental Chart: This is a chart which outlines the development of the foundational objectives from grade one to grade five.

The Foundational Objectives: The foundational objectives describe the required content of the grade. Each foundational objective is accompanied by a grade-specific explanatory paragraph. The teacher should derive learning objectives from the explanations of the foundational objectives. Detailed criteria for evaluation are also included.

Instructional Guidelines: Instructional guidelines are general instructions to the teacher. They apply throughout the year.

Planning from the Dance Curriculum Guide: This section describes steps to consider when planning lessons from the curriculum. This section also includes sub-sections on creative dance, accompaniment, and dance and culture.

Creative Dance: This describes a step by step process for planning creative dance lessons and outlines the parts of the lesson. Tips for teaching creative dance are included.

Accompaniment: Two methods of accompaniment (use of percussion instruments and music) are discussed.

Dance and Culture: Information is provided on how to plan activities exploring the dance of various cultures. Included are suggestions for teaching a culture's set dance.

The Elements of Dance: The curriculum identifies five elements of dance — actions, body, dynamics, space and relationships. The elements are outlined in detail in this section.

Responding to Dance Presentations: This seven-step process is intended to help teachers guide students in responding to dance presentations.

Model Unit: A model unit is presented for Unit One of grade three dance. This "model" outlines activities, strategies and learning objectives, including the Common Essential Learnings for the unit. It is intended to serve as a guide for grades one to five teachers in the development of their dance units.

Unit Overview: The overview displays, at a glance, information about the unit. Included in each unit overview are statements about the unit's purpose, the time frame, the foundational objectives, vocabulary, concepts, resources, instructional approaches and assessment strategies. The unit headings and their explanations reflect the scope of the dance curriculum for the year. They provide broad contexts under which teachers may develop their own themes to better meet the needs of the students and their communities.

Suggested Activities: The activities provided are only suggestions. They are not in themselves lesson plans. The suggestions are meant to be used as jumping-off points for other ideas. They may be adapted to integrate with other subject areas.

Indian, Métis and Inuit Content: Suggestions are provided throughout the activities in the curriculum for the integration of Indian, Métis and Inuit content. Sometimes these suggestions are very specific ("learn *The Rabbit Dance*"); other times a resource such as *Métis Dances* is

suggested as a guide to learning a dance concept (a dance phrase has a beginning, a middle and an end, for example). The teacher should incorporate Indian, Métis and Inuit content throughout the year.

Teacher Information Boxes: Teacher information boxes appear frequently on the suggested activities pages. These contain tips or additional information that might help the teacher with suggested activities.

Appendix A: Appendix A is a compilation of activities based on the dance elements. The activities in the appendix can be used as warm-up activities or can be extended to become entire creative dance lessons.

Glossary: A glossary provides very basic definitions of terms used in the dance curriculum.

Introduction

Since early time people have danced. Dance has been integral to social, religious, ceremonial and spiritual functions of many cultures throughout history. Dance has been a way for people to express ideas and feelings that were significant in their daily lives.

Young children reflect this impulse of people to dance as they whirl, spin and gallop for the sheer enjoyment of feeling their bodies in motion. Starting with the students' natural abilities, the dance program will nurture this urge. It will encourage students to explore and discover dance in a meaningful way and will enable them to express themselves through a non-verbal means of communication.

The dance program will give students a comprehensive understanding of dance through learning specific dances, looking at dances and creating their own dances. Through these dance experiences, students will be encouraged to explore, reflect on and learn about dance in a meaningful way. Students will be given opportunities to:

- participate in creative dance, and learn social and cultural dances
- develop their dance techniques and deepen their spatial and kinaesthetic awareness (the internal feelings of the body's muscles and joints)
- create dances through movement problem-solving in order to express personal ideas and feelings
- further their understanding of dance by examining the role of dance in cultures and societies, past and present
- look critically at and respond to dances of various styles.

Dance links the body, intellect and emotions. This integration provides students with opportunities to further personal and social growth and to promote well-being. At the same time, dance gives students another means of communicating their own ways of seeing and responding to the world around them. Ultimately, the dance curriculum strives to foster a life-long interest in dance. It will challenge students to new levels of discovery and awareness and to the understanding of dance and its value.

The dance program is organized into four required units, and one optional unit:

Unit One	Learning to Perceive
Unit Two	Ideas and Inspirations
Unit Three	Making Sense of Things
Unit Four	Life's Dance
Unit Five	Optional Inter-related Unit

The three components are to be integrated within these units. Dancing, creating dances, viewing dances and learning about dance can all be undertaken within the units.

Dance

Grade Three Yearly Overview

Unit One

Learning to Perceive

This unit focuses on developing students' abilities to make connections between their sensory perceptions and their dance experiences.

Unit Two

Ideas and Inspirations

This unit focuses on the various ways a choreographer gets an idea and develops that idea into a dance.

Unit Three

Making Sense of Things

This unit focuses on the decision-making a choreographer goes through when sequencing movements to create a dance.

Unit Four

Life's Dance

This unit focuses on the role of dance in various cultures, time periods and in the students' own homes and communities.

Unit Five

Optional Inter-related Unit

This unit focuses on the exploration of a common idea or theme through the four strands:

- dance
- drama
- music
- visual art.



Creative/Productive Component



Cultural/Historical Component



Critical/Responsive Component

Grades One to Five Foundational Objectives Developmental Chart

Foundational Objectives	Grade 1	Grade 2
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In the **dance** strand the students will:

Associate movements with observations of their world

- | | |
|---|--|
| <ul style="list-style-type: none"> • observe and describe, in terms of the dance elements, a variety of movements in their environment • use their observations as stimuli for their own dance explorations and creations • reflect on their own and their peers' dance creations to see connections between the stimuli and the dance | <ul style="list-style-type: none"> • observe and describe, in terms of the dance elements, a variety of movements and sounds in their environment • use their observations as stimuli for their own dance explorations and creations • reflect on their own and their peers' dance creations to see connections between the stimuli and the dance |
|---|--|

Organize their ideas into dance expressions

- | | |
|--|---|
| <ul style="list-style-type: none"> • create dance phrases in order to express themselves • understand that dance phrases have a beginning position and an end position | <ul style="list-style-type: none"> • create dance phrases in order to express themselves • begin to use their knowledge of the dance elements in their dance creations. |
|--|---|
-
- | | |
|--|---|
| <ul style="list-style-type: none"> • use a variety of stimuli such as movement, stories, poems, music or objects as starting points for their dance expressions | <ul style="list-style-type: none"> • use a variety of stimuli such as movement, stories, poems, music, objects or body percussion as starting points for their dance expressions |
|--|---|

Grade 3

- observe and describe, in terms of the dance elements, a variety of movements and sounds in their environment
- use their observations as stimuli for their own dance explorations and creations
- reflect on their own and their peers' dance creations to see connections between the stimuli and the dance

- create dance phrases in order to express themselves
- use their knowledge of the dance elements in their dance creations
- understand that dances can tell a story, express a feeling, express an idea or exist purely for the sake of movement
- create dance compositions which tell a story, express an idea, express a feeling, or evolve from chance

Grade 4

- observe and describe, in terms of the dance elements, a variety of movements and sounds in their environment
- use their observations as stimuli for their own dance explorations and creations
- reflect on their own and their peers' dance creations to see connections between the stimuli and the dance

- focus on expressing themselves through dance
- use their knowledge of the dance elements in their dance creations
- understand that dances can tell a story, express a feeling, express an idea or exist purely for the sake of movement
- continue to create dance compositions which tell a story, express an idea, express a feeling, or evolve from chance
- create dance compositions that have binary (AB) form

Grade 5

- observe and describe, in terms of the dance elements, a variety of movements and sounds in their environment
- use their observations as stimuli for their own dance explorations and creations
- reflect on their own and their peers' dance creations to see connections between the stimuli and the dance

- focus on expressing themselves through dance
- use their knowledge of the dance elements in their dance creations
- understand that dances can tell a story, express a feeling, express an idea or exist purely for the sake of movement
- continue to create dance compositions which tell a story, express an idea, express a feeling, or evolve from chance
- continue to create dance compositions that have binary (AB) form
- create dance compositions that have ternary (ABA) form

Foundational Objectives	Grade 1	Grade 2
Become familiar with the dance of various cultures	<ul style="list-style-type: none"> • reflect on their own and their peers' dance creations • learn about various cultures and their dances 	<ul style="list-style-type: none"> • reflect on their own and their peers' dance creations • learn about various cultures and their dances
Become aware of the dance and dancers found in their own homes, communities and beyond	<ul style="list-style-type: none"> • learn about the dances of Aboriginal peoples within the context of their cultures • become familiar with dance events found in their community and surrounding communities • become familiar with people who participate in dance • reflect on why people dance 	<ul style="list-style-type: none"> • learn about the dances of Aboriginal peoples within the context of their cultures • become familiar with dance events found in their community and surrounding communities • become familiar with people who participate in dance • reflect on why people dance
Become familiar with dances and dance artists	<ul style="list-style-type: none"> • respond to dance presentations • reflect on connections between dance presentations and their own lives 	<ul style="list-style-type: none"> • respond to dance presentations • reflect on connections between dance presentations and their own lives • begin to use, in their own dance expressions, their knowledge of dances they have seen

Grade 3

- reflect on their own and their peers' dance creations
- learn about various cultures and their dances
- examine the role of dance in various cultures
- learn about the dance of Aboriginal peoples and its role within the cultures
- become familiar with dance events found in their community and surrounding communities
- reflect on the role of dance in the events examined
- become familiar with people who participate in dance and discuss why they do
- reflect on the effect dance has on their own lives
- respond to dance presentations
- reflect on connections between dance presentations and their own lives
- begin to use, in their own dance expressions, their knowledge of dances they have seen

Grade 4

- reflect on their own and their peers' dance creations
- learn about various cultures and their dances
- examine the role of dance in various cultures
- learn about the dance of Aboriginal peoples and its role within the cultures
- become familiar with dance events found in their community and surrounding communities
- reflect on the role of dance in the events examined
- become familiar with people who participate in dance and discuss why they do
- reflect on the effect dance has on their own lives
- respond to dance presentations
- reflect on connections between dance presentations and their own lives
- begin to use, in their own dance expressions, their knowledge of dances they have seen

Grade 5

- reflect on their own and their peers' dance creations
- learn about various cultures and their dances
- examine the role of dance in various cultures
- learn about the dance of Aboriginal peoples and its role within the cultures
- become familiar with dance events found in their community and surrounding communities
- reflect on the role of dance in the events examined
- become familiar with people who participate in dance and discuss why they do
- reflect on the effect dance has on their own lives
- respond to dance presentations
- reflect on connections between dance presentations and their own lives
- begin to use, in their own dance expressions, their knowledge of dances they have seen

Become familiar with the elements of dance
Actions

- explore the elements of dance in all their dance experiences
- explore a variety of ways to walk, run, leap, slide, gallop, jump, hop, turn, twist, bend and stretch
- develop the skill of stopping and starting their movements
- identify locomotor (travelling) and non-locomotor actions

- explore the elements of dance in all their dance experiences
- explore a variety of actions which travel, jump, turn, twist, fall, bend, stretch and pause
- identify actions which travel, jump, turn, twist, fall, bend, stretch and pause
- practice the eight locomotor actions of walk, run, leap, slide, gallop, jump, hop and skip

Body

- begin to purposefully use actions in their dance experiences
- reflect on how actions are used in their own dance and in the dance of others
- explore whole body and body part movements which use extremities such as the hands, elbows, knees, feet, fingers and toes
- extend their awareness of what their body can do by trying a variety of whole body and body part movements

- purposefully use actions in their dance experiences
- reflect on how actions are used in their own dance and in the dance of others
- explore and identify a variety of whole body and body part actions
- explore actions where their body parts lead
- recognize that "body base" refers to the body parts which support the rest of the body

Grade 3**Grade 4****Grade 5**

- explore the elements of dance in all their dance experiences
- continue to explore and identify a variety of actions which travel, jump, turn, twist, fall, bend, stretch and pause

- practice their repertoire of movements (movement vocabulary) with attention paid to the clarity of their movements
- purposefully use actions in their dance experiences
- reflect on how actions are used in their own dance and in the dance of others
- continue to explore and identify a variety of whole body and body part actions, and body bases

- explore actions where their body parts lead
- recognize that “body zones” are the body areas of right side, left side, front, back, upper half and lower half

- explore the elements of dance in all their dance experiences
- explore and identify combinations of actions

- learn the five basic jumps

- practice their repertoire of movements (movement vocabulary) with attention paid to the clarity of their movements
- purposefully use actions in their dance experiences
- reflect on how actions are used in their own dance and in the dance of others
- continue to explore and identify a variety of whole body and body part actions, body bases and body zones

- explore arm and leg gestures which lead toward, away from and around their bodies
- practice clarity of body shape when in motion or in stillness

- explore the elements of dance in all their dance experiences
- continue to explore and identify combinations of actions

- learn the five basic jumps

- practice their repertoire of movements (movement vocabulary) with attention paid to the clarity of their movements
- purposefully use actions in their dance experiences
- reflect on how actions are used in their own dance and in the dance of others
- continue to explore and identify a variety of whole body and body part actions, body bases and body zones

- explore arm and leg gestures which lead toward, away from and around their bodies
- practice clarity of body shape when in motion or in stillness

Dynamics

- work toward moving with efficient use of their bodies
- begin to purposefully use their bodies in their dance experiences
- reflect on how they use their bodies in their dance experiences
- understand that the duration of a movement might be short or long
- understand that the speed of a movement might be fast or slow
- explore and clap even and uneven rhythms
- explore the locomotor actions which correspond with even and uneven rhythms such as walking, galloping and running in time to an external beat
- explore a variety of movement qualities

- work toward moving with efficient use of their bodies
- purposefully use their bodies in their dance experiences
- reflect on how they use their bodies in their dance experiences
- explore movements of various speeds and durations
- recognize that duration is on a continuum of short to long
- recognize that speed is on a continuum of slow to fast
- recognize that movements can accelerate and decelerate, quickly or slowly
- move and clap in time to an external beat
- recognize that movements might use a little or a lot of energy
- explore the movement qualities of strong, light, sudden and sustained

Grade 3**Grade 4****Grade 5**

- work toward moving with efficient use of their bodies
- purposefully use their bodies in their dance experiences
- reflect on how they use their bodies in their dance experiences
- continue to explore various speeds and durations of movement

- work toward moving with efficient use of their bodies
- purposefully use their bodies in their dance experiences
- reflect on how they use their bodies in their dance experiences
- continue to explore various speeds and durations of movement

- work toward moving with efficient use of their bodies
- purposefully use their bodies in their dance experiences
- reflect on how they use their bodies in their dance experiences
- continue to explore various speeds and durations of movement

- move, clap to and identify various time signatures
- recognize that energy is needed to resist gravity

- continue to move, clap to, and identify various time signatures
- explore their use of energy in collapsing, swinging and falling movements

- continue to move, clap to, and identify various time signatures
- experience and recognize that energy is on a continuum of a little to a lot

- explore the movement qualities of strong, light, sudden, sustained, free flow and bound flow

- explore movements which combine the qualities of weight and time

- recognize how different movement qualities affect the expression of the same movement

Foundational Objectives	Grade 1	Grade 2
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Relationships	<ul style="list-style-type: none"> • reflect on how dynamics are used in their own dance and in the dance of others • begin to purposefully use dynamics in their dance experiences • explore and identify the relationships of near, far, above, below, front, behind, sideways, under, over, inside and around 	<ul style="list-style-type: none"> • reflect on how dynamics are used in their own dance and in the dance of others • purposefully use dynamics in their dance experiences • alone and with a partner, explore and identify the relationships of above and below, meeting and parting, meeting and staying together, near and far, leading and following
	<ul style="list-style-type: none"> • explore relationships with an object or with the teacher • begin to work with partners in leading and following activities • reflect on how relationships are used in their own dance and in the dance of others 	
Space	<ul style="list-style-type: none"> • understand that the general space is the dance space and move freely in the general space without colliding • understand the concept of personal space and move in a variety of ways in their personal space 	<ul style="list-style-type: none"> • reflect on how relationships are used in their own dance and in the dance of others • continue to explore the concepts of general and personal space

Grade 3

- reflect on how dynamics affects the expressions of their own dance creations and the dance creations of others
- purposefully use dynamics in their dance experiences
- with a partner and as part of a trio, explore and identify the relationships of above and below, leading and following, meeting and parting, meeting and staying together, connecting, near and far
- explore and identify the relationships of passing by and surrounding
- reflect on how relationships are used in their own dance and in the dance of others
- continue to explore the concepts of general and personal space

Grade 4

- reflect on how dynamics affects the expressions of their own dance creations and the dance creations of others
- purposefully use dynamics in their dance experiences
- with a partner, as part of a trio and in small groups, explore and identify the relationships of connecting, leading, following, meeting, parting, near and far
- explore and identify the relationships of passing by and surrounding
- reflect on how relationships are used in their own dance and in the dance of others
- continue to explore the concepts of general and personal space

Grade 5

- reflect on how dynamics affects the expressions of their own dance creations and the dance creations of others
- purposefully use dynamics in their dance experiences
- with a partner, as part of a trio and in small groups, explore and identify the relationships of connecting, leading, following, meeting, parting, near and far
- explore and identify the relationships of passing by and surrounding
- explore moving with a partner in unison and in a canon
- reflect on how relationships are used in their own dance and in the dance of others
- continue to explore the concepts of general and personal space

- explore and identify the directions of forward, backward and sideways

- explore and identify a range of sizes, from smaller to larger

- explore and identify straight and curved pathways on the floor

- explore and identify a variety of thin, round, wide and twisted shapes

- begin to purposefully use space in their dance expressions

- reflect on how space is used in their own dance and in the dance of others

- experience the arts in an inter-related way
- use knowledge, abilities and approaches of the four strands to explore an idea or theme

- explore and identify the directions of forward, backward, sideways, upwards and downwards

- explore and identify the levels of high, middle and deep

- explore and identify sizes which expand and contract

- explore and identify straight and curved pathways on the floor

- create and remember simple pathways on the floor

- explore and identify a variety of shapes including thin, round, wide and twisted

- purposefully use space in their dance expressions

- reflect on how space is used in their own dance and in the dance of others

- experience the arts in an inter-related way
- use knowledge, abilities and approaches of the four strands to explore an idea or theme

Draw parallels among the processes and language of each of the four strands in order to enhance all of their arts experiences (optional content)

Grade 3**Grade 4****Grade 5**

- | | | |
|---|---|--|
| <ul style="list-style-type: none">• continue to explore and identify a variety of levels, directions, shapes and sizes | <ul style="list-style-type: none">• continue to explore and identify a variety of levels, directions and sizes• recognize that there are symmetrical and asymmetrical shapes | <ul style="list-style-type: none">• explore and identify a variety of levels, directions, sizes, pathways and shapes, including symmetrical and asymmetrical shapes |
| <ul style="list-style-type: none">• create and remember pathways on the floor and through the air | <ul style="list-style-type: none">• create and remember pathways on the floor and through the air• recognize that where they direct their gaze draws attention to someone or something, real or imagined | <ul style="list-style-type: none">• use their bodies to carve space into volumes• recognize that where they direct their gaze influences the expression of their movements |
| <ul style="list-style-type: none">• purposefully use space in their dance expressions | <ul style="list-style-type: none">• purposefully use space in their dance expressions | <ul style="list-style-type: none">• purposefully use space in their dance expressions |
| <ul style="list-style-type: none">• reflect on how space is used in their own dance and in the dance of others | <ul style="list-style-type: none">• reflect on how space is used in their own dance and in the dance of others | <ul style="list-style-type: none">• reflect on how space is used in their own dance and in the dance of others |
| <ul style="list-style-type: none">• experience the arts in an inter-related way• use knowledge, abilities and approaches of the four strands to explore an idea or theme• begin to make connections among their experiences in the four strands | <ul style="list-style-type: none">• experience the arts in an inter-related way• use knowledge, abilities and approaches of the four strands to explore an idea or theme• begin to make connections among their experiences in the four strands | <ul style="list-style-type: none">• experience the arts in an inter-related way• begin to apply their knowledge of the four strands to their arts experiences• begin to make connections among their experiences in the four strands |

Grade Three Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. What follows is a description of each foundational objective, how it applies to students at the grade three level, and how its achievement can be evaluated by the teacher.

The students will:

1. Associate their movements with things they observe in their world.

One goal of the Arts Education program states that students will increase their ability to express themselves through dance. This objective encourages students to use real life images or situations as inspiration for dance creations. Students will learn how to generate dance ideas from stimuli by finding the essence of the stimuli and using their findings as starting points for dance improvisation.

Through reflection on their dance creations, students learn how dance can represent their own way of seeing their world around them. Students begin to take their life experiences and express them in the language of dance. In doing so students will also stimulate their imaginations and become aware of and sensitive to new movement possibilities.

In grade three, students will focus on the environment. Students will:

- observe and describe, in terms of the dance elements, a variety of movements and sounds in their environment
- use their observations as stimuli for their own dance explorations and creations
- reflect on their own and their peers' dance creations to see connections between the stimuli and the dance.

Evaluation

When assessing an individual student's achievement of this objective, teachers should observe and listen to student's discussions, dance explorations and creations. Teachers might ask the following questions:

- In what ways does the student describe the movements and sounds of the environment? Pay attention to the quality of the student's observations.
- To what extent does the student use the dance elements to describe his or her observations?
- What connections does the student make between the stimuli and personal dance explorations and creations? His or her peers' dance creations?

2. Organize their ideas into dance expressions.

The purpose of this objective is to introduce students to choreography. In choreographing a dance there are two things to consider. The first is what the dance is to be about, or the content of the dance; for example, a dance may tell a story, express a feeling, or be about movement for movement's sake. The second consideration is the form of the dance, such as theme and variation, binary (AB), rondo (ABACADA), narrative or chance. Usually the form of the dance evolves from the content; however, both are of equal importance.

In making a dance, choreographers create segments which are developed and synthesized into a whole, much like writers create a story. In order to choreograph a dance, then, students must learn how to develop these segments or dance phrases, and learn about the dance structures which give form to their dance phrases. It is this process of organizing movements into phrases and sequencing the phrases into a form that gives dances

meaningful and lasting substance. Teachers can assist students by setting tasks within which the students can express themselves.

In grade three, students will continue to focus on creating dance phrases in order to express themselves. A dance phrase is a sequence of movements which has a beginning, middle and end. Grade three students will:

- understand that dances can tell a story, express a feeling, express an idea or exist purely for the sake of movement
- create dance compositions which tell a story, express an idea, express a feeling, or evolve from chance
- use their knowledge of the dance elements in their dance creations
- reflect on their own and their peers' dance creations.

Evaluation

When assessing an individual student's achievement of this objective, teachers should listen to and observe the student's discussions, dance explorations and creations. Teachers might ask:

- What understandings did the student gain about dances? Creating dance phrases?
- To what extent does the student create dance compositions which convey stories, ideas, feelings or are about movement for movement's sake?
- Does the student have a commitment toward expressing himself or herself through dance?
- To what extent does the student contribute his or her own ideas to the dance outline set by the teacher?
- To what extent does the student use knowledge of the dance elements in his or her dance creations?
- To what extent is the student able to recall and describe his or her peers' dance phrases?
- To what extent does the student reflect upon the expressions of his or her own dance creations? The dance creations of his or her peers?

3. Become familiar with the dance of various cultures.

The study of a culture's dances gives a glimpse into a people and its way of life. Dance is a means of expressing emotions, ideas and customs that are significant in the daily lives and history of people. In the past, the dances expressed themes such as work and conflict. They were, and in some cases are, closely related to a people's religion, ceremonies, spirituality, rituals and celebrations. Recognizing that today dance continues to be a valid expression of a people, the teacher is encouraged to treat this objective as an investigation into the mores of a people today as well as of a people in the past. In grade three, students will continue to:

- learn about various cultures and their dances
- examine the role of dance in various cultures
- learn about the dance of Aboriginal peoples and its role within their cultures.

Evaluation

When assessing an individual student's achievement of this objective, teachers should listen to and observe the student in discussions and while dancing. Teachers might ask the following:

- To what extent was the student able to dance the dance taught? The teacher should consider memory, connection of steps, balance, coordination, control and agility.
- What understanding did the student gain about the role of dance in the various cultures experienced? To what extent does the student express this understanding?

4. Become aware of the dance and dancers found in their own homes, communities and beyond.

Dance plays a role in many peoples lives whether it be social, cultural, recreational or professional. Teachers should encourage students to recognize the presence of dance and to develop an understanding of the role dance plays in their own lives and in their community. In grade three, students will:

- become familiar with dance events found in their community and surrounding communities
- become familiar with people who participate in dance and discuss why they do
- reflect on the effect dance has on their own lives.

Evaluation

When assessing an individual student's achievement of this objective, teachers might ask:

- What understanding did the student gain about dance in the community and surrounding communities?
- To what extent does the student reflect on the effect dance has on his or her life?
- What understanding did the student gain about people who participate in dance?
- To what extent does the student make connections between dance in the classroom and in his or her own life?

5. Become familiar with dances and dance artists.

One of the goals of the Arts Education program states that students should gain a lasting appreciation of art forms experienced as audience. Through viewing dances, students will become familiar with and gain an understanding of dance as a performance art. In order for students to derive full benefit from viewing dances, it is important for the teacher to guide them in a process such as "Responding to Dance Presentations" (included in this curriculum guide). At the grade three level, the students will:

- respond to dance presentations
- reflect on connections between dance presentations and their own lives
- begin to use, in their own dance expressions, their knowledge of dances they have seen.

Evaluation

In order to assess a student's achievement of this objective, the teacher might ask the questions below. "Responding to Dance Presentations" also suggests questions which can guide the teacher.

- Was the student able to express his or her initial reaction to the dance?
- To what extent is the student able to recall and describe the dance?
- To what extent does the student reflect on the meaning and the value of the dance?
- To what extent does the student reflect on what the dance has to offer in his or her life?
- Does the student make a connection between dance presentations and his or her own dance creations?
- To what extent does the student recognize the individual's responsibility as audience?

6. Become familiar with the elements of dance.

Actions, body, dynamics, space and relationships are the elements, or basic language, of dance. The elements are best explored in a context of interest to the students. Students should be encouraged to identify, describe and reflect on the elements of dance as they encounter them in their ongoing dance experiences. Students should realize that the way in which the elements are used affects the expression of the dance. What the students learn about the elements of dance should be reinforced and applied throughout the year. It is important for students to use the elements in meaningful contexts in order to support their growth towards understanding and applying this knowledge themselves in later years. (See also Appendix A.)

The following outlines what the students are to experience for each element at the grade three level.

Actions

Actions are the movements that the body can do considering the limitations of the body's ability and the laws of physics. By finding out, through movement explorations, what the body can do and by expanding the body's abilities, students build a "bank" of movements they might use in their dance creations. This "bank" is called a movement vocabulary. Throughout the dance program, teachers should encourage students to discover all the ways in which their bodies can move.

