

Arts Education

A Curriculum Guide for Grade 9

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ARTS EDUCATION

Arts education : a curriculum guide for grade 9
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Arts Education
A Curriculum Guide for Grade 9

Saskatchewan Education
September 1992

Cover Art: "Power Play"
Ron McLellan
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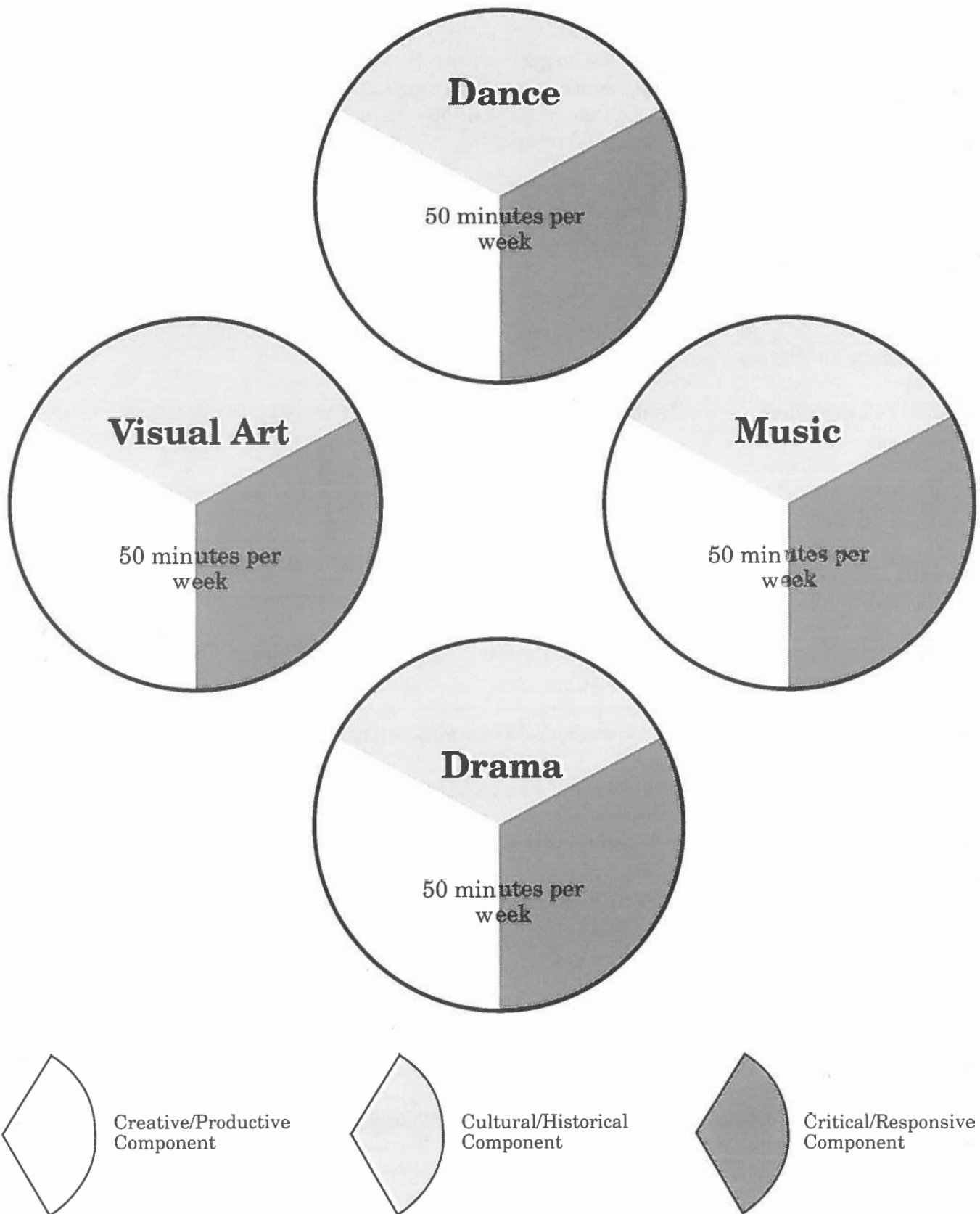
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Arts Education

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



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.

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 curriculum should be based on a 200 minutes per week time allotment.

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.

Arts Education: Kindergarten to Grade Twelve

Aim

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

Goals

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

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

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

Philosophy

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

At various times in the history of Arts Education, different reasons have been given 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 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 development of abilities to enable students to express themselves using the languages of the arts strands
- understanding of the role of the arts in cultures and societies, and in people's daily lives
- acquisition of a body of knowledge accumulated over the years of human existence, and consisting of the beliefs and aesthetic principles of various cultures and societies.

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

The Four Strands

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

The Saskatchewan Goals of Education state that "a body of knowledge and a range of skills and attitudes are necessary to function in a changing world." The Arts Education

curriculum includes the development of knowledge, skills and attitudes in the areas of perception, 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.

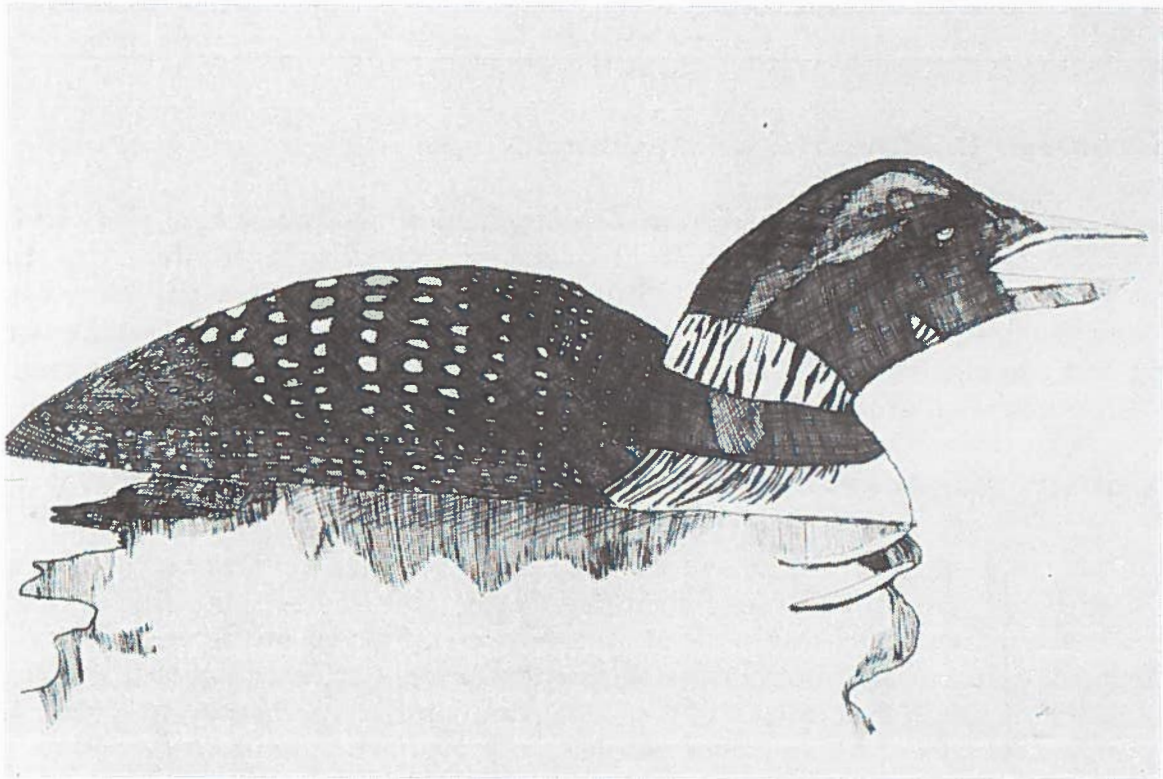
The Critical/Responsive Component

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. A description of the process appears in the introductory section of each strand in the curriculum guide.

Saskatchewan Content

The curriculum encourages students in this province to explore the rich and exciting arts community that exists here. It is important that students become familiar with their own artistic heritage and surroundings. If they study Saskatchewan arts, they will recognize themselves, their environment, their concerns and their feelings expressed in a

diverse range of materials, styles and art forms. They will learn that Saskatchewan artists deal with personal, cultural, regional and global concerns, and that the artistic accomplishments in this province are cause for celebration.



Core Curriculum

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

Common Essential Learnings

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

Arts Education offers many opportunities for incorporating the Common Essential Learnings into instruction. The purpose of this incorporation is to help students better understand the 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 dance creation on an environmental theme, or a social commentary art project)
- creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from other students' thinking and to demonstrate their present understanding (for example, through dance creations, art work, role dramas, interviews, essays, journal entries, photographic layouts, visits, discussions, letter writing or sound creations)
- 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 or discovering how to create a spatial illusion)
- 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 judgements 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 whether to proceed with an Amusement Park project that has implications for the natural environment)
- 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 (for example, researching the development of electronic musical instruments and synthesizers)
- 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 visually impaired).

Independent Learning

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

- guiding students in the development of their own dance compositions, 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 in class what they have discovered at home about a particular concept that was introduced in the Arts Education program.

The Adaptive Dimension

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

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

A wide range of diversity can be accommodated by using some general guidelines for adaptation that follow:

- Alter the pace of the lesson to ensure that students understand the concept being presented or are being challenged by the presentation. One of the most basic adaptations that can be made to assist students is to give them sufficient time to explore, create, question and experience as they learn.
- Monitor the use of vocabulary. It is possible to use advanced and simple vocabulary in the same lesson by incorporating both the words in a sentence: "Pat was proficient or good at playing the game." This helps to satisfy the requirements of some students, expand the vocabulary of others, and make the lesson meaningful to others.
- Introduce attempts to increase rate of performance only when the student has achieved a high level of accuracy.

-
- Alter the method of instruction to meet the needs and learning style of the individual.
 - Alter the manner in which the student is required to respond to the teacher and/or to the instructional approach.
 - Alter the setting so that the student may benefit more fully from the instruction.
 - Change the materials so that they enhance rather than impede learning.
 - Have advanced or challenging tasks available for students who have become proficient.
 - Use interactive techniques which allow close monitoring of the students' progress.
 - Encourage as much student participation as possible in both planning and instruction.
 - Modify evaluative procedures in order to maximize the amount of relevant information received from each student.
 - The less rigid the setting and the approach -- the easier it is to adapt.
 - Use support systems extensively (methods and personnel) -- adaptation is not possible without them.

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

Special Needs Students In Arts Education Classes

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

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

Of particular concern in dance or music might be a student with a chronic physical disability or hearing impairment. These students may achieve the foundational

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

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

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

Locally Determined Options

Core Curriculum policy states that time allotment for Arts Education at the Elementary and Secondary Levels is 200 minutes per week. It also 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 are required to study all four strands of this curriculum, so this percentage could not be taken from one strand only.



Other Saskatchewan Education Initiatives

In addition to Core Curriculum initiatives, various other initiatives support Saskatchewan Education's curriculum development. This curriculum suggests ways to incorporate Indian and Métis perspectives, gender equity 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.

Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives fulfills a central recommendation of *Directions. The Five Year Action Plan for Native Curriculum Development* describes the process of integrating Indian and Métis perspectives into curricula. *The Indian and Métis Education Policy from Kindergarten to Grade 12* 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)

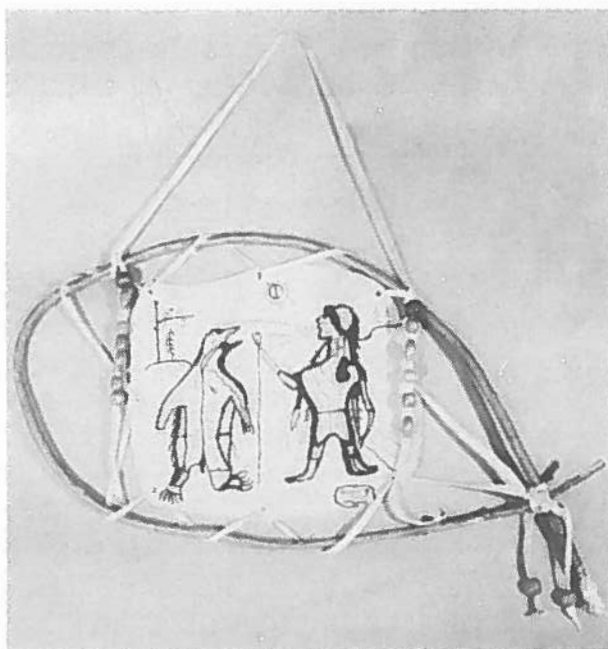
The inclusion of Indian and Métis perspectives benefits all students. Cultural representation in all aspects of the school environment enables children to acquire a positive group identity. Appropriate resources foster meaningful cultural experiences for Indian and Métis students, and promote the development of positive attitudes in all students towards Indian and Métis peoples. Awareness of one's own culture and other cultures develops a positive self-concept, enhances learning and promotes an appreciation of Canada's pluralistic society.

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 instructional approaches 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.



Inviting Elders to the School

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.

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 analyse current practice. Both male and female students need encouragement to explore non-traditional as well as traditional options.

In order to meet the goal of gender equity, 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 interests to the fullest.

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

The gender equitable approach presented in the curriculum can be reinforced by teachers in two significant ways. First, 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.

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 one gender, do not let their interests dominate the class to the detriment of the other gender 	<ul style="list-style-type: none"> • encourage students to become aware of the occurrence of both gender typical and gender atypical behaviour which may be embodied in the roles they assume within their dramas • discuss and reflect upon the gender roles embodied in the roles students assume within their dramas • study both male and female dramatic artists • examine critically the roles of men and women in plays students view as audience 	<ul style="list-style-type: none"> • encourage both girls and boys to participate in all musical activities • ensure that boys and girls are not stereotyped as to which instruments they should play • study both male and female musicians and composers and their work • examine lyrics and album covers for sex-role stereotyping 	<ul style="list-style-type: none"> • treat those art forms 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, analyse and present information.

Resource-based instruction is an approach to curriculum which encourages students to use all types of resources: books, magazines, films, video tapes, computer software and data bases, manipulable objects, maps, museums, field trips, pictures 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.

Grade Nine Arts Education

The grade nine Arts Education curriculum incorporates all four strands. The curriculum is designed to allow for a variety of possibilities for delivery, respecting that time-tabling situations and personnel varies from school to school. Each of the four strands may be taught separately or combined in a number of ways, and the course may be taught by one to four teachers. Although the dance, drama, music and visual art strands have been developed as discrete strands, the use of common focuses or themes provides a way for individual teachers or inter-disciplinary teaching teams to make connections among the strands.

Time Allotment

Core Curriculum policy states that the time allotment for Arts Education at the Elementary and Middle Levels is 200 minutes per week. The program is flexible and developed in units of instruction which will adapt to a Secondary Level time-table. One quarter of the total time for the year is allocated to each strand.

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.

The chart on the following page provides an overview of the grade nine program, including unit headings, sample themes and optional content.

Program Overview

80% Required Content

Critical/Responsive Cultural/Historical Creative/Productive				Sample Themes
Dance	Drama	Music	Visual Art	The Environment
Unit One Exploring Ideas	Unit One Drama in Context	Unit One Creating with Sound	Unit One The Visual Environment	Relationships
Unit Two Making Connections	Unit Two Collective Creation	Unit Two Making Connections	Unit Two Making Connections	Change
Unit Three Dance and Dancers	Unit Three Drama and Dramatic Artists	Unit Three Music and Musicians	Unit Three Visual Art and Artists	
20%	20%	20%	20%	

*** 20% Optional Content**

Optional Inter-related Unit	20%	Mass Media
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*Time for locally-determined options may be gained by reducing the required areas of study by no more than 20%.

Model Unit for Grade Nine

This section of the curriculum presents a description of an inter-related unit which incorporates the four strands of the Arts Education curriculum. Its purpose is:

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

The Unit

The model unit relates to the curriculum guide as follows:

Unit: Optional Inter-related Unit

Theme: Mass Media

Time: 20% of total time allotment for Arts Education, approximately 20 hours

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

Resources

The unit presented here makes use of the following resources:

Mass Media and Popular Culture, Barry Duncan

Media and Society, National Film Board

Media Images and Issues, Donna Carpenter

Media Works, Neil Andersen

Meet the Media, J. Livesley, B. McMahon, J. Pungente and R. Quin

Stories and Stereotypes, B. McMahon and R. Quin

Foundational Objective for this Unit

The students will:

- continue to explore relationships among the processes and language of each of the four strands and apply these understandings to enhance all of their arts experiences.

Specific objectives for each of the four strands should be incorporated throughout the activities.

Common Essential Learnings for the Unit

The following Common Essential Learnings are developed in the model unit. The students will:

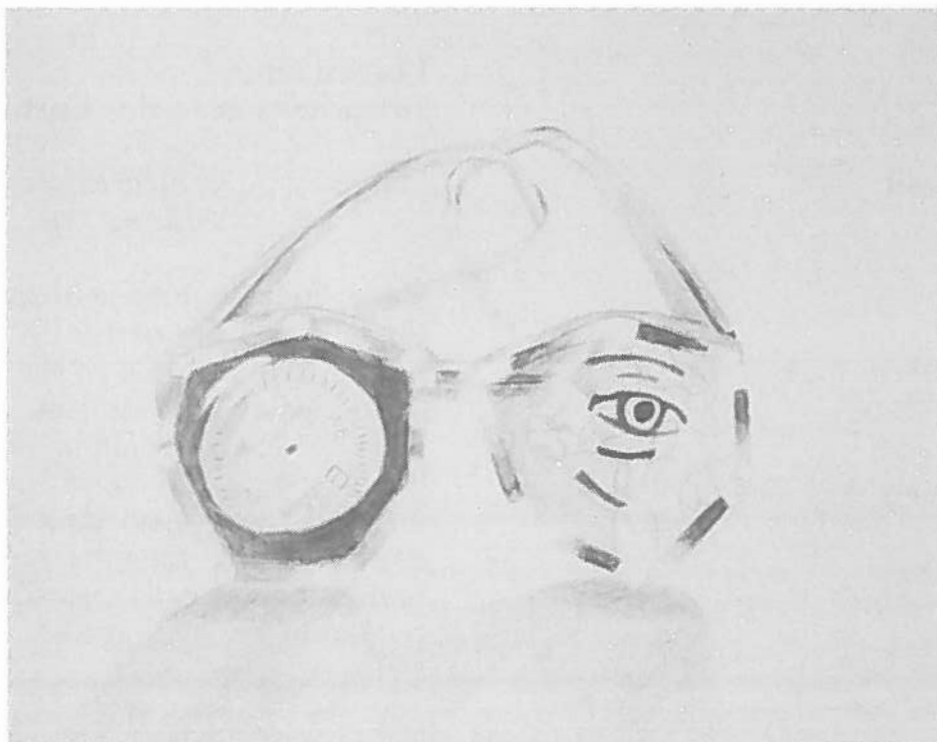
- work toward the use of both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- begin to understand and use the vocabulary, structures and forms of expression which characterize dance, drama, music and visual art (C)
- develop a contemporary view of technology (TL)
- increase understanding of prejudice, discrimination, racism, sexism and all forms of inequality and exploitation, and a desire to contribute to their elimination (PSVS)
- develop understanding of the uses and abuses of mathematical concepts in everyday life (N)
- develop a positive disposition toward life-long learning (IL).

Teacher Note

It is important to be aware of current copyright regulations regarding the use of audio visual and/or print materials in the classroom. Many resources that are currently available for private viewing cannot legally be shown/used for educational purposes without the permission of the copyright holder.

This unit is optional content, as required by Core Curriculum Policy.