Actions are categorized into broad areas such as travel, jump, turn, transfer of weight, twist, bend, stretch, fall, gesture and pause. In grade three, students will continue to:

- identify and explore a variety of actions which travel, jump, turn, twist, fall, bend, stretch and pause
- purposefully use actions in their dance experiences
- reflect on how actions are used in their own dance and in the dance of others
- practice their repertoire of movements (movement vocabulary) with attention paid to the clarity of their movements.

Evaluation

When assessing an individual student, teachers should listen to and observe the student's discussions, dance explorations and creations. Teachers might ask:

- To what extent does the student identify actions in his or her own movements? When observing others move?
- Does the student readily participate in movement explorations?
- To what extent does the student explore a variety of actions?
- To what extent is the student able to give clarity to his or her movements?
- What understanding did the student gain about actions?
- To what extent does the student reflect on and purposefully use actions in his or her dance?
- To what extent is the student aware of actions in the dance of others?

Body

The body is the instrument in dance. Just as a painter paints with a brush, in dance it is through the body that movements appear. Therefore, students need to have knowledge about their body and its potential for movement. The teacher can assist the students by coaching them in proper alignment and movement principles. In grade three, students:

- explore and identify a variety of whole body and body part actions, and body bases
- explore actions where their body parts lead
- work toward moving with efficient use of their bodies
- recognize that “body zones” are the body areas of right side, left side, front, back, upper half and lower half
- purposefully use their bodies in their dance experiences
- reflect on how they use their bodies in their dance experiences.

Evaluation

When assessing an individual student, teachers should listen to and observe the student’s discussions, dance explorations and creations. Teachers might ask:

- Can the student identify a variety of whole body movements, body part movements and body bases?
- To what extent does the student explore in his or her own dance body zones, body bases, whole body movements and body part movements?
- To what extent is the student able to lead with body parts when moving?
- What understanding did the student gain about the use of the body when dancing (agility, strength, balance, control and co-ordination)?
- To what extent does the student reflect on and purposefully use body concepts in his or her own dance?
- To what extent is the student aware of body concepts when looking at the dance of others?

Dynamics

Dynamics describe how the body moves. Dynamics is an umbrella term which includes the qualitative factors of movement. Therefore, dynamics is the element which gives dance its expressiveness.

Teachers should encourage students to develop a wide range of dynamic qualities in order to increase their possibilities for expression. In grade three, students will become familiar with the dynamic concepts of duration, speed, energy, movement qualities and time signature. The grade three students will continue to explore various speeds and durations of movement. In addition, grade three students will:

- recognize that energy is needed to resist gravity
- explore the movement qualities of strong, light, sudden, sustained, free flow and bound flow
- move, clap to and identify various time signatures
- purposefully use dynamics in their dance experiences
- reflect on how dynamics affects the expression of their own dance creations and the dance creations of others.

Evaluation

When assessing an individual student, teachers should listen to and observe the student's discussions, dance explorations and creations. Teachers might ask:

- What understanding did the student gain about dynamics?
- To what extent does the student explore a variety of durations, speeds, and movement qualities?
- To what extent does the student purposefully use concepts of speed, duration, energy and movement qualities in his or her own dance?
- To what extent is the student able to identify, clap to and move in time to various time signatures?
- To what extent is the student aware of dynamics in the dance of others?
- To what extent does the student reflect on how dynamics affects the expression of his or her own dance creations? When observing the dance creations of others?

Relationships

Relationship describes the correspondence or connection between things, be they dancers to each other, dancers to objects or a dancer's body parts to each other. In grade three, students will reinforce their understanding of relationships by continuing to:

- with a partner and as part of a trio, explore and identify the relationships of above and below, leading and following, meeting and parting, meeting and staying together, connecting, and near and far
- reflect on how relationships are used in their own dance and in the dance of others.

Evaluation

When assessing an individual student, teachers should listen to and observe the student's discussions, dance explorations and creations. Teachers might ask:

- To what extent does the student explore relationships in his or her dance?
- To what extent does the student reflect on how relationships are used in his or her own dance and in the dance of others?
- Is the student willing to work co-operatively with others?
- How does the student indicate acceptance and respect for his or her partner(s)?

Space

Space is the medium in 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 purposeful reason for moving. At this level, space may still be an abstract concept for students. Teachers can encourage students' understanding of space by describing space in relation to the students' bodies, by referring to concrete things in the dance space (such as the floor, ceiling, door, etc.), and by using an image, such as space being filled with particles which the students displace, carve or penetrate as they move through their dance space.

In grade three, students will become familiar with the space concepts of directions, levels, pathways, shape and size. Grade three students will continue to explore and identify a variety of levels, directions, shapes and sizes. In addition, grade three students will:

- create and remember pathways on the floor and through the air, such as zig zag, twisted and circular
- purposefully use space in their dance expressions
- reflect on how space is used in their own dance and in the dance of others.

Evaluation

When assessing an individual student, teachers should listen to and observe the student's discussions, dance explorations and creations. Teachers might ask:

- To what extent does the student explore levels, directions, shapes and sizes?
- To what extent is the student able to create and remember pathways on the floor?
- What understanding did the student gain about space?
- To what extent does the student reflect on and purposefully use space in his or her dance?
- To what extent is the student aware of space in the dance of others?



Instructional Guidelines for Grade Three

The following guidelines are general instructions to the teacher for dance instruction throughout the year.

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 as well as 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. Therefore, when watching dances, 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 where the students can experience the feelings of their bodies in motion and in stillness
- coach students to notice their kinaesthetic sensations where major differences in body shapes or dynamic qualities occur
- provide students with opportunities to copy demonstrated movements; for example, cultural dances or a set movement sequence
- encourage students to use their kinaesthetic sensations while dancing.

Encourage students to develop their dance techniques.

Here, technique refers to the ability of students to use their bodies as they wish and in a safe, efficient manner with little threat of injury. The dance program does not recommend any one kind of dance technique be taught to students at this level; for example, ballet, Graham, etc.

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 where appropriate. This is an important function 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, to 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 which develop strength, balance, coordination and flexibility
- plan dance activities which 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 back with the chest and hips in alignment; for example, no ribs or bottoms sticking out
- when standing, a long, relaxed spine, head, neck and shoulders
- 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. (See page 60.) As students become used to using this process, the sophistication of their reflections on what they are doing will grow.

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 Dance Presentations”, included in this curriculum guide, to take the students from their initial reactions to the point where they can make an informed judgement about a dance presentation. In this way students make sense of their viewing experiences and gain deeper understanding of dance presentations.



Planning From the Dance Curriculum Guide

As the unit structure suggests, the dance curriculum strongly encourages teachers to plan their dance programs in a series of connected lessons. The curriculum outlines four required units (see “Yearly Overview Chart”). Under each unit heading, the teacher can plan one long unit, or several shorter units.

Planning a Unit

Begin by planning three or four lessons in a sequence. Remember that lessons can include research, discussion, reflection, etc. as dance experiences.

The following describes steps to consider when planning a unit:

- | | |
|-------------------|--|
| Step One | Study the overall plan for your grade. Become familiar with the Unit Overview and the foundational objectives. |
| Step Two | Select a focus or thematic context. |
| Step Three | Identify and develop appropriate learning objectives from the foundational objectives. |
| Step Four | Plan a sequence of lessons relating to the focus. Use suggested themes or topics, or select others of relevance to the students and community. Begin with three or four connected lessons (although a unit can go on much longer). Include Indian, Métis and Inuit content, where appropriate, to illustrate concepts. |
| Step Five | Check to ensure that a variety of experiences has been included in the sequence (discussing, researching, creating, looking at dances, learning dances, reflecting, etc.). In order that the students’ own dance has meaning and reflects learning, the other experiences are essential. Most units should include experiences from all three components (creative/productive, cultural/historical and critical/responsive), although the emphasis will shift from unit to unit. |
| Step Six | Determine means of evaluating both foundational and other learning objectives. |

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 dance?

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 looking at dances?

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 made plans to evaluate whether or not students have achieved the learning objectives, and how they are progressing toward achieving the foundational objectives?

Creative Dance

The approach used in creative dance is a problem-solving approach. It is the process of creating through which the students learn. The teacher acts as a guide, encouraging and coaching the students as they work, and engaging the students in discussions while they are working.

The following outlines 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 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. For example, is the selected movement, dance phrase, etc. interesting to do? How could it be changed to make it 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 don't 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.

Planning the Creative Dance Lesson

The following pages outline ways teachers can plan lessons in creative dance using a theme, topic or movement concept.. These methods are not the only ways to plan and teach creative dance. Some teachers may already have their own methods which they prefer.

Using a theme as a context in which to teach students can have many benefits. However, in dance there is a danger that students might resort to pantomime or mimicry, thus excluding the dance objectives the teacher may have. This danger can be averted. Students can learn ably within a thematic context if they are directed carefully by the teacher.

The following suggestions show ways the teacher and students can develop a theme or topic while maintaining the main objective of learning about dance. The key is for the teacher to be familiar with the foundational objectives and the dance elements (which are the language of dance), and to use a questioning strategy which will encourage full exploration of the dance concepts. The teacher must keep the foundational objectives in mind while planning.

It is not necessary to use a theme or topic as a source of ideas for creative dance lessons. Teachers may wish to use specific movement ideas as their stimuli; for example, the movement concept of straight or curved pathways in space. In this case the teacher would begin planning the creative dance lesson with Step Three B, on page 64. Teachers wishing to work from a theme or topic should begin with Step One below.

Step One

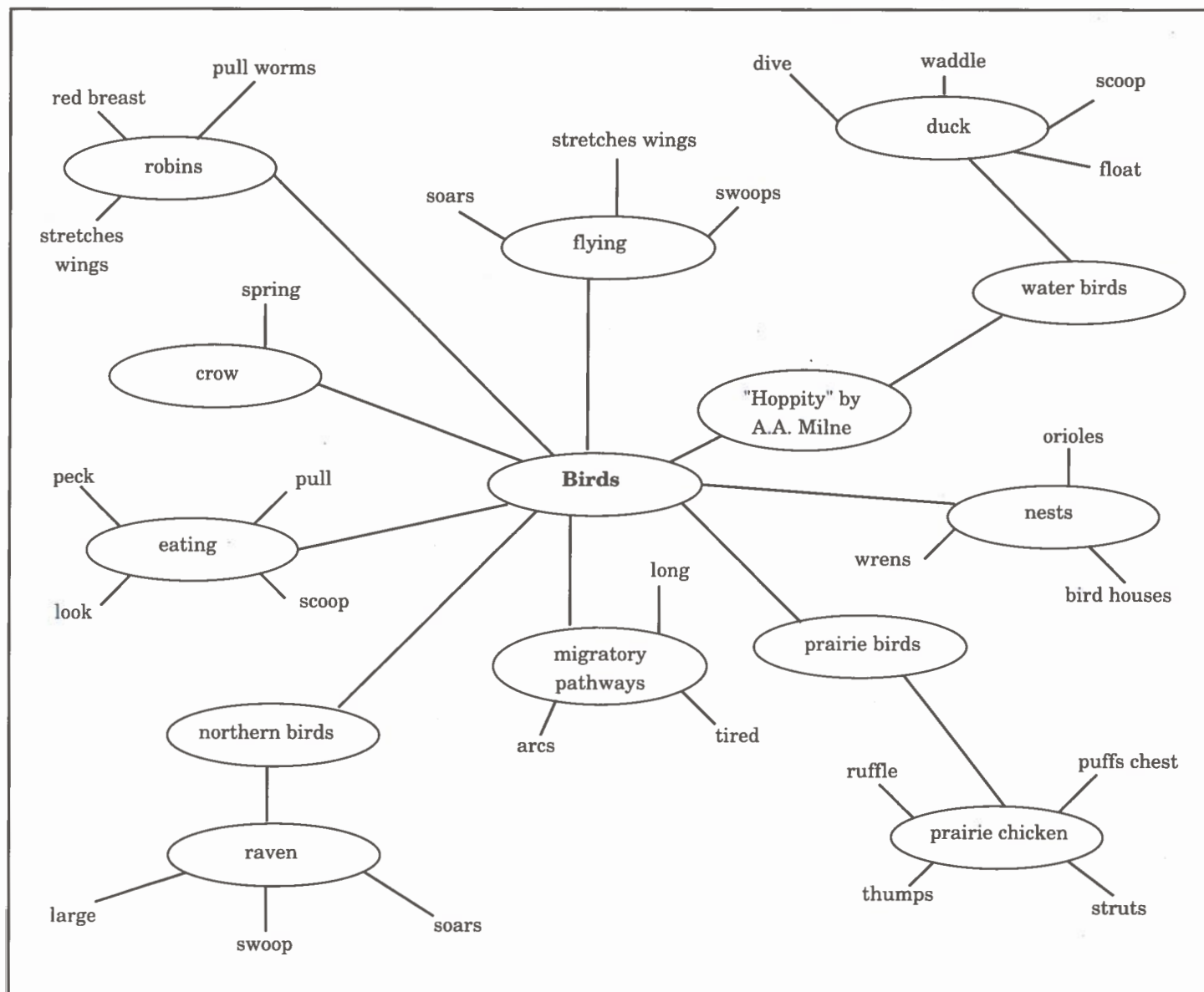
Choosing a Theme or Topic

There are many topics which come up in the classroom that a teacher can use for a creative dance lesson. Not all topics lend themselves to movement. Teachers should look for themes that have images suggesting movement. With a little experience teachers will soon discover which themes or topics suggest movement and can be explored in dance.

Themes or topics can come from other subject areas, music, children's stories, poems, art works and the students' own ideas. The teacher should include the students in the planning as appropriate.

Step Two Brainstorming

Once teachers have a theme they may use brainstorming techniques to arrive at the movement ideas which will be the basis for their lesson. For example, if the teacher and/or students selected the theme of "birds", they would begin by brainstorming ideas about birds.



Teacher Note

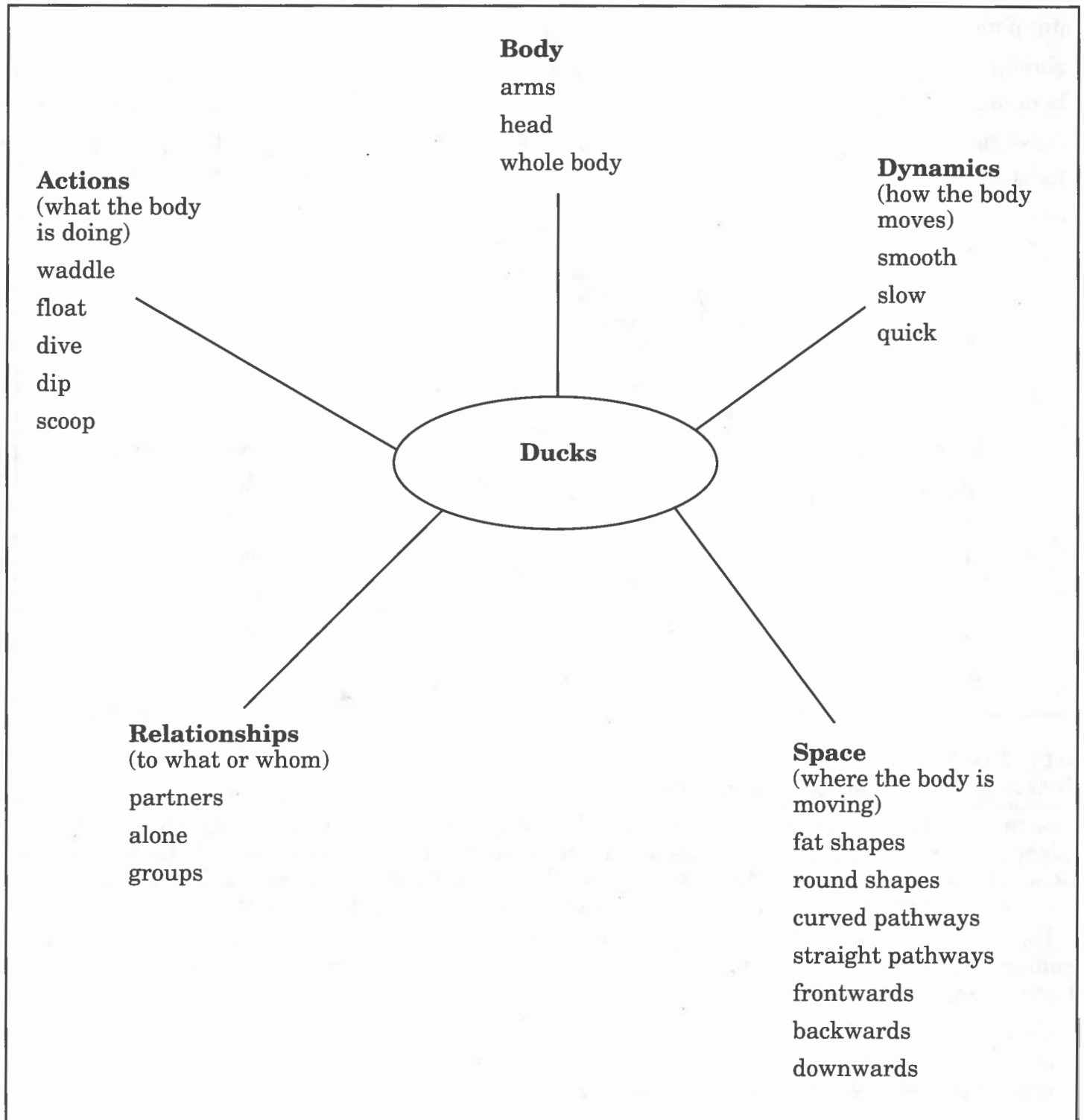
Depending on the specificity of the topic, you may need to brainstorm again on a more specific idea. For example, if the topic was "wild life", the first ideas brainstormed may have been animals, prairie creatures, birds, etc. Another brainstorming session would then have been needed to look at the more specific idea of birds.

Step Three

Getting the Movement Ideas

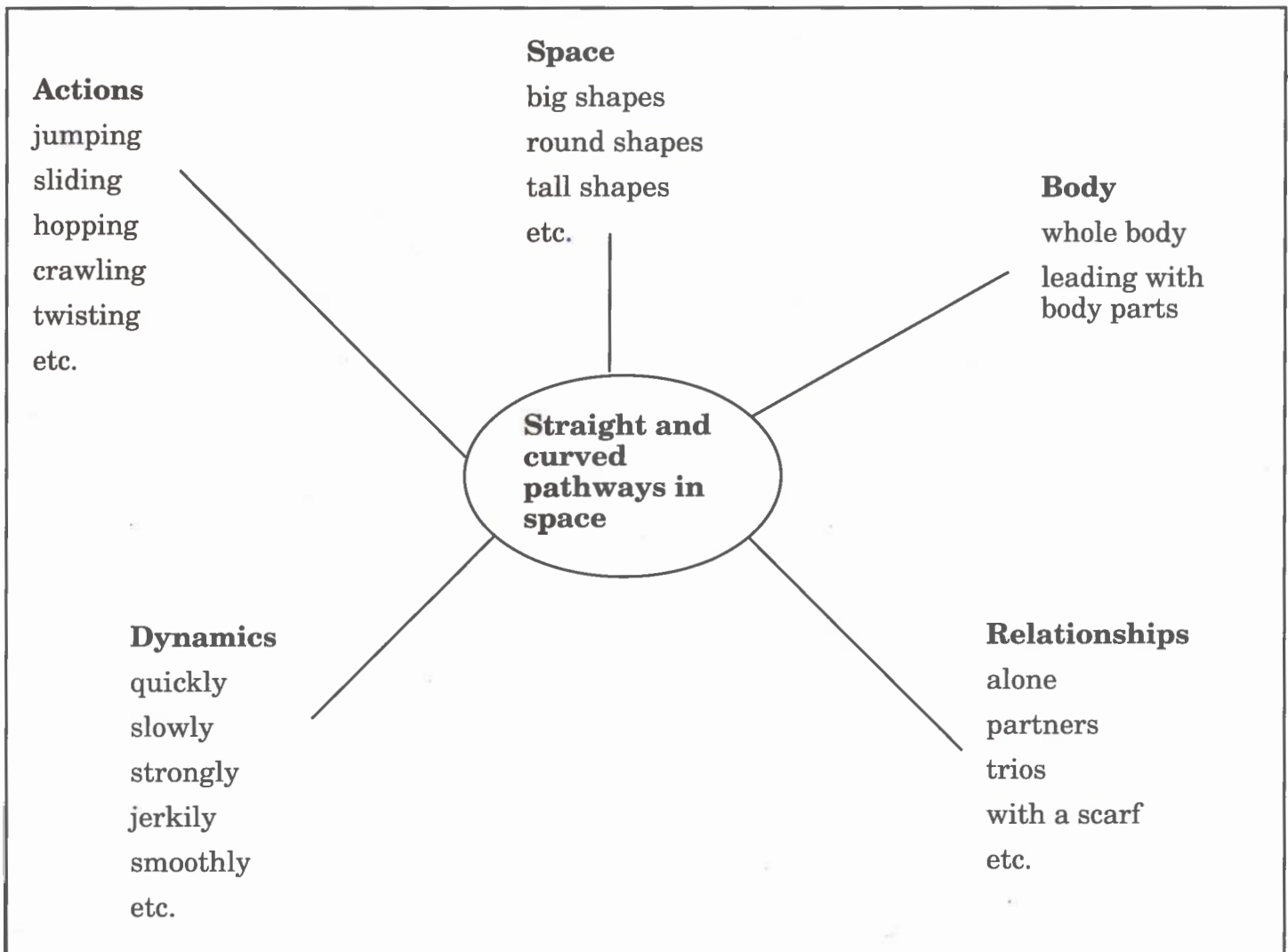
A. From a Theme

Having decided on the theme, the teacher should use a questioning strategy to brainstorm movement ideas. The questions asked should relate directly to the dance elements of actions, body, dynamics, space and relationships. For example, if from the topic “birds” the teacher and students selected “ducks” they would then brainstorm movement ideas.



B. From a Movement Concept

When using a movement concept as the basis for a dance lesson, teachers will still use a questioning strategy to brainstorm movement ideas. For example, if the teacher and/or students selected the movement concept of straight and curved pathways in space, they would then brainstorm movement ideas from that concept.



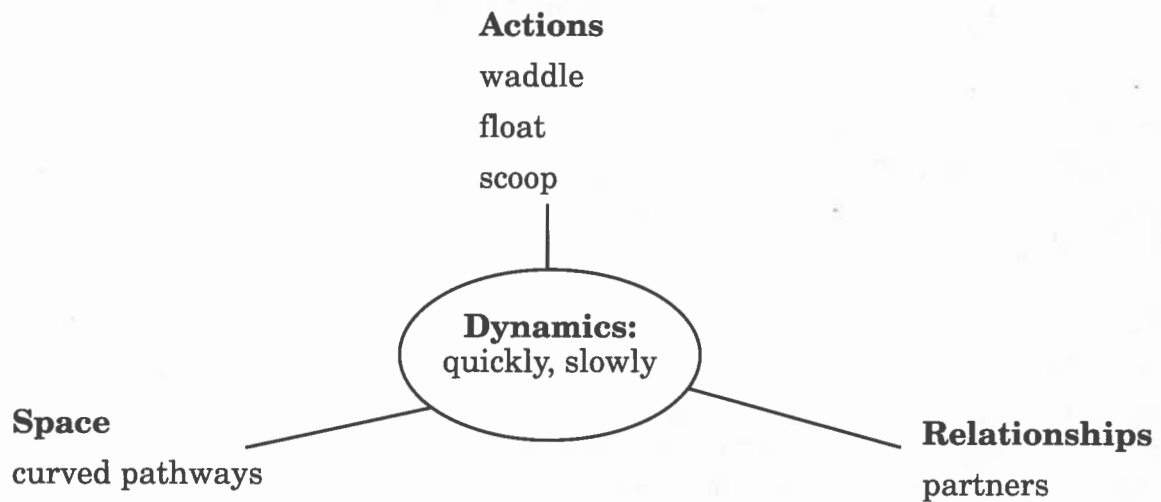
Step Four Setting the Lesson Objectives

Now the movement ideas have been identified. Not all ideas will be appropriate though. The teacher working from a theme or topic will need to select one idea to focus on and choose some of the other ideas to “flesh out” the dance lesson. The teacher using a movement concept will already have selected a focus, but will still need other ideas to flesh out the dance lesson.

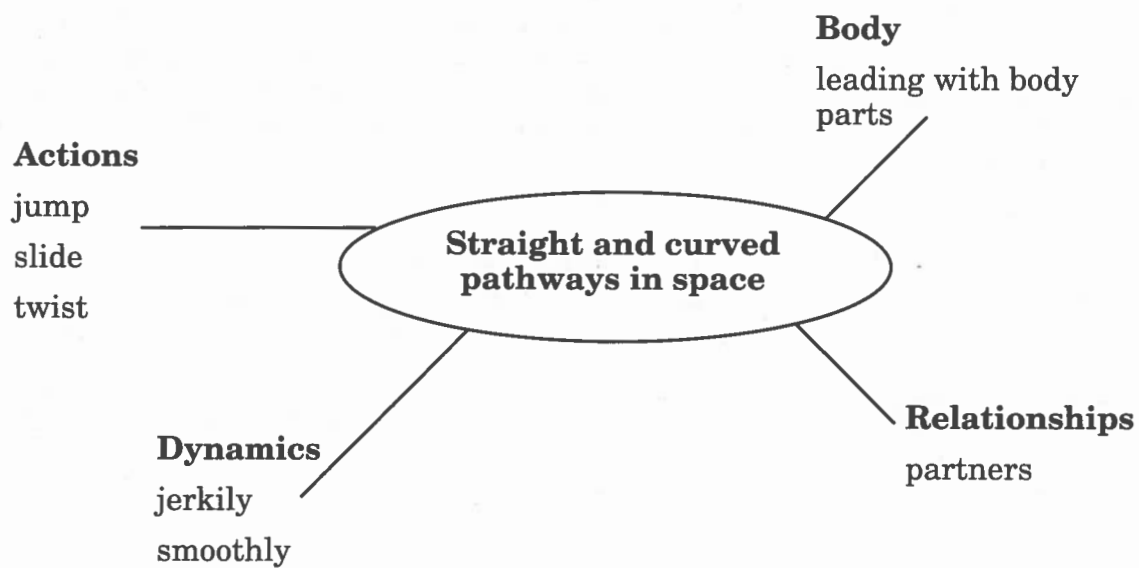
At the same time the teacher will need to determine the learning objectives appropriate for the students. To select a focus and to determine the lesson objectives, the teacher should consider the following:

- the foundational objectives
- the Common Essential Learnings objectives
- which ideas will be of interest to the students.

Example 1 Ducks



Example 2 Space



Step Five

Structuring the Lesson

The lesson objectives and the movement ideas have now been determined. The teacher will use this information to plan the following essential parts of the creative dance lesson:

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. Thematic material 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 problem to be solved or the theme is presented. Students should be encouraged to experiment with and create their own movements in response to the tasks set by the teacher. The teacher acts as a guide and observer, encouraging the students' development of the movement material, ensuring that a movement is fully experienced and suggesting and responding to what the students do.

For example, the teacher might ask the students to find a way to travel in a straight line. To encourage the students' explorations the teacher might ask the students to find other ways to do it, or set another task such as travelling in a straight line on a body base or in a certain shape. The teacher comments on what the students are doing, saying such things as, "I see someone travelling on a knee and a foot," etc.

3. *Sequencing the Dance Phrase*

The movements which the students explored and developed are now ordered to create a dance phrase. Not all the movements will be used — just the ones that best solve the presented problem. The dance phrases need to display a clear beginning and end shape. The teacher helps in this process by stating clearly the structure the dance phrase should take.

For example, the teacher might ask the students to choose a low shape as their beginning, decide how they will travel in a straight line to another place in the room, and decide on their ending shape.

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.

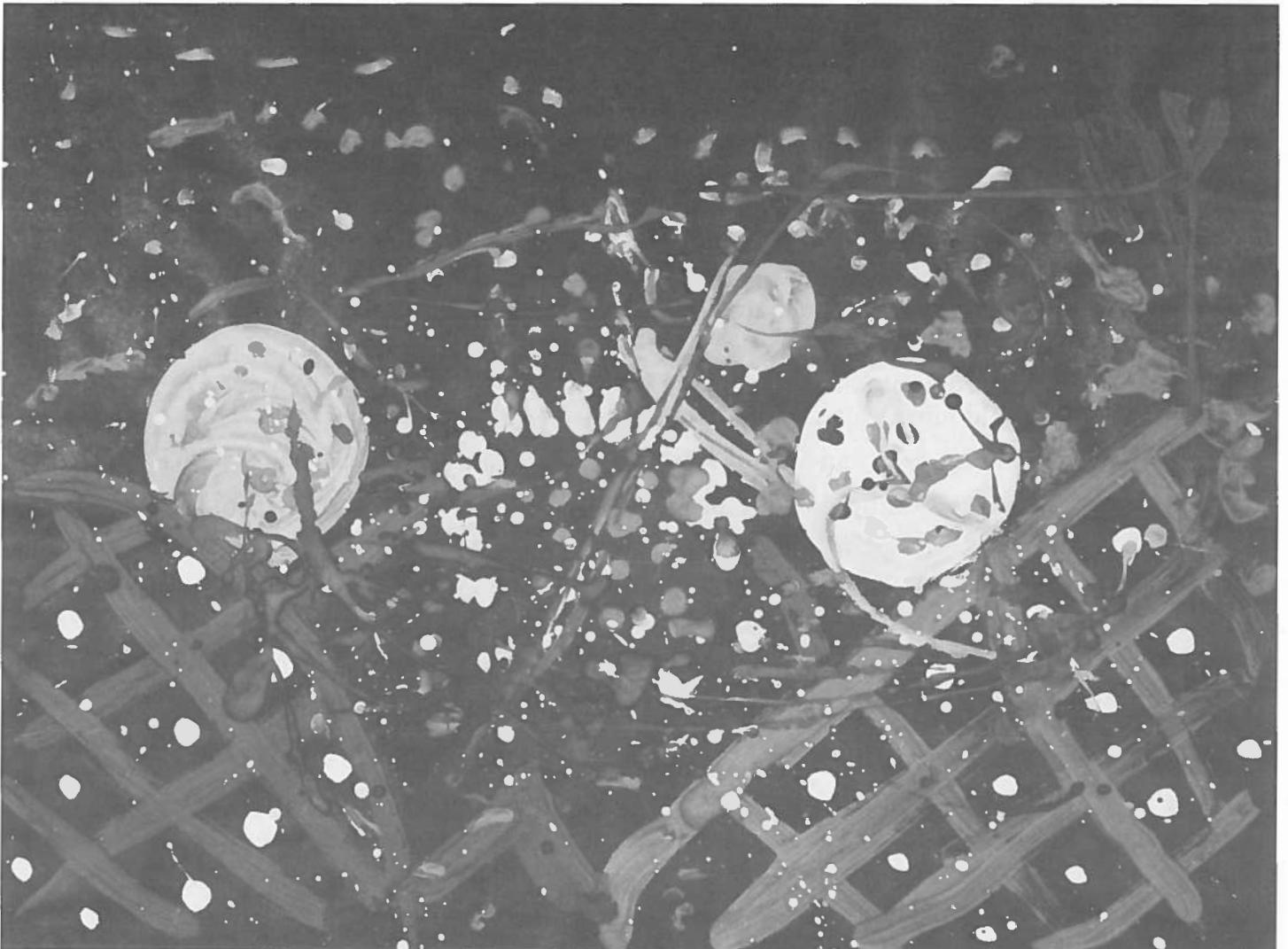
5. Reflection

Reflection should occur throughout the creative dance lesson. Students should be given time to think about their own work and to decide if they are satisfied with their work. Do they find what they do is interesting to them and, if not, how could they make it interesting?

At the end of the creative 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 movement itself and discourage comments which judge the students. For example, the comment "I liked John's dance" would be better said as "I thought the large jumps in John's dance were interesting." (See "Responding to Dance Presentations".)



Tips for Teaching the Creative Dance Lesson

Creative dance 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. Following are tips which will help the teacher in the creative dance lesson.*

- Set a warm and accepting atmosphere where students feel safe and free to take risks. Show enthusiasm. Join the students in the activities whenever possible to help establish trust between the teacher and the students.
- Set ground rules to keep the lesson running smoothly. For example, students should know they are to start and stop on a signal from the teacher, or where the boundaries of the dance space are.
- Establish general space awareness early to ensure students do not bump into each other.
- Use themes and topics of interest to the students.
- Use the voice effectively. Coach the students while they move, but be clear and loud enough so that they can hear. Say words to convey their meanings, thereby encouraging students to respond in that way; for example, s t r e e e e t c h.
- Use images to stimulate the students' imaginations and develop their movement qualities. Use a rich vocabulary of adjectives and adverbs. Use a variety of images to encourage students to explore several possibilities. For example, tell students to hop lightly as if they are on clouds, or hot sand. Remember that imagery can also limit students if used incorrectly. Do not ask students to "be" something or else that is all you will get. For example, asking students to hop like rabbits will more than likely result in a classroom of students hopping like rabbits and not exploring the many ways of hopping.
- Use visual aids to get ideas across to students whenever possible. For example, use a slinky to show bending, slithering actions; an elastic to show stretching movements; a ball to show bouncing movements.
- Use percussion instruments and music to help stimulate the children to move. For example, a crashing drum could encourage students to leap high off of the ground.
- It is important that even in dance's simplest form, students have a complete dance experience.
- Stillness is important. Stillness is not a state of "not doing", but rather a state of ready alertness — a mental and emotional preparation for the ensuing activity.
- Use repetition. Children get satisfaction from learning a phrase of movement and repeating it.
- Make the lesson challenging. Demand excellence.
- Be generous with praise for the students' quality efforts.

* "Tips for Teaching Creative Dance Lesson" was adapted from *Physical Education Elementary School Dance and Rhythmical Activities, A Teacher Handbook for Kindergarten, Division I and II*, Saskatchewan Education, 1981.

Accompaniment

Accompanying students in their dance will help motivate them to move. The following discusses two methods of accompaniment: percussion instruments and music.*

Percussion Instruments

Percussion instruments 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.

The following are some examples of how percussion instruments can be used.

- Drums, blocks, claves and tambourines can be used for movements that require short, strong sounds; for example, running, walking, punching or kicking.
- Tambourines, maracas, castanets and bells can be used for movements that require long sounds; for example, shaking, shivering, spinning or scurrying.
- Cymbals, gongs and triangles can be used for movements that require soft, sustained sounds; for example, floating, gliding or melting.

Music

Music is an effective way to motivate students to move. Music can be used as background music to enhance movement that has been already 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 analyzed. Teachers will need to identify the time signature, the tempo and the number of beats in a musical phrase.

Once the music is analyzed, 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 and clapping 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 which will elicit the desired movement qualities.

Records, Tapes and Compact Discs

Records, tapes or compact discs can be used in the dance lesson. Records offer teachers the ability to quickly find 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.

* The section on accompaniment was adapted from *Physical Education Elementary School Dance and Rhythmical Activities, a Teacher Handbook for Kindergarten, Division I and II*, Saskatchewan Education, 1981.

Caution

Teachers should keep in mind that some dance educators feel that music should be used sparingly with young children. They claim that music tends to structure movement, and when children 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. Also, beginning students of dance tend to let music dictate their quality of movement instead of making their own choices as to the qualities they desire.

Dance and Culture

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. The dances expressed themes such as work and conflict. They were, and in some cases 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. It is a way of examining a people's values and beliefs.

However, it is not intended that studying a culture's dance 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 a culture's dance includes studying the historical and present day aspects of the culture, examining how these dances may reflect the culture and, finally, experiencing the dances. As students actively participate in exploring the culture, they gain new insights into the culture and come to appreciate the significance of the culture's dance in the spirit it was intended.

Depending on the students' levels and abilities the following list of suggestions can be considered by the teacher when planning activities exploring the dance of different cultures:

- 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, customs and industries of the culture
- any historical factors which may have influenced the dance
- the symbolism, if any, used in the dance; for example, *The Shoemaker's Dance* imitates the actions of a shoemaker.

This approach to learning about a culture's dance provides students with varied learning experiences. Examples of strategies the teacher can use are:

- setting up displays including maps, pictures of the landscape and other arts
- using resource people in the community
- exploring the music of the culture
- reading a culture's legends
- having a special day or days to honour the culture.

Teaching a Culture's Dance

As in creative dance lessons, teaching a set dance such as a culture's dance requires teachers to plan warm-up and cool-down activities. In this case though, 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 culture's 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.

In addition, the following tips will help the class run smoothly.

Use "key" or one-syllable words to cue the steps (walks, hops, stamps, etc.), directional changes (sideways, forwards, backwards, right, left) and to provide musical alertness for beginning (ready). Verbalization in this manner helps children keep the main rhythmic pattern, and encourages them to gain a sense of the whole.

Overlook small errors in favour of establishing a movement sense for the dance itself — its transitions, its vigor and uniqueness.

Encourage the students to identify the musical phrases in the dance. Most traditional dances are phrased similarly to the music. Movement memory rarely fails when one is familiar with the accents and general qualities of the music.

Encourage vigorous activity so that students become involved in physical activity and have little time to worry who they are with.

Encourage opportunities for solo, line, circle, scatter or group formations of three and four. This reduces the thinking that one must have a partner to dance.

Restrict choice when partners are needed (ask students to face the person standing opposite them, the person closest to them, etc.).

Encourage frequent and rapid changes of partners.

* "Teaching a Culture's Dance" was adapted from the following two sources: *From Folk Dance to Disco Dances, A Teacher Handbook for Divisions II, III and IV*, Saskatchewan Education, 1980; and *Physical Education: Elementary School Dance and Rhythmical Activities, A Teacher Handbook for Kindergarten, Division I and II*, Saskatchewan Education, 1981.

The Elements of Dance

The elements of dance are the ingredients of dance. Often one or two elements predominate but all the elements are present. This is the nature of dance. 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 as follows:

Actions

What the body is doing describes the body's action. A rich vocabulary of actions increases the capacity to express through dance. Actions can travel (*locomotor*) or move on the spot (*non-locomotor*).

Actions fall into the following categories: travelling, stillness, gesturing, jumping, falling, turning, twisting, contracting, expanding and transferring weight.

The following is an action word list (by no means complete):

run	float	kick	stamp	close
skip	soar	punch	jab	shrink
swing	wobble	flick	inflate	shrivel
leap	spring	quiver	grow	wither
gallop	vault	tremble	expand	dwindle
slide	perch	shake	rise	collapse
roll	settle	wiggle	extend	squeeze
bend	pause	twitch	spread	crumple
flee	hold	flap	swell	melt
dart	freeze	jerk	open	drip
creep	balance	shiver	stretch	sink
bound	listen	vibrate	explode	lower

The Body

The body is the instrument in 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 curriculum by learning 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. |

Dynamics

How the body moves describes the dynamics. Dynamics give dance its expressiveness. Awareness of dynamics is encouraged in the dance curriculum by learning about the following dynamic 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, 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.

Relationships

To what or to whom describes the relationship. Awareness of relationships is encouraged in the dance curriculum by partner work and group work and by learning about the relationship concepts of above, below, near, far, following, leading, meeting, parting, passing by, surrounding, together and connecting.

Space

Where the body is moving describes the space. Awareness of space is encouraged in the dance curriculum 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.

Responding to Dance Presentations

Looking at a dance presentation should be an active experience for audience members. The teacher should encourage students to become totally involved in the dance; engaged visually, aurally, emotionally and kinaesthetically. Judgements should be suspended until the dance is over. Then reflection begins.

The following process* will assist teachers as they guide students in responding to dance presentations. The process will help students make sense of their initial reactions to the dance and come to a deeper understanding of the dance. When going through this process for the first time, students will discover that dance has its own way of communicating ideas and feelings.

The process can be used to respond to all dance 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 will be reflected in the level of questioning used and the amount of detail examined in each step.

Students will bring their own varied perspectives and associations, including their unique cultural and personal perspectives, to the dance presentation. 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 perspective will enhance other students' viewing experiences.

Teachers should keep in mind that different people respond in different ways to the same dance presentation. 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 a dance presentation.

Responding on an associative level — this refers to associations one makes with the dance or with images in the dance. 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 dance presentation.

The three types of responses vary and shift in emphasis from viewer to viewer and from dance to dance. For example, one viewer might have an immediate emotional response to a dance, while another might have an intellectual response. One dance might demand an immediate emotional response so that most viewers will respond this way initially, while another dance might demand that most viewers make immediate associations with images in the work.

The following process for responding to dance presentations is described in seven steps:

- preparation
- first impressions
- description
- analysis
- interpretation
- background information
- informed judgement.

Students can work through the process in one large group, or in small groups. The teacher could also set up a learning centre activity using the seven steps.

* This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986.

Step One

Preparation

Preparing students for the dance performance can pique the students' interest and heighten the value of their viewing experience. Students must be made to feel that their unique contributions to the viewing will be valuable, that their opinions are valid, and that the opinions and perspectives of others are to be respected. This is a time to remind students that we all look at the same dance through different eyes. Our cultural perspectives and past experiences will influence our responses to the dance.

The preparation information should be brief. Too much information can strongly influence the students' first impressions and inhibit the flow of ideas. Advance publicity will provide the teacher with some of the information. Depending on the experience of the students, topics to be discussed could include the following:

- the form of the dance; for example, ballet, jazz, folk, social
- if a narrative, the story of the dance; for example, if the dance was the ballet "The Sleeping Beauty", the story could be read to the students
- brief biographical information about the dance artists involved; for example, the choreographer, dancers, composer, etc.
- some historical and cultural insights into the dance
- a look at the times during which the dance was choreographed
- basic points of audience etiquette
- discussions of the students' personal biases as audience; for example, cultural biases, or the students' past experiences with dance
- dance activities which will introduce students to the upcoming performance; for example, learning a culture's dance, or creating a narrative dance phrase.

Step Two

First Impressions

This step gives students the opportunity to relate their first reactions to the dance presentation. Provide a non-judgemental atmosphere where the students will feel confident to give their first reactions and where all students' reactions will be accepted.

Record the students first impressions on chart paper. Use writing projects or visual art projects as a means of recording first impressions.

First impressions can be used in two ways: students can see how they have grown through the process of viewing the dance; students can try to explain their first impressions through further investigation and discovery.

Encourage students by asking questions such as:

- what moments in the dance they liked the most
- how particular moments in the dance made them feel
- whether they had a favorite dancer
- which costumes or outfits they liked
- how the music or sound score made them feel.

Step Three

Description

This step requires students to recall and describe what they have seen and heard in the dance presentation. Initially it may be difficult for the students to recall the dance but, as they become more familiar with dance, their ability to recall will increase.

At this stage the students are describing what they have observed; they are not interpreting. Encourage students to limit their observations to things they have seen and heard. Interpretive ideas, which students might suggest, can be recorded and looked at later in the process. Once the students are able to describe the dance they will have a basis to go on.

Record the students' observations of the dance: the movements, the sets and props, the costumes or outfits, the lighting and the soundscore. Such a list might include:

- a description of the movements; 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 soundscore, costumes, outfits, props and sets.

At this stage, it is important to focus on what the choreographer is doing, rather than moving to personal interpretation. If students do begin to interpret, suggest that they remember their ideas for the next step.

When this step is completed, students will have an objective list of their observations.

Step Four

Analysis

In this step, students are analyzing how the choreographer combined and arranged the movements, sound, costumes or outfits, dancers, props and sets to achieve certain effects. The students have described many of these things in step three. Have them refer to this list as they analyze the dance.

To begin, students might want to analyze why their first impressions attracted their attention. In the analysis stage, students could look at:

- the relationships between any of the things listed during the description stage
 - the relationships of the dance elements to one another
 - the form of the dance; for example, did it tell a story (narrative), were there two parts (AB form), etc.
 - the relationship 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 what dancers did what.
-

A list of the students' analysis might look like this:

- When the music was fast, the movements were fast and moved in a very small space.
- The jerky movements always moved in a straight line.
- In the jumps, the arms usually reached towards the globe hanging from the ceiling.
- Some movements were only danced by the dancers dressed in blue.
- The dancers kept on repeating a variation of the flapping movements throughout the dance.
- The dancer in red usually danced by herself.
- The dance started and ended in the same way.
- One dancer's costume was a different color than the others.
- The lights were blue and dim and the cymbals crashed whenever the one dancer entered the stage.
- The same movement phrase was repeated at different times by different dancers.

The teacher might wish to explore some of the students' observations in a creative dance lesson. For example, the above mentioned observation, "The jerky movements always moved in a straight line", could be the basis for a creative dance lesson exploring jerky movements on straight pathways. This could be contrasted with exploring fast movements which used very little space to create a dance composition.

Step Five

Interpretation

Up to now in the process students have been accumulating an objective description of the dance; they have been stating the facts. In this step, students are being asked to reflect on their observations and to discuss what the dance means to them. Students will be taking into consideration their own perspectives, associations and experiences. In this step there will be no wrong answers.

Questions the students might consider in their interpretation of the dance could include the following:

- Did the dance have a story?
- What was the theme or the subject of the dance?
- Was the dance expressing a feeling or an idea?
- What does the dance mean to them?
- What images did the students associate with the dance?
- Why did the choreographer create the dance?

The types of questions asked will vary with the purpose of the dance being discussed. For example, many dances do not tell stories. A question about the story would be irrelevant for these dances, but students could still deal with the question of why the choreographer created the work and what the subject matter of the work is. Furthermore, questions about a choreographer's intentions would be irrelevant in dances where there is no choreographer such as social dances, or the traditional dances of a culture. In this case, students could be asked to assign personal associations to the dance.

Students can express their interpretations in a number of different ways: small group discussion, journal writing, poetry writing, visual art activities, etc.

During the discussion students will be clarifying 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 dance. New insights into possible interpretations will give the students food for thought and further reflection.

Step Six

Background Information

Until now the students have been focusing entirely on the dance. It is now time to step back and gather some background information.

In step one, students were given an introduction to the dance similar to program notes and general information a dance-going audience would receive. This helps give students a foundation with which to go into the dance presentation. At this stage students are being asked to gather background information before going on to the final step. Such information could include:

- biographical information about the choreographer
- biographical information about the dancers
- a look at the social, political and cultural climate of the times in which the dance was choreographed and first performed
- if a cultural or social dance, a look at the role of the dance in relation to the historical and present day aspects of the culture or society
- a look at other dances in the same style.

Step Seven

Informed Judgement

This stage can be looked at as a summary stage. The information the students have collected in the previous steps will be considered as the students form their opinions of the dance and its value.

The students will be considering two aspects of the dance: the choreography and the performance of the dance. Their discussions should include:

- whether the dance worked as a whole
- how the dance compares to other dances in a similar style
- the capability of dancers in their performance of the dance
- whether the total experience, including sets, costumes or outfits, lighting, props, soundscore and movements, contributed to the dance
- whether the dance conveyed the choreographer's intentions.

Students may also consider:

- whether their thoughts or feelings about the work changed since their first impressions
- if so, how they have changed and what caused them to change
- if not, whether they can now explain their first reactions.

This process is intended to give students a way to look at a dance. By going through this process students will gain an understanding of dance as an art. Teachers should reinforce the students' learning by encouraging them to apply what they have seen or learned in their own dance creations.

Model Unit for Teaching Dance

The following description of a unit of study is based on suggested activities which appear in the grade three curriculum. This model unit appears in the curriculum for each of grades one to five. Its purpose is:

- to provide a model so teachers can see how the suggested activities can be developed into a unit of study
- to show how the three components can be integrated into a unit of study
- to show how learning objectives for a unit can be derived from the foundational objectives
- to show how the Common Essential Learnings can be developed through dance.

The Unit

The model unit relates to the curriculum guide as follows:

Grade Three

Unit One: Learning to Perceive

Time: Eight weeks

This unit focuses on developing the students' sensory perceptions and using their perceptions as stimuli for dance expressions. The theme of this model unit is "Work". In the unit, students will research work actions, use work actions as stimuli for their own dance creations, look at a dance which uses work as its theme and learn an occupational dance.

The teacher should study this model unit before turning to the suggested activities for his or her particular grade.

Resources

The following resources which are used in this unit are only suggestions. The teacher may substitute for any or all of the materials cited.

Handbooks:

Physical Education: Elementary School Dance and Rhythmical Activities

Music:

Folk Dances for Children

"Norwegian Dances, Op. 35, No. 2, Allegretto" by Grieg. Found in *The Pompous Potatoes* (kit).

Video:

Dances of the Northern Plains

Equipment:

Tambourine

Record Player

Tape Player

Community Resources:

A Scottish Dance Group

Foundational Objectives for the Unit

All of the foundational objectives for dance can be developed in each unit. However, Unit One focuses on the following:

The students will:

- associate their movements with things they observe in their world
- organize their ideas into dance expressions
- become familiar with the elements of dance
- become familiar with the dance of various cultures.

Common Essential Learnings for the Unit

The model unit focuses on the following Common Essential Learnings:

The students will:

- develop an understanding of how knowledge is created, evaluated, refined and changed in dance (Critical and Creative Thinking)
- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (Critical and Creative Thinking)
- use a wide range of language experiences for developing their knowledge of dance (Communication).



Learning Objectives

- reflect on how dance documents human experience (*CEL: CCT*)
- make choices in learning which reflects needs and interests (*CEL: IL*)
- observe and describe, in terms of the dance elements, work movements

Activities

Week One: In the Classroom

Component: cultural/historical

Explain to the students that the theme of this dance unit is “work”. Explain to the students that some dances are about work. For example, *The Thread Follows the Needle* uses the actions of a tailor.

Discuss the term “occupations” with the students. Brainstorm a list of occupations. Discuss with the students the various actions each occupation uses. This would be a list of verbs. For example, the actions of a commercial fisherman might be “pulling” to haul in the nets, “scooping” to shovel fish, etc.

Ask each student to select one occupation to research. Have the students work individually. Have the students observe and describe someone working at the selected occupation. Ask the students to record the different actions of their occupations in their dance journals.

Create an “occupations” bulletin board. Ask students to begin collecting pictures, stories and articles about various occupations. Set up a chart where the students can record the actions of people working at the occupation they have researched.

Week Two: Creative Dance

*Components: creative/productive,
critical/responsive*

The purpose of this creative dance lesson is to introduce students to the idea of developing work gestures into dance movements. This lesson is intended to set the ground work for the next creative dance lesson. The teacher discusses with the students how she will assess their progress in creative dance.

The teacher then guides the students through the creative dance lesson step by step. She uses vivid imagery with adverbs and adjectives, stimulating the students to respond in varied ways. Sometimes she might demonstrate an idea; other times her instructions will be sufficient.

Learning Objectives

Activities

By now the students are familiar with a creative dance lesson. They are able to enter the dance space, find their own “hole” in space — not near anyone else — and sit quietly.

The Warm-up

Time: 5-7 minutes

Teacher Note

Throughout this model the times shown are only suggested times. Teachers should adjust the times to suit their own situations.

The warm-up is intended to warm the body’s muscles and joints, as well as to encourage concentration. Warm-ups may use thematic material to be developed later in the lesson, dances or dance phrases learned in a previous lesson, stretching exercises or travelling actions, etc. In this lesson the teacher has decided to use a warm-up activity which is unrelated to the rest of the lesson.

The teacher asks the students to show her a small closed shape on the floor. The teacher asks the students to listen to the tambourine — when they hear the tambourine shake, they are to slowly “open” one body part; when they hear the drum beat twice, they are to snap shut. The students follow these directions in different ways; they are in small shapes on their backs or sides or knees (body bases); they open an arm or leg or their head. After a few practices, the teacher can see that the students have understood her directions. The teacher now asks the students to add another body part to the opening action. The teacher coaches them to stretch and reach further as they open, and to shut like a clam. Bit by bit, more body parts are added to the opening and closing actions. Finally the whole body opens to reach in all directions, “as if you are a star shining from your head, hands and feet.”

During these explorations, some students might be opening into a standing position, others might be opening on the floor. Now it becomes important for the students to rise to

- explore a variety of body-part actions
- seek alternative ways of responding in dance activities (CEL: CCT)

Learning Objectives

Activities

a standing position in order to continue the warm-up. The teacher guides this by saying, "This time let your opening take you into a high level, then stretch and close. I see different closed shapes; some are twisted, some are round, some are on their backs, some are on their sides." Next the teacher asks the students to let their openings take them to "a new place in space." The students repeat this a few times. The teacher asks the students to let their stretching twirl them into a new place in space and to close very slowly at a high level.

Exploration and Development

Time: 10 minutes

Teacher Note

In this part of the creative dance lesson, the teacher and students return to the theme of "work". Students should be encouraged to experiment with and create their own movements in response to a problem. The teacher guides the development of the movement material by ensuring that a movement is fully experienced and by acting as an observer, suggesting and responding to what the students do.

The teacher has decided to choose the action words "sit" and "haul" from the list the students brainstormed in Week One. These action words will be used as the basis for the rest of this creative dance lesson.

The teacher reminds the students of the list of work actions they brainstormed last week. She tells the students that they are going to explore the actions of a commercial fisherman. The teacher asks the students to explore sitting actions. Sitting suggests an action of stillness. The teacher has decided to focus on the different shapes the students can take when sitting. She guides the students in their explorations. "Show me a clear body shape when you sit. What position are your arms in? Your legs? Can you show me a sitting shape using your back as your body base? What other body bases could you use to

- explore a variety of body bases
- explore a variety of shapes (*space*)
- seek alternative ways of responding in dance activities (*CEL: CCT*)

Learning Objectives

- use their knowledge of the dance elements in their dance experiences

- create dance phrases which express an idea
- generate and evaluate a number of alternative solutions to problems (*CEL: CCT*)

Activities

show me sitting?” When the students have exhausted their movement explorations the teacher asks them to remember their sitting shapes for later in the lesson.