This unit can be taught by one teacher or by an inter-disciplinary teaching team.



The Role of Mass Media in Society

In the book *Mass Media and Popular Culture*, Barry Duncan lists four principles for understanding mass media:

1. The media construct reality
2. The media have their own forms, codes, and conventions
3. The media present ideologies and value messages
4. The media are businesses that have commercial interests.

In this unit, these four principles are examined.

Teachers will find that examples and issues related to the four principles are addressed in various ways in each of the resources listed for this unit.

Lesson One: Introduction to the Unit

*Components: critical/responsive,
cultural/historical*

The students will:

- imagine and manipulate objects and ideas (*CEL: CCT*)
- make connections among their experiences in the four strands

Have students discuss in small groups the following questions: In what ways are the arts involved in the creation of mass media? Ask students to imagine what the media would be like without the arts; for example, without actors, photographers, musicians, sound engineers, etc. Examine each of the arts to determine what types of careers are related to the mass media.

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Learning Objectives

- express thoughts and feelings both nonverbally and verbally (*CEL: C*)
- recognize stereotyping, bias and racism in media, analyse why they appear and understand how such discriminatory practices affect various groups and individuals (*CEL: PSVS*)
- make connections among their experiences in the four strands
- move from choosing among teacher-directed activities toward self-directed activities (*CEL: IL*)

Activities

Present Barry Duncan's four principles to the students. Ask students to work in pairs to discuss possible meanings for each of the previous four principles. Inform the class that they will be exploring some issues associated with each of the four principles in this unit of study. Establish guidelines for the use of journals and discuss evaluation techniques.

One possible resource that might be useful to spark interest in students immediately is the video series *Media and Society*, which explores media-related topics such as advertising and consumerism, images of women, stereotyping, violence, racism and sexism in the media, cultural sovereignty, etc.

View several excerpts appropriate for grade nine students and examine issues as a whole group, in small groups and through individual observation. Follow with research or other activities related to the excerpts chosen. Encourage students to develop their own ideas for projects in response to the videos and other mass media resources and to inter-relate the arts whenever appropriate.

This unit of study will provide students with many opportunities to explore topics that are personally significant and relevant to their age group.

Lesson Two: Music Videos as Advertising

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

Using a resource such as *Mass Media*

Learning Objectives

Activities

and Popular Culture, examine Barry Duncan's first principle for understanding mass media.

Principle #1 -- The media construct reality.

Ask students to consider the following question through discussion or journal writing: How is our understanding of "reality" affected or constructed by the media? In other words, students should reflect on how the mass media affects their daily lives and their understanding of the world. They should also reflect on how the media creates these effects.

- explore the technical, social and cultural aspects of various media and other technological developments (CEL: TL)
- identify and understand persuasion and propaganda techniques in all media (CEL: C)
- provide reasons for their answers, responses or choices (CEL: CCT)
- apply knowledge, abilities and approaches of the four strands to explore an idea or theme

In time allotted to **any one of the four strands**, ask students to consider whether popular music videos construct an accurate picture of reality. Are these videos a realistic representation of everyday life? What are the goals of the creators of popular music videos? How do music videos help to construct personal images for the musicians? What kinds of values do they promote? Are they designed to influence? Are they "message" oriented? How significant is this form of mass media in students' daily lives? Examine, for example, how different costumes affect the group's image and how they influence clothing styles.

Ask students to work in small groups to observe and discuss: What artistic factors are at work that make popular music videos so appealing to large numbers of people? These factors might include clothing and hair design, special visual effects, musical characteristics and lyrics, interesting camera angles, lively or powerful dancing, etc.

Learning Objectives	Activities
<ul style="list-style-type: none"> critique various sources of information and evaluate arguments (<i>CEL: CCT</i>) make connections among their experiences in the four strands understand the meaning and uses of quantitative terms commonly used in everyday life by the media and others (<i>CEL: N</i>) make choices in learning that reflect their needs and interests (<i>CEL: IL</i>) identify and understand persuasion and propaganda techniques in all media (<i>CEL: C</i>) 	<p>Explore the relationship that popular music videos have with commercials for non-music products. Ask students to compare non-music advertisements with music videos, which are also designed to promote, sell recordings and create an interest in the music or the musician/group. Ask students to try to determine the ways that the arts are involved in both types of products.</p> <p>Using a resource such as <i>Media Works</i>, ask students to conduct a survey and develop a market analysis for a new popular music selection. Use graphs and charts to interpret collected data. Instead, students might prefer to create a fictional musical group and develop a marketing plan to promote its music. Some students may wish to develop a different related project of their choice concerning the marketing and promotion of music. This activity may be developed during time allocated to the music strand. Ask students to reflect on their work throughout the process and upon completion. They may be encouraged to sign a project contract with the teacher or to complete self-evaluation forms on their work-in-progress and their product.</p> <p>Ask students to reflect on the following question through discussion or in their journals: Can the students think of times when they were "turned off" of a musician or group because of the video?</p>
	<p>Lesson Three: Dance in Videos and Advertising</p> <p><i>Component: cultural/historical, critical/responsive</i></p> <p>In dance, examine the role and uses of dance in the construction of popular</p>

Learning Objectives

Activities

- read and use the mathematical concept of percentages as seen in daily life (*CEL: N*)
- provide reasons (arguments related to evidence) for their answers, responses or choices (*CEL: CCT*)
- apply knowledge, abilities and approaches of the four strands to explore an idea or theme
- use the languages and concepts of the arts (*CEL: C*)
- develop a willingness to take risks as independent learners (*CEL: IL*)
- recognize stereotyping, bias and racism in media, analyse why they appear and understand how such discriminatory practices affect various groups and individuals (*CEL: PSVS*)

music videos and advertisements. Ask the students to determine how dance is used to promote a product. Ask students to observe a period of time on television and determine the percentage of music videos and/or advertisements that contain dance.

Ask students to observe two or three examples of music videos or advertisements containing dance and try to determine what ideas and messages are being conveyed through the dances. How are the elements of dance and principles of composition being incorporated? Students might wish to turn off the sound and concentrate on the movements of the dancers. What responses do the producers hope to achieve in the viewers?

Ask students to work in small groups to create a dance to promote a real or fictional product of their choice. Have each group present its work to the class. This dance-making activity may be developed during time allocated to the dance strand.

Lesson Four: Gender Representation in the Media

*Components: critical / responsive,
cultural / historical*

In time allotted to **any of the four strands**, perhaps using a resource such as *Mass Media and Popular Culture*, ask some groups of students to study and report on gender representation in the mass media. Some groups of students might choose to explore various forms of gender representation in popular music videos, television dramas or advertising.

Learning Objectives

- move from choosing among teacher-directed activities toward self-directed activities (*CEL: IL*)
- understand how statistics can be used to support an argument or claim (*CEL: N*)
- use the languages and concepts of the arts (*CEL: C*)

- recognize stereotyping, bias and racism in media, analyse why they appear and understand how such discriminatory practices affect the various groups and individuals (*CEL: PSVS*)

- make learning choices that reflect their needs and interests (*CEL: IL*)

Activities

Encourage students to come up with unique ways of presenting their reports. The report may incorporate the use of graphs and charts to interpret collected data. The report may involve the creation of a work of visual art or music which makes a statement about gender representation in the media. The whole class may prefer to develop a contextual drama or collective creation that explores a media issue such as sexism or stereotyping and make a humorous or a serious statement about it. These projects may be developed in time allocated to specific strands, incorporating objectives from those strands.



In **visual art**, look at several advertisements or view films which include images of women. Use collected advertisements or a resource such as *Meet the Media* or *Media and Society*. Examine how some visual images present a specific ideology or value. Are many of the images today still sexist or stereotypical? Find examples. Ask the students to investigate whether they can find examples of stereotyping of men, teenagers, farmers, lawyers, etc.? Using these images and the "Viewing Art Works" discussion process, analyse and interpret the visual images.

Ask students to:

- conduct a survey on stereotyping in the mass media and do a presentation on their findings incorporating the use of graphs and charts
- write an essay, poem or short story
- respond to this issue through the creation of an arts project of the student's choosing.

Learning Objectives

Activities

- experience the arts in an inter-related way
- work on in-depth studies of their choice
(*CEL: IL*)

- critique various sources of information and evaluate arguments (*CEL: CCT*)

The teacher should assist the students and take notes for assessment purposes on anecdotal record-keeping forms or checklists.

Lesson Five: Video Production

Component: creative/productive

Incorporate **music, dance and visual art** to create a video for a piece of popular music from the past or another style of music such as classical, folk or jazz using the language, clothing and dance styles of the time period. A resource such as *Meet the Media* will provide information on video production.

Review film-making or video techniques such as selecting ideas, developing scenes, and making technical decisions about camera angles, lighting and special effects. Encourage students to create a storyboard to organize their work. The video may be developed during time allocated to the music, dance or visual art strands. The teacher should develop assessment checklists to observe students working throughout this process.

Lesson Six: Visual Messages Through Photography

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

In **visual art**, ask students to view several examples of photographs taken by photojournalists and consider the following. How can a photojournalist's decisions about "when, what, how, why

Learning Objectives

Activities

- provide reasons (arguments related to evidence) for their answers, responses or choices
(*CEL: CCT*)
- apply knowledge, abilities and approaches of the four strands to explore an idea or theme
- provide reasons (arguments related to evidence) for their answers, responses or choices
(*CEL: CCT*)
- express thoughts and feelings both non-verbally and verbally (*CEL: C*)

and who" affect our understanding of an event such as a riot or war? Write to a photojournalist or invite a guest news reporter or photojournalist to discuss his or her creative problem-solving and decision-making processes.

In the past, photojournalists did not generally display the graphic details of people's suffering as they often do today. Compare past and present trends. Discuss related issues such as the reporting of John F. Kennedy's family's reactions to his death, for example, compared to more sensationalistic reporting seen on the media today. Did the old way offer people more privacy and less sensationalism? Is there a defence for this recent type of reporting? In pairs or small groups discuss reasons why visual images in many news programs or photographs today are so graphic or sensationalistic. Ask students to discover what people in the industry say about this issue today.

Select photographic examples from newspapers and news magazines and examine the visual impact of the photograph and the "visual message" or "reality" that is communicated to the viewer. In small groups, have students examine the images to determine whether these images could influence an individual's or a society's view of an event such as a war or riot.

Ask students to "alter" these or other photographs in some way by blocking out sections with a black marker or adding on to change the "visual message" that the viewer is getting.

With a camera that develops pictures instantly, have groups of students take

Learning Objectives

Activities

- express thoughts and feelings, both non-verbally and verbally (*CEL: C*)

two photographs that would demonstrate how cutting out or adding something to the photograph would change the "message" or the viewer's understanding of the reality of the event.

Lessons Seven and Eight: Communicating Using Dance

*Components: creative/productive,
critical/responsive*

In **dance**, use the images or ideas represented in the previous lesson to create a short dance which will convey a similar message. For example, use the images as a beginning or an ending. Have the students construct their dances around the images. Encourage students to record their creative process in their journals and to fill out self-evaluation forms on their work.



Look at press kits provided for dance companies and upcoming shows. Examine how productions and performance artists are marketed. Have students create press kits for their own dance creations.

This activity could also apply to music presentations and collective creations in drama, as students learn about advertising and publicity.

Lessons Nine and Ten: Drama in Context

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

In **drama**, incorporate into a drama in

Learning Objectives

- make connections among their experiences in the four strands

Activities

context a situation involving journalists and photojournalists covering an event from different points-of-view. Use invented newspaper headlines, news reports or tableaux to illustrate how different photojournalists' might interpret the same events.



Ask students to reflect on the insights that the previous activities have provided about the possibilities for constructing reality and for bias in the media. Observe small group discussions when students are summarizing their findings or ask for written summaries to be handed in for evaluation.

Lesson Eleven: Interpreting Film Stories Using Music

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

- use the languages and concepts of the arts (CEL: C)
- provide reasons (arguments related to evidence) for their answers, responses or choices (CEL: CCT)
- make connections among their experiences in the four strands

In **music**, ask students to try to determine what factors cause two or more people to interpret a particular event, a visual image or symbol, or a piece of music differently from one another. For example, view two different versions of a movie -- an old original and a remake. Are the music soundtracks the same, or have the film-makers interpreted the stories differently?

Examine the use of music in movie scores. How are the elements of music and principles of composition used to enhance the film? Examine what the composer does to help create suspense, mystery, excitement, fear, laughter, etc. For example, how are dissonance,

Learning Objectives

Activities

- explore historical developments of particular technologies (*CEL: TL*)

texture, or tension and resolution used? Examine how the music, the drama and the visual images work together.

Compare music scores for movies of the past and present. Explore the use of various instruments and styles of music throughout time, and the use of current technology.

Lesson Twelve: Images in Magazines

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

Ask students to consider the second principle for understanding mass media, as stated by Barry Duncan in *Mass Media and Popular Culture*.

Principle #2 -- The media have their own forms, codes and conventions.

- provide reasons (arguments related to evidence) for their answers, responses or choices (*CEL: CCT*)

Ask students to respond to the following question through discussion or journal writing. What are some of the "forms, codes and conventions" or standard ingredients found in various categories of mass media? For example, are there any standard ingredients for beauty advertisements, teen magazines, situation comedies or music awards shows? Ask students to determine why the mass media uses these conventions or standard practices. Refer to resources such as *Meet the Media* or *Mass Media and Popular Culture*.

In **visual art**, ask students to examine several popular teen magazines to discover if there are any standard ingredients contained in them. For

Learning Objectives

Activities

- understand the meaning and uses of quantitative terms commonly used in everyday life by the media and others (CEL: N)
- identify and understand persuasion and propaganda techniques in all media (CEL: C)
- understand the influence of underlying values or assumptions that support or supported a technological development (CEL: TL)

example, why are they crowded with numerous photographs of popular idols? What are the types of products being advertised and are there similarities between magazines? What are the contents of the ads and are both males and females fairly represented? Are all types of people represented in the advertisements? Are the articles long or short? What kinds of articles are included? Compare the content. What types of teenagers appear in the photographs? Are the photographs an accurate portrayal of real-life teenagers?

After analysing the magazines, explore the use of surveys and market analysis in the mass media. Incorporate an activity which involves statistical analysis, if desired. Ask students to reflect on the following question through discussion or by writing in their journals: Do the teen magazines reflect the students' reality (their experiences) and in what ways do they influence their reality (their understanding and experiences)? What forms of persuasion were present in the magazines?

Inform students about recent technological advances which allow computers to manipulate visual images such as magazine photographs: for example, "Scitexing" is a computer-based image processing technology developed by Scitex Corporation Ltd., a company involved in the image-manipulation industry. This technology allows photographic images to be scanned into a computer to be retouched electronically, eliminating wrinkles, whitening teeth or the whites of the eyes, lengthening arms or legs, eliminating stray hairs and blemishes, putting heads on other bodies, etc.

Learning Objectives

- make learning choices that reflect their needs and interests (*CEL: IL*)

Activities

Ask students to look carefully at the photographs of female models or actors and actresses in magazines to see if they can determine whether this technology has been used. Ask students to consider the following: What effect does this image enhancing technology have on the visual image?

Ask students to examine and discuss the following: How does computer image processing help to sell beauty and fashion products? What effect does this technology have on how people generally see themselves and their own images, compared to the images in magazines?

Ask the students to create their own teen magazine, individually or in small groups, to reflect their interests and their everyday lives. The teacher should observe student work through the use of observational check lists, and encourage self and peer-evaluation.

Lesson Thirteen: Values and Beliefs in the Media

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

Ask students to consider the third principle for understanding mass media as stated by Barry Duncan in *Mass Media and Popular Culture*.

Principle #3 -- The media present ideologies and value messages.

Ask students to respond to the following question through discussion or journal writing: Ideology can be defined as a set of assumptions and beliefs. In what

Learning Objectives

Activities

- identify and understand persuasion and propaganda techniques in all media (CEL: C)
- make learning choices that reflect their needs and interests (CEL: IL)
- recognize stereotyping, bias and racism in media, analyse why they appear and understand how such discriminatory practices affect various groups and individuals (CEL: PSVS)

ways does the media represent, misrepresent or influence an individual's assumptions and beliefs?

Have students reflect on whether the media can influence a culture's or society's values. Using a resource such as *Mass Media and Popular Culture* or *Media Images and Issues*, observe and discuss how value messages are communicated through advertising, popular music videos, television programs such as situation comedies or soap operas, films, etc. Does this have an effect on society? Remind students that the media may also choose to omit certain things or issues from its coverage. How does this affect society?

In **dance**, ask students to express some common "teen" interests and values through dance. The dance may be developed during time allocated to the dance strand, incorporating dance objectives.

Lesson Fourteen: Values and Beliefs in the Media

*Components: critical / responsive,
cultural / historical*

Discuss how Aboriginal ideology has been misrepresented in films and other media. Using a resource such as *Stories and Stereotypes*, examine issues related to racism, bias and stereotyping in the mass media. Invite an Aboriginal resource person to speak about stereotyping or bias in the mass media.

As an alternate activity, use resources such as *Mass Media and Popular Culture* or *Media Images and Issues* to examine the following: In what ways are

Learning Objectives	Activities
<ul style="list-style-type: none"> • make connections among their experiences in the four strands 	<p>American ideology and values reflected in Canadian television? Ask students to do a comparative study of two Canadian and American news or drama productions.</p> <p>View films and other products of the mass media from the past to discover any changing social ideologies reflected in the mass media through the arts.</p> <p>Lesson Fifteen: Canadian Content Issues</p> <p><i>Components: critical/responsive, cultural/historical</i></p> <p>In music, ask students to examine important Canadian Radio-television and Telecommunications Commission regulations regarding Canadian programming and the arts. Information about Canadian content regulations may be obtained from the C.R.T.C. These regulations are periodically revised; therefore, copies of recent regulations should be obtained for class activities. There are other resources listed which address this issue, such as <i>Meet the Media</i>.</p>
<ul style="list-style-type: none"> • understand the meaning and uses of quantitative terms commonly used in everyday life by the media and others (CEL: N) 	<p>Inform students that at the present time (1992), for example, there is a 30% Canadian content requirement for popular music on FM radio stations, a 10% requirement for traditional and special interest music (e.g., classical, jazz) and 7% for ethnic music. The definition of Canadian content for music is referred to as the M.A.P.L. system. To qualify as "Canadian content" a recording must meet at least two of the following four conditions:</p> <p>Music (M) -- the music must be composed by a Canadian.</p>

Learning Objectives

Activities

- provide reasons (arguments related to evidence) for their answers, responses or choices
(CEL: CCT)

Artist (A) -- the music or lyrics must be principally performed by a Canadian.

Production (P) -- the musical selection consists of a live performance that is

- recorded wholly in Canada, or
- performed wholly in Canada and broadcast live in Canada.

Lyrics (L) -- the lyrics are written by a Canadian.

Ask students to examine issues such as determining Canadian content in the case of joint productions between artists from Canada and other countries. For example, what does "principally" (in reference to an artistic performance) mean and what is the strict definition of "Canadian"? Ask students to consider what kinds of problems different interpretations of these words cause in relation to the arts. One example is Bryan Adams's hit "Everything I Do, I Do It For You" from the movie *Robin Hood Prince of Thieves*. This music was not considered Canadian content and, therefore, was not eligible for certain Canadian music awards.

Refer to newspaper and magazine articles about current issues regarding the arts and Canadian content. Collect newspaper or magazine articles about current issues in the communications industries. Invite guests from the recording industry or other communications media to talk about Canadian content.