In the same way, the students explore the action word “hauling”. The teacher asks the students to mimic the actions of a fisherman hauling in nets. “Try repeating your hauling action but doing it very small. Try a very large hauling action which travels. Try hauling very slowly. Quickly. Hauling and pulling are almost the same action. Show me other ways that you can pull — with your whole body, with your elbows or your legs.”

The teacher encourages the students to continue exploring pulling actions by saying, “What other body part can you use? Can you pull with your head? Your shoulder? I see someone pulling with his whole torso. Let’s all try pulling with our torsos.” The teacher continues to coach the students to change the size and speed of their actions, and to make some actions travel and other actions stay on the spot.

Sequencing the Dance Phrase

10 minutes

After having explored several ways of pulling, the teacher asks the students to sequence the hauling actions they like the best into a dance phrase. The teacher states, “Choose one locomotor action and one non-locomotor action that you like the best. Repeat these actions, changing their speed and size to create a dance phrase.” When the students have done this, the teacher continues.

She asks the students to add three sitting shapes to their hauling dance phrase. The teacher states, “You can add your sitting shapes anywhere you want in your dance phrase — at the beginning, in the middle or at the end. Where ever you put your sitting shapes, remember to show me a clear beginning position and ending position when doing your dance phrase. Try several ways of ordering your movements and then choose the one you like the best.”

Learning Objectives

Activities

Teacher Note

The teacher circulates among the students during exploration and sequencing activities, offering suggestions, guiding, coaching and discussing with individual students. This is also a time for the teacher to observe the students. The teacher selects three or four students to observe in the dance lesson. She records her comments in anecdotal records or checklists.

- explore various speeds of movements (*dynamics*)
- explore a variety of sizes (*space*)
- seek alternative ways of responding in dance activities (*CEL: CCT*)
- reflect on their own dance creations
- develop ways to evaluate creative processes (*CEL: CCT*)
- write about their dance experiences in order to better understand them (*CEL: C*)
- reflect on how the elements of dance are used in their peers' dance creations
- make careful observations during active viewing experiences and discuss their observations with others (*CEL: CCT*)
- discuss the dance creations presented using their own language (*CEL: C*)

Now that the students have a dance phrase the teacher continues. She asks the students to do their dance phrase quickly and then slowly. She then asks the students to do their dance phrases strongly and then lightly. The students explore the different ways of doing the dance phrase. The teacher asks the students to choose the one they like the best.

Reflection

7 - 10 minutes

In this lesson, self-reflection is ongoing. The teacher encourages student reflection by asking the students if they find their own dance phrases interesting to do. If not what could they do to make them more interesting? The teacher also discusses with the students if doing their dance phrases in the different ways changed the movements. Students are encouraged to record their reflections in their dance journals after the lesson is over.

At the end of the lesson, the students look at and reflect on their peers' dance phrases. The teacher discusses with the students the importance of accepting and valuing all students' contributions, including their dancing and comments. In small groups, the students show their dance phrases to the rest of the class. The students describe what they have seen in the dance phrases. They discuss how the actions of hauling and sitting are developed in the dance phrases.

- explore a variety of sizes (*space*)
- explore various speeds of movement (*dynamics*)
- seek alternative ways of responding in dance activities (*CEL: CCT*)

The Cool-down

3 - 5 minutes

The teacher asks the students to find their own “hole” in the space and to slowly stretch toward the ceiling, the walls, the floor. The students repeat this several times. The teacher ends the lesson by asking the students to stand, feeling very tall. The teacher guides the students to relax their shoulders, hands, knees, etc. as they walk out of the room.

Week Three: Creative Dance

*Components: creative/productive,
critical/responsive*

In this lesson the students will use their research of an occupation as a source of ideas for their dance explorations and creations. Although each student will be exploring the actions of the chosen occupation individually, the teacher will still guide the students in their dance explorations and creations. In the warm-up, the teacher decides to use activities which will reinforce the students’ understanding of size and speed.

The Warm-up

5 - 7 minutes

The teacher asks the students to curl up into a tiny ball. The students are to explode into a large size at the sound of the drum. When the students hear the tambourine shake they are to slowly shrink back into a ball. The teacher repeats this but asks the students to slowly become larger and to quickly shrink. This is repeated with the teacher coaching the students to shrink and grow into a variety of shapes. The teacher then asks the students to slowly stretch out into a large shape and freeze. The warm-up continues with the teacher saying, “When you hear my drum I want you to take large, lunging steps throughout the room. Weave in and out through the space. Now stop. This time take very small steps backwards. Follow the speed of my drum as you move.” The students continue to explore different ways of travelling, such as sliding and running, using

Learning Objectives

Activities

- use their observations as stimuli for their own dance explorations and creations
- use their knowledge of the dance elements in their dance experiences
- strengthen their perceptual abilities through concrete experiences (CEL: CCT)

- move and clap to a time signature

large and small movements. The students follow the tempo of the drum which increases and decreases in speed. The teacher continues the lesson.

Exploration and Development

10 minutes

The teacher reminds the students of their creative dance lesson from last week. She initiates a discussion about how the students changed and developed the actions of a commercial fisherman in order to create a dance phrase. The students discuss the different ways they changed and developed their actions. For example, they changed the speed or size of the action, they did the action with a different body part or on a different body base, they did the action backwards.

The teacher asks the students to choose one action from the occupation they are researching. She asks the students to mimic the action. The teacher guides the students to change the action's speed and size, use different body bases, and make their action locomotor and non-locomotor.

Teacher Note

By the time the students have finished their explorations, the actions will bear little resemblance to the original "work" actions. The students will have abstracted their original idea and developed it to be used in dance.

Sequencing the Dance Phrase

10 minutes

The teacher asks the students to gather around the tape player. She plays "Norwegian Dances", the music that she had selected earlier. First she claps out the beat of the music, then she asks the students to join in with her. When it is apparent that the students know the beat of the music, the teacher continues.

Teacher Note

The suggested musical selection has two themes, A and B. Theme B has a quicker tempo than theme A. This dance lesson is using theme B.

Learning Objectives

- create dance phrases in order to express themselves
- generate and evaluate a number of alternative solutions to problems (CEL: CCT)
- focus on and complete learning tasks (CEL: IL)
- come to know that their ideas are accepted and valued (CEL: IL)

Activities

The teacher tells the students that they are to create a dance phrase using the movements they just explored. The dance phrase should be non-locomotor and should last for twenty-four counts of the music. The teacher encourages the students to try several ways of combining movements to create the dance phrase. The music is playing in the background so the students can put their movements to the music. The teacher circulates among the students discussing their work with them. She asks them to reflect on their own work to see if they are satisfied with it. If they are not, she helps them solve any problems they might have. When the students finish, they sit down and wait for the others. The teacher sees that all the students have finished their dance phrase. She now has the students practice doing their dance phrase to the music several times. The teacher coaches the students to start at the same time.

Teacher Note

As in the preceding lesson, when the students are working independently, the teacher circulates among the students observing, guiding, coaching and discussing their work with them. The teacher carries a clipboard with checklists to record her observations.

- reflect on their own dance creations.
- develop ways to evaluate creative processes (CEL: CCT)
- reflect on their peers' dance creations to see the connections between the stimuli and the dance.
- make careful observations during active viewing experiences and discuss their observations with others (CEL: CCT)
- discuss the dance creations presented using their own language (CEL: C)
- write about their dance experiences in order to better understand them (CEL: C)

Reflection

7 - 10 minutes

Self-reflection is ongoing throughout the dance lesson.

The teacher has the students show their dance phrases to each other at the end of the lesson. She divides the class into partners. Each partner will show his or her work to the other partner. The teacher gives the students a checklist of things they are to look for. The partners discuss their work. They describe what they have seen and discuss how the actions were developed.

The students record their reflections on their own dance phrases in their dance journal after the lesson is over.

Learning Objectives

Activities

- explore a variety of sizes (*space*)
- explore various speeds of movement (*dynamics*)
- seek alternative ways of responding in dance activities (*CEL: CCT*)

The Cool-down

3 - 5 minutes

The teacher decides to use the students' dance phrases as cool-down material. She asks the students to find their own place in space. "At the sound of the drum, I want you to do your dance phrase in a very small space. I am going to beat the drum very quickly. See if you can stay in time to the drum." The teacher continues, "Now I am going to slow the tempo. As the drum becomes slower, make your movements become larger." The teacher gradually slows the tempo until it stops. The students' movements gradually become larger and slower until they stop.

The teacher asks the students to record, in some way, their dance phrase in their journal so that they will remember the phrase. This might include drawings, words, floor patterns, etc.

Teacher Note

Recalling movements is a skill that will take students time to develop. Recording their movements in some way will help students but teachers can still expect students to have gaps in their memory.

Week Four: Creative Dance

Components: creative/productive, critical/responsive

In this lesson, the students will create a locomotor dance phrase as a trio.

The Warm-up

5 - 7 minutes

Teacher Note

The teacher decides to use the "work" dance phrase the students created last week as warm-up material. This will help the students remember what they did last week as well as warm up their bodies.

- practice their repertoire of movements with attention paid to the clarity of their movements

When the students come into the dance room, the teacher asks them to remember their dance phrase from last week. The warm-up

Learning Objectives

Activities

- create and remember pathways on the floor (*space*)
- seek alternative ways of responding in dance activities (*CEL: CCT*)

begins. The teacher asks the students to follow the beat of her drum and travel through space. The tempo of the drum is moderate. When the drum stops, the students are to slowly stretch into the beginning position of their dance phrase. As the teacher continues to beat the drum the students are to do their “work” dance phrase. The sequence is repeated. Following the drum, the students travel through the space, then stop and repeat their dance phrase. Each time the students travel they change their action. The teacher coaches the students to weave in and out of the space when they travel. Gradually the tempo is increased and decreased.

Exploration and Development

7 - 10 minutes

The teacher asks the students to walk, in a straight line, to the drum beat. “Every time I hit the drum louder, I want you to change your pathway. Change your pathway very sharply, as if you are going around a corner.” The students practice. The teacher continues, “This time, I am going to hit the drum louder every four beats.” The teacher coaches the students to take large steps. “Reach out into the space as you walk. Walk as if you want to get somewhere. Now I am going to hit the drum louder every two beats. Be sure to keep your turns sharp.” The students practice.

The teacher reviews with the students, “Sometimes I hit the drum louder every four beats, sometimes every two beats. This time I am not going to hit the drum louder. Instead I want you to decide when you are going to turn. Change your pathway whenever you want. Make sure that I can see you change your pathway by turning very sharply.” The students explore changing their pathway at different times.

Sequencing the Dance Phrase

10 - 12 minutes

The teacher plays the music to the students. This is the same music they used in the last lesson.

Learning Objectives

Activities

- move and clap to a time signature
- create dance phrases in order to express themselves
- explore relationships as a part of a trio
- create and remember pathways on the floor
- generate and evaluate a number of alternative solutions to problems (CEL: CCT)
- work co-operatively and contribute positively in group learning activities (CEL: PSVS)

The teacher asks the students to listen for twenty-four beats of the music. This is theme A of the musical selection they used in the last session.

The teacher divides the class into groups of three. The teacher clearly states the task the students are to accomplish. "In your trio, you are to create a dance phrase which uses walks and changes pathways. You have twenty-four beats of music to do your dance phrase in. You do not have to turn at the same time. Maybe one of you doesn't even turn at all. You may wish to start far apart and go toward each other, or start near each other and go away, or have two people facing one person. There are many ways to do this. Try a few and then choose the one you like the best."

The teacher plays the music in the background so the students can follow the tempo. The teacher continues. She asks the students to repeat their dance phrase. The students may need to adjust their movements so the repeated dance phrases fit together. The dance phrase is now 48 beats. When the students have finished they sit quietly and wait for the others. The teacher continues. "When you are finished, walk out your pathway on the floor. Make sure that you know exactly where you will be walking."

Teacher Note

As in the other lessons, the teacher circulates among the students as they work independently, discussing their work with them, offering suggestions and observing. She guides students in working co-operatively and contributing positively in the small group learning activities.

Reflection

7 - 10 minutes

As in the other lessons, self-reflection is ongoing throughout the lesson.

Learning Objectives

- reflect on their own dance creations
- develop ways to evaluate creative processes (CEL: CCT)
- reflect on their peers' dance creations
- make careful observations during active viewing experiences and discuss their observations with others (CEL: CCT)
- respond sensitively to the ideas, comments and products of others (CEL: PSVS)
- write about their dance experiences in order to better understand them (CEL: C)
- work toward moving with efficient use of their body
- recognize that energy is needed to resist gravity (*dynamics*)

Activities

The teacher selects two groups of students to show their dance phrases to the rest of the class.

Teacher Note

It is not always necessary to see everyone's dance creations. Sometimes students derive greater benefit from looking more closely at a few.

The students describe what they have seen in the dance phrases. The teacher asks the students if they associate anything with what they have seen. Some students say the dance phrases made them think of robots, others say the phrases make them think of seeing people in a crowd. A discussion follows.

After the lesson the students record their reflections in their dance journals. Again, the students record what they need to in order to remember their dance phrase for the next lesson.

The Cool-down

3 - 5 minutes

The teacher asks the students to find their own place in space and to stand on their feet. The teacher guides the students, "Inhale. Feel your ribs, back and stomach get bigger. Keep breathing in and out. When you breathe in think of collecting energy into yourself. Go for a run, exhaling as you begin to run, then breathing normally. Freeze at the end of your run. Inhale. Let the breath fill your arms, chest, head. Feel a lifting feeling. Feel a rise against the pull of gravity." The students repeat this a few times. The teacher coaches the students to take care so that they do not hyperventilate. She gives them time to breathe normally between the deep breaths. The cool-down continues. "On your last inhalation let the lifting feeling float you out of the room."

Learning Objectives

Activities

Week Five: Creative Dance

*Components: creative/productive,
critical/responsive*

The Warm-up

5 - 7 minutes

In this warm-up the teacher has decided to use the action words run, jump and roll as her movement material. She guides the students.

“When I shake my tambourine, find a way to run and jump. When you travel make sure that you do not collide with anyone. At the end of your jump find a way to melt into the ground. Listen to the signal for rolling. Now roll, roll, rollllll..... How can you get up from your roll to run. Will it be quickly? Lazily? When I hit the drum, show me.” The students explore different ways of running, jumping and rolling. The teacher changes the order of the actions and the duration. For example, “This time, I want you to roll, then jump and run.” With the tambourine, she gives the students a long signal to roll and a short signal to jump and run.

Review

5 - 7 minutes

The teacher tells the students that in this lesson they will combine and sequence their “work” dance phrase and their “trio” dance phrase. She gives the students a few minutes to remember the two dance phrases.

Sequencing the Dance Composition

10 minutes

The teacher describes the structure the dance composition is to take. She asks the students to begin their dance composition with their “trio” dance phrase (48 beats), then to add their individual “work” dance phrase. The students will have to repeat their “work” dance phrase. To end the dance, the students can repeat their “trio” dance phrase. The students might need to adjust their pathways or modify some of their movements to fit into the dance composition. They will need to decide where the “work” dance phrases will be

- explore a variety of actions
- seek alternative ways of responding in dance activities (CEL: CCT)

- create dance compositions in order to express themselves
- generate and evaluate a number of alternative solutions to problems (CEL: CCT)

Learning Objectives

- move to a time signature

- reflect on their own dance creations
- develop ways to evaluate creative processes (CEL: CCT)
- reflect on their peers' dance creations
- make careful observations during active viewing experiences and discuss their observations with others (CEL: CCT)
- discuss the dance creations presented using their own language (CEL: C)

Activities

done; for example, close together, far apart. The teacher reminds the students of the beats of their dance phrases. She plays the music in the background while the students work.

Teacher Note

Theme A of the musical selection is longer than the students' "trio" dance phrases. The students will need to begin their dance compositions later in the music. They should begin when theme A repeats itself.

Reflection

10 - 15 minutes

As in the other lessons, self-reflection is ongoing. The teacher gives the students a checklist to evaluate their own work.

The students show their work to the rest of the class. They describe what they have seen, the pathways, relationships, etc. A discussion follows.

The Cool-down

3 - 5 minutes

The teacher asks the students to find their own space. With the students standing, the teacher guides them to slowly stretch their body in all directions. "Take a big yawn with your body. Stretch all of your body parts — your back, your shoulders, your neck. Now slowly collapse onto the floor. Take a deep breath in. Feel the breath filling your whole body, your back, your toes, your ears. Exhale and let your body sink into the floor. Feel as if the floor is quicksand. Your body is sinking deeper and deeper into the quicksand." The students continue to inhale and exhale, feeling their body become more and more relaxed.

Week Six: The Shoemaker's Dance

Component: cultural / historical

This week the students that *The Shoemaker's Dance* is an occupational dance. The actions

Learning Objectives

Activities

in the dance mimic the actions of a shoemaker when working.

The Warm-up

5 - 7 minutes

The teacher decides to plan a slow warm-up as the rest of the dance lesson will use vigorous movement. She guides the students to gently stretch their bodies.

The Shoemaker's Dance

20 - 25 minutes

The teacher begins by demonstrating the steps of the dance. The students are working in their own space, individually. Each step is taught separately — slowly at first, then moving at the proper tempo. Next, the steps are sequenced as they appear in the dance.

The students work with partners. They learn the floor pattern of the dance. Now the whole dance (the step pattern and the floor pattern) is done to the music. The students practice the dance several times.

The Cool-down

3 - 5 minutes

The teacher repeats the slow, stretching activities used in the warm-up.

Teacher Note

The teacher continues to observe the students as they work. Observations may be recorded after the lesson or at times during the lesson.

Week Seven: Creative Dance

*Components: creative/productive,
cultural/historical,
critical/responsive*

The Warm-up

15 minutes

In this warm-up, the teacher decides to review the steps of *The Shoemaker's Dance* and have the students practice the dance.

- learn *The Shoemaker's Dance*
- work co-operatively with a partner (CEL: PSVS)
- practice their repertoire of movements with attention paid to the clarity of their movements (*actions*)

Learning Objectives

Activities

- create dance phrases
- work co-operatively with a partner (CEL: PSVS)
- generate and evaluate a number of alternative solutions to a problem (CEL: CCT)
- move to a time signature
- reflect on their own dance creations
- develop ways to evaluate creative processes (CEL: CCT)
- reflect on their peers' dance creations
- make careful observations during active viewing experiences and discuss their observations with others (CEL: CCT)
- discuss the dance creations presented using their own language (CEL: C)

Exploration and Development

Teacher Note

In this lesson it is not necessary for the students to explore and develop their movements. The movements have already been decided. They are the steps found in The Shoemaker's Dance.

Sequencing the Dance Phrase

10 minutes

The teacher decides to use the steps of *The Shoemaker's Dance* for creative dance. She decides the students will work with partners. The teacher guides the students by clearly stating the task, "What are the steps of *The Shoemaker's Dance*?" The students demonstrate.

"With your partner, decide on a new way to sequence these steps." When the students have completed this task, the teacher continues, "Now choose a pathway for your sequence. Once you have chosen your pathway, practice your sequence so that you can remember it." The teacher adds the music. "Try doing your dance phrase to the same music as *The Shoemaker's Dance*. I did not tell you how long to make your dance phrase, so you will all end at different times. When you have finished hold your last shape."

Reflection

15 minutes

As in the other lessons, self-reflection is ongoing.

The teacher divides the class into sets of two pairs. One pair shows its dance phrase to the other pair. The students describe what they have seen. They compare the similarities and differences between the two dance phrases. They record their observations in their dance journals.

Learning Objectives

Activities

- respond to dance presentations
- discuss the dance presented using their own language in order to better understand the dance (*CEL: C*)

The Cool-down

3 - 5 minutes

The teacher uses the same cool-down as in week four. She guides the students as they inhale and exhale, feeling their use of energy.

Week Eight

*Components: cultural / historical,
critical / responsive*

The teacher has asked a Scottish group from the community to come to the classroom and talk about Scottish culture and dance. The teacher has asked the group to show the students one of its occupational dances, *The Sailor's Hornpipe*. The group tells the students about *The Sailor's Hornpipe*. The students describe and discuss the dance. They talk about the sailor's actions seen in the dance. A discussion follows about the dance and the culture.

Teacher Note

Examples of other cultures' occupational dances are: Irish — The Irish Washerwoman; Greek — Hasapikos (butcher); Lithuanian — Kaldelis (blacksmith); American — Jolly is the Miller (miller), The Thread Follows the Needle (tailor); Aboriginal Peoples of the Northern Plains — Men's Traditional Dance (hunters stalking game); Czechoslovakian — The Wheat (imitates the actions of workers walking home after a hard day in the fields.)

Overview

Unit One: Learning to Perceive

Time Frame: 6 - 8 weeks

This unit focuses on developing the students' abilities to make connections between their sensory perceptions and their dance experiences.

Foundational Objectives

The students will:

- associate their movements with things they observe in their world
- organize their ideas into dance expressions
- become familiar with the elements of dance

Vocabulary and Concepts

- actions
- locomotor
- non-locomotor
- body — whole, parts, bases, zones
- duration
- energy
- qualities
- speed
- time signature
- space
- directions
- levels
- pathways
- shape
- size

Common Essential Learnings

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- use a wide range of language experiences to develop their knowledge of dance (C)
- develop an understanding of how knowledge is created, evaluated, refined and changed within the field of dance (CCT).

Resources

- sounds and movements in the environment
- live insects
- books, pictures, charts, reference materials, etc. on insects
- books, pictures, stories, etc. on various occupations
- dance presentations
- a culture's dance

Instruction	Assessment
<p><i>Observe</i> movements and sounds in the environment.</p> <p><i>Describe</i> and <i>discuss</i> movements and sounds observed.</p> <p><i>Explore</i> the elements of dance in the environment.</p> <p><i>Brainstorm</i> to develop dance ideas.</p> <p><i>Create</i> dance compositions (explore, create, reflect).</p> <p><i>Create</i> a sound score.</p> <p><i>Show</i> dance compositions.</p> <p><i>Reflect</i> on dance compositions seen.</p> <p><i>Respond</i> to dance presentations.</p> <p><i>Learn</i> a culture's dance.</p>	<p>Student assessment in Arts Education is based on the foundational objectives in each strand. Two major challenges of student assessment in Arts Education are those of developing teachers' observation skills and their record-keeping abilities.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> • set criteria for assessment based on the foundational objectives for the unit • 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.

Unit One: Learning to Perceive

This unit focuses on developing the students' abilities to perceive movement and to make connections between their sensory perceptions and their dance experiences. Unit One is designed to heighten students' awareness of the movements and sounds in their environment and to use their observations as starting points for meaningful dance experiences. As well, the students' kinaesthetic perceptions and their ability to repeat demonstrated movements are developed.

Suggested Activities

Possible Resources

Movement and Sound in the Environment

Please note that this unit requires students to go beyond pantomime to explore movement ideas. Encourage students by asking questions related to the dance elements. This will help them clarify their movement ideas.

Have students observe movements and listen to sounds in their environment. Have students describe movements and sounds in terms of their understanding of the dance elements. Encourage students to use correct dance terminology in the discussions, when appropriate.

Have students explore the dance elements. Integrate the dance elements into lessons which use the students' observations as stimuli or explore the elements as introductory lessons to the unit.

Have the students explore some of the following:

- actions - locomotor, non-locomotor
- body - whole, parts, bases and zones
- dynamics - duration, energy, qualities and speed
- space - directions, levels, pathways, shape and size.

Have students create dance phrases interpreting observations of their environment.

Example 1: School Sounds

Have students explore sounds heard in the school. What sorts of sounds are there? Examples might be murmurs of conversation, the rustle of paper, chalk on the blackboard, etc. Brainstorm. Have students describe the different sounds they hear. Keep track of the words on the board.

The following are examples:

- a distant siren might have a pulsing sound which becomes louder and quieter
- a book falling might have a short, loud sound.

Movements and sounds in the environment

School sounds

Suggested Activities

Possible Resources

Ask students to record the sounds. Have them create a sound collage.

Explore different movements that might represent the sounds the students heard. Explore the sounds through movement one at a time. Explore action, dynamics and space concepts which might accompany the sound. For example, the siren might be a pulsing action which increases and decreases in size (space) and speed (dynamics). The pulses might occur in the whole body and then in a finger.

Encourage students to develop their movements by asking questions such as, "How else could you show that idea? Could you do your movement with one body part? Do you find your movements interesting to do? How could you make them more interesting?"

Have students listen to the sound collage. Ask students to create a dance phrase to accompany the sound collage by selecting some of the movements they explored.

In the same way, explore one or two other sounds. Combine the dance phrases to create a "school sounds" dance composition, individually or in groups. Practice the dance compositions with the sound collage.

In small groups have students show their dance compositions, or record the compositions on video for later viewing. Have students describe and discuss the compositions. Have students reflect on any connections they have made between the other students' dance compositions and their own dance experiences.

The teacher should note that one sound might elicit such a variety of responses that you would want to explore only that sound. In that case, have students create a sound score using long and short durations of the sound. For example, the sound of children playing might suggest the ideas of games, winter, etc. These could then be explored separately and combined to create a "children's games" dance composition.

Example 2: Insects

Have students study insects. Set up a display about insects.

Look at insects with magnifying glasses. Have students describe what they see.

Collect live insects. Have students observe the pathway an insect follows. Draw a map.

Tape recorder and blank tapes

Books, pictures, charts, reference materials, etc. on insects

Live insects

Magnifying glasses

Insect legends from *Keepers of the Earth* by M. Caduto and J. Bruchac

Suggested Activities

Possible Resources

Have students brainstorm movement words associated with the insect; for example, words describing the actions, shape, qualities, etc. Keep track of the words on the board. For example, an ant might move on a zig zag pathway (space). A lady bird beetle might creep (actions) very slowly (dynamics). A bee might move suddenly (dynamics) and then pause (actions).

Explore some of the ideas through movement. Have students use the map of the insect's pathway as their own pathway. Have students develop their movements by clarifying their use of actions, the body, shape, dynamics and relationships. Select some of the movements explored to create a dance composition. Accompany the students' dance explorations and creations with percussion instruments or music.

Percussion instruments/music

In small groups have students show their dance compositions, or record the compositions for later viewing. Have students describe and discuss the dance compositions. Have students reflect on any connections they have made between the dance creations and the idea of insects; between the dance creations of other students and their own dance experiences.

Example 3: Work

Ask students to think of various occupations. What sorts of tasks do these occupations require people to perform? Select a few occupations to research. Consult school library staff. Collect pictures, read stories and interview workers about occupations. Have students brainstorm action words to describe the tasks associated with the various occupations. Display.

Pictures, stories, books, etc. on various occupations

Explore the different actions of each occupation separately. Encourage students to develop their actions by changing the use of the body, and exploring different space and dynamic concepts. For example, a typist's actions might be pecking, peering, and pausing. Students could explore pecking actions which use the whole body, or a body part such as the head, elbow, etc. The actions could be done very large (space) or very slowly (dynamics), or they could travel.

Have students select some of their movements to create a dance phrase. Combine their dance phrases on various occupations to create a "work" composition. Accompany the students' dance explorations and creations with percussion instruments or music.

Percussion instruments/music

In small groups have students show their compositions, or record the compositions for later viewing. Describe and discuss the dance compositions. Have students reflect on

Suggested Activities

Possible Resources

the connections between their dance compositions and the occupations; between the dance creations of other students and their own dance experiences.

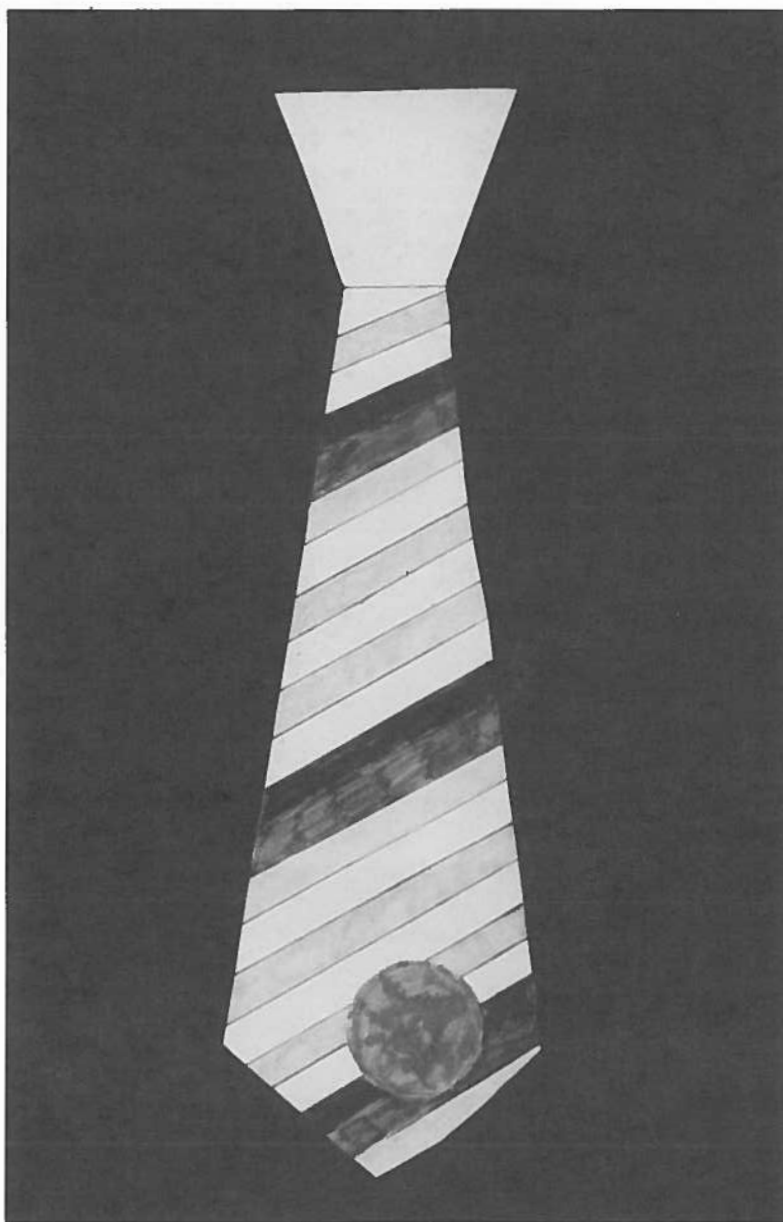
Have students investigate the work dances of various cultures. Have the students learn a work dance; for example, the *Shoemaker's Dance* (Denmark). Discuss how the work actions are interpreted in the dance.

Look at work dances of various cultures; for example, the *Men's Traditional Dance* (Aboriginal peoples of the Northern Plains). Use a process such as "Responding to Dance Presentations" to guide students in their responding.

Physical Education: Elementary School Dance and Rhythmical Activities (handbook), Saskatchewan Education

Dances of the Northern Plains (video), Saskatchewan Indian Cultural Centre

Folk Dances for Children (audio recording)



Overview

Unit Two: Ideas and Inspirations

Time Frame: 6 - 8 weeks

This unit focuses on the various ways a choreographer gets an idea and develops that idea into a dance.

Foundational Objectives

The students will:

- organize their ideas into dance expressions
- become familiar with dances and dance artists
- become familiar with the elements of dance

Vocabulary and Concepts

- composition
- choreographer
- actions
- locomotor
- non-locomotor
- body — whole, parts, bases, zones
- duration
- energy
- qualities
- speed
- time signature
- relationships
- space
- directions
- levels
- pathways
- shape
- size

Common Essential Learnings

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression which characterize dance (C).

Resources

- stories, fairy tales and legends
- different styles of music
- percussion instruments/music
- coins and “chance” chart
- dance presentations
- guest choreographer

Instruction	Assessment
<p><i>Investigate</i> how choreographers get their ideas.</p> <p><i>Record</i> dance ideas in journals.</p> <p><i>Listen</i> to musical selections.</p> <p><i>Read</i> stories, fairy tales and legends.</p> <p><i>Brainstorm</i> to develop dance ideas.</p> <p><i>Explore</i> the elements of dance.</p> <p><i>Create</i> dance compositions using various stimuli as inspiration (explore, create, reflect).</p> <p><i>Show</i> dance compositions.</p> <p><i>Reflect</i> on dance compositions seen.</p> <p><i>Respond</i> to dance presentations.</p> <p><i>Invite</i> a choreographer into the classroom.</p>	<p>Student assessment in Arts Education is based on the foundational objectives in each strand. Two major challenges of student assessment in Arts Education are those of developing teachers' observation skills and their record-keeping abilities.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> • set criteria for assessment based on the foundational objectives for the unit • 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.

Unit Two: Ideas and Inspirations

Choreographers get their ideas for dances from many different sources, such as their imaginations, the arts, the environment and personal experiences. In Unit Two, the students will focus on ways choreographers get their ideas. Starting with their own inspirations, students will begin to learn how to take their ideas and express them in dance.

Suggested Activities

Possible Resources

Ideas From Many Sources

Discuss with students that choreographers get their ideas for dances from many sources; for example, from memories, fantasy, feelings, emotions, literature, music, sculpture and movement itself.

On an ongoing basis, have students record their own dance ideas in journals. Have students reflect on where their ideas come from.

Use a process such as “Responding to Dance Presentations” to study dances from many sources. Discuss the theme of the dance. Research how the choreographer got the idea to create the dance. Interview a choreographer. Ask where she or he gets ideas to create dances.

Have students create dance compositions using an idea, memory, feeling, literature, music, sculpture or movement as inspiration. Use percussion instruments or music to accompany the students.

Have students reflect on their dance compositions. Discuss how the dance compositions conveyed the students’ initial ideas. Have students reflect on the connections they have made between the dance compositions of other students and their own dance experiences.

Example 1: Creating from the Students’ Own Ideas

Have students think of interesting ideas for dance compositions. One student might suggest games. Ask students to brainstorm movement ideas. Encourage students by asking questions related to the dance elements:

- What actions does your idea suggest?
- How would you move (dynamics)?
- What pathways would you take in (space)?

The idea of games might suggest actions of hopping, jumping, tossing, etc. Pathways might be weaving in and out, etc.

Have students explore their movement ideas. Encourage students to go beyond mimicking by suggesting students

Dance presentations

Guest choreographers

Percussion instruments/music

Suggested Activities

Possible Resources

explore their actions using different body parts, on different levels (space), faster, slower or jerkily (dynamics), etc. Have students select some of their movements to create a dance composition.

Example 2: Creating from Music

Have students create dance compositions to accompany a musical selection. Ask students to listen to the music and describe feelings or ideas the music gives them. For example, the music might make them thoughtful (a feeling), or it might remind them of crashing waves (an image or idea). Keep track of the descriptions on the board. Ask students to brainstorm movement ideas they associate with the music. Encourage students by asking questions related to the dance elements. For example, a thoughtful feeling might suggest slow meandering walks. Slowness refers to dynamics, meandering to space, and walking to actions. Have students explore their movement ideas. Have students select some of the movements explored to create a dance composition.

Different styles of music



Suggested Activities

Possible Resources

Example 3: Telling a Story

Have students create dance compositions which tell a story. Have students read stories or write a class story to use as a stimulus. Ask students to brainstorm movement ideas they associate with the story. For example, a spy story might suggest actions of scurry, pause, look and creep. The ideas of leading and following, or near and far (relationships) might be suggested. Have students explore their movement ideas. Encourage students to go beyond pantomime by suggesting that they explore their actions with different body parts, on different levels, in different directions (space), faster or slower (dynamics), etc. Have students select some of their movements to create a dance composition.

Stories, fairy tales and legends

Example 4: Creating From Chance

Have students create dance compositions through chance. One method of doing this is having students toss two or three coins onto a chart such as the one below. The actions suggested by the coin throws in this chart are as follows: slither on the back, hop leading with the head and turn emphasizing the belly. The headings of the chart can be changed to encourage students to explore other actions or body parts.

Coins and chart

Body parts to be on, lead with or emphasize

A C T I O N W O R D S		Back	Hand	Feet	Head	Knees	Belly
	slither	O					
	hop				O		
	run						
	crawl						
	turn						O
	creep						

Encourage students to explore each action fully. Have students practice their actions on pathways of their own choosing. Select some of the movements explored to create a dance phrase. Have students do their dance phrase backwards, or have them reorder the movements in the phrase to create another dance phrase. Combine the phrases to create a dance composition.

Overview

Unit Three: Making Sense of Things

Time Frame: 6 - 8 weeks

This unit focuses on the decision-making a choreographer goes through when sequencing movements to create a dance.

Foundational Objectives

The students will:

- organize their ideas into dance expressions
- become familiar with dances and dance artists
- become familiar with the elements of dance

Vocabulary and Concepts

- form
- choreographer
- actions
- locomotor
- non-locomotor
- body — whole, parts, bases, zones
- duration
- energy
- qualities
- speed
- time signature
- relationships
- space
- directions
- levels
- pathways
- shape
- size

Common Essential Learnings

- understand and use the vocabulary, structures and forms of expression which characterize dance (C)
- develop an understanding of how knowledge is created, evaluated, refined and changed within the field of dance (CCT).

Resources

- percussion instruments/music
- culture's dances
- dance presentations

Instruction

Examine the connection of movements in dance phrases.

Learn a set dance.

Explore the elements of dance.

Create dance phrases (explore, create, reflect), focusing on the connection of the movements.

Show dance phrases.

Reflect on dance phrases seen.

Respond to dance presentations.

Assessment

Student assessment in Arts Education is based on the foundational objectives in each strand. Two major challenges of student assessment in Arts Education are those of developing teachers' observation skills and their record-keeping abilities.

The teacher should:

- set criteria for assessment based on the foundational objectives for the unit
- 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.

Unit Three: Making Sense of Things

Random movement is meaningless unless it is given form. In Unit Three, the students will focus on the decision-making choreographers go through when sequencing movements to create dances. The students will learn about and explore various forms or structures used in dances. In particular, students will learn about the ways choreographers connect dance movements and phrases to each other.

Suggested Activities

Possible Resources

Connecting Movements and Phrases

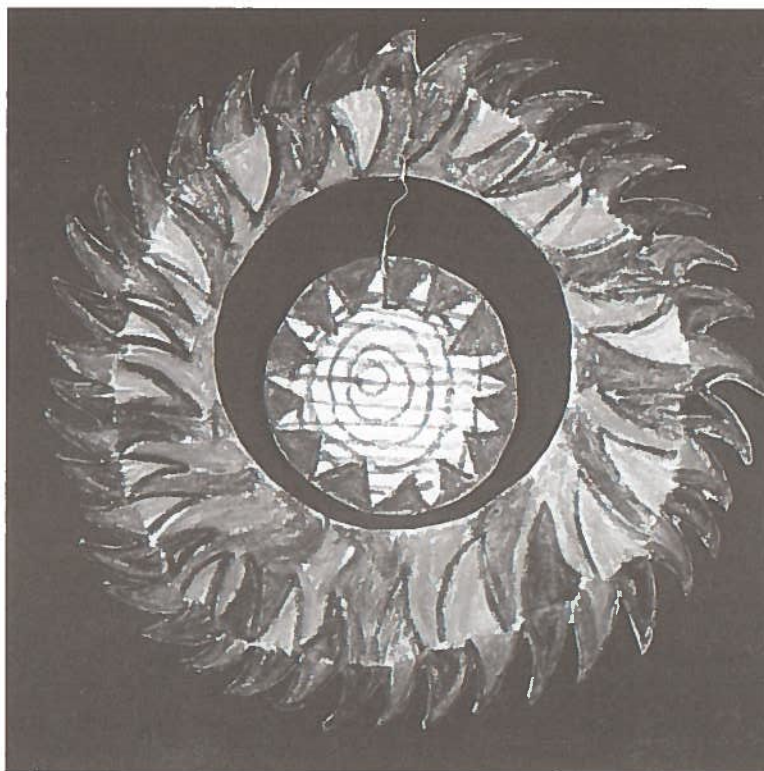
Explain to students that choreographers sequence movements to create dance phrases. When sequencing the movements, the choreographer pays attention to the way one step moves into the next. For example, sometimes choreographers want the steps to connect smoothly, and sometimes they want abrupt changes.

Have students learn a dance or review a dance already learned; for example, a culture's dance. Discuss with the students how the steps of the dance connect with each other and how the dance phrases are connected.

Have students create dance phrases, paying attention to the way they connect their movements. Encourage students to apply their knowledge of the dance elements to create dance phrases displaying contrasting movements, and variety of actions, space and dynamics. Use percussion instruments or music to accompany the students.

Information on cultural dances

Percussion instruments/music



Suggested Activities**Possible Resources**

Have students discuss their dance creations. Ask the students to notice how the movements are connected. Ask the students to describe what they have seen in the dance phrases — the contrasting movements and actions, or the use of body, dynamics, space and relationships. Discuss. Have students reflect on connections they have made between the dance creations of other students and their own dance experiences.

Look at dances using a process such as “Responding to Dance Presentations” to guide students. Focus on how the choreographers connect the movements in their dances.

Dance presentations

Teacher Information

A dance phrase is a logical sequence of movements with an observable beginning, middle and end.

Unit Four: Life's Dance

This unit focuses on the students' understanding of the role of dance in various cultures, time periods and in their own homes and communities. The students will learn that dance helps us understand peoples of the world and that dance may be connected to such things as spirituality, customs, celebrations and personal experiences.

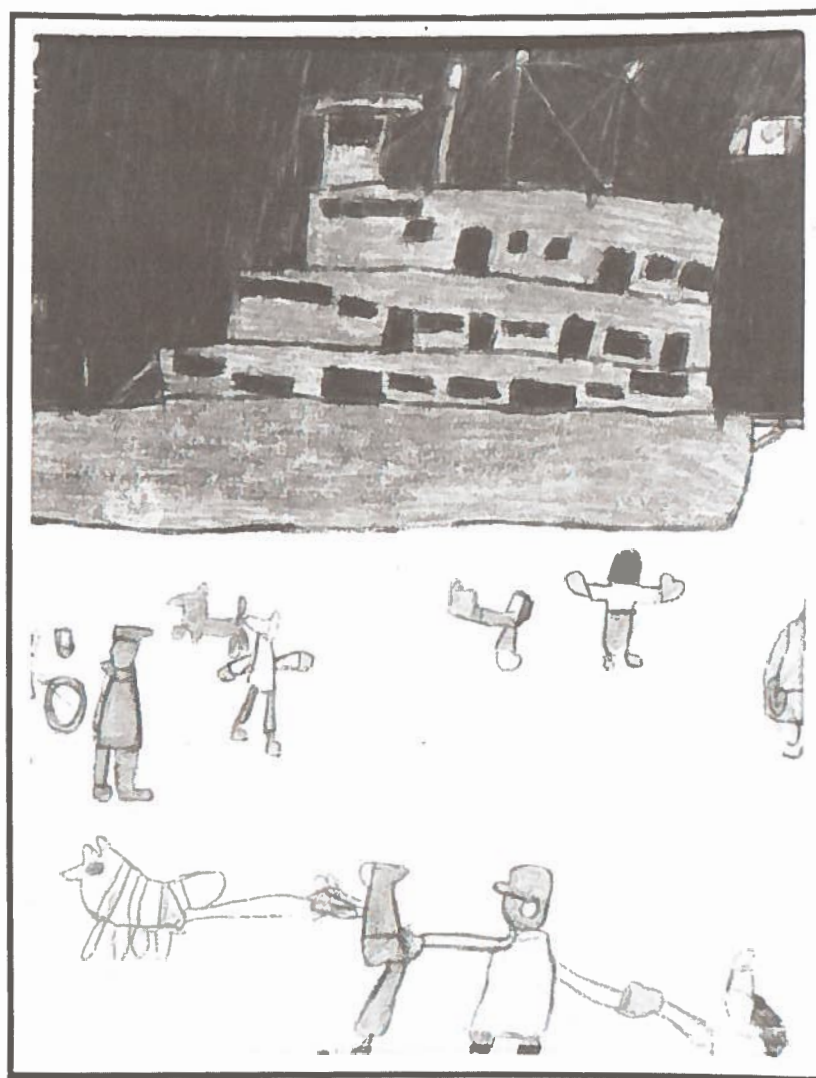
Suggested Activities

Possible Resources

Dance in Daily Life

Have students discuss the ways people can become involved in dance (dancer, choreographer, teacher or student). What do these people do? Ask students why they think people dance. Do they know anyone who dances? Have students interview people to see why they dance (for recreation, to keep fit, for enjoyment, to socialize with friends, to express themselves as a dance artist, to express their culture, etc.). Have them share their interviews with each other. Discuss.

Guests



Suggested Activities

Have students examine dance in the mass media. Encourage them to discuss dances they have seen. Was the dance part of a movie, television show or an advertisement? Was it a couples dance or a solo? Did it remind them of anything they have done? Discuss. Have the students record their reflections in a dance journal.

Have students investigate dance in Saskatchewan and Canada. What kinds of dance are there (ballet, modern, tap, jazz, ethnic, pow wow)? Look at pictures and videos of different kinds of dance. Read stories about dance. Set up a display.

Dance and Culture

Have students investigate dance in various cultures represented in Saskatchewan. Examine one culture at a time. Set up a display. Include pictures of the traditional dress and the country of origin, if appropriate. Discuss the climate and terrain of the country (mountainous, prairies, etc.). Ask students how the dress, climate and terrain might affect the culture's dances?

Listen to the music of the culture. Discuss.

Read stories about the culture.

Read legends from the culture.

Learn one of the dances.

Invite guests in to talk about their culture and its dances. Ask the guests to show or teach one of their dances.

Investigate dance in the cultures of Aboriginal peoples using the above suggestions. Learn the *Oklahoma Two-Step*. Learn *La Danse du Crochet* using the Second or Third step (Métis).

Possible Resources

Examples of dance in the mass media

Dance presentations

Pictures and stories about dance and dancers

Books, pictures, maps and stories about various cultures

Music and legends of various cultures

Guests

Physical Education: Elementary School Dance and Rhythmical Activities (handbook), Saskatchewan Education

Let's Dance: Indian Social and Cultural Dances (kit), Saskatchewan Education

Métis Dances (kit), Saskatchewan Education

Folk Dances for Children (audio recording)

Dances of the Northern Plains (video), Saskatchewan Indian Cultural Centre

Teacher Information

Have students learn about a culture's dances within the context of the culture. It is important that the study of cultural dances be approached as an exploration of something that exists in the lives of people today, and not just as an historical investigation. The teacher should also be aware that individual dances have their own meanings and purposes within cultural contexts.

Appendix A

Introducing the Dance Elements

This appendix focuses on the elements of dance. It suggests activities which relate the dance elements to the students' own world. The appendix is intended to give teachers ideas for teaching the dance elements within their regular dance units.

Teachers can use the appendix in a number of ways:

- The suggested activities can be adapted as warm-up activities for creative dance lessons.
- They can spark ideas for developing activities with a different theme.
- They can be extended to become entire creative dance lessons.

The activities in this appendix are not intended to be used in sequential order. The teacher should look at them as a "pot pourri" of ideas, and use them as appropriate within their units of study. The dance elements should always be taught within a meaningful context.

Actions

Review with the students the idea that, in dance, when we are moving we are doing an action. Explain that there are locomotor and non-locomotor actions. Have students practice different locomotor and non-locomotor actions.

Review with the students the idea that stillness is an action. Explain to students that being still means being alert and ready to move again; it is a capturing of energy. Have students practice moving and being still.

Have students think of different action words and words which suggest stillness. Display the word list; for example: jiggle, jump, turn, creep, roll, grip, squeeze, pause, twist. (See "The Elements of Dance", page 72.)

Introduce students to motif symbols drawn on cards. Choose three symbols to explore. Encourage students to explore the symbols in many ways. Select some of the movements explored to create a dance phrase; for example:

- travel, jump, stillness
- fall, turn, travel
- jump, stillness, turn.

Motif writing is a system for recording the general sequence of

movements on paper. It was developed by Preston-Dunlop (1980a) from the dance notation system invented by Rudolf Laban called "Labanotation". Motif writing is written in vertical columns. It is read from the bottom of the page upwards, left to right. Some of the symbols are:

	– an action occurs
○	– stillness
I	– travel
⊙	– jump
◊	– turn
⊙	– fall
∨	– expand
∧	– contract
⊙	– gesture
◊	– twist

Explore different ways of being airborne and different ways of being on the floor. Contrast airborne movements and movements on the floor.

Explore the spatial actions of open, close, advance, retreat, rise and sink; for example, "Twirl as you open and sink as you close."

Use games as stimuli to explore actions; for example, baseball. The students might swing their arms as a pitcher does. They might "hit a homer" by making a complete circle around themselves as they swing like a batter. They might run, leap and slide to three different spots in the room, as though they are running bases. They might clap their hands in rhythmic patterns and gaze like spectators.

Body

Review with the students the following ideas:

- that the whole body can move or body parts can move
- body bases support the rest of the body
- the body zones are right side, left side, front, back, upper half and lower half.

Think of “nonsense” movements which explore body bases, parts and zones; for example, skipping hands, quivering knees, sliding backs and flapping torsos. Have the students contrast the

movements with whole body actions.

Explore actions that different body parts can perform:

- shoulders can shrug together or separately, shake, lift up, down, forward, backward, droop
- elbows can poke, dab or draw circles in space
- hands can open, close, press, punch, flick, clap.

Contrast the movements with actions that travel on different body bases.

Have students walk with their eyes open. Then have them walk in partners, one student leading, the other being led with closed eyes. Direct the students to feel their muscles, spine, head and legs as they walk. Have the students describe how it feels to move this way. Explain to students that, in dance, feeling the body move is as important as moving. (Possible resources: *Bend and Stretch* by G. Stewart and R. Faulkner; *Dance Technique for Children* by M. Joyce.)



Dynamics

Duration

Have the students listen to the rhythms of their bodies. Look at the duration of their body rhythms. Identify, for example, a long sigh, a quick cough or a sneeze. Keep track of the ideas on the board. Record a rhythmic sound score by repeating certain ideas; for example:

- three long sighs, one cough, one gasp
- two quick puffs, one long snore, one cough.

Explore movements that would accompany the students' body rhythm phrase.

Have students do the *Round Dance* (Nakota, Plains Cree). Explain to students that the drum beat of the *Round Dance* represents the heartbeat of the earth or people. (Possible resources: *Let's Dance: Indian Social and Cultural Dances*, kit, Saskatchewan Education.)

Energy

Review with students the concept that when they move they use energy. Even standing uses energy as we resist gravity; otherwise, we would fall down. Have students experience using energy by pushing against a wall with different body parts. Have the students face a partner with an imaginary rope between them. As they pull the rope, ask students if they feel the same energy they used pushing against the wall. Discuss.

Have students discuss their use of energy in their daily lives; for example, running, sitting, eating and sleeping.

Practice feeling energy to resist gravity. Say to the students, for example:

- "Inhale. Feel your ribs, back and stomach get bigger."
- "Exhale. Feel everything get smaller."
- "Keep breathing in and out. When you breathe in think of collecting energy into yourself."

- "Exhale and go for a run. Freeze at the end of your breath."
- "Inhale. Let the breath fill your arms, chest and head. Feel a lifting feeling. Feel a rise against the pull of gravity. Repeat several times."

(Note: In breathing exercises, take care so that students do not hyperventilate. Give students time to breathe normally between the deep breaths.)

Qualities

Have the students look at things that have different movement qualities:

- A feather floating or the flick of a wrist might be light.
- A stomp or a punch might be strong.
- A gasp or a blink might be sudden.
- A plane flying overhead might be sustained.
- A ball thrown in the air or a river might be free flowing.
- A grip or a grasp might be bound.

Have students explore different ways of moving: lightly, strongly, suddenly, in a sustained manner, in a free flowing manner or in a bound manner. Have the students describe how moving with different qualities feels. Have students combine different ways of moving into one movement; for example, a strong, bound movement or a light, sudden movement. Combine contrasting movement qualities in a dance phrase; for example, strong, sudden movements with light, free flowing movements.

Explore movement qualities that might be associated with an idea. For example, what sort of movement qualities could be associated with anger, joy, youth or old age? Explore several contrasting ideas; for example, being in a hurry with being tired.

Speed

Review with students the idea that things can accelerate and decelerate. Have the students practice accelerating and

decelerating to the sound of a drum that beats faster and slower. Ask students how it feels to run faster and slower. Coach students to move with control so they can stop or turn at any moment. (Note: When students move slowly, encourage them to reach and stretch in order to maintain the quality of their movements.)

Use the image of a kite flying as a stimulus to explore accelerating and decelerating. Have students explore movements they associate with a kite flying. For example, the kite might soar and float; with a gust of wind it might dip and dive, quicker and quicker until it plunges into the ground.

Time Signatures

Have the students listen to music or a drum beat. Have them clap to the music or drum beat. Use a variety of time signatures. Have students identify the accents when clapping.

Have students practice moving to music or a drum beat with a variety of actions such as walking, running, skipping, jumping and leaping. (Note: Some students may have difficulty moving to an external beat. Do not get frustrated; it will take time.)

Have students explore different ways of responding to an accent; for example, flicking the hand or stomping the foot.

Have students move to a piece of music by contrasting locomotor and non-locomotor movements. Guide students by setting tasks they can explore separately; for example:

- travel for eight counts
- sink for four counts
- hold a shape for four counts
- explode and travel for eight counts
- find an ending.