Lesson Sixteen: Debating

Component: critical/responsive

Ask the students to debate Canadian

Learning Objectives	Activities
<ul style="list-style-type: none"> integrate content from several areas of study into debates (<i>CEL: CCT</i>) 	<p>content regulations and their implications for the arts. Include arguments related to the importance of the arts in maintaining Canadian cultural identity. Develop check lists and anecdotal record-keeping forms for observation of the debates.</p> <p>Lessons Seventeen and Eighteen: Drama in Context</p> <p><i>Component: creative/productive</i></p> <p>In drama, incorporate into a drama in context a controversy over Canadian content regulations. For example, a group of filmmakers are unable to have their product considered for an award on Canadian television because they have used too many American actors and technicians.</p>
<ul style="list-style-type: none"> make connections among their experiences in the four strands 	<p>Lesson Nineteen: Canadian Identity</p> <p><i>Component: creative/productive</i></p> <p>Discuss whether there is a Canadian identity or ideology. Refer to resources such as <i>Mass Media and Popular Culture</i> or <i>Media Images and Issues</i>.</p> <p>In dance, create a dance for an imaginary television show that would reflect examples of Canadian ideology (beliefs and values). For example, students might show through dance a contrast between two groups of people such as urban/rural, unemployed/wealthy, polluters/conservationists, various regions in Canada, etc. The dance may be developed during time allocated to the dance strand incorporating dance objectives.</p>
<ul style="list-style-type: none"> apply knowledge, abilities and approaches of the four strands to explore an idea or theme 	

- apply knowledge, abilities and approaches of the four strands to explore an idea or theme

~

As an alternate activity, examine Canadian tourism brochures, advertisements and films. Who do the producers use in the photographs and films to convey images of Canada? Do they use Canadian dancers, for example, to portray various cultures? How do the arts provide cultural identity for Canada?

~

Or, in **visual art**, create an individual or small group art project that will make a statement about Canadian ideology or Canadian identity. Incorporate the other strands if desired, incorporating strand specific objectives.

Lesson Twenty:
Commercial Interests in the Media

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

Ask students to explore the fourth principle for understanding mass media as stated by Barry Duncan in *Mass Media and Popular Culture*.

Principle #4 -- The media are businesses that have commercial interests.

Ask students to consider the following. If media are businesses that have commercial interests, how might this affect the various artists and creators of mass media? How does this commercial priority affect the development of related

Learning Objectives	Activities
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- understand the meaning and uses of quantitative terms commonly used in everyday life by the media and others (CEL: N)

technology? Also, how does a commercial priority influence which films, products or programs get produced or promoted?

Using a resource such as *Meet the Media*, discuss viewer, listener and buyer surveys and how the results are used in decision-making around arts productions in the mass media. Ask students to conduct their own viewing/listening survey and present a report on current popular mass media productions.



As an alternate activity, in **music** examine and discuss the music business through resources such as *Rockonomics*, *Inside the Music Business* or the video *Project Business: Wizards of Sound*. During student reflection in discussion or journal writing, ask students to consider how arts productions which do not have a large mass appeal are affected by commercial priorities.



- apply knowledge, abilities and approaches of the four strands to explore an idea or theme

Or in **dance**, examine what factors make dances popular and commercially viable. Ask students to create a dance that will symbolize the business world or a commercial setting. For example, the dance could examine common characteristics of businesses such as aggressive promotion, inventiveness or competitiveness. As an alternate activity, students could create a dance they think would be popular and commercially viable. Ask students to point out the factors that would make their dances commercially viable. The dance may be developed during time allocated to the dance strand.

Learning Objectives

Activities



- work on in-depth studies of their own choice (*CEL: IL*)

Or in **visual art**, examine various areas of visual image production such as: fine art, popular art, professional and amateur work, craft, design and the traditional art of various cultures. Explore the relationships between these art forms and business. For example, are the more traditional fine arts considered to be business if they are produced for commissions or patrons? Also, explore the relationships between these art forms and the mass media.

Ask students to create a work of art or design a new product and develop a plan to market it. This activity may be developed during time allocated to the visual art strand, incorporating visual art objectives. Design checklists for observing both process and product.



- use the languages and concepts of the arts (*CEL: C*)
- experience the arts in an inter-related way

Or in **drama**, explore whether fine artists or craftspeople are ever asked to compromise for commissions which have specific requirements or restrictions. Begin a drama in context with a group of artists such as designers, film-makers or musicians who are being restricted by a commercial interest. For example, the financial backers decide that the creators' product will not appeal to a wide enough audience and they instruct the creators to change their personal image or the content of their product.



Upon completion of this unit, review the four principles examined and assess the students' understanding of their relevance to the mass media.

Evaluation

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

Teacher Reflection

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

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

It is important for teachers, as professionals, to engage in reflection. Teachers should

take stock of their professional capabilities, set improvement targets and participate in professional development activities. Some ways teachers can address their professional growth are by: reflecting on their arts programs and their own teaching practice; reading professional documents (for example, articles, journals and books); attending workshops, professional conferences and courses; and developing networks with other professionals in their field.

In planning and discussion around observation of a lesson for 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 instructional 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's instruction encourage enthusiasm about the arts program and the lesson?
- To what extent does the teacher's instruction involve students in creating and reflecting upon content and processes of the program?
- To what extent were objectives achieved?

Supporting The Arts Education Program

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

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

Program Evaluation

In order to 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 evaluation is a systematic process of gathering and analyzing information about some aspect of a school program in order to make a decision, or to communicate to others involved in the decision-making process. Program evaluation can be conducted at two levels: relatively informally at the classroom level, or more formally at the classroom, school, or school division levels.

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

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

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

Curriculum Evaluation

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

Curriculum evaluation involves the gathering of information (the assessment phase) and the making of judgments or decisions based on the information collected (the evaluation phase), to determine how well the curriculum is performing. The principal reason for

curriculum evaluation is to plan improvements to the curriculum. Such improvements might involve changes to the curriculum document and/or the provision of resources or inservice to teachers.

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

Student Evaluation

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

Assessment and evaluation of student progress is as essential in Arts Education as it is in other school subjects. **To reinforce to students, parents, administrators and the general public the importance of Arts Education in Saskatchewan's Core Curriculum, the program must include a means to assess the real benefits to students which result from their involvement in the program.** While the comments which follow relate specifically to the Arts Education program, teachers may also refer to Saskatchewan Education's *Student Evaluation: A Teacher Handbook*, 1991, for further information.

Student assessment in the Arts Education curriculum is based on the foundational objectives in each strand. Following the definition of each foundational objective are statements and questions which will assist teachers in selecting evaluation techniques and determining specific assessment criteria. Teachers will need to look at this information carefully prior to their lesson and develop record-keeping forms which allow them to collect information in the areas needed. Sample record-keeping forms are included on pages 56 to 67 of this curriculum guide.

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

Observation

For teachers to become good observers, they must first have clear ideas of what they will be looking for. While observation should always be based upon the objectives, recognizing evidence for the achievement of an objective is not always a straightforward or easily described process. The assessment of an individual student's achievement of a

foundational objective will depend upon the setting of criteria, both suggested in the curriculum guide and determined by the teacher and students.

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

Perception

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

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

Procedures

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

In creating art works, successful completion of the product depends upon an understanding of the procedures involved; for example, 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 be assessed through teacher observation and student self-evaluation over an extended period of time.

Conceptual Understanding

The assessment of conceptual understanding is focused upon:

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

various works and forms of art.

Conceptual understanding contains a strong knowledge component and can be assessed, for the most part, using easily observable criteria. For example, an objective from the music program may be stated as "identify and describe various styles of music". Conceptual understanding can be observed when students are asked, for example, to indicate whether a selection of music is in the rhythm and blues or jazz style, and to describe the characteristics of each.

Personal Expression

The students' conceptual understanding will form a major basis for development of their expressive abilities. However, unlike conceptual understanding which focuses upon specific desirable outcomes 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 students' visual art, dance, music or drama experiences. This type of criteria is described in numerous sections throughout the document.

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

- know their students and their previous responses to similar aspects of the arts curriculum in order to recognize growth and the degree to which the response is a personally expressive one
- include opportunities for individual students to reflect on and discuss their work and the reasoning that went into it
- include opportunities for students to reflect on and respond to the work of their peers related to expressiveness
- know when experiences, tasks or projects that they set for their students contain an expressive dimension that must be evaluated separately from the conceptual understanding which most tasks also contain
- know some general criteria for evaluating expressiveness in dance, drama, music or art (some criteria can be found in the Sample Checklist for Evaluating Creative Processes on page 63 of this guide).

Assessing Process and Product in Arts Education

When evaluating, teachers should emphasize the assessment of the students' creative and responsive processes, as well as take into account any culminating product which may result from their arts experiences. Artistic products or final projects, presentations, performances, essays or research papers, will give only a partial view of each student's experiences, understanding and development in the arts. Ongoing observation is essential to achieving a complete and balanced assessment and report of the students' overall learning. The teacher should observe students' struggles with creative problem-solving, their willingness to try new things, and their application of critical and reflective thinking.

Process

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

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

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

Products

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

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

Some assessment techniques to use when evaluating objectives related to arts products or presentations are: anecdotal records; observation checklists; performance tests, written, oral and other tests; portfolios; written assignments; homework; individual and

group assessments; contracts; conferences; and peer and self-evaluation.

Teacher Note

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

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

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

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

Record-keeping

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

Teachers should supplement their observation-based records with students' journal writing and other written or oral descriptions of their processes of decision-making and problem-solving related to specific tasks. Since journal entries are often of a personal nature, students and teachers should establish guidelines for their use in the class and in student assessment. In the visual arts, student portfolios of work and work-in-progress should be maintained. Larger work and three-dimensional work may be more difficult to maintain due to lack of storage space; therefore, accurate record-keeping must usually suffice. Audio and video cassettes in music, dance, visual art or drama, when used judiciously and appropriately, can also be helpful for

record-keeping.

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

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

Checklists similar to the samples on the following pages should make it easier for the teacher to record information while still being attentive to other students and the co-ordination of the lesson in progress. Teachers should always provide themselves with a means of noting progress by any student which may 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 keep notepaper handy for this purpose.

Teachers will need to:

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

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

- "Sample Anecdotal Record-keeping Form for a Dance Lesson" is designed for the observation of a few students during one specific lesson.
- "Sample Self-Evaluation for Drama" is designed for one student's self-evaluation of a drama experience. Such self-evaluation forms can also be used by groups of students for evaluation of group experiences. Teachers and students together can design their own appropriate forms.
- "Sample Rating Scale for Music" is designed to record the progress of a number of students over the course of many lessons.
- "Sample Anecdotal Record-keeping Form and Rating Scale for Visual Art" is designed to follow the progress of one student over the course of many lessons.
- "Sample Checklist or Rating Scale for Evaluating Creative Processes" contains a list of possible criteria that teachers may select from or add to when observing students' creative processes in any of the arts. This form may be used as a checklist or a rating scale for either a few students or one student over an extended time period.
- "Sample Checklist or Rating Scale for Evaluating Students' Responses To Arts

Expressions" contains a list of possible criteria that teachers may select from or add to when observing students' responses to arts expressions.

- "Sample Self-Evaluation Form" is designed to encourage student reflection.
- "Sample Learning Contract" is an agreement between a student and a teacher regarding what will be done, who will do it, how it will be completed and how it will be evaluated. This form may easily be adapted for use with groups of students.



Sample Anecdotal Record-keeping Form for a Dance Lesson

Foundational Objective(s):

Date:

- convey their ideas through their dance compositions
- explore connections between ideas and the elements of dance and principles of composition

Students' Names	Criteria/Objectives			
	Transforms ideas into dance sequences	Collaborates and works effectively in large and small groups	Uses variety of movements and dance phrases for a purpose	Applies knowledge of the elements of dance to achieve intentions
Wayne				
Laurie				
Francoise				
Myles				
Carol				

Other Comments:

Anecdotal Record-keeping Form

Template

Foundational Objective(s):

Date:

	Criteria/Objectives			
Students' Names				

Other Comments:

Sample Student Self-evaluation Form for Drama

Name:

Date:

	Seldom	Sometimes	Often
1. Contributed my ideas.			
2. Positively encouraged others in my drama group and other groups.			
3. Gave direction to the group's work.			
4. Followed the direction of others.			
5. Helped to solve problems.			
6. Concentrated when working in role.			
7. Took risks by exploring something new to me.			
8. What did I contribute to the process?			
9. What is the most interesting thing about what I did?			
10. What problem(s) did I have to solve while I was working and how did I try to solve the main problem I faced?			
11. What have I learned from this particular experience and how could I apply what I've learned to other projects and/or everyday life?			

Sample Rating Scale Form or Checklist for Music

Foundational Objective(s):

Date:

- explore connections between musical ideas and the elements of music and principles of composition.
- develop an understanding of the work of various musicians and composers.

Students' Names	Criteria/Objectives							
	<i>identifies musical elements in sounds and music</i>	<i>applies knowledge of elements in discussion and other work</i>	<i>begins to use form purposefully in sound compositions</i>	<i>demonstrates critical thinking concerning own compositional process and experiences</i>	<i>recognizes environmental, historical and social factors that influence music</i>			
Lynda	M	N	N	M	M			
Michelle	E	M	M	E	M			
Alonso	M	M	M	E	E			
Elaine	E	E	M	M	M			
Gary	N	N	N	M	M			
Greg	M	N	M	M	N			
Joelle	E	M	M	M	E			
etc.								

Rating Key

☐ N=Needs Improvement Or ☐ 1-5 Or ☐ Checklist
☐ M=Meeting Expectations Or ☐ E=Exceeding Expectations

Template

Date:

Rating Key

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Sample Anecdotal Record-keeping Form and Rating Scale for Visual Art

Student's Name:

Date:

Foundational Objective(s):

- explore connections between ideas and the elements of art and principles of design
- examine sources of ideas for visual art and convey their own ideas visually using a variety of processes and materials
- understand ways in which visual art mirrors and influences individuals, societies and cultures, past and present

Criteria/Objectives	Comments	Ratings
describes connections between art works and societies		
supports opinions on contemporary issues surrounding visual art		
applies understanding of elements of art and principles of design purposefully		
demonstrates increased skills and abilities with various media used		
identifies factors that influence his or her own work		
evaluates influence of visual art in daily life, mass media and popular culture		

Other Comments:

Anecdotal Record-keeping Form and Rating Scale

Template

Student's Name:

Date:

Foundational Objective(s):

Criteria/Objectives	Comments	Ratings

Other Comments:

Sample Checklist or Rating Scale for Evaluating Creative Processes

Examples of Possible Criteria

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

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

Sample Checklist for Evaluating Students' Responses To Arts Expressions

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

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

Sample Self-evaluation Form

Name:

Date:

Project/Activity Description:

1. What was the most interesting or challenging thing about what I did?
2. What was the main problem that I had to solve while I was working?
3. How did I try to solve the problem?
4. What have I learned from this particular project?
5. What sort of effort did I put into the work?
6. If working in a group, what did I contribute to the process or the product?
7. If I were to experience this project or activity again, what would I change or do differently?
8. Here is an explanation of another project/experience that might grow out of the one I just participated in.

Sample Learning Contract

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

Student Name: _____

Teacher Name: _____

Time Period of Contract: _____

Purpose of Contract: _____

I am planning to _____

The reason I have decided to work on this is _____

The main focus of my work will be _____

Through my work I hope to discover _____

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

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

_____ other sources such as the environment, imagination or personal experience. (List.)

Learning Contract (Continued)

The product of my work will be _____

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

I will make these arrangements to share my work:

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

My work will be completed by _____

My work will be evaluated by _____

The important things that the evaluator(s) will be looking for are _____

I will evaluate this work and my own learning by _____

Teacher Signature

Student Signature

Date

Student Profiles

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

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

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

Grading and Reporting

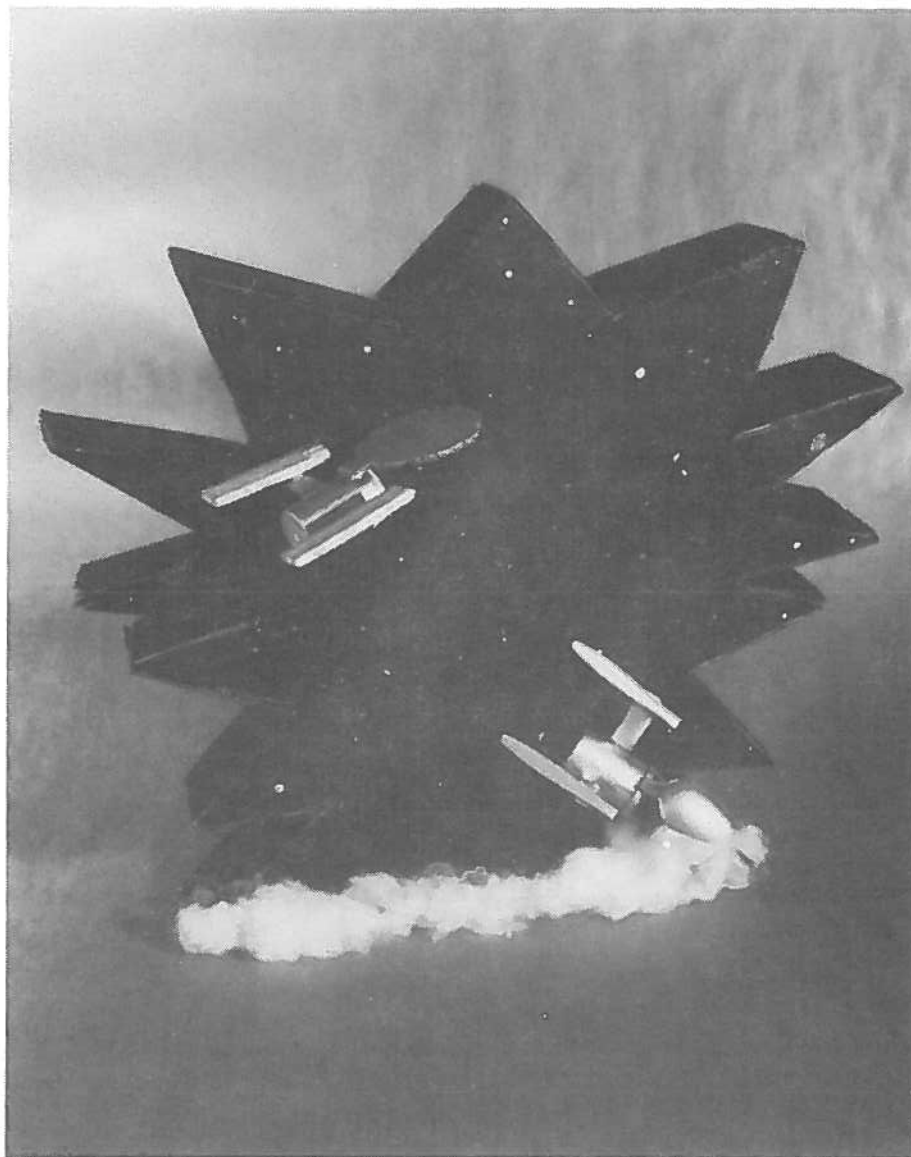
It is the responsibility of the school division, school principal and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals and objectives of the curriculum.

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

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

The complexity of individual student development in the arts, as in many other subjects, cannot easily be represented by one single symbol and teachers may decide to replace or supplement grades with descriptive comments. Whether or not a letter grade, percentage mark or a descriptive report is used, the teacher and the report card must

indicate clearly to both students and parents that Arts Education is a core subject that is developing important understanding, abilities and attitudes.



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.