Have students learn a dance to experience moving to an external beat. You might select a dance such as *The Oklahoma Two-Step* (Aboriginal peoples), *La Danse du Crochet* using the Second or the

Third Step (Métis) or *Chimes of Dunkirk* (French). (Possible resources: *Physical Education: Elementary School Dance and*

Rhythmical Activities, handbook, Saskatchewan Education; *Let's Dance: Indian Social and Cultural Dances*, kit, Saskatchewan

Education; *Métis Dances*, kit, Saskatchewan Education; *Folk Dances for Children*, audio recording.)

Relationships

Review with students the concept of relationships. Have students describe how they are situated in relation to objects or other people. For example, they may be far from the blackboard, below the ceiling, above the floor or near the window.

Have students run, walk and skip through space. Encourage them to become aware of the different relationships they are experiencing.

Adapt the game of Frozen Tag to explore relationships. Select five students to be "it". If a student is tagged he or she must freeze in a shape that allows a runner to pass

under; this is what frees the student again. Caution the students not to yell as in a games period. "In dance you are only noticed by your firm shape and your attitude toward space." Encourage many different frozen shapes.

Use props to explore relationship ideas; for example, skipping ropes or hoops. A skipping rope can be jumped over, moved near to or far from, etc.

Use the idea of mirror images as a stimulus for a dance phrase. In partners, have students take turns leading and following each other.

Have students explore relationship ideas in partners or in trios; for example:

- twirl from far to near
- stagger together
- jump over, fall under
- twirl apart.

Learn *La Danse du Crochet* (Métis) using the Second or Third Step, or review the *Owl Dance* (Cree). Have students discuss the different relationships in the dances. (Possible resources: *Let's Dance: Indian Social and Cultural Dances*, kit, Saskatchewan Education; *Métis Dances*, kit, Saskatchewan Education.)

Space

Levels and Directions

Review with the students the meaning of levels and directions. In dance, levels and directions are to be thought of in relation to the dancer. There are three levels — high, middle and low, or deep. There are six directions — upward, downward, forward, backward and sideways (to either side).

Review with students the idea that there are low, middle and high levels in dance. Have the students think of action words that suggest levels. Keep track of the words on the board; for example, float, writhe, wriggle, soar and collapse. Have students explore the action words using whole body and body part movements. Encourage students to use smooth transitions from one action to the next.

Review directions with the students. Have students practice moving in different directions through space; for example, sliding while leading with the ribs, taking giant steps backward, jumping upward, and crumpling downward.

Have students explore space in terms of directions and levels. Encourage students to use different body parts, bases and movement qualities; for example:

- strong, jabbing upward movements
- sudden drops to middle level
- low, lurching runs forward
- sudden stretches, contrasted with folding slowly sideways.

Use the idea of "space as a friend or a foe" as a stimulus for a dance phrase exploring directions and levels. Space could be a supporting, helping, trusting friend or a pushing, pulling foe. How would the students feel in the above situations? For example, soft light movements reaching outward might be an expression of space as a friend. Low, resisting movements might be an expression of space as a foe.

Pathways

Review the concept of pathways with the students. Explain that when they move, their bodies trace pathways in the air and on the

floor. As their bodies move, the pathways appear and disappear. Pathways are not seen in a single glance. They are developed over time and remembered. In partners, have students create simple pathways on the floor and in the air. Have the partners remember and retrace the pathways.

Project designs with an overhead projector or display designs on cards; for example, street signs, circles or squares. Have students explore different ways of tracing the designs on the floor and in the air. Encourage students to use different body parts, actions and levels. For example, the students could walk, then tumble to trace the design on the floor; or "draw" the design in the air with different body parts.

Have students think of different expressions, such as going in circles, making a bee line, pacing up and down, being sneaky or being led by the nose. Explore pathways these expressions

suggest. Ask students what feelings they associate with the pathways.

Learn a culture's dance. Discuss with the students the pathway the dance uses. Learn, for example, *The Oklahoma Two-Step* (Aboriginal peoples), *Greensleeves* (English) or *Gustaf's Skoal* (Swedish). (Possible resources: *Physical Education: Elementary School Dance and Rhythmical Activities*, handbook, Saskatchewan Education; *Let's Dance: Indian Social and Cultural Dances*, kit, Saskatchewan Education; *Métis Dances*, kit, Saskatchewan Education; *Folk Dances for Children*, audio recording.)

Shape

Have students look at pictures of statues, friezes and gargoyles. Ask students to describe the shapes they see; for example, round, twisted or thin. Have students explore different kinds of "statue" shapes with a partner. Ask students to select and remember two or three of their statue shapes.

Ask them, "How do you suppose your statue might move if it could?" Explore. Responses might be, "Our statue is a strong, tall shape; it would have very strong movements," or, "We are attached at our heads; we will have to roll."

Use poems as stimuli for exploring shape. Explore fully the images of shapes in the poems. Encourage students to vary speeds, body parts, qualities, etc. in their explorations. (Possible resources: "Laughter" by M. Waddington, "Frost" by E. J. Pratt and "Frost" by G. Johnston, found in *The New Wind Has Wings*; "Gluscabi and the Wind Eagle" in *Keepers of the Earth* by M. Caduto and J. Bruchac.)

Size

Have students notice that they are all different sizes. Some are shorter and others are taller; they are a range of sizes. Review with students the idea that they can become different sizes. They can shrink to a small size or grow to a tall size. Review with students that their movements can be made

smaller or larger. For example, they can travel using large steps or small steps.

Use a story about growing or shrinking as a stimulus for exploring size. Have students explore growing and shrinking in size, either on the spot or travelling. Encourage students to fully explore the idea by asking them, "What is growing? Shrinking? Where is it growing from? What is starting the action? Where can it grow to?" (Possible resources: *Alice in Wonderland* by L. Carroll; *The Big Tree and the Little Tree* by M. A. Tappage.)

Have the students explore doing the same movement in a range of sizes; for example, large walks, small walks; large gestures, small gestures and in-between gestures. Have the students contrast large and small locomotor actions with large and small non-locomotor actions. For example, enormous leaps contrasted with small shakes on the spot, or small leaps contrasted with large shakes on the spot.

Dance Glossary

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 dance skills.
Asymmetry	Uneven, irregular design.
Body bases	Body parts which support the rest of the body. For example, when 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.
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.
Non-locomotor movements	Also called axial; movements which do not travel; moving or balancing on the spot.
Pathways	Patterns or designs created on the floor or in the air by movements of the body.
Personal space	Also called kinesphere; the space reached while stationary.
Qualities	Characteristics of a movement.
Relationships	The body's position relative to something or someone.
Rondo form	A dance structure with three or more themes where one theme is repeated; ABACAD....

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.
Time signature	A symbol that denotes a metric rhythm; for example, 3/4, 4/4.
Uneven rhythms	Movements of unequal duration; for example, skipping.

Drama

The aim of art is to represent not the outward appearance of things, but their inward significance; for this and not the external mannerism and detail, is true reality.

Aristotle

Contents of the Drama Curriculum Guide

The following describes each aspect of the curriculum guide:

Introduction: The introduction provides teachers with a statement of the approach to drama that is taken throughout the guide, an explanation of the three components, and a discussion of the elements of theatre form that are basic to the attainment of successful experiences in drama.

Yearly Overview Chart: This chart provides an outline of the various aspects of the curriculum components and an overview of the four units for each grade. The chart visually displays how the three components are integrated in each unit.

Foundational Objectives Developmental Chart: This chart shows the scope and sequence of drama from grade one to grade five.

Foundational Objectives: The foundational objectives that appear at the beginning of each grade should be included and incorporated throughout each unit of work. Each foundational objective is accompanied by descriptions of grade-specific learnings and some criteria for evaluation. The foundational objectives embody the required content of the curriculum.

Planning from the Drama Curriculum Guide: This section describes a step by step guide to using the drama curriculum. It also includes an in-depth description of the two-step process for planning a drama.

Process for Planning A Drama: This section explains a process that will support teachers in discovering a comfortable and productive way into structuring and working in dramatic situations with their students. It is presented as a two-stage process: “Structuring the Work: Pre-planning”, and “The Drama: Planning on Your Feet”.

Looking At Plays: This describes a seven-step process that is intended to help teachers guide their students to create more significance and derive greater enjoyment out of their experiences as playgoers.

Unit Overviews: The overviews display, at a glance, information about each unit. These include the time frame, foundational objectives, specific Common Essential Learnings, vocabulary and concepts, resources, grade-specific guidelines for the structuring of the dramas, and assessment strategies.

Model Units: The model units provide teachers with a guide to the variety of topics, strategies, and processes that can be incorporated into the structure and actual development of drama experiences with students. However, the model units are not required; nor are they intended to be used as scripts. The essence of classroom drama is that each group of students must be provided with opportunities to shape its own drama by creating the drama’s action and determining its course.

Indian, Métis and Inuit Content: Indian, Métis and Inuit content and perspectives should be incorporated into the dramas throughout the year as appropriate.

Teacher Notes: “Teacher Note” boxes appear frequently throughout the guide and a “Teacher Note” column is included on every page of the model units. These contain tips or additional information that may further facilitate the teacher’s understanding and planning of dramas for the classroom.

Appendix A: Appendix A at the end of the drama strand provides teachers with ideas to help students become familiar with the drama and dramatic artists in their homes, schools and communities.

Appendix B: In Appendix B, the entire text of Maria Campbell’s *Little Badger and the Fire Spirit* is printed with permission of The Canadian Publishers, McClelland and Stewart Ltd., Toronto.

Introduction

The creative/productive, cultural/historical and critical/responsive components of the drama curriculum are designed to provide students with opportunities to:

- increase their understanding of others, themselves and the world around them
- increase their ability to construct and to 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.

Statement of Approach: Drama in Context

The approach taken to drama in this curriculum is known as “drama in context.”

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.

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.

Within the dramatic context a wide variety of drama (and other) strategies are used to challenge the students to:

- explore themes
- stretch their thinking
- solve problems
- extend their use of language
- broaden their frames of reference
- deepen their understanding of human behaviour
- gain an understanding of dramatic art form.

Teacher Note

Drama in context is also referred to as drama for understanding, role drama and group drama.

The Three Components

The three components are interwoven into the dramas to ensure that as students shape their dramas, they become aware of the connections between their work and their world. Students should be encouraged to discuss and respond to these connections, and to the individual and collective contributions to each work.

The *creative/productive* component is realized as the students work with their teacher to create their dramas through the active exploration of ideas and feelings within a dramatic context. Through this component, the students will develop the ability to recall, react to and describe, both in and out of role, their experiences within the drama. Times for reflection provide the students with the opportunity to assess their work and the work of others. Reflection serves to deepen their understanding of the drama and enables them to make thoughtful contributions to

the work. In this way the *critical / responsive* component acts within, and strengthens, the dramatic situation.

Dramas are directed and shaped by the connections that students make between the particular dramatic situation and the world around them. The *cultural / historical* component encourages students to learn about the dramatic art form and how it relates to human existence. It strives to develop students' understanding of the role of drama in various cultures and societies. While this knowledge may at times be acquired in ways which are peripheral to their own dramas, it supports students in making and understanding the connections between their own work and the work of dramatic artists with which they will become familiar. More importantly, perhaps, it will enable the students to gradually begin to view their own work as worthy artistic endeavour, and make them increasingly aware of some of the ways in which artists get ideas.

The goal of the *critical / responsive* component is to provide students with opportunities to gain a lasting appreciation of the dramatic art form. In their dramas, as in life (drama is, after all, a precise metaphor for life), the students are simultaneously participant and spectator. As the drama unfolds, the points of view of the students and the teacher shift back and forth between that of actor and that of audience. Those periods of reflection discussed above provide an effective means by which teachers can guide their students toward the achievement of this goal. As well, within their schools and communities most children will have opportunities to act as audience in the more formal sense; that is, as theatre-goers. The section "Looking At Plays" is provided to help teachers guide their students to greater understanding and enjoyment of those theatre experiences.

Theatre Elements

Drama is an art form that is concerned with the representation of people in time and space, their actions and 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 and "living through" dramas with their students.

The following elements of theatre form are ones that teachers of elementary students should be familiar with:

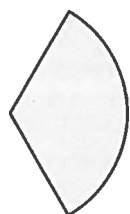
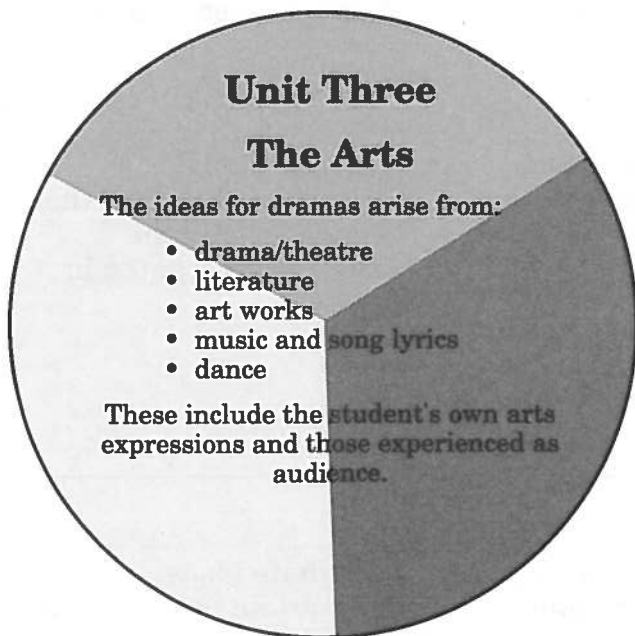
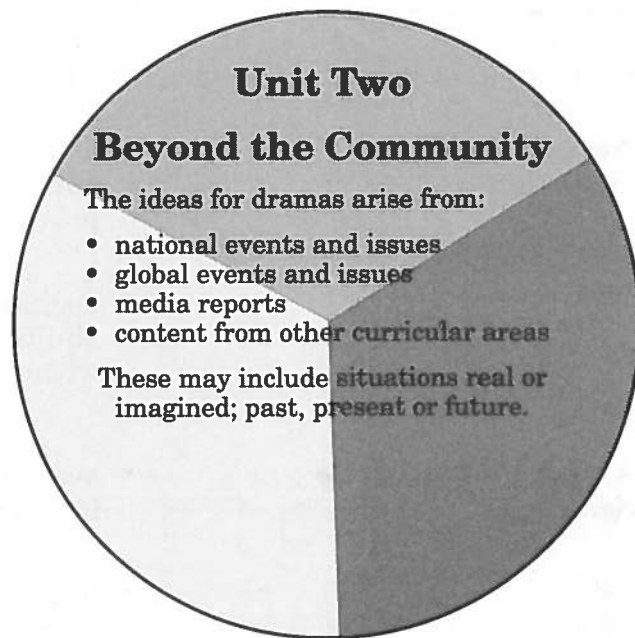
Focus	Tension	Contrasts
<ul style="list-style-type: none">knowing what the drama is about and structuring the work so that the students are able to explore and make new discoveries about that particular concern	<ul style="list-style-type: none">the "pressure for response" which can take the form of a challenge, a surprise, a time restraint or the suspense of not knowing; tension is what works in a drama to impel the students to respond and take action	<ul style="list-style-type: none">dynamic use of movement/stillness, sound/silence, and light/darkness

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).

In drama in grades one to five, it is this "quality of thinking and feeling" — the internal actions which drama evokes, rather than the external actions of speaking and doing — that is of primary concern.

Drama

Grade Three Yearly Overview



Creative/Productive
Component



Cultural/Historical
Component



Critical/Responsive
Component

Grades One to Five Foundational Objectives Developmental Chart

Foundational Objectives	Grade 1	Grade 2
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In the **drama** strand the students will:

Accept the dramatic situation

- | | |
|--|---|
| <ul style="list-style-type: none"> • display a willingness to enter into the fiction provided by a drama • begin to exercise their ability to suspend disbelief within a drama | <ul style="list-style-type: none"> • display a willingness to enter into the fiction provided by a drama • continue to exercise their ability to suspend disbelief within a drama |
|--|---|

Assume roles in the drama

- | | |
|--|---|
| <ul style="list-style-type: none"> • begin to participate in role in dramatic situations • begin to accept and respond to others in role | <ul style="list-style-type: none"> • continue to participate in role in dramatic situations • continue to accept and respond to others in role • begin to exercise the ability to sustain a role |
|--|---|

Use their imaginations to respond to the dramatic situation by making connections with their “real-life” experiences

- | | |
|--|---|
| <ul style="list-style-type: none"> • begin to make connections between their experience and the situations presented in drama | <ul style="list-style-type: none"> • continue to make connections between their experience and the situations presented in drama |
|--|---|

Express and initiate ideas appropriate to the drama

- | | |
|--|---|
| <ul style="list-style-type: none"> • begin to contribute ideas appropriate to the drama | <ul style="list-style-type: none"> • contribute ideas appropriate to the drama |
|--|---|

Grade 3**Grade 4****Grade 5**

- | | | |
|--|--|--|
| <ul style="list-style-type: none">• begin to develop commitment to the dramatic situation• begin to develop the ability to sustain belief in a dramatic situation• begin to develop and sustain roles in dramatic situations• continue to accept and respond to others in role• begin to demonstrate purposeful use of language when speaking and writing in role• continue to make connections between their experience and the situations presented in drama• begin to make choices among the available strategies and groupings as their dramas unfold• begin to contribute ideas which express an awareness of the focus of the drama• begin to initiate ideas which contribute to the progress of the drama | <ul style="list-style-type: none">• continue to develop increasing levels of commitment to the dramatic situation• continue to develop the ability to sustain belief in a dramatic situation• continue to develop and sustain roles in dramatic situations• continue to accept and respond to others in role• continue to demonstrate purposeful use of language when speaking and writing in role• continue to make connections between their experience and the situations presented in drama• continue to make choices among the available strategies and groupings as their dramas unfold• contribute ideas which express an awareness of the focus of the drama• initiate ideas which contribute to the progress of the drama | <ul style="list-style-type: none">• continue to develop increasing levels of commitment to the dramatic situation• continue to develop the ability to sustain belief in a dramatic situation• display commitment to roles in dramatic situations• continue to accept and respond to others in role• demonstrate purposeful use of language when speaking and writing in role• continue to make connections between their experience and the situations presented in drama• make purposeful choices among the strategies and groupings which influence the direction and quality of their work• contribute ideas which express an awareness of the focus of the drama• initiate ideas which contribute to the progress of the drama |
|--|--|--|

Foundational Objectives	Grade 1	Grade 2
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Develop confidence in using a variety of strategies effective in dramatic situations

- participate in purposeful discussion about the drama, both in and out of role
- begin to develop confidence in using a variety of strategies within dramatic situations

Work co-operatively within the dramatic situation

- begin to recognize the need to work together within the dramatic situation
- begin to recognize the need to respect the contributions of others
- continue to recognize the need to work together within the dramatic situation
- continue to recognize the need to respect the contributions of others

Listen, negotiate and reflect during and after the drama

- begin to recognize the importance of listening to one another within the dramas
- willingly participate in discussions about the dramas
- begin to recall and express responses to the drama, both in and out of role
- continue to recognize the necessity for listening to one another within the dramas
- willingly participate in negotiation within the dramas
- willingly recall and express responses to the drama, both in and out of role

Reflect upon and evaluate their own work within the drama

Grade 3

- participate in the negotiations which occur throughout the drama, both in and out of role
- continue to develop confidence in using a variety of strategies within dramatic situations
- continue to recognize the need to work together within the dramatic situation
- participate responsibly in group decision-making within the dramas
- demonstrate the ability to listen at all times within a drama
- willingly participate in negotiation within the dramas
- begin to develop the ability to respond to the drama through a variety of strategies

Grade 4

- participate in the negotiations which occur throughout the drama, both in and out of role
- demonstrate confidence in using a variety of strategies within dramatic situations
- demonstrate respect for the contributions of others within dramatic situations
- develop an appreciation for the responsibilities and pleasures of working co-operatively within dramatic situations
- demonstrate the ability to listen at all times within a drama
- willingly participate in negotiation within the dramas
- begin to demonstrate the ability to “sum-up” their thinking and feeling about the drama through a variety of strategies
- begin to use the language of drama as they reflect upon their own contributions to the work
- begin to make connections between their own contributions to the work and the elements of theatre form

Grade 5

- participate in the negotiations which occur throughout the drama, both in and out of role
- demonstrate confidence in using a variety of strategies within dramatic situations
- develop and demonstrate an appreciation for the responsibilities and pleasures of working co-operatively within dramatic situations
- demonstrate the ability to listen at all times within a drama
- willingly participate in negotiation within the dramas
- demonstrate the ability to “sum-up” their thinking and feeling about the drama through a variety of strategies
- use the language of drama as they reflect upon their own contributions to the work
- make connections between their own contributions to the work and the elements of theatre form

Foundational Objectives	Grade 1	Grade 2
Become aware of the presence of drama in their homes, schools and communities	<ul style="list-style-type: none"> begin to develop an awareness of drama in home, school and community settings 	<ul style="list-style-type: none"> continue to develop an awareness of drama in home, school and community settings
Become familiar with drama and dramatic artists	<ul style="list-style-type: none"> begin to describe their responses to their own dramas and to plays they view as audience begin to develop the awareness that dramas and plays convey ideas. 	<ul style="list-style-type: none"> continue to describe their responses to their own dramas and to plays they view as audience begin to develop the awareness that dramas and plays convey ideas
Draw parallels between the processes and languages of each of the four strands in order to enhance all of their arts experiences (optional content)	<ul style="list-style-type: none"> experience the arts in an inter-related way use knowledge, abilities and approaches of the four strands to explore an idea or theme 	<ul style="list-style-type: none"> experience the arts in an inter-related way use knowledge, abilities and approaches of the four strands to explore an idea or theme

Grade 3

- begin to develop an awareness of the function of drama in home, school and community settings
- continue to describe their responses to their own dramas and to plays they view as audience
- begin to develop the awareness that dramas and plays often express ideas which are influenced by communities and societies
- begin to develop an awareness of the ways in which dramatic artists get their ideas
- experience the arts in an inter-related way
- use knowledge, abilities and approaches of the four strands to explore an idea or theme
- begin to make connections among their experiences in the four strands

Grade 4

- continue to develop an awareness of the function of drama and the role of dramatic artists in home, school and community settings
- develop an awareness of the drama of various cultures, past and present
- continue to describe their responses to their own dramas and to plays they view as audience
- continue to develop the awareness that dramas and plays often express ideas which are influenced by communities and societies
- continue to develop an awareness of ways in which dramatic artists get their ideas
- experience the arts in an inter-related way
- use knowledge, abilities and approaches of the four strands to explore an idea or theme
- begin to make connections among their experiences in the four strands

Grade 5

- examine and discuss the functions of drama and the role of dramatic artists in home, school and community settings
- develop an awareness of the drama of various cultures, past and present
- begin to develop an awareness of the effects of drama in the daily lives of people
- continue to describe their responses to their own dramas and to plays they view as audience
- continue to develop the awareness that dramas and plays often express ideas which are influenced by communities and societies
- continue to develop an awareness of ways in which dramatic artists get their ideas
- experience the arts in an inter-related way
- begin to apply their knowledge of the four strands to their arts experiences
- begin to make connections among their experiences in the four strands

Grade Three Foundational Objectives

The foundational objectives describe the required content of the Arts Education program. What follows is a description of each foundational objective and how its achievement can be evaluated by the teacher.

The students will:

1. **Accept the dramatic situation.**

As students gain experience working in dramatic situations, their ability to suspend their disbelief and accept the unique fiction provided by each drama is heightened. Students' ability to sustain belief in a dramatic situation is a measure of their commitment to their work.

Commitment is the key ingredient in any drama. It can be described in four levels: attraction, interest, attention, and concern. These describe the students' level of involvement in the drama, their level of suspension of disbelief, and their level of acceptance of the fiction offered by the drama. When students are committed to their collective work, they accept responsibility, individually and as a group, for its direction and for its success.

A variety of factors work together to encourage students to build commitment to their dramas. The following list describes many of these (as teachers become more experienced working in dramatic situations with their students, they may well be able to add invaluable points to this list):

- the establishment of a trusting, non-threatening, accepting environment in which the drama will occur
- the choosing of context and focuses for the work which provide the students with something to which they can connect their own experience
- the teacher's modelling of behaviour and language within the drama which gives authenticity and seriousness to the work
- the students' familiarity with this way of working, which will lead to the ability of both students and teacher to become more flexible and more open to the new possibilities which often arise within the dramas; in other words, as students begin to understand the range of expectation for their work within dramatic situations, they will gain more confidence and the possibilities for genuine response will be extended
- the students' developing knowledge that all ideas seriously presented will be honoured
- the sense of empowerment which can arise out of this work for the students
- the students' sensing of the potential for ownership of their work, as they realize that they can, in fact, control the direction of their dramas
- the sheer fun of working within dramatic contexts; that is, the surprises, the discovery of the power of role and the power of empathy
- the challenge and the excitement presented by the incorporation of the three elements of theatre form (focus, tension and contrasts) which are structured into the work by the teacher, injected intentionally by a student or group of students, or happened upon by accident.

Evaluation

When assessing the individual student's ability to accept and sustain belief in the dramatic situation, the teacher will focus observation on two related, but different, things. The teacher will focus first on the student's willingness to participate in and accept the fiction provided by the drama; and second, on the student's ability to sustain belief in the fiction. Student assessment of this objective can be shaped in response to such questions as:

- How willing is the student to enter the drama?
- How readily does the student grasp and begin to work in the imagined situation?
- To what extent is the student able to sustain belief in the drama?
- What level of commitment to the work does the student achieve?
- In what ways does the student indicate commitment to the work?



2. Assume roles within the drama.

The ability to sustain belief in the dramatic situation and the student's level of commitment to role are closely linked. As their level of commitment to the drama increases, students will begin to respond more consistently to the situation in one role, or they may choose to initiate new roles in which they are more comfortable or which they deem more suitable to the situation. In either case, they will begin to extend their use of language, so that when they have opportunities to speak and write in role, either to express new ideas or to reflect upon the work, their use of language is purposeful and appropriate to the context provided by the drama. This means that as students become more comfortable working in role, they will be able not only to formulate what they want to say and to communicate their intended ideas, but they will be able to do so in such a way as to give authenticity to the situation. For example, villagers who wish to take their concerns about a fire-breathing dragon who is destroying their crops to their king and queen, may well petition their royal highnesses in language which is reminiscent of medieval times. It is important for the teacher to remember, however, that not all students will express belief in the role in the same way. Therefore, a drama must offer them a variety of strategies through which to express their ideas, particularly their reflective ones.

While young children are expected to act "as if" or, in other words, to assume roles within their dramas, they are not expected, as is the actor, to develop and portray complete interpretations of character. In drama at the elementary level, our main concern is with "the quality of thinking and feeling" (the internal actions which the drama evokes) rather than with the external actions of speaking and doing. It is far more important, for example, for a student to experience a sense of what it feels like to be an elderly person who must evacuate her home (whether the threat be a dragon or a spill of toxic wastes), or to consider how best she will make her feelings known to the authorities (whether they be feudal lords or members of parliament), than to be able to look, move, and speak like an old woman.