The Foundational Objectives: The foundational objectives describe the required content of the grade. Each foundational objective is accompanied by an 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 is intended to assist teachers in planning dance units. It describes a step by step planning process for dance-making lessons and outlines the parts of the lesson. Tips for teaching the dance-making lesson are included.

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

Dance, Societies and Cultures: Information is provided on how to plan activities for exploring the dance of various societies and cultures. Included are suggestions for teaching specific or set dances.

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

Unit Introduction: This is a general introduction to the unit of instruction.

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 for integration 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, which should be incorporated 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 the activities.

Appendix: The curriculum identifies five elements of dance -- actions, body, dynamics, space and relationships. The principles of composition identified in the curriculum include climax and resolution, contrast, development, repetition, sequencing, transition, unity and variety. The elements and principles are outlined in this Appendix.

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. It has been a way for people to express ideas and feelings that were significant in their daily lives.

The dance program encourages students to explore and discover the dance of various peoples in a meaningful way and enables students to express themselves through a non-verbal means of communication. The program gives students a comprehensive understanding of dance as they learn specific dances, look at dances and create their own dances. Through dance experiences in the three components of the program, students are encouraged to explore, reflect on and learn about dance.

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

The program provides students with opportunities to:

- learn specific dances including social, cultural and choreographed dances
- create dances in order to express personal ideas and feelings, and value their creations as unique expressions
- develop their dance techniques and deepen their spatial and kinaesthetic awareness (the internal feelings of the body's muscles and joints)
- further their understanding of dance by studying dance artists, dances, and the role of dance in cultures and societies (local, national and global, past and present)
- gain understanding and develop appreciation of dance through critical reflection on dances of various styles experienced as participant and as audience.

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

Unit One	Exploring Ideas
Unit Two	Making Connections
Unit Three	Dance and Dancers
Unit Four	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 Nine Yearly Overview

Unit One Exploring Ideas

This unit focuses on various ways of acquiring and developing ideas when dance-making. Emphasis is on getting ideas for dances, movement problem-solving and conveying ideas to others.

Unit Two Making Connections

This unit focuses on the language of dance and the students' own dance expressions viewed within a larger cultural/historical context.

Unit Three Dance and Dancers

This unit focuses on the role of dance in various cultures, time periods and in the students' own homes and communities. Emphasis is on how dance both reflects and affects societies.

Unit Four Optional Inter-related Unit

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

- dance
- drama
- music
- visual art.

Creative/Productive
Component

Cultural/Historical
Component

Critical/Responsive
Component

Grade Nine Foundational Objectives

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

The students will:

1. Convey their ideas through their dance compositions.

One of the goals of the Arts Education program states that students will increase their ability to express themselves through dance. In grades one to eight, students learned to use a creative problem-solving process and developed an understanding of the elements of dance and the principles of composition. They explored ways of getting ideas, developing ideas and shaping dance sequences into dance compositions. In this grade nine foundational objective, students will be required to purposefully apply these understandings (the elements of dance, principles of composition and problem-solving process) when creating their own dance compositions.

In grades one to eight, students should have had many opportunities for personal expression. However, although the students might have been involved in self-expression, they may not have been aware of whether their dance compositions were conveying ideas to others. In grade nine, students will begin to consider the task of conveying or communicating to others the meaning and intent of their dance expressions. They can present their ideas to a formal audience or an informal audience such as their classmates.

In order to communicate through dance, the students must continue to reflect on their intentions and the development and organization of their work. They will begin to use their understanding of the elements of dance and principles of composition to transform their ideas into movements that have the potential to communicate meanings to others. These movements must then be developed, refined and sequenced into a whole. It is only when the movements have been shaped into a form that the students' dance compositions will gain a sense of purpose and will become meaningful. Some examples of form are AB, ABA, rondo (ABACA), theme and variation, narrative, canon, chance and organic. Students will also begin to see structured improvisation as a viable form for conveying their ideas. **Important note: at the grade nine level, students will only be beginning to meet this challenge of conveying ideas or communicating through dance.**

Teachers should assist students by guiding them through stages of a creative problem-solving process -- getting the ideas, developing the ideas into dance and shaping their dance compositions. Teachers should also guide students to reflect on their work throughout this creative process.

In grade nine, the students will:

- understand and explore ways that ideas, moods, feelings, etc. might be transformed and conveyed through dance
- use ongoing reflection to clarify the intentions of their dance compositions and to consider how the composition might be interpreted by an audience
- begin to use form purposefully in their dance compositions
- continue to develop and refine their dance compositions using improvisation, movement exploration and reflection
- continue to apply understanding of dance elements and principles of composition in their dance compositions
- continue to record, recall and reconstruct their dance creations using invented and/or traditional notation symbols, when appropriate
- continue to reflect on and discuss interpretations of their own and their peers' work, recognizing that their dances are valuable expressions of their unique experiences.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers should always keep in the mind the students' intentions. Teachers might ask questions such as these:

- In what ways does the student demonstrate reflective thinking when clarifying intentions in dance compositions?
- In what ways does the student apply knowledge of the dance elements and principles of composition to dance compositions?
- To what extent does the student understand and begin to apply form purposefully in dance compositions?
- To what extent does the student apply past experience and movement vocabulary to new work?
- To what extent is the student able to record, recall and reconstruct the dance?
- To what extent does the student demonstrate increased skills and abilities when executing his or her dance compositions?
- In what ways does the student demonstrate critical and creative thinking in his or her dance compositions?
- To what extent is the student able to reflect critically and constructively upon his or her dance compositions and dance-making process? His or her peers' dance creations?
- To what extent is the student exploring and beginning to understand ways of conveying ideas through dance?
- To what extent is the student able to interpret his or her peers' dance compositions?

2. Explore connections between ideas and the elements of dance and principles of composition.

Actions, body, dynamics, space and relationships are the elements of dance. These elements are the basic language of dance and are integral to one's understanding of dance. When reflecting on the dances of others and creating their own compositions, students will be using their knowledge of the dance elements. Exploration of individual elements and, more importantly, developing an understanding of how the elements inter-relate are vital in the dance program. It is the different ways of combining and arranging the elements that determine the expression of the dance.

Principles of composition are methods or devices that help choreographers sequence movements into a unified whole. When sequencing dance compositions, students should consider each movement and ensure that it contributes to the whole dance. By employing principles of composition, students will be using methods that, over time, have proven to be useful in creating well-formed choreographies. Students and teachers will need to understand that, although the principles apply to all dance compositions, their use will vary according to the students' choreographic intentions. In part, this is what gives dance compositions their individual characteristics. Grade nine students will continue to incorporate into their dance expressions the principles of climax and resolution, contrast, development, repetition, sequencing, transition, unity and variety.

The dance elements and principles of composition are not in themselves the dance program. Nor are they intended to be studied in isolation. The elements and principles only become relevant when seen in relation to the art form of dance. Therefore, the dance curriculum strongly recommends that the dance elements and principles of composition be explored within other dance contexts of interest to the students. Students should be encouraged to identify, describe and reflect on the elements and principles as they encounter them in their ongoing dance experiences. What the students learn about the dance elements and principles of composition should be reinforced and applied throughout the year.

Throughout the grade nine dance program, students should focus on the connections between dance and the expression of ideas. To achieve this foundational objective, students will be required to apply their understanding of the dance elements and principles of composition in their own dance compositions and when interpreting the dances of others. For specific information on teaching the elements and principles in the middle years refer to the Appendix at the end of the dance curriculum.

In grade nine, students will:

- continue to extend their understanding of the elements of dance and principles of composition through movement exploration and analysis
- synthesize and purposefully apply understanding of the elements of dance and principles of composition in all their dance experiences

-
- understand that the ways in which the elements are manipulated and organized affect the potential for expression
 - continue to reflect on how the elements of dance and principles of composition are used in their own dance compositions and in the dances of others
 - continue to use dance terminology when reflecting on and discussing their dance experiences.

Evaluation

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

- What understanding did the student gain about the elements of dance and principles of composition? In what ways does the student show this understanding?
- In what ways does the student apply and manipulate dance elements and principles of composition purposefully?
- To what extent does the student apply prior knowledge and experience to his or her work?
- What connections did the student make between the elements of dance, the principles of composition and expression?
- To what extent does the student challenge and commit himself or herself physically in all movement experiences?
- To what extent does the student pay attention to the clarity of his or her movements, including clarity in the use of the body, dynamic, relationship and space concepts?
- To what extent does the student reflect on the intention and development of the dance composition?
- To what extent does the student use appropriate dance terminology when discussing or creating dances?

3. Understand ways in which dance mirrors and influences individuals, societies and cultures, past and present.

One of the goals of the Arts Education program states that students should come to understand the contributions of the arts and artists to societies and cultures, past and present. The purpose of this objective is to have students examine the relationships between dance and individuals, cultures and societies. Dances are expressions of people. The study of dance reveals the experience of people within the context of their culture and society.

Throughout time, dance has defined and transmitted traditions and perspectives of cultures and societies. For example, Aboriginal dances serve many functions and continue to play a large role in maintaining each nation's cultural identity. As well, individual dance artists frequently use dance to express their own ideas, often

responding to and reflecting the times they live in. Sometimes these dances challenge cultural or societal values and offer social commentary. Dance exerts an influence on people within cultures and societies. Conversely, the cultures and societies influence the creation and interpretation of dance.

At the grade nine level, students will continue to deepen understanding of the dance of various individuals, groups and cultures through research, observation, participation and discussion. Sometimes students will discover societal or cultural factors that influenced an individual dance artist; sometimes the ideas and beliefs of cultures or societies will be revealed. Included in this study will be students' growing awareness of the connections between their own dance expressions, their lives and their society.

In grade nine, students will:

- continue to examine the roles and influences of dance in their daily lives, the mass media and popular culture
- examine how various dances are influenced by environmental, social and historical factors
- examine how dance in general can be influenced and changed by the ideas of individual dance artists and dance groups
- examine issues surrounding dance
- continue to examine how dances, viewed as audience, connect to their own lives, society and cultures
- continue to reflect on their own dance ideas and compositions in relation to their lives, society and cultures
- continue to learn about the dances of various cultures, including the Aboriginal cultures
- continue to gain understanding about values, beliefs and traditions of various cultures through the study of the cultures' dances
- continue to explore the relationship dance has to the other art forms.

Evaluation

Projects related to this foundational objective are likely to include a good deal of research, discussion, debate, responding to live and recorded dances, interviewing resource people, writing, creating and learning individual dances. Involve the students in the planning of such projects and observe their process in the planning and carrying out of the plans. Observe the students' commitment to the project. Listen for new ideas.

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- What understanding did the student gain about the various functions of dance?
- What understanding did the student gain about the role and influence of dance in his or her daily life, the mass media and popular culture?
- In what ways did the student become aware of issues surrounding dance?
- What connections did the student make between dances viewed and his or her own life, society and culture?
- What understanding did the student gain about how various dances were influenced by the society in which they were choreographed and performed?
- What understanding did the student gain about his or her own dance ideas and compositions in relation to his or her life, society and culture?
- What understanding did the student gain about the dances of various cultures?
- What understanding did the student gain about values, beliefs and traditions of various cultures? By what means did the student gain this knowledge?
- What understanding did the student gain about the relationship dance has to the other art forms?

4. Develop an understanding of the work of various dance artists and dance companies, considering the context in which the work was created.

One of the goals of the Arts Education program states that students should gain lasting appreciation of art forms experienced as audience.

To achieve this foundational objective, students should examine the work of various dance artists, focusing on the dance artists of Saskatchewan and Canada. Students should be provided with the opportunity to view dances, live or recorded.

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). Such a process will encourage students to make interpretations and support opinions about dances. As well, the process will encourage students to look at dance works within the context of the time they were created and, through research, get a sense of different historical periods. In so doing, students will begin to understand some of the work of dance artists and have an opportunity to explore individual and cultural world views as expressed through dance.

In order for students to gain a comprehensive understanding of dance, teachers should ensure that they are exposed to a variety of dance styles and dance artists from several different times and cultures.

At the grade nine level, students will begin to examine modern trends in dance. They will continue to focus on dance as the expression of ideas. Students will begin to understand some of the ideas of today's dance artists.

In grade nine, students will:

- increase their awareness of Saskatchewan and Canadian dance and dance artists
- develop an understanding of the contributions of various dance artists to the field of dance
- analyse and interpret dances based on evidence seen in the work
- exercise critical thought and support opinions when responding to dance presentations, while considering them in the contexts in which they were created
- begin to understand that ideas are conveyed through individual dances and through various forms and styles of dance
- develop their understanding of ways dance artists express or transform ideas into dance
- examine various choreographers' dances by exploring the ideas expressed, determining how the ideas are being conveyed and, where possible, determining apparent or actual sources of inspiration
- apply what they have learned from viewing dances to their own dance creations, where appropriate
- understand that dances are created for many reasons and begin to understand the concerns and purposes of dance for various artists
- discuss how a choreographer's views about dance can change over the course of his or her career
- examine various career opportunities in dance and related fields.

Evaluation

Student projects might involve research, discussions, field trips, resource people and looking at dance performances. Involve the students in the planning of projects and observe their process in the planning and carrying out of the plans. Observe the student's commitment to the project. Listen for new ideas.

Observe the student's contribution to discussions. The teacher should observe the student's understanding of the dances and dance artists discussed. The teacher should observe the student's awareness of his or her own responses to art works, and interpretation of what in the works evoked those responses.

It is also possible that students' dance projects will grow from what they have learned about dance and dance artists. Observe the students' decision-making as

they work on their projects. Observe the students' participation when they are viewing and discussing dances.

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- To what extent is the student able to discuss the ideas of dancers and choreographers?
- What understanding did the student gain about Saskatchewan and Canadian dance, dance artists and dance companies?
- What understanding did the student gain about the ideas and concerns of various dance artists and how various artists view the purposes of dance?
- In what ways did the student show understanding that dances should be viewed within the contexts in which they were produced?
- To what extent does the student interpret the dances of various choreographers based on the evidence seen in the work?
- What understanding did the student gain about the contributions of various dance artists to the field of dance?
- To what extent and in what ways does the student purposefully apply knowledge of dances seen to his or her own dance compositions.

5. Demonstrate critical thought and support interpretations and opinions when responding to dance presentations.

The purpose of this objective is to encourage students to respond to all dance presentations in a thoughtful and meaningful manner. Students will be required to go beyond their initial reactions, to describe, analyse, and further investigate the dance before making an informed judgement. The objective will require students to defend their preferences and respect the opinions of others.

Most students will have a preference for one dance style over another. Students should be challenged to suspend their opinions and show tolerance for dances before making judgements. In the end, students might find that their appreciation for dance has been extended to include dance styles not previously accepted.

Teachers should use a process such as "Responding to Dance Presentations" (included in this curriculum) to guide students in their responses. As well, teachers should plan activities which actively engage and involve the students, rather than asking them to passively view dances. Such activities can include discussions, research, large and small group activities, writing projects, etc.

Students should also be encouraged to apply critical thinking to their own dance compositions. Open, supportive discussion of student work in class can strengthen students' abilities to become more informed audience members.

In grade nine, the students will:

- continue to demonstrate the ability to suspend judgement when viewing dances

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- continue to demonstrate a tolerance for the diversity of choreographers' ideas and dance styles
 - understand that different dance styles call for different kinds of criteria for evaluation
 - demonstrate critical thinking and support opinions when responding to dance presentations
 - continue to describe and analyse the elements, forms and styles of dance seen in dance presentations
 - continue to respect and value the opinions and ideas of others
 - develop the ability to think and reason in critical, creative, analytical and reflective ways and to make informed judgements
 - support their opinions of dances using an increasingly appropriate vocabulary.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- To what extent does the student suspend judgement when viewing dances?
- To what extent does the student show tolerance for the diversity of choreographers' ideas and dance styles? How does the student express this tolerance?
- To what extent does the student demonstrate critical thinking and support opinions when responding to dance presentations? When responding to his or her own or peers' dance compositions?
- To what extent does the student use appropriate vocabulary and consider dances in the contexts in which they were produced?
- To what extent does the student describe, analyse, interpret and make informed judgements about dance presentations?
- In what ways and to what extent does the student show respect for and value the opinions and ideas of others?

Instructional Guidelines for Teaching Dance in the Middle Years

The following teacher guidelines apply to 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 and copy movements demonstrated to them. This results in students increasing their dance techniques.

As well, knowledge of one's own kinaesthetic sensations promotes empathy with others when observing their movements. When watching dances, kinaesthetically aware students are actively participating in the experience.

To encourage students to become aware of their kinaesthetic sensations, teachers should:

- provide students with a variety of movement activities in which they can experience the feelings of their bodies in motion and in stillness
- encourage students to notice and apply awareness of their kinaesthetic sensations when dancing
- provide students with opportunities to copy demonstrated movements; for example, have them learn cultural dances or set movement sequences.

Encourage students to develop their dance techniques.

Here, technique refers to the ability of students to use their bodies purposefully and in a safe, efficient manner with little threat of injury. The dance program does not recommend that 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 whenever appropriate. This 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 that develop strength, balance, co-ordination and flexibility
- plan dance activities that challenge the students both mentally and physically
- coach students for correct body alignment at all times.

Some alignment principles to look for are:

- the centre of the knee over the middle toes at all times, especially in jumping actions
- when standing, a long, relaxed spine with the head, neck, shoulders and hips in alignment
- minimum tension in the body for the movement being done.

Use a process to guide the students in their dance-making.

The process of creating is often misunderstood. Teachers are afraid to guide the students too much in case they stifle creativity. However, the creative process is really a problem-solving process. Teachers should guide students through steps of creative problem-solving.

The following outlines the steps students might follow when creating. Keep in mind that the steps do not exclude strategies such as brainstorming, research, journal writing or watching films at any point in the process. Remember, the teacher acts as a guide throughout this process.

1. Begin by defining the dance problem to be solved. This can be done by the teacher or the students.
2. Explore all the possible solutions to the problem.
3. Choose the solution most appropriate for the situation.
4. Try the solution.
5. Reflect on the solution. Ask questions. For example, is the selected movement, dance phrase, etc. reflecting my intentions? Is it interesting to do? How could it be changed to make it clearer or more interesting?
6. Repeat steps one to five if necessary. Begin by redefining the problem.

Through teacher and student interaction during the process, students will learn that:

- they will be making decisions when engaged in creative activities

-
- there is no one answer to a problem
 - even though all the students in the class might start out doing the same activities, their individual problem-solving will lead to unique solutions
 - the teacher is a collaborator in problem-solving, rather than someone who has all the answers.

The teacher should:

- emphasize the problem-solving aspects of an activity
- de-emphasize the product as the reason for engaging in dance activities, so that students 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.

Often students' creative projects will span a few lessons. When appropriate encourage students to record, with traditional or invented notation, their choreographies in order to help them remember their work from lesson to lesson.

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 expressing only initial reactions to the point where they can make informed judgements about a dance presentation. In this way, students learn to make sense of their viewing experiences and gain deeper understanding of dance presentations.

Develop a dance research library.

Information about contemporary dance, dancers, choreographers and dance companies in the community, across Canada and elsewhere should be collected from dance organizations, magazines and the local media. Students and teachers should collect magazines, videos, essays, newsletters, newspaper clippings, books, etc. which discuss and explore various aspects of dance, dance-making and other issues related to dance.

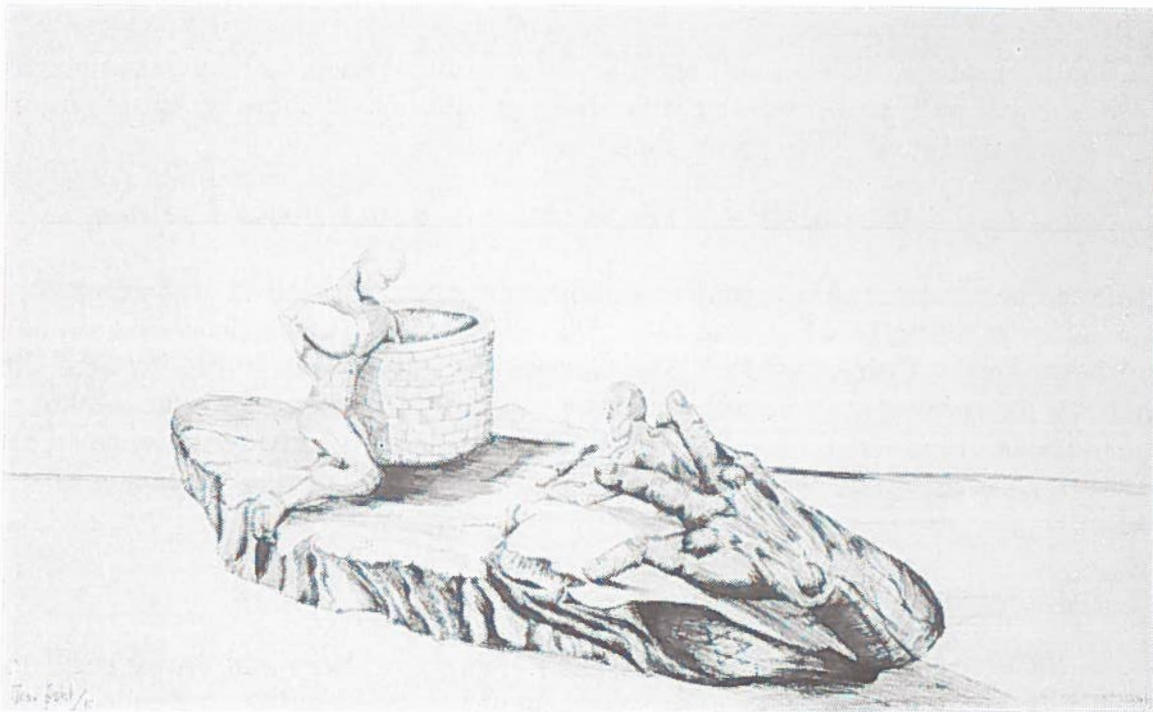
Explore the elements of dance and principles of composition within meaningful contexts.

The elements and principles are best explored in contexts of interest to the students, rather than in isolation. Students should be encouraged to learn about the elements and principles as they encounter them in their dance experiences. What the students discover about the elements and principles should be reinforced and applied throughout the year.

Provide time for individual reflection and group discussion about the students' dance expressions and the processes they went through when creating them.

Reflection is essential in order for students to see the relevance of arts activities and develop a personal commitment to their arts explorations. Time for reflection can incorporate the following:

- self-evaluation
- one-to-one discussion with a student
- journal writing
- small group discussion
- large group discussion.



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 two required units. 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. |
| 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?

Planning for Students' Dance-making

Dance-making activities focus on developing students' abilities to express themselves. Usually, dance-making activities will span several lessons. Middle years students should be encouraged to create dances using their own ideas and experiences as starting-points, thus making their dance experiences personally meaningful. Students will need support in developing their ideas or themes so that they go beyond pantomime or mimicry and reach the objective of expressing themselves in the language of dance.

The following steps outline ways teachers can plan lessons and assist students in dance-making, beginning with a theme, idea or movement itself. The teacher must keep the foundational objectives in mind while planning. The steps allow a variety of instructional methods to be incorporated; for example, brainstorming, discussion, co-operative learning groups, problem-solving, demonstration, concept mapping, reflective discussion, synectics, focused imaging, and so on.

The following planning process is not the only way to plan and assist students' dance-making. Some teachers may already have their own ways of planning which they prefer. The teacher should include the students in the planning, as appropriate. Teachers may find that individuals or groups of students with experience in dance-making will be able to use the following steps independently with little guidance from the teacher.

The steps show how teachers and students can develop themes and ideas in dance. The key is for the teacher and/or students to be familiar with the dance elements (which are the language of dance) and to ask questions which encourage full exploration of dance concepts. The steps also show how teachers and students can use movements as a starting-point (right-hand column), rather than a theme or idea (left-hand column).

Steps One to Four focus on planning for dance-making. Step Five is included to help teachers structure the dance-making lesson.

At first, teachers and/or students may wish to closely follow the steps of "Planning for Students' Dance-making." However, strictly following these steps may inhibit either the teachers' or students' intuitions and inspirations so valued in the creative process. Use the steps as a guide and explore any diversions which might arise.

Step One

Starting-points

Starting with Themes or Ideas

Ideas to inspire dance-making can come from many sources: personal experiences and feelings, the environment, observation, the imagination, memories, current affairs, the other arts strands, and so on. Not all themes or ideas lend themselves to movement. Teachers and students should look for themes or ideas that have images suggesting movement. It should be noted that some themes or ideas might not seem to have potential for movement at first glance but may prove stimulating upon reflection and discussion. With a little experience, teachers and students will soon discover which themes or ideas inspire movement and are easily explored in dance.

Starting with Movements

Ideas for dances need not begin with an external idea or theme. Some choreographers approach dance in a more formalistic way by manipulating and exploring movement itself. In this case, the choreographers' focus is the elements and structures of dance. For example, instead of creating a dance using a theme such as "the environment", the choreographer might begin with a movement idea, such as "energy used to resist gravity."

Teacher Information

The dance elements are the language of dance. For more information on the elements and on the principles of composition, see the Appendix at the end of the dance curriculum guide.

Step Two

Brainstorming

Once a starting-point has been chosen, teachers and students may use discussion and brainstorming to arrive at the movements they will explore.

Starting with a Theme or Idea

If the teacher and/or students selected the starting-point of "the environment", for example, they would begin by brainstorming ideas about the environment.

The Environment

wild life	forests
oceans	pollution
rain forests	rivers
whales	ozone
pandas	population
earth	endangered species
beaches	destruction
conflict	nature
cities	recycling
protection	conservation

Starting with Movement

When starting with movement, this step is usually omitted and planning would begin with Step Three. However, the teacher and students might wish to begin with a discussion about the starting-point. For example, if the teacher and/or students selected the starting-point of "energy used to resist gravity", they might begin with a discussion on gravity.

Step Three

Finding the Movements for Exploration

Starting with a Theme or Idea

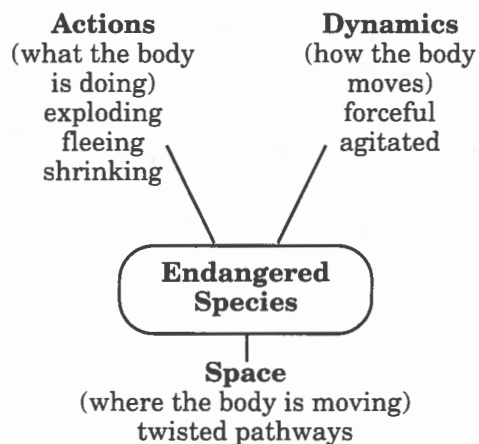
Select one or two words from the brainstorming list. The teacher and/or students can then ask questions in order to make concept maps or webs of possible movements for further exploration over the next few lessons. The questions should ask students to associate core characteristics of the theme or idea with concepts related to the dance elements: actions, body, dynamics, relationships and space. In doing this, students will be encouraged to go beyond mimicry in their movement explorations. For example, if the theme is "the environment" and the

Starting with Movement

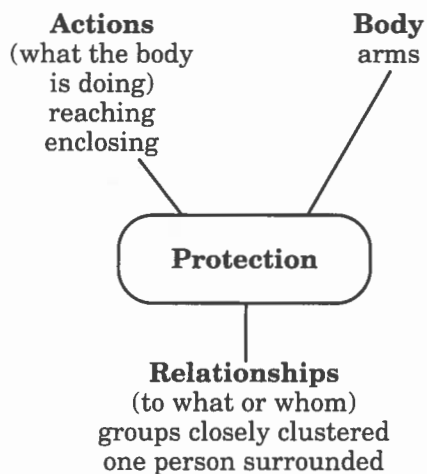
When using movement as inspiration for dance-making, teachers and students may still choose to make concept maps or webs of possible movements to explore over the next few lessons. For example, if the teacher and/or students selected "energy used to resist gravity", they would then brainstorm movement ideas from that concept. Two sample concept maps follow in this column on the next page.

teacher/students selected "endangered species" and "protection", they would then brainstorm action, body, dynamic, relationship and space concepts associated with these words. Students could respond to questions such as: What actions does the term endangered species make you think of? How do you think you would do the actions (dynamics)? Etc. Teachers should note that students may not associate every element with a particular idea or theme. Although all elements are present, some elements may predominate for some themes. Sample concept maps follow below.

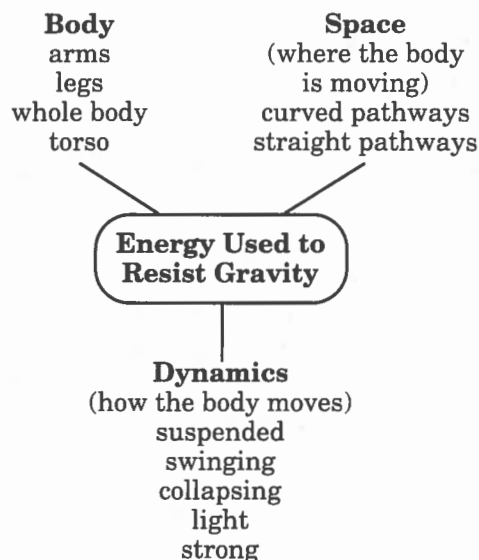
Sample Concept Map



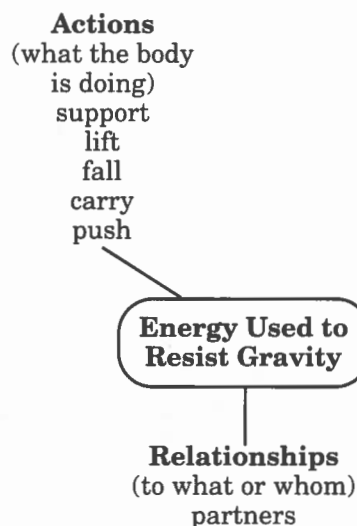
Sample Concept Map



Sample Concept Map



Sample Concept Map



Over the next few lessons students would go on to improvise, explore, develop and further refine their movements, working from the suggestions on the concept maps.

Step Four

Taking Stock

At this point, the teacher and/or students might need to focus on small parts of the concept maps of Step Three for further exploration. This might be necessary as concept maps can have too many ideas to work with in a single lesson. The teacher will also need to determine learning objectives appropriate for the concept maps. Some learning objectives may have been determined previously. Other learning objectives, particularly those related to the elements of dance and the principles of composition may be more easily determined now. After the learning objectives have been set the teacher can design tasks specific to the objectives. The teacher might want to involve students in this.

Planning from a Theme or Idea

The learning objectives focusing on the element of "dynamics" might be particularly appropriate for the theme "endangered species". The teacher might also decide to incorporate objectives focusing on the composition principle "climax and resolution". Teachers may find other elements and principles which work just as well and would then select other learning objectives.

Planning from Movements

The learning objectives focusing on the elements of dynamics and actions might be particularly appropriate for the concept map of "energy used to resist gravity." Teachers may find other elements and principles which work just as well and would then select other learning objectives.

Before structuring the lesson, teachers might want to step back and consider the following:

- the ideas from the concept maps that would be of particular interest to the students
- the foundational and learning objectives
- the Common Essential Learnings objectives
- instructional approaches, the adaptive dimension and evaluation.

Step Five

Structuring the Lesson

The concept maps have now been developed. The teacher will use the information gathered to plan the following essential parts of the dance lesson. These five parts apply to all dance-making, whether the students are planning from a theme or idea, or from movements.

The Warm-up
Exploration and Development
Sequencing the Dance Phrase
The Cool-down
Time for Reflection

1. *The Warm-up*

The warm-up uses activities to:

- warm the body's muscles and joints
- encourage concentration and body awareness
- improve or teach new movement skills.

Both locomotor (travelling) and non-locomotor (non-travelling) actions are used in warm-up activities. The material taken from the concept maps to be developed later in the lesson can be used, although this is not necessary. Warm-up activities can be repeated or extended from lesson to lesson.

2. *Exploration and Development*

In this part of the lesson the students will explore their starting-points based on the concept maps. Students should be encouraged to improvise, experiment with and create their own movements in response to the tasks set by the teacher and/or students. The teacher acts as a guide and observer, encouraging the students' development of the movements, ensuring that a movement is fully experienced, making suggestions and responding to what the students do.

3. *Sequencing*

The movements that the students explored and developed will now be ordered and refined into dance phrases and compositions. Not all the movements will be used, just the ones that best convey the students' intentions. Students should consider each movement and ensure that it contributes to the whole dance composition. When sequencing movements and dance phrases, the students should be encouraged to use their understanding of the principles of composition. Again, the teacher acts as a guide and observer, encouraging and responding to what the students do.

Sometimes several dance lessons may be needed for students to refine and complete their dance creations. Students should be given the opportunity to sequence their movements in every dance-making lesson as this is essential in order for students' dance experiences to have meaning.

4. *The Cool-down*

The cool-down uses slow, stretching activities to help the students' heart rates and concentration return to normal. Movements from the warm-up activities might be

adapted for cool-down activities. As in the warm-up, activities can be repeated from lesson to lesson.

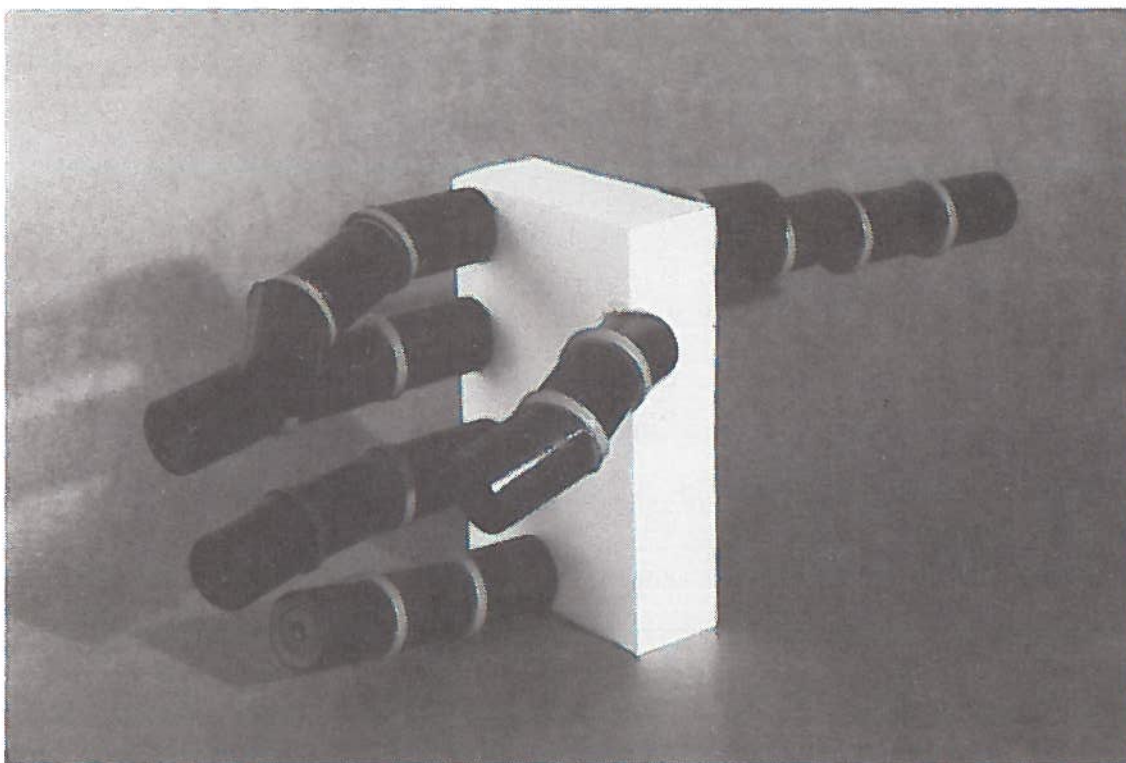
5. *Reflection*

Reflection should occur throughout the lesson. Students should be given time to think about their own work, clarify their intentions, refine their work and decide if they are satisfied with their work. Do they find what they do is interesting to them? Do they think their expressions are clear to others? If not, how could they make their dance expression more interesting for themselves or clearer to others?

At the end of the dance lesson, students should show their work to each other. They should be given the opportunity to look at, describe and discuss their peers' work. This can be done with half the class watching the other half, with small groups demonstrating to the class, with partners demonstrating to each other, etc.

Caution

To maintain objectivity, keep the students' comments to observations about the 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 jumps in John's dance were interesting." (See "Responding to Dance Presentations".)



Tips for Teaching the Dance-making Lesson

Dance-making lessons require students to be active learners. Students are experiencing, gaining knowledge, experimenting and facilitating at the same time. Often there is a social dimension where students are working with partners or in groups. To facilitate students' learning in the creative dance lesson, teachers will need to be interactive -- constantly coaching, guiding and discussing with the students. Following are tips that will help the teacher.

- 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.
- 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. Remember that imagery can also limit students if used incorrectly. Do not ask students to "be" something (for example, a motorcycle), or they may simply mimic the actions of that image.
- Use visual aids to get ideas across to students whenever possible.
- Use percussion instruments and music to help stimulate the students 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. Students get satisfaction from learning a phrase of movement and repeating it.

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

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- Make the lesson challenging. Demand excellence.
 - Be generous with praise for the students' quality efforts.

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.
- Tambourines, maracas, castanets and bells can be used for movements that require long sounds.
- Cymbals, gongs and triangles can be used for movements that require soft, sustained sounds.

Music

Music is an effective way to motivate students to move. Music can be used as background music to enhance movement that already has been structured, or the movement can be sequenced according to the musical structure. If music is to be used to create a mood or an atmosphere, simply put the record on and let it play. If music is being used for a more structured purpose, then it must be analysed. Teachers will need to identify the time signature, the tempo and the number of beats in a musical phrase.

Once the music is analysed, the teacher can set the dance tasks, keeping in mind the musical structure. For example, if the music has a 4/4 time signature and the lesson concept is "directions in space", the task might state that the students are to travel in a straight line, changing directions every eight beats. When introducing music to the students, have them begin by listening to the beat of the music.

Selecting Music

Selecting music is usually a matter of personal preference. The following will provide

* 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.

some guidance:

- Most importantly, select music which makes you feel like moving.
- During the year, use a variety of musical styles.
- Be mindful of music with words that might elicit movements of a mimetic nature.
- Select music that will elicit the desired movement qualities.

Records, Tapes and Compact Discs

Records, tapes or compact discs can be used in the dance lesson. Records allow teachers to find quickly a musical selection, but they tend to scratch easily. Tapes are more durable than records, but finding musical selections can be time consuming. (When using tapes, cue the tape to the musical selection before the lesson and use only one music selection on a cassette in one lesson. Use the tape counter to easily rewind to the chosen spot.) Compact discs are probably the best. They scratch less easily than records and musical selections can be cued to play immediately.

Caution

Teachers should keep in mind that some dance educators feel that music should be used sparingly. They claim that music tends to structure movement, and when students are involved in finding their own unique solution to a problem, their breadth of discovery may be limited by the imposition of a metric rhythm. 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, Societies and Cultures

In cultures past and present, dance has been a means of expressing emotions, ideas and customs that have significance in the daily lives and history of people. Dances often express themes such as work and conflict. 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. Studying dances is a way of examining a people's values and beliefs.