Evaluation

To assist the teacher in assessing the individual student's ability to assume and sustain roles within dramatic situations, the following questions will provide a guide:

- How willing is the student to assume a role within the drama?
- To what extent is the student able to sustain a role?
- To what extent does the student accept and respond to others in role?
- How comfortable is the student in assuming a number of different roles within a drama, when the opportunity to do so arises?
- What level of commitment to role does the student achieve ?
- In what ways does the student indicate commitment to role?
- How is the particular role assumed by the student reflected in the student's use of language within the drama?
- In what other ways does the student, both in and out of role, use language purposefully within dramatic situations?

3. Use their imaginations to respond to the dramatic situation by making connections with their "real-life" experiences.

When the teacher and students approach work in drama with commitment, it soon becomes clear that students bring their "real-life" experience and perspectives to the situation. In fact, though the drama is always clearly imaginary, the students' responses, as revealed

through the ideas and feelings which they express in and out of role, are real ones. It is this honest making of connections between their experiences and the situation presented by the drama that will provide the work with its meaning and depth.

As students become more experienced working in drama, they begin to make further connections. They begin to make connections, not only to those “real-life” experiences, but also to the processes and strategies which they’ve experienced through working in dramas and to the elements of theatre form which are so crucial to the success of every drama. These connections make it possible for the students to begin to make choices.

Evaluation

When assessing the extent of the individual student’s achievement of this objective, the teacher considers the student’s ability to connect imaginative responses to “real-life” situations. While observing the students at work within their dramas, and when viewing the drawings and reading the writing produced in response to the dramas, the teacher asks such questions as:

- To what extent does the student make connections between the fiction presented by the drama and his or her “real-life” experiences and feelings?
- How does the student express these connections?
- Is the student’s ability to make and express connections between “real-life” experience and the fiction presented by the drama increasing? In what ways do these connections strengthen the student’s contributions to the work?

4. Express and initiate ideas in the drama.

Students who have had experience working in drama will have begun to understand how dramas “work”. They will recognize that the success of a drama depends in large measure upon their commitment to the work and the roles they assume within it. If students are committed to the work, the ideas they initiate and express will serve to move the work along.

Focus is one of the elements of theatre form (tension and contrasts are the other two) which teachers must apply as they structure each drama. Focus is what the drama is about. It is that particular aspect of the topic which a class will explore through its drama. As a drama unfolds, the focus may shift. The focus of each episode must be clear to everyone involved. If students, in or out of role, express ideas which are not appropriate to the drama, it may be that the focus of the work is unclear, or it may be that the problem is one of control. In either case, the teacher may call a temporary halt to the work and gather the children around in order to enter into a negotiation aimed at clarifying the situation.

A negotiation is simply a purposeful discussion. The negotiation which occurs within the dramatic situation functions much like any negotiation which might occur in the classroom as the teacher works to help the students make sense of the material. Through skillful questioning, the group is lead to clarify ideas, summarize individual points of view, and agree upon a course of action.

One of the challenges for the teacher and students working in dramatic situations is to negotiate so that all ideas are honoured. More often than not, students offer more ideas than can be accommodated all at once. The teacher’s abilities to structure group discussion, to use questions skillfully, and to facilitate group decision-making are crucial. Students and teachers become more skillful as they become more experienced.

Evaluation

When assessing the individual student's ability to express and initiate ideas appropriate to the drama, the teacher asks:

- Does the student express and initiate ideas which indicate that he or she has accepted the fiction provided by the drama?
- Does the student express and initiate ideas which indicate a commitment to the focus of the work?
- To what extent is the student able to contribute ideas which help move the drama along?
- Is the student sensitive to the ever-changing demands of the drama?

5. Begin to develop confidence in using a variety of strategies effective in dramatic situations.

The structure of every drama should provide students with the opportunity to explore their topic from several perspectives, in a variety of groupings and through a number of different strategies. As teachers become more experienced planning dramas, they will be able to structure works which guide students through a wider variety of these possible experiences within their dramas. In this way, students are equipped to discover first-hand the potential, the strengths and the limitations of each of these. This will ultimately empower students to make choices within their dramas which will enable them to express their thinking and feeling more clearly and imaginatively. It also enables them to claim increasing ownership of their work and, in doing so, to derive greater significance and enjoyment from it.

Evaluation

Teacher self-assessment is a necessary component of the evaluation of this objective. In order for the students to achieve success in using a variety of strategies within their dramas, they must be provided with sufficient opportunity to become familiar working with the range of strategies and in the variety of groupings which are available. Having structured dramas which provide students with a variety of these experiences, the following questions may guide the assessment of the individual's achievement of this objective:

- To what extent is the student comfortable working with a variety of strategies within dramatic situations?
- Does the student work effectively in all of the possible groupings.
- How does the student indicate an interest and developing confidence in exploring given topics through a variety of strategies and groupings within the dramas?

6. Work co-operatively in the dramatic situation.

All drama/theatre is collective experience. As each drama unfolds, students are called upon to express and initiate ideas, to respect and often to follow the contributions of others. They are challenged to negotiate, to problem-solve, and to contribute to group decision-making. Students who have experience working in dramatic situations readily accept the need for working co-operatively within them. They develop an appreciation for both the pleasures and the responsibilities inherent in working toward creating something through co-operative endeavour.

Evaluation

Assessment of the individual student's ability to work co-operatively in dramatic situations can be based on such questions as:

- To what extent is the student aware of the need for working co-operatively with others in the dramatic situation?
- To what extent does the student participate responsibly in negotiation toward group decision-making within the drama?
- To what extent is the student willing to accept the suggestions of others and to follow the consensus of the group?

7. Listen, negotiate, and reflect during and after the drama.

Drama challenges students to stretch their thinking, to broaden their frames of reference and to explore and deepen their understanding of human behaviour. Within dramatic situations, students discover the necessity for listening to one another and most will enter readily (both in and out of role) into the negotiations which provide one of the distinctive aspects of working within dramas.

It is during periods of reflection, however, that the most valuable learning in drama occurs. During periods of reflection, students have the opportunity to pause, consider their actions and the consequences of their actions within the work, and to clarify their individual and group understandings of the experience. In so doing, they are exercising a process of self-evaluation which enables them to discuss the drama, to achieve deeper understanding of the situation, and may also enable them to contribute in significant ways to the course of the work. Effective strategies for reflection at this level include discussion, drawing and writing. Students also respond well to teacher in role as someone who is a stranger to the situation and who must therefore ask questions in order to understand it. This particular strategy works effectively to encourage young students to share their ideas.

Evaluation

From the perspective of the teacher, times provided for reflection can be effectively linked to student assessment.

They enable the teacher to tap directly into the thinking and the level of commitment of each student. Some questions which will facilitate the teacher's assessment of the individual student's achievement of this important objective are:

- How willing is the student to seriously recall and express sincere responses to the drama?
- To what extent is the student willing to share his or her own achievements within the work?
- Through what means does the student most comfortably describe and assess his or her own responses and contributions to the work? Through discussion in role? Out of role? Through writing? Drawing?
- To what extent do the student's personal reflections facilitate his or her further contributions to the course of the work?

8. Become aware of the presence of drama in their homes, schools, and surrounding communities.

The major aim of the Arts Education program is to enable students to understand and value arts expressions throughout life. In order to achieve this students must, in part, recognize the many connections between the arts and their daily lives. They must develop understanding of the contributions of the arts and artists to societies and cultures.

Dramatic art form is as old as humankind. It has played, and continues to play, a role in all cultures as a means of satisfying needs for self-expression and for the defining and

transmission of culture. To learn about the drama of a culture is to deepen understanding of the people and their unique perspectives about themselves, others, and our world. Recognizing that today's drama/theatre continues to be an expression of a people, teachers are encouraged to treat this not only as an historical investigation, but also as an investigation into the lives and perspectives of peoples of today.

In drama, the first steps towards achieving these ends are those which encourage students to consider the role drama and dramatic artists play in their own homes, school and community. The teacher should provide a forum in the classroom in which students are able to express and share their discoveries.

The students' own dramas are an integral part of this discussion. Through periods of reflection within and after their dramas, students will become aware of the connections between their dramas and their daily lives. They will begin to view their own work as worthy artistic endeavour and they might begin to glimpse some of the ways in which artists get ideas.

Evaluation

When assessing the individual student's achievement of this objective, the teacher may ask:

- To what extent is the student aware of the presence of drama in his or her home, school and community?
- How does the student express this awareness?
- To what extent has the student made connections between drama in the classroom and his or her own life?
- How does the student express these connections?
- To what extent is the student beginning to view his or her own work in the dramas as worthwhile artistic endeavour?

9. Become familiar with drama and dramatic artists.

One of the goals of the Arts Education program states that students should gain a lasting appreciation of art forms experienced as audience. Most students will have an opportunity to see a play or two a year when the high school drama club performs or when professional theatre companies are touring with their plays. In order for students to gain greater understanding and enjoyment out of their experiences as playgoers, it is important for the teacher to guide them through a process such as "Looking at Plays".

Evaluation

Such a process also suggests questions which can guide the teacher's assessment of the individual student's achievement of this objective:

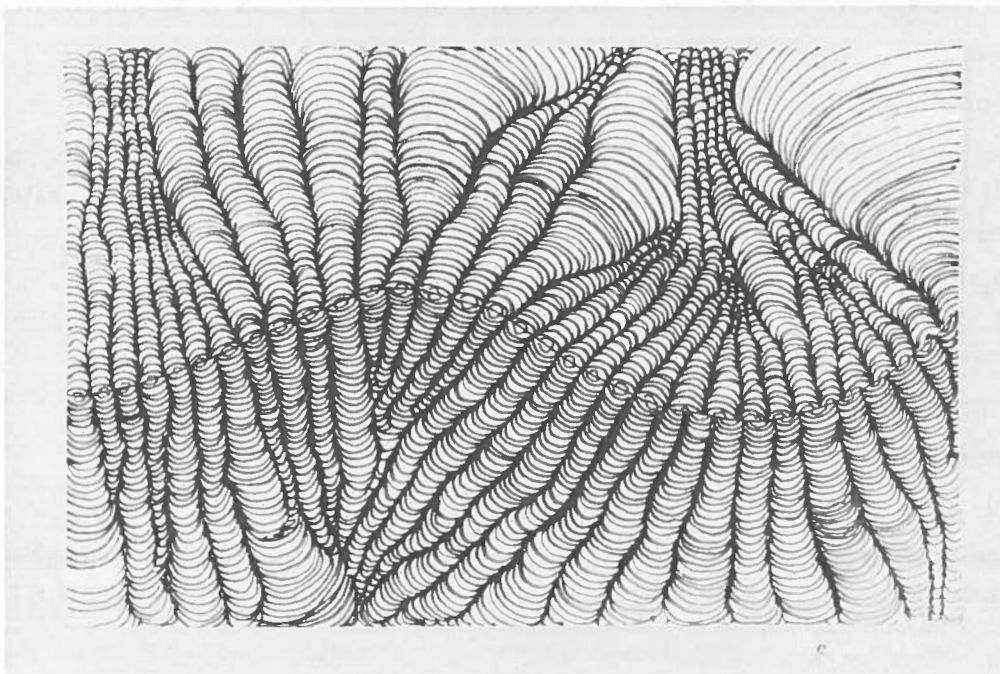
- Was the student able to express his or her initial reaction to the play?
- To what extent is the student able to recall and describe the play?
- To what extent does the student recognize the individual's responsibility as audience?
- What is the extent of the student's awareness of how plays are made?
- To what extent does the student recognize the elements of theatre form in the play?
- To what extent is the student able to express his or her interpretations of the play?
- Did the student use factual information about the play and the artists to extend his or her understanding of the performance?

Planning from the Drama Curriculum Guide

This section of the drama curriculum contains a step-by-step guide to using the curriculum, and a detailed description of the process for planning a drama.

The following steps will support teachers in using the drama curriculum guide and approaching the doing of dramas with their students.

- | | |
|-------------------|---|
| Step One | Read the introductory section of the drama strand. |
| Step Two | Read the two-step “Process for Planning a Drama”. |
| Step Three | Study the overall plan for your grade. Become familiar with: <ul style="list-style-type: none">• the unit overviews• the foundational objectives• the model unit. |
| Step Four | Read the other model units in the guide. For further reading, you might want to read all the model units from grades one to five. |
| Step Five | Read the “Looking at Plays” process and the information in Appendix A. These offer specific ideas for guiding students through their experiences as playgoers and provide links between their own dramas and the drama/theatre which goes on around them. |
| Step Six | With the “Process for Planning a Drama” close at hand, structure your first short drama. |



Process for Planning a Drama

Teacher Note

The purpose of this “Process for Planning a Drama” is to enable and encourage teachers in discovering a comfortable and productive way into working in dramatic situations. The process reflects a way of working which may be new for some. It offers unique challenges to the traditional functions of students and teachers in the classroom. It encourages situations in which teachers are, at times, called on to shift from the “natural authority” role to become one member of a group which seeks to discover and communicate new meaning and knowledge through a process of negotiation. The process 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 they will guide their students toward a deeper understanding of themselves, others, their world and dramatic art form.

The planning of a drama occurs at two crucial stages: before the drama begins and after it has begun. For the purposes of this process, these will be referred to as: “Structuring the Work: Pre-planning,” and “The Drama: Planning on Your Feet.”

Structuring the Work: Pre-planning

When structuring the work the teacher will:

- consider the foundational objectives
- choose a topic and identify a focus for exploration
- have an understanding of the strategies (both drama and other) which are at his or her disposal
- understand the processes and determine which strategies will most effectively facilitate the achievement of the objectives.

Setting Objectives

Foundational objectives are the teacher’s first consideration. These respond to the questions:

- What changes am I wanting to affect?
- What knowledge, abilities and attitudes will the students acquire?

Besides selecting appropriate drama objectives, the teacher may judiciously incorporate learning objectives which arise from the chosen theme of the drama as well (from social studies, science, language arts, etc.).

Choosing a Topic and Identifying Focus

The drama unit structure organizes topics from which dramas can arise under the following three broad headings:

Unit One: Home, School and Community

Unit Two: Beyond the Community

Unit Three: The Arts

There is no prescribed order in which the first three drama units should be taught. In any given ten week period, for example, the teacher may structure dramas from each of the three units.

The drama unit structure is designed to ensure that a year's work in drama enables students to explore, in their dramas, a variety of topics and focuses from each of the three headings. Topics arising from those interests and concerns of the students which are inspired by the arts:

Topics for dramas can be chosen from any source which will arrest the attention of the students and provide them with opportunities to bring what they already know and understand to the work.

Once the teacher and students have agreed upon the topic for the drama they must next identify a specific focus, that is, one particular aspect of that topic for exploration. For example:

- topic: toxic wastes in society
- focus: the effect on a particular community when fire damages a toxic waste storage site in their neighbourhood.

The drama might 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 children. This allows the topic to be approached from other points of view. For example:

- topic: toxic wastes in society
- focus: what measures can be taken to safely dispose of toxic wastes?

In this case, a government official (teacher in role) calls 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.*

The Strategies

Following is a list of drama strategies from which teachers may choose as they structure the work. Use of many of these is described in the model units.

- | | | |
|-------------------|--------------------------------|-------------------------------|
| • role | • dance drama | • meetings |
| • teacher in role | • parallel play | • ritual |
| • narration | • storytelling | • drawing and painting |
| • imaging | • story theatre | • writing |
| • voting | • flashbacks and flashforwards | • choral speaking |
| • tableau | • interviews | • games, exercises & warm-ups |
| • tapping in | • the hot seat | |
| • mime | • journeys | |

Role is the basic ingredient of work in drama. When the children and teacher assume roles in a drama, they are acting "as if" they are someone else. They are experimenting with what it feels like to be in someone else's shoes and developing empathy with those other lives. They are not, like the actor, portraying a fully-developed character but rather "adopting a set of attitudes, the taking of a stance." (O'Neill, Lambert, Linnell and Warr-Wood, 1976)

Children assume roles readily. Acting "as if" is familiar territory. From an early age much of their naturally occurring play involves the development of highly imaginative roles.

Teachers may be a little more distant from those early years when role-taking was natural, but if they 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.

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 children close to what is happening and to facilitate the shaping of the work from within.

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, monarch, 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. A selfish giant who won't let children play in his garden, or a property developer who is going to turn a lake-front into a mega-mall are examples.

- *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 that the peasants must forfeit half of their crops so that the king can equip his army for an invasion.

- *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 has just inherited a zoo but hasn't the slightest idea of how to run it, 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 the king'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 you may shift in and out of role, into different roles, and out of role altogether to work in more familiar ways such as side-coach, narrator and facilitator. What you want to accomplish will determine what role you will choose. As you become more experienced and more comfortable working in role, you will become more proficient at choosing roles.

Narration can be used to establish mood, to bridge gaps in time, and to 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 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.

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 children 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 clearly express 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 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.

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 children to explore and represent ideas and events through movement and gesture. For example, the children create a circus parade or, as merchants, go silently 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 effectively, 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, each of the animals moves at will through the jungle prior to being called to a Council of the Animals; or the pirates individually prepare for their long voyage.

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 student’s own. In drama, storytelling is a means of sharing and reflecting on each others’ 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 either 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.

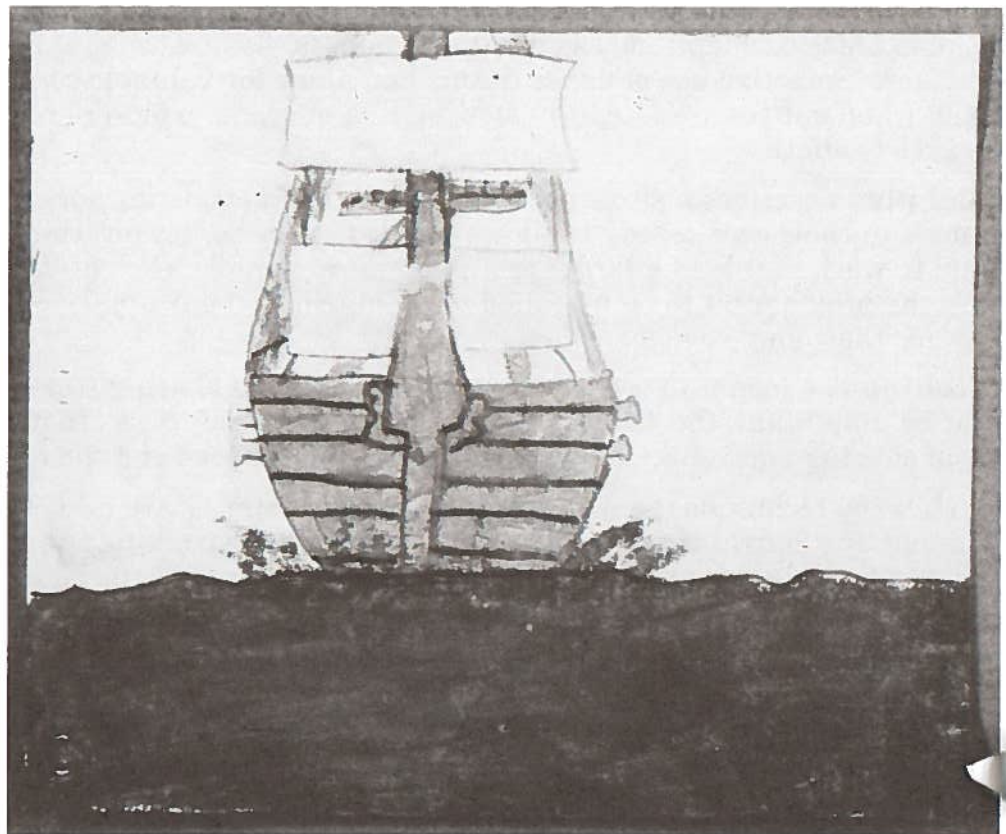
Flashbacks and flashforwards can be used effectively to help build belief, to challenge the children to consider the consequences of their decisions and to support periods of reflection. For example, in a drama about newcomers to the west, the students are asked to work in pairs, one in role as a newcomer and one as someone who was left behind. They are asked to improvise the most difficult goodbye they’d had to say before their departure. As another example, students

assume roles as citizens challenging the hazardous level of pollutants pouring out of a local factory. They are asked to 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 by using flashbacks and flashforwards.

Interviews are not particularly a drama strategy but they work well to encourage seriousness, to reveal a variety of perspectives and to aid reflection. As well, if the questions are skillful, interviews can encourage fine, spontaneous storytelling. Used often, the interview strategy may provide students with insights into the media, but not all interviews are 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 troll 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, 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. They can be challenged by such problems as deciding whether or not 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. It might help children to learn to function in "real" meetings by first being able to "play" in them. 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 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 space mission (students in role) board their spacecraft one by one, prior to launch. As they do so they are given a computerized identification bracelet and 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, to provide the teacher with glimpses into the students' thinking and commitment. However, the work is time-consuming and should be used judiciously.

Writing of resumes, 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 can rob the students of precious drama time. Of course, should the teacher choose to incorporate writing objectives into a segment of the dramatic context, the time factor needn't cause concern.

Choral speaking is a means by which literature, including poetry, chants and raps, scripts, short stories, fairy tales, fables and legends, is interpreted and communicated vocally by a group. It 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 develop personal and social skills, imagination, concentration and vocal skills. Many of these familiar activities can be organized around themes and used purposefully and imaginatively within a dramatic context.

Teacher Note

Many of the strategies described here will be familiar to teachers. Working within a context may be new. In grade one to grade five drama, the primary concern is not the quality of the presentation. What is important is the quality of the experience and the students' achievement of new understanding.

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 skillful questioning approaches
- within the drama, the teacher and the children 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 though, the concern should be what is happening *now*, not what will happen next. The strategies which 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. The providing of opportunities for problem-solving, decision-making and, most importantly, *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, within a drama of any length) is very important. During these periods of reflection, students have the opportunity to pause, consider their actions and the consequences of their actions (individually and collectively) and to clarify and share their understanding of that experience. By so doing, they are exercising a process for evaluating their work which deepens their understanding of it and at the same time 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.

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 different levels of understanding. Also, when a drama extends over several weeks a variety of groupings may be an important factor in the students' ability to sustain commitment to the work.

The *elements* of theatre form were outlined early in this guide. As the work is being structured (and as the students and teacher “live through” it) the teacher must plan for the incorporation of focus, tension and contrasts.

Within dramatic situations teachers will *use questioning* in a variety of ways and will 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 right answer. Questions are used within the work to seek and contain information, to involve the students, to assess students' belief and commitment, to assist with control and to 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* which organizes a variety of question approaches a teacher can use in structuring the work and also during the drama itself, will support teachers in framing more skillful, appropriate and productive questions.

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 on horses? What else will we carry, apart from our weapons?	To suggest what's 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 Victorians 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 go on.
Controlling	Are we prepared to listen to each other? Is this the way detectives would behave? Can the king 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.
Branching	Shall we be in the past, present or future? Are we all men, or mixed? Do you want to work as individuals, or in families? Are we rich or poor? Do you want to be frightened by this stranger, or do we trust her? Are we going to camp here or go a bit further?	To foster decision-making between alternative courses of action.

* Adapted from *Making Sense of Drama* by Jonathon Neelands (1984) and used with permission of Heinemann Educational Books

Mode of Question	Examples	Purpose
Seeking Opinions	What did you feel about the teacher in role as the giant? 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 pirates. How much choice do you want in what we do?	To discover what the students, individually, are thinking about the work.
Encouraging Reflection	I wonder what makes a person want to go to space? I wonder what sort of leader we will 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?	To establish that it is important for us to think about what this means to us.

At this point in the process for 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.

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 which 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.

The Drama: Planning on Your Feet

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” and assume roles comfortably within the work. If the students are not experienced in working this way, the teacher must make it clear that the situation they are about to enter is a fictional one. The children are being asked to join the teacher in a “pretend world”. In either case, most children will accept the conventions of the drama and will agree to participate in the imagined situation.

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 which they express, are often 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 control of its direction, shape and meaning to the students.

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.

In order to be comfortable and to 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. The actors in the drama may lose sight of the focus, or they may not be able to sense the purpose in a particular episode and the action may become disorganized and chaotic, or the teacher might sense a general waning of the students’ level of commitment. If this happens, it may be that the drama requires new life or perhaps closure. In such cases, the teacher can simply call a temporary halt to the work and gather the students around. Then the teacher can explain his or her observations and enter into a purposeful negotiation with the students. They will attempt to uncover the reasons for the “break-down” and some possible solutions to remedy the situation. 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 which can befall even the most experienced drama teacher) there are a number of ways in which to “buy time”. In response to the unexpected circumstance, the teacher can 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. Any one of these strategies and others can provide the teacher with time to re-think and re-organize the work, assuring that the students’ shaping of the work is honored and that the objectives are still met. Also, the teacher always has the option of calling a temporary halt to the work and sorting through the dilemma by negotiating with the class, perhaps by asking the students why they believe the drama isn’t working and what they think is the most important thing to consider now; or, by simply bringing closure to the lesson for the day and going home and sleeping on it.