It is not intended that studying social and cultural dances should be only an historical investigation. Dance exists today as valid expressions of a people. In fact, though altered through time, many of the current dances retain vestiges of the past. Therefore, learning about social and cultural dances includes studying the historical and present day aspects of the culture or society, examining how these dances may reflect the culture or society and, finally, experiencing the dances. As students actively participate in exploring the culture or society, they gain new insights and come to appreciate the significance of the dances in the spirit intended.

Depending on the students' levels and abilities, the following list of suggestions can be

considered by the teacher when planning activities exploring the dances of various cultures and societies:

- the origin of the dance to be learned
- the purpose of the dance (for example, social, ritual, ceremonial, celebratory, occupational, etc.)
- the geography and climate of the country of origin
- the beliefs and customs of the culture or society
- 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.

Teaching a Set Dance

As in dance-making lessons, teaching a set dance such as a cultural or social dance requires teachers to plan warm-up and cool-down activities. 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 set dance.*

1. Dances can be broken down into two parts: the steps of the dance or the actual movements made, and the floor pattern or the pathway made when the dancers move. Begin by teaching the steps of the dance. Each step is described and demonstrated separately. The steps are done slowly at first without the music, and then at the proper tempo.
2. Teach one part of the basic step pattern at a time. When two parts have been learned, combine them in order to establish continuity of the dance.
3. The floor pattern is explained next. The dancers walk through the floor pattern. Then the step pattern and the floor pattern are combined; first without music, then with music. Remember that not all dances have a set floor pattern.
4. The whole dance is done to music. Repeat the dance several times in order that all students can be more fluent in the dance and so they can enjoy it.

* "Teaching a Set 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.

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.) and directional changes (sideways, forwards, backwards, right, left), and to provide musical alertness for beginning (ready). Verbalization in this manner helps students 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 vigour 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.

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.

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

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.

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 on the dance presentation (news releases, posters, etc.) 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 the dance is a narrative, the story of the dance
- 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

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 followed 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 colour from 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 dance lesson. For example, the above mentioned observation "The jerky movements always followed a straight line" could be the basis for a lesson exploring jerky movements on straight pathways. This could be contrasted by having students explore fast movements that use very little space. The two types of movement could be combined in a dance composition.

Step Five

Interpretation

Up until now in the process students have been building 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?

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- 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. Students could be asked to assign personal associations to such dances.

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.

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 information similar to the 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 the dance is 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.

Overview

Unit One: Exploring Ideas

Time Frame: 6 - 8 weeks

This unit focuses on various ways of acquiring and developing ideas when dance-making. Emphasis is on getting ideas for dances, movement problem-solving and conveying ideas to others.

Foundational Objectives

The students will:

- convey their ideas through their dance compositions
- explore connections between ideas and the elements of dance and principles of composition
- understand ways in which dance mirrors and influences individuals, societies and cultures, past and present
- develop an understanding of the work of various dance artists and dance companies, considering the context in which it was created
- demonstrate critical thought and support interpretations and opinions when responding to dance presentations

Vocabulary and Concepts

- dance as a form of expression and communication
- sources of inspiration (stimuli)
- transforming ideas into dance
- processes for composition
- abstracting and developing movements
- elements of dance
- principles of composition
- choreographic forms
- characteristics of choreographer's styles
- set, costume and lighting design

Common Essential Learnings

- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop an understanding of how knowledge is created, evaluated, refined and changed within the field of dance (CCT)
- understand and use the vocabulary, structures and forms of expression which characterize dance (C).

Resources

- reference materials on choreographers and their dances
- reference materials on choreography, set, costume, lighting design
- materials for sets, costumes, props and lights, such as found objects, cardboard, recycled materials, overhead projectors, coloured gels, flashlights, stage lights, etc.
- dance presentations
- music, percussion instruments, found and homemade musical instruments

Instruction

- discussion
- questioning
- brainstorming
- dance-making
- describe/analyse/interpret/judge
- small group/whole group/individual work
- journal writing
- research

Assessment

Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques focusing on the student's creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives for the unit
- observe and record students' ongoing development related to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' arts experiences with them
- listen to students' reflections on their own arts experiences
- assess student progress over time.

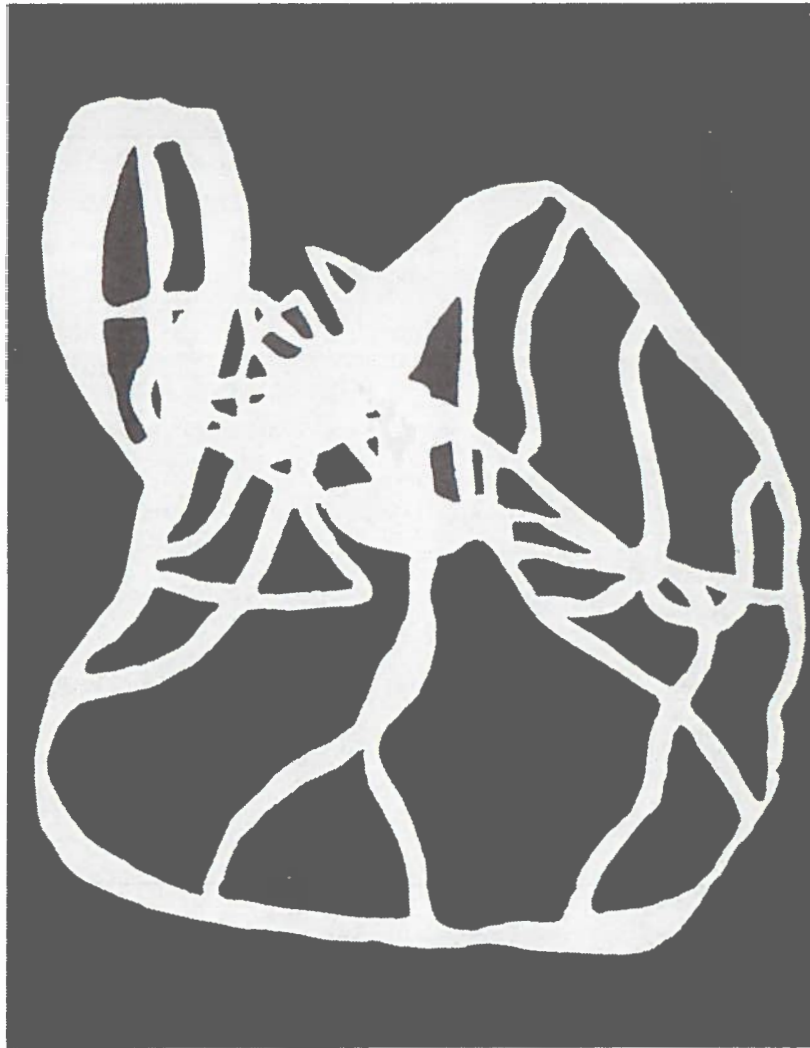
Unit One: Exploring Ideas

Introduction

In this unit students will examine some ways that dancers acquire and develop ideas in dance. Ways of expressing and interpreting various stimuli will be explored through movement, observation, critical and creative thinking and research.

Students will increase their understanding of dance-making, the dance elements and the principles of composition through dance activities that focus on problem-solving. When dancing, students should continue to be aware of the various articulations and kinaesthetic sensations of their own bodies.

Students will find that this unit allows them to expand their movement vocabulary and further develop their concentration levels and their dance expressions.



Unit One: Exploring Ideas

This unit focuses on various ways of acquiring and developing ideas when dance-making. Emphasis is on how to get ideas for dances, movement problem-solving and conveying ideas to others.

Sample Theme: The Environment

Suggested Activities

The theme of the environment has been chosen as an example for this unit. However, students should develop their own themes and ideas for dance-making based on their own interests.

Students' Dance-making

The students will:

- *understand and explore ways that ideas, moods, feelings, etc. might be transformed and conveyed through dance*
- *continue to extend their understanding of the elements of dance and principles of composition through movement exploration and analysis.*

Discuss some of the ideas students have had in the past that inspired dance creations. What were some of the sources of inspiration for dances they have previously viewed and discussed? View a work by a contemporary Canadian choreographer using a process such as "Responding to Dance Presentations" and discuss the ideas expressed in the dance.

Remind students that there are many possible sources of inspiration for dances. List several categories on the board: movement, personal experiences, cultural and societal influences, fantasy, memories, feelings, emotions, literature, music, and so on. Encourage students to record their own ideas for dances in their journals throughout the year.

Planning a Dance on "The Environment"

Planning with the class is an excellent way to get the students involved with the ideas right from the start.

Possible Resources

Note: All resources listed in this column appear in the Grade 9 Arts Education bibliography, 1992. Citations appear in full in the bibliography, alphabetized by title.

Films and videos of contemporary Canadian dance

Suggested Activities

Possible Resources

- *continue to record, recall and reconstruct their dance creations using invented and/or traditional notation symbols when appropriate.*

Throughout the process, encourage students to document the progress of their project in their journals. They can document movements and movement sequences with traditional or invented notation.

As the lessons progress, students might focus their attention on the principles of **contrast** and **repetition**, incorporating these into their work. They could continue by working on the composition principle **sequencing**, exploring the ordering of their movements and dance phrases. They could also examine and refine the **transitions** of their movements and dance phrases.

At other times students could consider the principle of **development** and examine how their movement ideas and sequences are unfolding. Are their new ideas flowing logically from the previous ones, for example? They might also try to incorporate **climax** and **resolution** into their work. (Teachers can refer to the Appendix for more information on the principles of composition.)

Try to allow students time at the end of most classes to write in their journals and to reflect on their work and discuss its progress.

Shaping the Dance Composition

The students will:

- *understand that the ways in which the elements are manipulated and organized affect the potential for expression*
- *begin to use form purposefully in their dance compositions.*

Ask the students to think back to earlier grades and their experiences with choreographic forms such as binary, ternary, chance, collage, organic and

Dance journals

Reference books such as:
Choreography: A Basic Approach Using Improvisation or *The Intimate Act of Choreography*

Choreography: A Basic Approach Using Improvisation

Suggested Activities

Possible Resources

narrative. Ask them whether they have thought about a choreographic form for their environment dances. Remind students that the form of the dances may have evolved as they worked, from their ideas and the way that they developed the ideas.

The Intimate Act of Choreography

Ask students to reflect on the form of their work and review their dances with this in mind. Also, have students select or create their own accompaniment for their dance compositions.

Ask students to practise and refine their dance compositions. In their groups they can discuss the focus of their work and the ideas that they are trying to convey.



The students will:

- *use ongoing reflection to clarify the intentions of their dance compositions and to consider how the composition might be interpreted by an audience.*

Before presenting their work to each other or to another audience, ask students to carefully consider what their dance might look like to an audience. Consider the point-of-view of the audience and the ways their ideas are being conveyed. The students might also want to consider costumes, props or lighting. Students could design these first on paper,

Teacher Information



The above symbol separates different activities that fall under the same general heading. The learning objectives in italics apply to the activities immediately following.

or make dioramas or maquettes. If appropriate, students could construct the costumes, sets and props using materials such as found objects, cardboard, recycled materials, etc. They could design lights by using overhead projectors with coloured gels, flashlights or stage lights.

Presenting the Dance

The students will:

- *continue to record, recall and reconstruct their dance creations using invented and/or traditional notation symbols when appropriate.*

Have the students show their dance compositions to each other or record the compositions on video for discussion. Describe, discuss and analyse the dance compositions. Discuss the dance elements and composition principles. Ask students to describe what they see. Were there different pathways and levels? Describe them. Did they notice variation in dynamics? Describe the dynamics. How was the focus evident in this dance? Did the dance create a mood or feeling in the viewer? Do they see variety in the work and can they see a sense of unity in the entire composition?

Video equipment

Have students discuss the connections between their dance compositions and their initial ideas. In what ways were the students able to convey their ideas to others?

Reflecting

The students will:

- *continue to reflect on and discuss interpretations of their own work and their peers' work, considering the work as valuable expressions of unique experiences.*

Encourage the groups to reflect on their process through discussion or journal writing. What would they do differently next time? What ideas did they contribute? What were the most difficult stages of

Dance journals

development? What were they able to contribute personally to the group's problem-solving process? Discuss as a group how this dance could be extended to explore other aspects of the environment such as endangered species, recycling, protection, or conflict.

Choreographers Express Ideas

The students will:

- *continue to reflect on how the elements of dance and principles of composition are used in their own dance compositions and in the dance of others*
- *examine how various dances were influenced by individuals, groups and the society in which they were choreographed and performed.*

Have students look at a variety of choreographers' dances. It would be particularly valuable to respond to a dance that deals with the environment as a theme, if possible. Use a process such as "Responding to Dance Presentations" to discuss the work.

Ask students why they think the choreographers created the dances. How did the movements in the dances help convey the choreographers' intentions? What kinds of environmental factors have influenced the ideas presented in the dance?

Compare the personal styles of the various choreographers. What characteristics do the students think are particular to the various personal styles?

Ask the students to do further research on one choreographer. What has inspired the work of the choreographer? How do the movements in the choreographer's dances convey the ideas of the dance? Can the students see any characteristics of the choreographer's personal style? Discuss.

Reference books, videos, films, magazine articles on various choreographers and their dances

Excerpts from videos such as "Endangered Species" from the *Dancemakers Series*

Further Steps: Fifteen Choreographers on Modern Dance

Deep Song: The Dance Story of Martha Graham

Merce Cunningham

Traditional Cultural Dance and The Environment

The students will:

- *examine how various dances are influenced by environmental, social and historical factors of the society in which they are developed*
- *continue to extend their understanding of the dances of various cultures, including Aboriginal cultures.*

Examine the relationship between the dances of the Aboriginal peoples of Canada and the environment. Research traditional ways of life and the inter-relatedness of the arts and the environment. Attend a pow wow or invite a resource person to discuss the history of the dances and their role in the lives of Aboriginal peoples today.

Discuss how various cultures respond to the environment through their dance. Many traditional dances were created in response to a particular environment; for example, harvest folk dances and some Aboriginal dances.

Discuss what factors might have influenced the dances. For example, how might the music, climate, terrain, traditional dress, traditions and beliefs have affected the culture's dances? Invite guests to the classroom to talk about their cultures and dances. Ask the guests to show or teach their dances.

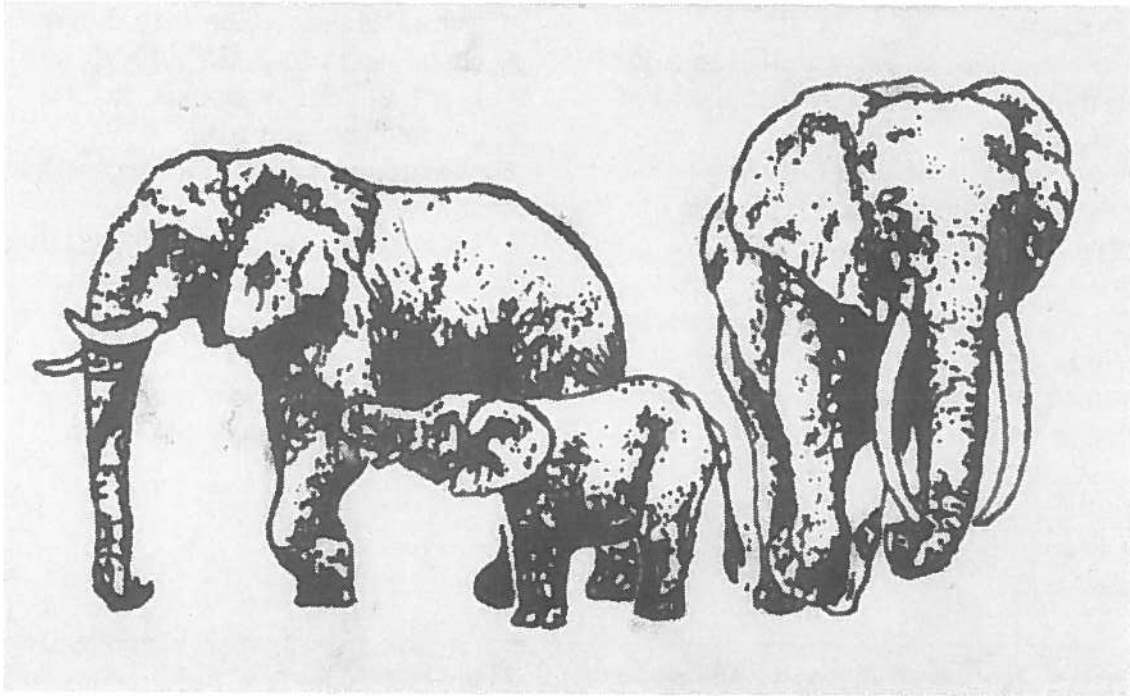
Compare the dances of the cultures examined. Look for similarities and differences in the dances and the music, traditional dress, climate, terrain, traditions, beliefs, etc. Discuss.

Dances of the Northern Plains (video)

Dancing to Give Thanks (video)

Reference books, films and videos on various cultures and their dances

Canadians Can Dance (film)



Overview

Unit Two:

Making Connections

Time Frame: 6 - 8 weeks
This unit focuses on the language of dance, and the students' own dance expressions, viewed within a larger cultural/historical context.

Foundational Objectives	Vocabulary and Concepts
<p>The students will:</p> <ul style="list-style-type: none">• convey their ideas through their dance compositions• explore connections between ideas and the elements of dance and principles of composition• understand ways in which dance mirrors and influences individuals, societies and cultures, past and present• develop an understanding of the work of various dance artists and dance companies, considering the context in which the work was created• demonstrate critical thought and support interpretations and opinions when responding to dance presentations	<ul style="list-style-type: none">• dance as a form of expression and communication• transforming ideas into dance• conveying ideas through dance• processes for composition• choreographic forms• characteristics of choreographers' styles• set, costume and lighting design
Common Essential Learnings	Resources
<ul style="list-style-type: none">• develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)• develop an understanding of how knowledge is created, evaluated, refined and changed within the field of dance (CCT)• understand and use the vocabulary, structures and forms of expression that characterize dance (C).	<ul style="list-style-type: none">• reference material on choreographers and their dances• reference materials on choreography, set, costume, lighting design• materials for sets, costumes, props and lights (found objects, cardboard, recycled materials, overhead projectors, coloured gels, flashlights, stage lights, etc.)• dance presentations• music, percussion instruments, found and homemade musical instruments

Instruction

- discussion
- questioning
- brainstorming
- dance-making
- describe/analyse/interpret/judge
- small group/whole group/individual work
- journal writing
- research

Assessment

Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques focusing on the student's creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

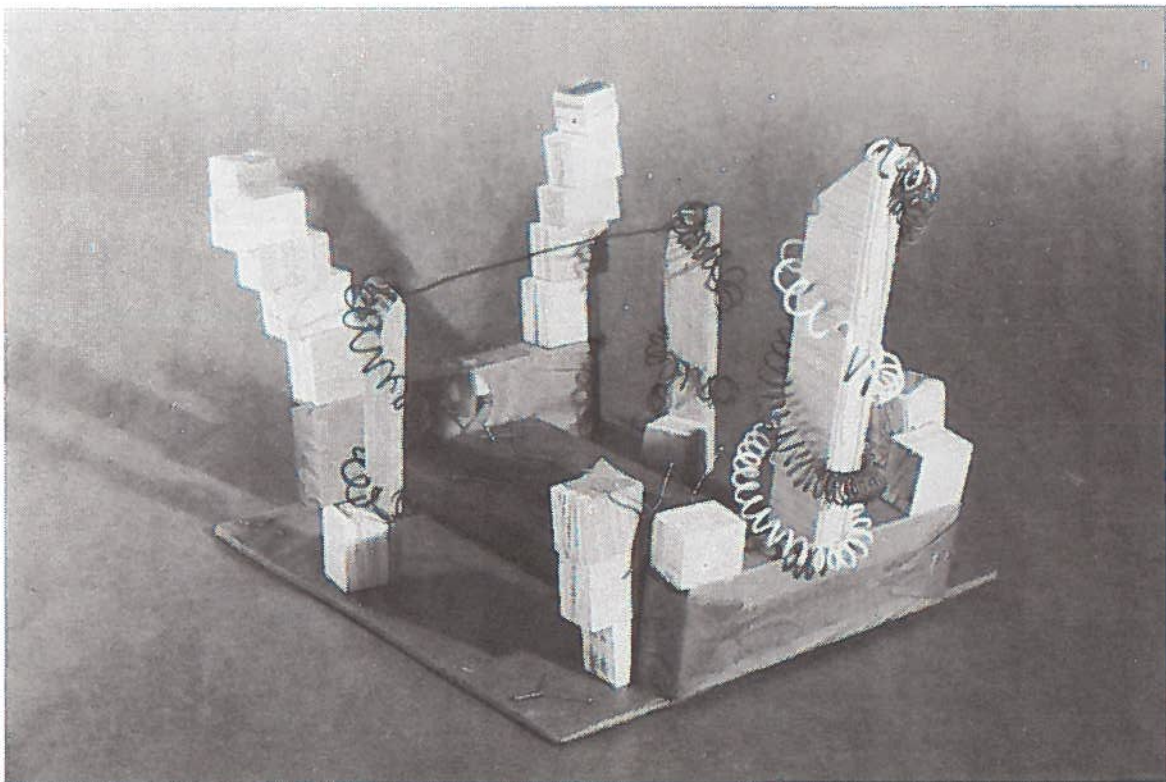
- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives for the unit
- observe and record students' ongoing development related to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' arts experiences with them
- listen to students' reflections on their own arts experiences
- assess student progress over time.

Unit Two: Making Connections

Introduction

Students have been developing an understanding of the language of dance and the processes of dance-making in previous grades. They have been learning that the different ways of combining and using the elements and principles of composition determine the expression of the dance, just as re-ordering words in a sentence changes the meaning of the sentence. In this unit, students will continue to explore and make connections between the elements of dance, the principles of composition and the ideas expressed in dances. They will explore these connections in their own dances and the dance of others.

By helping students make connections between the language of dance, their own experience and ideas, and other dancers' work, their understanding of dance as an art form will grow.



Unit Two: Making Connections

This unit focuses on the language of dance and the students' own dance expressions, viewed within a larger cultural/historical context.

Sample Theme: Relationships

Suggested Activities

Possible Resources

Relationships: Dance and Cultures

The students will:

- *continue to gain understanding about values, beliefs and traditions of various cultures through the study of their dances.*

Explore relationships between cultures and their traditional dances. Ask students to research, view and discuss the traditional dances of several cultures. Examine similarities and differences in the use of the elements of dance and principles of composition.

Ask the students to consider the question of whether interactions among cultures affects their dances. If so, how are the influences evident? Discuss. Ask students to consider reasons why the cultures may or may not have influenced each other's dances. Ensure that the students consider historical factors such as the migratory pattern of peoples, trade and invasions, or geographic and environmental factors such as proximity and climate.



The students will:

- *continue to extend their understanding of dances of various cultures, including the Aboriginal cultures.*

Investigate the origins of the dances of the Métis people. Assist the students in learning a Métis dance such as the Quadrille. Have the students analyse and discuss how the Scottish, Irish, French and Aboriginal cultures influenced the Métis dances.

Reference books, films and videos on various cultures and their dances, music, stories etc.

Dance a While: Handbook of Folk, Square and Social Dance

Shumka: Tradition in Motion

Métis Dances: Kindergarten to Grade 9

Steps in Time: Métis Dances (video)

Relationships Among People

The students will:

- *continue to reflect on their own dance ideas and compositions in relation to their lives, society and cultures.*

Friendships

Ask students to create poems about relationships among friends. Have the students create their own dance compositions based on the main idea of friendship. In small groups, they could choose to interpret one of the poems or brainstorm movement ideas on the theme of friendship.

Poems and stories about friendships

Encourage the students to plan and create concept maps as described in the "Planning for Students' Dance-Making" section. Ask students to select or create their own accompaniment for their dance compositions.

Parents and Teenagers

The students will:

- *continue to reflect on their own dance ideas and compositions in relation to their lives, society and cultures.*

Ask students to create a poem or write expressively about growing up. They could focus on what it's like to be a teenager or the parent or guardian of a teenager.

Students' poems and stories about growing up

Ask the students to create their own dance compositions based on ideas about relationships between parents and teenagers. The dances might involve ideas such as independence, or the students could reflect on shared experiences that they have had as they have been growing up. Help students avoid mimicking by having them apply the elements of dance and principles of composition when developing their movement ideas.

Suggested Activities

Possible Resources

Encourage students to experiment with various choreographic forms for their dances. Students may find that a form such as collage might be more appropriate for a dance about growing up, than a form such as ABA.

Ask students to record their dance-making ideas and processes in their dance journals. Ask them to reflect on their dance-making processes and the finished compositions. What did they think was particularly effective about each composition? What would they do differently next time? What did each student contribute to the work? In what ways were they able to convey their ideas to others through dance?

Dance journals

Relationships: Elements, Principles and Ideas

The students will:

- *increase their awareness of Saskatchewan and Canadian dance and dance artists*
- *analyse and interpret dances based on evidence seen in the work*
- *examine various choreographers' dances, exploring the ideas expressed, how they are being conveyed and, where possible, determining apparent or actual sources of inspiration.*

Choreographers explore and select movements that best represent their ideas. To do this, some choreographers create original movements and other choreographers use or adapt well-known movements such as ballet steps. Usually choreographers do not use movements in their dances which imitate exactly movements seen in every day life. However, sometimes choreographers change or abstract movements they observe in daily life.

View excerpts from the work of two Canadian choreographers. Use a process such as "Responding to Dance Presentations" to guide discussion. How did the movements in the dances help convey the choreographers' intentions? Compare the styles

Excerpts from Canadian dance films and videos such as the *Dancemakers Series*

of the choreographers. What characteristics are particular to each one? Does each choreographer tend to use certain movements? How did the elements and principles work together to convey the choreographer's ideas? How did the costumes, lighting and set design contribute to the ideas as a whole?

Relationships: Putting It All Together

The students will:

- *examine various career opportunities in dance and related fields*
- *continue to explore relationships dance has to other art forms.*

Discuss with students the types of work and careers involved in the production of a dance performance. Examine the role of the choreographer, musicians, and the costume, lighting and set designers, etc.

Blue Snake (16mm film)

Inner Rhythm (video)

In small groups, discuss how the production of a dance performance for a live audience would be different from a filmed performance for a television show or rock video. What aspects of the performances would be similar? Ask students to examine and report on possible careers in dance including those related to the mass media.

Have students videotape one of their own dance compositions, considering the video itself as an art work. What would the best camera angles be? How can the lights or special effects be arranged to best advantage? How will the students need to adjust their dancing to meet the needs of the video crew? What changes will be necessary for the dance itself? What factors must they consider before filming and when editing the tape?

Video equipment

Dance and the Mass Media

The students will:

- *continue to examine the roles and influences of dance in their daily lives, the mass media and popular culture*
- *continue to examine how dances they view as audience connect to their own lives, society and cultures.*

Discuss the relationships between dance and the mass media. How important is dance in television? What is the role of dance in music awards shows, acting awards shows, popular music videos and advertisements? What does dance contribute to each of these television productions? What would they be like without dance?



The students will:

- *continue to reflect on their own dance ideas and compositions in relation to their lives, society and cultures.*

Ask students to create dance for an advertisement for an upcoming school event or fictional product. Videotape the advertisement or perform it for other students. Encourage students to consider how the characteristics of the commercial message relate to the elements of dance and principles of composition that they are using.

Describe, discuss and analyse the dance compositions. How do the movements in their dance compositions convey their ideas to the audience? Do they see any connections between the products and their ideas? How could they improve their work if they were to do it again?

Overview

Unit Three:

Dance and Dancers

Time Frame: 6 - 8 weeks

This unit focuses on the role of dance in various cultures, time periods and in the students' own homes and communities. Emphasis is on how dance both reflects and affects societies.

Foundational Objectives

The students will:

- understand ways in which dance mirrors and influences individuals, societies and cultures, past and present
- develop an understanding of the work of various dance artists and dance companies, considering the context in which the work was created
- demonstrate critical thought and support interpretations and opinions when responding to dance presentations

Vocabulary and Concepts

- dance reflects cultures and societies
- factors which influence dance
- social dance styles
- dance as social commentary
- dance in the students' lives

Common Essential Learnings

- develop an understanding of the personal, moral, social and cultural aspects of dance (PSVS)
- participate in a wide range of language experiences in order to develop their knowledge of dance (C)
- develop intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT).

Resources

- examples of dance in students' lives
- resource people
- home and community resources
- dance presentations
- dance in the community
- reference materials such as films, videos, books, etc. on various choreographers and their work
- materials for sets, costumes, props and lights
- reference materials on notation
- reference materials such as films, videos, books, magazines, etc. on a variety of social dance styles and the times in which they originated
- music and instructional books on specific social dances
- music, percussion instruments

Instruction	Assessment
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- discussion
- questioning
- brainstorming
- dance-making
- describe/analyse/interpret/judge
- small group/whole group/individual work
- journal writing
- research

Student assessment in Arts Education is based on the foundational objectives in each strand. Teachers should take into account students' perceptual development, procedural and conceptual understanding, and personal expression. Assessment should be ongoing and include a wide range of assessment techniques focusing on the student's creative and responsive processes, as well as on any culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives for the unit
- observe and record students' ongoing development related to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' arts experiences with them
- listen to students' reflections on their own arts experiences
- assess student progress over time.

Unit Three: Dance and Dancers

Introduction

This unit enables students to become aware of how dance both reflects and affects society. They will have an opportunity to explore dance as a metaphor for society, and for their own and others' ideas and experiences.

Dance helps to illuminate a society, whether the dance is a traditional dance of an Aboriginal people, an Italian tarantella, the Charleston, or part of a rock video. Dance, like many art forms, can also raise questions and challenge a society's norms and values.

Dance expresses experience and also affects experience, creating feelings and responses in the viewer. As well as creating their own dances, students will view and react to dances experienced as audience, supporting their own opinions. This unit provides an opportunity for students to explore individual and cultural world views expressed within dances and to become more familiar with dancers and choreographers from Saskatchewan, Canada and elsewhere.

By developing their own ability to express themselves through dance and by becoming more aware of how dance affects them, students will begin to understand and value dance expressions, not merely as a form of entertainment but as something that can be a significant part of peoples' daily lives.



Unit Three: Dance and Dancers

This unit focuses on the role of dance in various cultures, time periods and in the students' own homes and communities. Emphasis is on how dance both reflects and affects societies.

Sample Theme: Change

Suggested Activities

Possible Resources

Social Dances Reflect Change

The students will:

- *examine how the development of various dances is influenced by environmental, social and historical factors*
- *continue to describe and analyse the elements, forms and styles of dance seen in dance presentations.*

Discuss how social dance styles change. Ask the students to speculate on why they think some new dances become popular, while others don't catch on. What styles of social dance are the students aware of? For example, do they recognize the fox trot, jive, twist, disco, break dance, Western two-step, etc.? In what ways are these dance styles different or the same? Where did they originate? What factors influenced each of these dance styles?

Ask the students about social dance functions they attend. Do they attend wedding dances, student dances, etc. What styles of social dance do they see at these functions? Are specific dance styles more common at certain functions? Discuss.

Have the students examine and research the social dances of a specific era such as the 1920s, 1960s, etc. Ask students to determine how and why social dances change periodically. Examine factors from different time periods that influenced the popular dances such as historical events, fashion trends, popular music of the time, social changes, arts trends, etc.

Ask students to interview older people about the popular dances of their teenage years. Select people in their 20s, 40s, 80s, etc. Have students present

Reference books, films, videos, magazines on social dances of the past

Reference books, films, videos, magazines on social dances of the past

Community members of all ages

Suggested Activities

Possible Resources

their interview information to the class in an innovative way. Some students might present their information as a dance demonstration, others might write a newspaper article, create a report or display, conduct a fictional talk show interview, etc.

Invite guests such as teachers, parents, guardians or senior citizens to talk about or demonstrate social dances from various time periods. Ask them to discuss the time period, fashions, social trends and specific information about the social dances. Are people today still doing the same social dances as in the past? Ask students to try to discover why some dances remain popular over time, while others fade away.

Look at films and videos which show dances from different time periods. Ask a guest to show or teach a dance typical of a particular period.

Have the students reflect on the kinds of dances they do at their own social functions. How do their dances differ from the social dances of previous years? Can the students identify new trends in their style of dance? Compare current dances with those that older brothers, sisters, parents, guardians, etc. used to do.



The students will:

- *synthesize and purposefully apply understanding of the elements of dance and principles of composition in all their dance experiences.*

Invite a guest (an older student, teacher or parent) to teach the students a social dance that they have never done before, such as the swing, cha-cha, fox-trot, waltz, western two-step or polka.

Resource people such as parents, teachers, other students, etc.

Dance films and videos demonstrating different dance styles

Guests or instructional books and the music of specific social dances

Social Dances: Steps to Success

Dance Reflects Change in Societies

The students will:

- *examine how the ideas of various dances were influenced by individuals, groups and the society in which they were choreographed and performed.*

Have students view dances that reflect the times in which they were created. Choreographers often create dances which comment on society and the times. How is this evident in their work?

Examine how dances have changed throughout various eras, such as the court ballet era, the Romantic era, contemporary modern dance, etc.

Films and videos of dances throughout history

Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present



The students will:

- *develop an understanding of the contributions of various dance artists to the field of dance*
- *examine various choreographers' dances, exploring the ideas expressed, how they are being conveyed and, where possible, determining apparent or actual sources of inspiration*
- *understand how choreographers' views about their dance can change over the course of their careers.*

Examine changes in modern dance by researching choreographers and dancers who were innovators in their time, such as Isadora Duncan, Martha Graham, Merce Cunningham and Alwin Nikolais.

Further Steps: Fifteen Choreographers on Modern Dance

Deep Song: The Dance Story of Martha Graham

Merce Cunningham



The students will:

- *increase their awareness of Saskatchewan and Canadian dance and dance artists*
- *continue to describe and analyse the elements, forms and styles of dance seen in dance presentations*
- *support their opinions of dance using an increasingly sophisticated vocabulary.*

Suggested Activities

Possible Resources

Help students to discover who some dance innovators in Canada and Saskatchewan are through research and viewing. Using a process such as "Responding to Dance Presentations", discuss their work. If possible, write to some dancers and choreographers to ask them about their work.

Canadian and Saskatchewan dance companies and organizations

Excerpts from videos such as the *Dancemakers Series*

Ask students to research the development of a particular style of dance and present a report. The following are examples:

- Trace African American dance from dance on slaving ships to modern breakdancing.
- Trace the development of ballet or modern dance and some dance artists involved.
- Trace the development of dance in Canada, including the growth of ballet and modern dance.
- Research Saskatchewan dancers and dance companies and present a report on some of their accomplishments and their work.

Black Dance From 1619 to Today

Ballet and Modern Dance: A Concise History

Dance Canada: An Illustrated History

Dance Saskatchewan and other dance organizations

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

Aboriginal Peoples and Change

The students will:

- *continue to extend their understanding of the dances of various cultures, including the Aboriginal cultures.*

Examine the role of the pow wow and its significance in the changing lives of the Aboriginal peoples of Canada. Explore the role of dance in maintaining cultural identity. Observe and discuss the importance of the pow wow in the rejuvenation of Aboriginal culture, identity and pride.

Pow Wow (video)

Dancing to Give Thanks (video)

Dances of the Northern Plains (video)

Invite an Aboriginal dance group to demonstrate dances to the class or invite a pow wow dancer to the school to teach a traditional social dance to the students.

Aboriginal dancers

Dance and Change

Ask students to work in small groups to develop a popular dance for a future generation of teenagers. Before they create their dances, have students speculate on what the society of the future will be like. What will the environment be like? What kinds of life-styles will the people have? How will technology have changed peoples lives and leisure time? How will the futuristic teenagers' life-styles affect the way they dance? Will people dance alone, in pairs, as a whole group? Will the dances look similar to dances of the past or will they be completely different? Will the dancers move around or remain in one area? Why?

Futuristic stories or reports

Ask students to create their own music composition or technological or environmental soundscape to accompany their work. Refer to the music curriculum for help with music compositions.

"Creating Sound Compositions in the Classroom" in the Music Curriculum

The students might want to consider using costumes, props or lighting. Students could design these first on paper, or make dioramas or maquettes. If appropriate, students could construct the costumes, sets and props using materials such as found objects, cardboard, recycled materials, etc. They could design lights by using overhead projectors with coloured gels, flashlights or stage lights.

Have students present their dances and music compositions to the rest of the class or to other classes. Discuss how each dance is a reflection of the futuristic society. Can the students tell what the society will be like through its dances? How are the students using the dance elements and principles of composition?

Ask students to reflect on their work. What problems did they have to solve and how were they overcome? How could they extend this activity in another direction?

Appendix

Elements of Dance and Principles of Composition

The Elements of Dance

The elements of dance are the ingredients of dance. Often one or two elements predominate in a dance, but all the elements are present. The different ways of combining and using the elements determine the expression of the dance, just as re-ordering words in a sentence changes the meaning of the sentence. The elements of dance identified in the dance program are based on the movement theories of Laban (1975), and the later work of Preston-Dunlop (1980a, 1980b) and Boorman (1969). The elements are described below.

Actions

Actions are *what the body is doing*. By finding out, through movement explorations, what the body can do and by expanding the body's abilities, students build a "bank" or repertoire of movements they might use in their dance creations. This "bank" is called a movement vocabulary.

Actions fall into the following categories: travelling, stillness, gesturing, jumping, falling, turning, twisting, contracting, expanding and transferring weight. Actions can travel (locomotor) or move on the spot (non-locomotor).

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

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

Students in the middle years will:

- continue to explore a range of movements
- challenge and commit themselves physically in all their movement experiences
- expand, increase the complexity and refine their repertoire of movements (movement vocabulary) with attention paid to the clarity of their movements.

The Body

The body is the instrument of dance. Just as a painter paints with a brush, in dance it is through the body that movements appear. Awareness of the body is encouraged in the dance 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.

In the middle years, students will:

- explore and use a variety of whole body and body part actions, body bases and body zones in their dance experiences
- work toward moving with efficient use of their bodies while paying attention to movement principles such as correct alignment, balance, etc.
- continue to use knowledge of their body to increase the clarity of their movements and ability to convey their intentions in their dance expressions
- explore and develop understanding of the range and function of their body parts; for example, the range and function of their joints
- continue to challenge and extend their bodies' cardiovascular abilities, flexibility, balance and co-ordination.

Relationships

Relationships describe 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 the middle years, students will continue to explore the relationships of connecting, leading, following, meeting, parting, near, far, passing by and surrounding.

In addition, students in the middle years will:

- demonstrate co-operation and increased ability to work effectively in large and small groups
- collaborate in large and small groups to create dance compositions
- make connections between relationships and expression
- explore various configurations of relationships when working as a group; for example, unison, canon, in contrast, in various formations
- respond spontaneously with or in reaction to others when improvising
- explore moving in relation to a prop or object.