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 which arise out of the students’ responses and actions can be absorbed into the work. In drama there

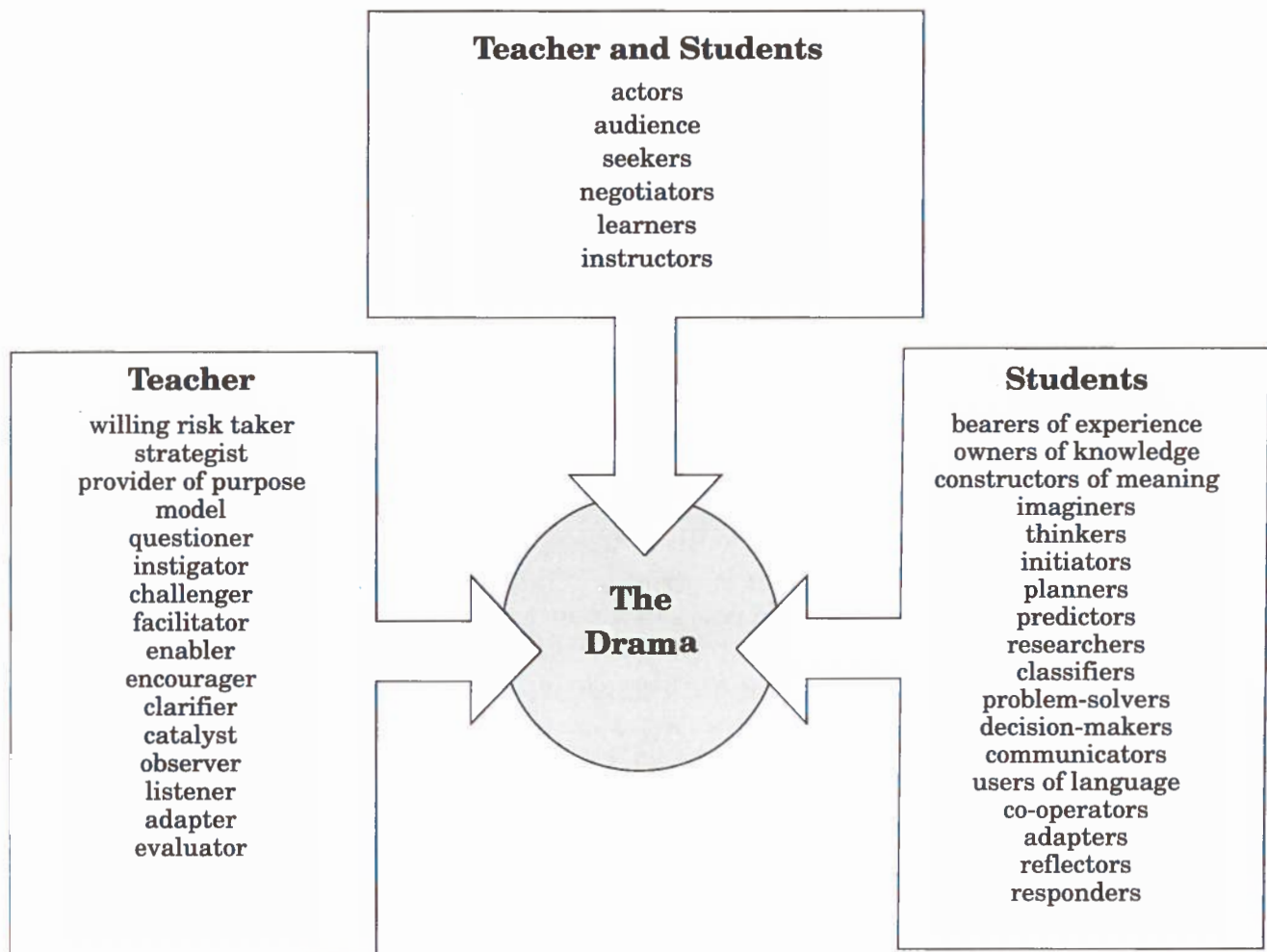


Figure 1: The Functions and Responsibilities of Teacher and Students in Drama

are no right choices. Each possibility carries a unique set of challenges and experiences for the actors. 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; that is, choices which enable them to express their thinking and feeling more clearly and imaginatively and to derive greater significance and enjoyment from the work.

Summary

This completes the description of the two stages of planning a drama: pre-planning and planning on your feet. As you now approach the prospect of structuring your own work and introducing it to your students, the following summary might be helpful.

- Carefully study the foundational objectives for your grade and the “Process for Planning a Drama”.
- Read the model units in the guide. They will be valuable in providing a sense of how dramas can be structured and how they “work”. Pay close attention to the “Teacher Notes” which appear on the left-hand side of each page. These are an integral part of each of the dramas and provide important links between the model units and the planning process.
- Decide what you and your students might do a drama about. Initially, it may be advantageous to attempt a model unit from either the curriculum guide or to closely model a drama on one of them. If you would prefer to begin with your own drama, be sure to choose a topic and focus which will provide your students with a situation they can connect to their own experience.
- 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 seems 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 which, although unplanned, 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.
- Keep an up-to-date record of the drama in progress. It will provide a wealth of information to support student assessment, assessment of the work itself and the effectiveness of the teacher’s roles in it. As well, it can offer invaluable insights into how the dramas are working with your students and will facilitate and strengthen your future planning.

Looking At Plays

The following process* is concerned with students as formal audience. It recommends that students be encouraged to approach plays thoughtfully and discriminately by withholding their judgments until they have enough information to respond in an informed manner. It enables students to go beyond their initial reactions to understanding what it is they've seen and now it was done. It provides them with the opportunity to express and support their personal responses and encourages discussion through which they learn that the same play can well mean different things to different people. The process is designed to help teachers guide their students to create more significance and derive greater enjoyment out of their experiences as playgoers.

This suggested process for looking at plays is described in seven steps:

- preparation
- first impressions
- description
- analysis
- interpretation
- gathering information
- informed judgement.

Step one encourages pre-viewing discussion. Steps two through seven are undertaken following the performance.

Step One Preparation

As students anticipate the day when they will see a play, you may choose to prepare them for the experience.

Depending on the particular play and the level of interest and experience of students, some topics for investigation and discussion might include:

- brief biographical information about the artists involved
- a brief look at that basic ingredient of all drama — conflict — and at the dramatic structure of plays
- some historical and cultural insights into the play and the times during which it was written and originally produced
- questions of audience responsibility ranging from basic points of etiquette to the more complex issues of the individual's recognition of his or her personal biases as audience.

The purpose in encouraging some preliminary reflection is to whet students' appetites for the play and to provide them with some valuable "hooks" to take into the performance. The discussion should not spoil any surprises which the play and the performance hold in store for them. Later, they'll have an opportunity to pursue these and other related topics in greater depth.

Step Two First Impressions

When young students come away from a play they have just seen in the school gym, they are usually in animated discussion. They are eager to share their first impressions. They might talk about the following:

*This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987 and Mahon Jones, 1986.

- what moment in the play they liked best
- how a particular character made them feel
- what the funniest (saddest) moment in the play was
- which costumes they'd like to be able to wear
- how they didn't understand the play.

It is important to provide students with some immediate form by which they can harness and record their initial reactions. They could work on drawings and paintings or journal entries which include answers to questions like those suggested above. You could brainstorm lists of words which describe how the play made them feel. The students might script the most exciting scene in their own words or write the artists brief letters describing their reactions. Later in the process this work will offer them something with which to compare their more reflective responses.

Step Three Description

Being an audience for a play is different from viewing a work of art or listening to a recorded piece of music. More tangible art works or recorded pieces of music can be looked at or listened to again and again, but the elusive work of dramatic art exists only in the time and space that it is performed.

Before expecting students to respond thoughtfully to the play they have seen, provide them with the opportunity to recall and recreate the experience in their mind's eye.

Invite the students to describe their experience as audience. Ask them for facts, not opinions. Ask them to describe simply *what they saw* and *what they heard*. List their responses on chart paper. Such a list might look like this:

- the costumes were all made in bright colours
- the father spoke with an English accent
- the sounds of the battle were very loud
- the young man walked in an unusual way
- whenever the ghost appeared most of the lights went off
- the clown said the same rhyme over and over but sometimes he said it so fast that we couldn't understand it
- the big machine wasn't really a machine, it was made by actors moving and making sounds
- some actors acted more than one role but we knew which part was which because they used masks
- the audience could see a person who used a big tape machine that made music and sounds for the play
- they gave each of us a small instrument to play — there must have been hundreds of them.

When the list is complete point out to the students that, unlike a work of art which is the work of one artist, a play is the combined work of many different artists and technicians. Ask them to consider the points on their list in terms of who has been responsible for them and to look at the reasons for some of the technical choices that have been made.

Choose one item from the list to lead the discussion; for example, "the big machine wasn't really a machine, it was made by actors moving and making sounds." The students may point out the

impracticality of using a “real” machine on stage; they may marvel that the body movements, gestures and sounds made by the actors really were, for them as audience, an acceptable representation of a machine; they may remark that when the actors were making the machine they were more like dancers than actors.

By the time each item on the list has been considered, the students will have begun to make some discoveries about the nature of dramatic art. They will have:

- heard and used such terms as director, playwright, designer, script, lighting technician, set, actor, props, sound board, make-up artist, etc.
- achieved some deeper understanding of how plays are made
- taken a step toward knowing that theatre is a synthesis of the arts
- recognized their own willingness to suspend disbelief
- accepted their responsibilities as audience.

Step Four Analysis

As you approach analysis of the play with students it will be beneficial to refer to the list from step three. They had begun to organize their thinking about the play by recognizing that many different artists, each with unique concerns, were instrumental in the making of the performance. They reached some understanding that only by their all working together and developing relationships among their various areas of responsibility could there be a play for our enjoyment.

Each artist involved in the making of a play understands and uses the following elements:

Focus	Tension	Contrasts
<ul style="list-style-type: none">• knowing what the play is about and how to transmit this meaning most effectively to the audience	<ul style="list-style-type: none">• 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 assure the audience’s desire to know what will happen next	<ul style="list-style-type: none">• dynamic use of movement/stillness, sound/silence, and light/darkness

Students should consider:

- how these elements were organized in the play
- how these elements functioned to connect each of the parts
- how the artistic intention of each artist is served by the use of the elements.

Before moving on to step five, the students could also be asked if they are able to make any connections between their own dramas and the play they’ve just seen. The teacher can be prepared with reference points from recent work to motivate and support the ensuing discussion.

Step Five

Interpretation

In steps three and four we have attempted to confine our exploration and discussion to the realm of the objective. In step five, the teacher provides the students with the opportunity to express what the play means to each of them. They must understand that they are being asked to express an interpretation beyond that of their first reaction, one which weighs the description and analysis of the two preceding steps. Ask them to consider such questions as:

- What was the focus of the play?
- Did tension work effectively in this performance to engage our desire to know what would happen next? How?
- How did the director use contrasts in the play? The light designer? The sound technician? The actors?
- What other choices could particular characters in the play have made?
- Why do you think this play was written?
- Why do you think this group of dramatic artists chose to produce this play now?
- What does the play tell us about the playwright's view of the world?
- What does the play mean to you?
- How does this differ from your initial reaction?

Early in the discussion it will become clear that the play means different things to different people. Each student approaches the play with a unique set of experiences and perceptions by which he or she views the world. Each also has varying degrees of experience with the theatre.

While a guided discussion may initially provide students with a forum in which to approach the above questions, there are other means which may allow them to illustrate their various interpretations more effectively. Since they are seeking to clarify and share their understanding of a piece of theatre, it makes good sense to use drama strategies to aid them in exploring, expressing, and sharing their different ideas.

The use of tableaux is one such effective strategy. Ask a small group of students to discuss and reach a consensus as to the focus of the play. Ask them to choose a moment in the play which they feel clearly communicated that focus. Ask them to re-create that moment in a tableau. Have them present the tableau to their classmates. Repeat with a different group of students.

Through careful analysis of this tableau and related ones, the students will have opportunities to:

- explore the various interpretations of the play
- recognize some of the reasons for the range of responses to both the play and the tableaux
- clarify aspects of their own interpretation and deepen their understanding of the play
- broaden their frames of reference about their world as well as about the play in question and the workings of the theatre
- recognize the complex processes involved in mounting a play.

Other drama strategies through which students may express their personal interpretations are written and spoken monologues and storytelling from the perspectives of characters from the play, and improvisations which extend or elaborate on the plot or themes presented in the play. As well, of course, the play might inspire topics for the students' own dramas.

Step Six

Gathering Background Information

Throughout this process you have been attempting to persuade students to withhold their opinions about the play until they have accumulated enough information to render their response a thoughtfully considered one. As they approach the last step in the process — informed judgement — there is one other body of information to which they should be directed.

Throughout the ages the theatre has reflected the social, political, and cultural climate of the times. To fully realize the worth of a piece of theatre, a knowledge of the following would be useful:

- an historical glimpse into the social, political and cultural climate of the times in which the play was written and performed
- biographical information about the playwright
- a reading of this and other plays by the playwright
- a reading of other plays written at the same time
- a look at the expectations and moods of audiences during the years of the play's existence
- biographical information about the artists involved in the performance we've just seen
- a comparison between the social and political climate of the current time in which the play was produced, and the climate of the times in which the play was first written and produced.

This step allows the students to distance themselves a bit from the production they have just seen. The material they gather will provide them with exciting links to their deliberations on the play. It will serve to compound their understanding and pleasure of the theatre experience.

Step Seven

Informed Judgement

In making a judgement about the production of a play we are actually stating our personal opinion about its worth. Valid judgement is based on established criteria and supported by thoughtful investigation and reflection. It often represents a balance between considered opinion and that usually honest initial reaction.

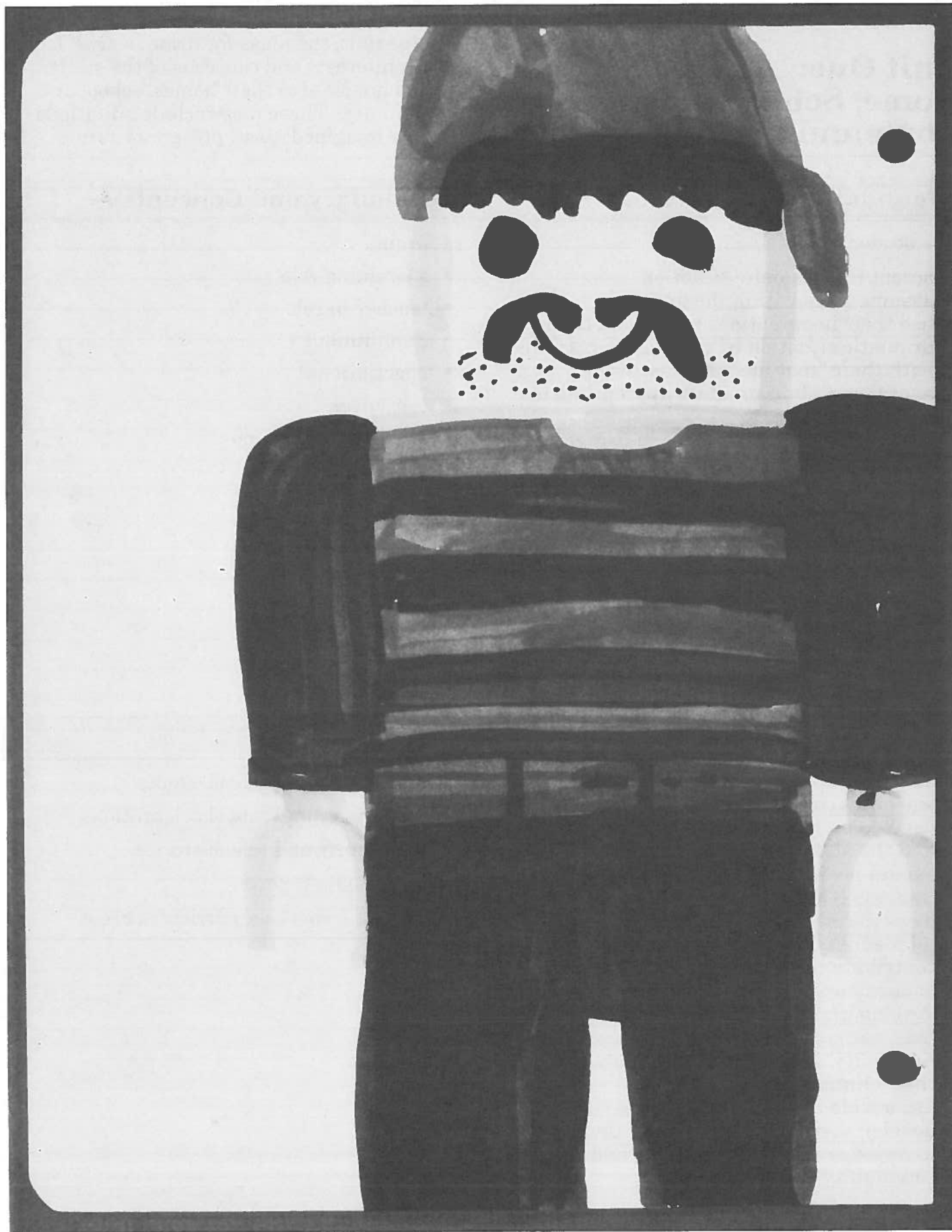
In the latter part of the eighteenth century, the following three principles were put forth by German philosopher, playwright and critic, J. W. von Goethe, as a basis for dramatic criticism. They have provided a model for much dramatic criticism since.

What is each artist trying to do?

How well has she or he done it?

Was it worth doing?

If students have been guided successfully through the six preceding steps of the process for looking at plays, they will be able to ponder these three principles and respond with confidence to the questions they pose. And as they become more experienced as audience, the process will serve to assure them fuller, richer and more gratifying theatre experiences.



Overview

Unit One: Home, School and Community

Time Frame: 10 weeks

In this unit, the ideas for dramas arise from those interests and concerns of the students which are close to their homes, school and community. These may include situations real or imagined; past, present or future.

Foundational Objectives

The students will:

- accept the dramatic situation
- assume roles within the drama
- use their imaginations to respond to the dramatic situation by making connections with their “real-life” experiences
- express and initiate ideas appropriate to the drama
- begin to develop confidence in using a variety of strategies effective in dramatic situations
- work co-operatively within the dramatic situation
- listen, negotiate and reflect during and after the drama
- become aware of the presence of drama in their homes, schools and communities
- become familiar with drama and dramatic artists

Vocabulary and Concepts

- drama
- sustaining role
- teacher in role
- commitment
- negotiations
- consensus
- making connections
- focus
- tensions
- contrasts
- actors
- audience
- dramatic artists

Common Essential Learnings

- develop a positive disposition to life long learning (IL)
- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop compassion, empathy and fair-mindedness in order to make positive contributions to society as individuals and as members of groups (PSVS)
- develop understanding of discrimination, bias, racism, sexism and all forms of inequality, and a desire to contribute to their elimination (PSVS)
- use a wide range of language experiences to develop their ability to express their knowledge about home, school and community (C).

Resources

- community and school events
- community and school celebrations
- community and school stories
- local media reports
- content from other curricular areas

The Dramas

For grade three, the teacher will structure dramas from “Home, School and Community” which provide students with opportunities to:

- *develop commitment* to the dramatic situations and to the roles they assume within them
- *initiate ideas*, actively participate in negotiation, begin to *develop confidence* in choosing among the available strategies, and *begin to recognize the elements* of theatre form, thereby assuming further responsibilities for the shaping of their dramas
- *participate in reflection* upon their work (both in and out of role), *articulating the connections* they have made using drama vocabulary
- *begin to view their work as worthwhile artistic endeavour.*

“The Process for Planning a Drama” in the curriculum guide describes the processes and strategies available to teachers as they structure dramas for their students.

Assessment

Student assessment in Arts Education is based on the foundational objectives in each strand. Two major challenges of student assessment in Arts Education are those of developing teachers’ observation skills and their record-keeping abilities.

The teacher should:

- set criteria for assessment based on the foundational objectives for the unit
- 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.

Note

There is no prescribed order in which the drama units should be taught. In any given ten week period the teacher may structure dramas from each of the units. The drama unit structure is designed to ensure that a year’s work enables students to explore, in their dramas, a variety of themes and topics from each of the three unit headings.

Overview

Unit Two: Beyond the Community

Time Frame: 10 weeks

In this unit, topics for dramas can arise from those interests and concerns of the students which reach beyond their immediate community. These may include situations real or imagined; past, present or future.

Foundational Objectives

The students will:

- accept the dramatic situation
- assume roles within the drama
- use their imaginations to respond to the dramatic situation by making connections with their “real-life” experiences
- express and initiate ideas appropriate to the drama
- begin to develop confidence in using a variety of strategies effective in dramatic situations
- work co-operatively within the dramatic situation
- listen, negotiate and reflect during and after the drama
- become aware of the presence of drama in their homes, schools and communities
- become familiar with drama and dramatic artists

Vocabulary and Concepts

- drama
- sustaining role
- teacher in role
- commitment
- negotiations
- consensus
- making connections
- focus
- tensions
- contrasts
- actors
- audience
- dramatic artists

Common Essential Learnings

- develop a positive disposition to life long learning (IL)
- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop compassion, empathy and fair-mindedness in order to make positive contributions to society as individuals and as members of groups (PSVS)
- develop understanding of discrimination, bias, racism, sexism and all forms of inequality, and a desire to contribute to their elimination (PSVS)
- use a wide range of language experiences to develop their ability to express their knowledge about interests and concerns which reach beyond their community (C).

Resources

- national events and issues
- global events and issues
- media reports
- content from other curricular areas

The Dramas

For grade three, the teacher will structure dramas from “Beyond the Community” which provide students with opportunities to:

- *develop commitment* to the dramatic situations and to the roles they assume within them
- *initiate ideas, actively participate in negotiation, begin to develop confidence* in choosing among the available strategies, and *begin to recognize the elements* of theatre form, thereby assuming further responsibilities for the shaping of their dramas
- *participate in reflection* upon their work (both in and out of role), *articulating the connections* they have made *using drama vocabulary*
- *begin to view their work as worthwhile artistic endeavour.*

“The Process for Planning a Drama” in the curriculum guide describes the processes and strategies available to teachers as they structure dramas for their students.

Assessment

Student assessment in Arts Education is based on the foundational objectives in each strand. Two major challenges of student assessment in Arts Education are those of developing teachers’ observation skills and their record-keeping abilities.

The teacher should:

- set criteria for assessment based on the foundational objectives for the unit
- 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.

Overview

Unit Three: The Arts

Time Frame: 10 weeks

In this unit, topics for dramas can arise from those interests and concerns of the students which are inspired by drama/theatre, literature, visual art, music and dance.

Foundational Objectives

The students will:

- accept the dramatic situation
- assume roles within the drama
- use their imaginations to respond to the dramatic situation by making connections with their “real-life” experiences
- express and initiate ideas appropriate to the drama
- begin to develop confidence in using a variety of strategies effective in dramatic situations
- work co-operatively within the dramatic situation
- listen, negotiate and reflect during and after the drama
- become aware of the presence of drama in their homes, schools and communities
- become familiar with drama and dramatic artists

Vocabulary and Concepts

- drama
- sustaining role
- teacher in role
- commitment
- negotiations
- consensus
- making connections
- focus
- tensions
- contrasts
- actors
- audience
- dramatic artists

Common Essential Learnings

- develop a positive disposition to life long learning (IL)
- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop compassion, empathy and fair-mindedness in order to make positive contributions to society as individuals and as members of groups (PSVS)
- develop understanding of discrimination, bias, racism, sexism and all forms of inequality, and a desire to contribute to their elimination (PSVS)
- use a wide range of language experiences to develop their ability to express their knowledge about interests and concerns which reach beyond their community (C).

Resources

- drama/theatre (students’ own dramas and plays students read and view as audience)
- literature (stories, poems, myths, legends, students’ own stories)
- art works (paintings, drawings, sculpture, film, video, installations, photographs, artifacts, book illustrations)
- music and song lyrics
- dance (students’ own dances and dances students view as audience)

The Dramas

For grade three, the teacher will structure dramas from “The Arts” which provide students with opportunities to:

- *develop commitment* to the dramatic situations and to the roles they assume within them
- *initiate ideas, actively participate in negotiation, begin to develop confidence* in choosing among the available strategies, and *begin to recognize the elements of theatre form*, thereby assuming further responsibilities for the shaping of their dramas
- *participate in reflection* upon their work (both in and out of role), *articulating the connections* they have made *using drama vocabulary*
- *begin to view their work as worthwhile artistic endeavour.*

“The Process for Planning a Drama” in the curriculum guide describes the processes and strategies available to teachers as they structure dramas for their students.

Assessment

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- listen to students’ reflections on their own arts experiences
- assess student progress over time.

The Model Units

The following model units have been written to provide the teacher with a guide to the variety of topics, strategies and processes which can be incorporated into the structure and actual development of dramas with students.

In a sense, the writing of model units for drama is a contradiction in terms. The essence of classroom drama is that each group of students must be provided with opportunities to shape its own drama by creating the drama's action and determining its course.

The following models, then, are not required; nor are they intended to be used as scripts. Presented in a case study format, the model units reflect composites of actual experience which are meant to provide teachers with further understanding of the process for planning dramas with their students.

Each model unit includes:

- a statement of "Background Information" which describes where the idea for the drama came from and provides the context for the work
- the "Procedure" which this particular teacher and class of students experienced as they worked through their drama
- a "Teacher Notes" column which provides links between the model unit and "The Process for Planning a Drama", as well as general teacher tips
- a statement which highlights how the creative/productive, cultural/historical and critical/responsive components have been interwoven into the particular work
- a list of Common Essential Learning objectives which were incorporated into the model unit.

Teacher Note

Although the model units included in this guide are designated as grade-specific, they are suggestions only and each will provide you with valuable insights into how dramas "work" with elementary students. Judiciously adapted, each of the model units could prove to have application across the elementary grades.

Three model units are presented here — your own grade and two other grades. The three models are designed to illustrate a range of drama strategies.

Model Unit: Grade Three

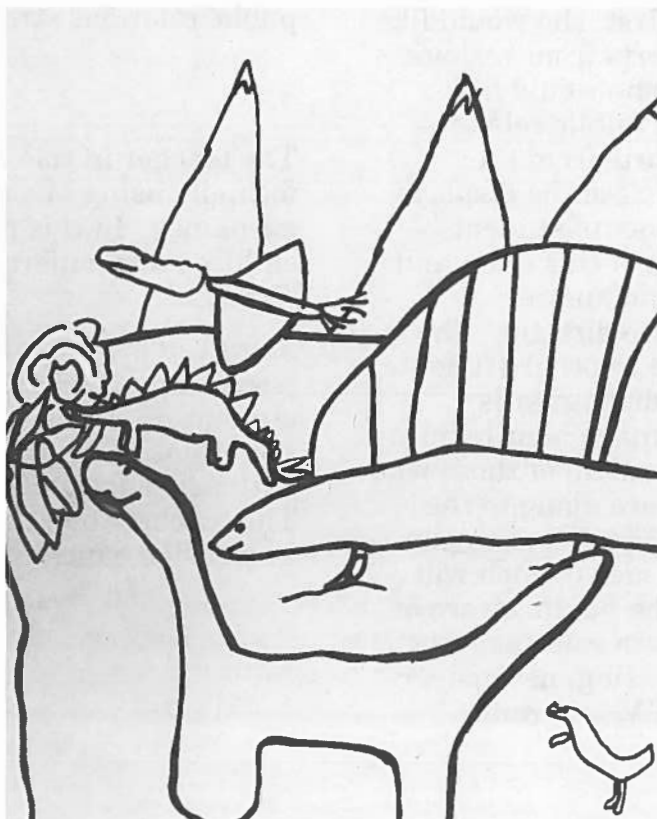
Background Information

Teacher Notes

Children's imaginations are naturally captured by images of dinosaurs, those "terrible lizards" of a bygone time. They dream of dinosaurs and ponder the wonders of their existence and the mystery of their demise.

This class of grade three students has been working in dinosaur learning centres. The walls are hung with a great dinosaur mural painted by the children and the classroom is a gallery of dinosaur books, puzzles, models and fossils. The air is alive with such words as ammonite, tyrannosaurus rex and paleontology. The environment is perfect for a "dinosaur drama".

The teacher has provided herself with time to observe and listen to the students as they have worked together in the learning centres and on other projects related to their study of dinosaurs. She has used many of the ideas gleaned from her observation to structure the following drama.



Music

Visual Art

Optional Inter-related Unit

References