Dynamics

Dynamics describe *how* the body moves. It is an umbrella term and includes the factors which gives movements various qualities. Therefore, dynamics is the element which gives dance its expressiveness.

Duration - the length of time needed to do a movement; duration is on a continuum of very short to very long

Energy - the muscular tension used to move; energy is on a continuum of a little to a lot

Even rhythm - movements of equal duration; for example, walks

Uneven rhythm - movements of unequal duration; for example, skips

Quality - characteristics of a movement; for example, strong or light

Speed - velocity of movements; speed is on a continuum of very slow to very fast

Time signature - a symbol that denotes a metric or measured rhythm; for example, 3/4 or 4/4.

Students in the middle years will:

- develop their understanding of how changes in dynamics affect the expressiveness of movements
- continue to explore and experience a variety of rhythmic patterns, both metric and non-metric, in their dance experiences
- discover that, when they are moving without metre, some other cues must be used as an organizer of duration
- explore movements that work consciously with, without or against the underlying beat of the accompaniment
- accompany their own or another's movements using vocal sounds, words, chants, percussion instruments, etc.
- understand why choosing music or other accompaniment for a dance is a careful decision
- develop a wider range and increased clarity of the movement qualities of weight, time and flow in order to create subtle distinctions of expression
- continue to explore and refine their use of energy in all their dance experiences.

Space

Space is *where the body moves*. It is the medium of dance. As dancers move through space, their bodies create patterns on the floor and in the air. These spatial designs are an integral part of dance, giving dancers a purposeful reason for moving. At this level, students should understand the concepts of personal and general space. They should have confidence in their use of directions, levels, pathways and size in space. Clarity of body shapes, with an awareness of their body parts to each other, should be evident when moving through space and in stillness. As well, students should be paying attention to the pathways traced in the air by their body parts.

Awareness of space is encouraged in the dance 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.

In addition, students in the middle years will:

- make connections between space and the expressive potential of movements
- extend their ability to use space with clarity
- continue to develop an understanding of focus and its use in clarifying the intention of their movements
- extend their ability to use the whole body to clearly articulate spatial designs and pathways.

The Principles of Composition

The following outlines what the students are to experience for each principle of composition in the middle years. The principles of composition identified in the dance program are adapted from the work of H'Doubler (1957), Lockhart and Pease (1982) and Minton (1986).

Climax and Resolution

All dances need to begin somewhere, build toward something and come to a resolution (beginning, middle and end). When a dance builds in intensity and interest and reaches an "acme", the acme is called a climax. A climax can be created in many ways. For example, dance phrases can increase in intensity of energy and speed to a high point before decreasing to a lull, or a narrative can build toward a highlight or a turning-point before being resolved.

The resolution of a climax reveals the importance of what has occurred previously in the composition. Climaxes can be resolved in a variety of ways; for example, the climax could dissolve, be converted into something else or be replaced by something else.

In grade one to grade five, students focused on creating dance phrases which displayed a beginning, middle and end. In the middle years, students will begin to consider climax and resolution when creating and responding to dances.

Students in the middle years will:

- develop their understanding of climax and resolution
- explore various ways to construct climaxes and resolutions in their own dance compositions.

Contrast

Contrast is vital to maintaining audience interest in dances. Contrast can be achieved by combining and/or juxtaposing unlike movements. Movements can differ in actions, body, dynamic, space or relationship concepts.

In grade one to grade five, students have had many experiences in contrasting their movements in their dance explorations and creations. Middle years students should continue to experiment with contrasting movements.

Students in the middle years will:

- continue to understand and explore the effects of contrast in dances
- continue to use their knowledge of varying actions, body, dynamic, space or relationship concepts to contrast their movements in their dance compositions.

Development

Development refers to the unfolding of the dance, where each movement and choreographic idea logically grows out of the previous one. Development creates continuity, helping the audience follow the intent of the dance. However, if the development of a dance is too predictable, audiences will become bored.

In the middle years, students will:

- become aware of development as it relates to dance
- consider development when composing their own dances.

Repetition

Repetition of movement phrases or parts of phrases is reassuring for an audience. Repetition permits an audience to see the movements in more detail, allowing them to become familiar with the movement vocabulary the choreographer is using. Repetition can also be used to give certain movements an added emphasis. When used effectively, repetition can help create unity by relating sections of a dance to each other.

Repetition should be used prudently when creating dances. As a general guide, movements should be repeated just to the point where the audience is familiar with them and not to the point of boredom.

Students in the middle years will:

- explore and develop understanding of the effects of repetition in dances
- understand that dance phrases or parts of dance phrases should be repeated with caution when composing dances.

Sequencing

Sequencing refers to the meaningful ordering of movements. When movements are purposefully connected to each other they can gain significance and take on new meaning. This is similar to a word gaining significance when it is placed in a phrase or sentence.

Students in the middle years will:

- purposefully sequence movements when creating dance compositions.

Form	Structure of dance compositions.
General space	The dance area.
Kinesphere	See personal space.
Levels	Movements might take place on three levels: high level, middle level, and low or deep, level.
Locomotor movements	Movements which travel from one location to another.
Metric rhythm	The grouping of beats in a recurring pattern.
Motif symbols	Symbols that represent movements.
Movement vocabulary	All the actions the body can make.
Narrative form	A choreographic form that tells a story.
Non-locomotor movements	Also called axial. Movements that do not travel; moving or balancing on the spot.
Organic form	A choreographic form in which the dance grows naturally out of itself.
Pathways	Spatial patterns or designs created on the floor or in the air by movements of the body.
Personal space	Also called kinesphere; the space reached while stationary.
Principles of composition	Devices that help sequence movements into a whole.
Qualities	Characteristics of a movement.
Relationships	The body's position relative to something or someone.
Repetition	A principle of composition. See the Appendix for detailed description.
Rondo form	A dance structure with three or more themes where one theme is repeated; ABACAD...
Sequencing	A principle of composition. See the Appendix for a detailed description.

Shape	The design of a body's position.
Size	Magnitude of a body shape or movement; from small to large.
Speed	Velocity of movements; from slow to fast.
Symmetry	A balanced, even design.
Ternary form	Three-part structure; ABA.
Theme and variations	A $A_1 A_2 A_3 \dots$ A choreographic form which begins with an original idea or theme and in following sections departs or deviates from the original.
Time signature	A symbol that denotes a metric rhythm; for example, 3/4, or 4/4.
Transition	A principle of composition. See the Appendix for a detailed description.
Uneven rhythms	Movements of unequal duration; for example, skipping.
Unity	A principle of composition. See the Appendix for a detailed description.
Variety	A principle of composition. See the Appendix for a detailed description.

Drama

Contents of the Drama Curriculum Guide

The following describes each aspect of the drama curriculum guide:

Introduction: The introduction provides teachers with a statement of the approach to middle years drama that is taken throughout the guide. It also provides 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: The foundational objectives describe the required content of the grade. Each foundational objective is accompanied by an explanatory paragraph. The teacher should derive learning objectives from the explanations of the foundational objectives. Detailed criteria for evaluation are also included.

Planning from the Drama Curriculum Guide: This describes a step by step guide to using the drama curriculum.

The Yearly Plan for the Middle Years Drama Class: This section explains a process that will support teachers in planning contextual drama and developing collective creations with their students.

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.



Introduction

The drama curriculum is designed to provide students with opportunities to:

- increase their understanding of others, themselves and the world around them
- increase their ability to construct and communicate meaning through language and action
- deepen understanding of cultural and social traditions
- gain a lasting appreciation of the dramatic art form through critical reflection upon drama experienced as participant and as audience.

Statement of Approach: Drama in Context and the Collective Creation

As students enter the middle years, they are prepared to undertake drama work which affirms and extends their previous drama experiences.

The approach taken to the teaching and learning of drama in the elementary Arts Education curriculum is "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 each drama, students and teacher assume roles and enter into a fictional world, prepared to accept and "live through" an imagined situation.

A "collective creation" is a play or a collection of episodes or scenes which is developed and performed by a group.

The middle years drama curriculum recommends that students continue their exploration of ideas and dramatic art form within dramatic contexts and extend that work through a process of shaping, refining and polishing to the possible performance of a collective creation. Thus, during the middle years drama program, students will become increasingly able to communicate their intended ideas through dramatic art form and may have the opportunity to do so for audiences beyond their classroom.

Teacher Note

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

The Three Components

The creative/productive, cultural/historical and critical/responsive components are interwoven into the drama work to ensure that students become aware of the connections between their work, their world and the drama of others. Students should be encouraged to discuss and respond to these connections, and to individual and collective contributions at each step of the work.

The *creative/productive* component is realized as the students work with their teacher within dramatic contexts and as they shape and refine their ideas toward more polished work. Through this component, the students will develop the ability to recall, react to and describe, both in and out of role, their drama experiences. 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 work and enables them to make more carefully considered contributions to the work. In this way the *critical/responsive* component acts within, and strengthens, the dramatic situations.

Drama work is directed and shaped by the connections that students make between the particular dramatic situation, the world around them and the drama of others. 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 will 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 drama work, as in their lives (drama is, after all, a precise metaphor for life), the students are simultaneously participant and spectator. As dramatic situations unfold, 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 and through the mass media most students 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. This process can also be adapted for use when studying plays in written form.

Theatre Elements

Drama is an art form that is concerned with the representation of people in time and space, their actions and the consequences of their actions. Dramatic art form is symbolic representation of experience. It seeks (as do all art forms) to uncover meaning. It strives to help us make sense of experience.

This curriculum is concerned with teaching and learning through dramatic art form. Teachers must, therefore, be aware of and apply the elements of theatre form when structuring, living through, shaping and refining drama work with their students.

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

Focus	Tension	Contrasts	Symbol
<ul style="list-style-type: none">• knowing what the drama and collective creations are about and structuring each step of the work so that the students are able to explore and make new discoveries about that particular concern	<ul style="list-style-type: none">• the "pressure for response" which can take the form of a challenge, a surprise, a time restraint or the suspense of not knowing; tension is what works in a drama to impel students to respond and take action and what works in a play to make the audience want to know what happens next	<ul style="list-style-type: none">• dynamic use of such things as movement/stillness, sound/silence and light/darkness	<ul style="list-style-type: none">• something which stands for or represents something else; broadly defined, dramas and collective creations are symbolic or metaphoric representations of human experience. Within works of dramatic art, links often exist between the concrete experiences of those involved and abstract ideas and themes.

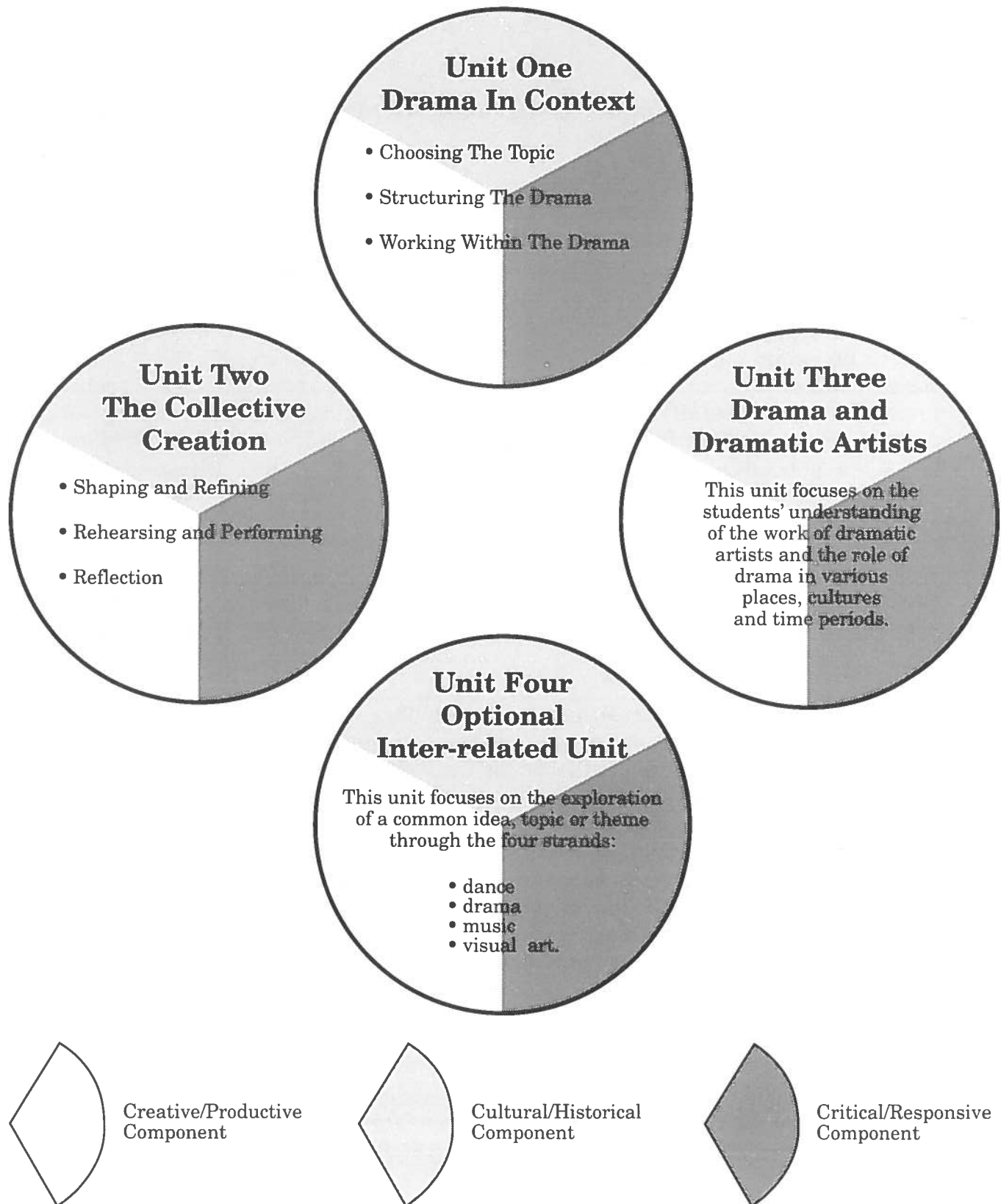
The inclusion of these elements into drama lessons provides the aesthetic dimension; that which Cecily O'Neill (1983) refers to as the "intrinsic educational value that the process of art can have -- the quality of thinking and feeling that it can bring to children's understanding" (p. 29).

In the middle years drama class, 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 Nine Yearly Overview



Grade Nine 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. Demonstrate commitment to the dramatic situation and to roles assumed within it.

a) Commitment to the Dramatic Situation

Commitment is the key ingredient in any drama. Ideally, commitment is the ability to sustain belief for as long as the drama demands and a recognition and understanding of the purpose of the work. Belief in the dramatic situation is demonstrated by the students' ability to suspend their disbelief and accept the unique fiction provided by each dramatic context. This requires students to engage their imaginations and, as the situation unfolds, to make connections between the fiction and their "real-life" experience. As students gain experience working within dramas, their ability to function purposefully, both in and out of role, in dramatic situations is heightened. When students are committed to their collective work, they accept responsibility, both individually and as a group, for its direction, its success and its worth.

A myriad of factors work together to support students' commitment to their dramas. The following list describes some of these. As teachers become more experienced working in drama with their students, they will be able to make additions to this list:

- the establishment of a trusting, non-threatening, accepting environment in which drama work will occur
- the choosing of a context and focus for the work, to which the students can connect their own experiences and interests
- the teacher's modelling of behaviour and language within the dramas, which lends seriousness and authenticity to each work
- the students' familiarity with the way of working, which will lead to the ability of both students and teacher to become more open and flexible to new possibilities that inevitably arise within the dramas; in other words, as students begin to understand the range of expectation for their work, they will gain increased confidence and the possibilities for genuine response to the drama will be extended
- the students' developing knowledge that all ideas seriously presented will be honoured
- the empowerment of the students as they realize that they can, in fact, control the direction of their dramas
- the sheer fun of working within dramas, appreciating the surprises and the

discovery of the power of role and empathy

- the incorporation of the elements of theatre form (focus, tension, contrasts and symbol), which increase the challenges and excitement of the dramas; these are structured into the work by the teacher, are injected intentionally by a student or group of students, or emerge out of the work.

b) Commitment to Roles Assumed within the Dramatic Situation

Roles arise readily out of the student's individual responses to dramatic situations, which are always clearly understood as fictional. The ability to demonstrate commitment to role within a dramatic situation is closely linked to belief in the situation itself. As the students' level of commitment to work in drama increases, they are more able to accept and respond to others in role, to accept the limits established by the situation, and to accept responsibility for the direction and success of the work. As the drama unfolds, they will have opportunities to express their commitment through their use of language as they speak and write in role. Whether they are expressing ideas that further the work or reflecting upon the work, their language usage is purposeful and appropriate to the context provided by the work. This means that, as the students gain facility and confidence in working in role, they are able not only to formulate what they want to say to communicate their intended ideas, but they will be able to do so in such a way as to lend authenticity to the situation. For example, jurors who are charged with the responsibility of deciding the innocence or guilt of an alleged terrorist may well express their particular perspectives in language which is suggestive of that used in an actual court of law. It is important for the teacher to remember, however, that not all students will express belief in 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.

When students are called upon to assume and sustain roles within their dramas, they are expected simply to act "as if" or to step into the shoes of another person and adopt a set of attitudes which would be appropriate for such a person in the space and time suggested by the particular work. Middle years students are not expected, as is the actor, to develop and deliberately portray a keen understanding of character by weaving together motivation and the physical, social, psychological, emotional and moral facets of an individual. **In the middle years drama program, the main concern is with the quality of thinking and feeling (the internal actions evoked by the work and expressed in a variety of ways through the students' use of language) rather than with the reshowing (the external actions of speaking and doing).**

In grade nine, the students will:

- continue to make connections between their own experience, their imagination and the dramatic situation
- sustain belief with confidence and concern within the drama
- understand the importance of commitment to making the drama work

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- increase understanding of connections between their own experience, their imagination and the roles they assume
 - sustain belief in their own role(s) and in the role(s) assumed by others
 - demonstrate purposeful use of language when speaking and writing in role
 - continue to reflect on how the roles they assume function within the work
 - demonstrate confidence and curiosity by purposefully assuming different kinds of roles in their drama work.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- How does the student express connections between the fiction presented by the drama and his or her own experiences?
- In what ways do these connections strengthen the student's contributions to the work?
- How willing is the student to accept and sustain belief in the drama?
- How willing is the student to assume roles and to accept and respond to others in role?
- In what ways does the student demonstrate commitment to role and the work?

2. Work co-operatively within dramatic situations and when shaping ideas toward collective creation.

All drama work is a social art; it is collective endeavour. As each drama unfolds and as the students work toward shaping even the shortest collective creation, they are called upon to initiate and express ideas to the group, and respect the contribution of others. They are challenged to negotiate, problem-solve, compromise, build consensus and make decisions. They develop an appreciation of both the pleasures and responsibilities inherent in creating something through co-operative endeavour. They learn that working co-operatively is an essential ingredient of success in drama.

In grade nine, the students will:

- initiate ideas which contribute to the topic choice, focus and progress of their drama work
- demonstrate a willingness to participate in negotiation in groupings of various sizes
- contribute to the problem-solving, consensus-building and decision-making inherent in drama work
- demonstrate a willingness to accept the ideas of others
- demonstrate a willingness to accept decisions reached by consensus
- recognize that co-operative effort is an essential ingredient in realizing satisfaction in drama work
- recognize that drama combines many individual ideas and contributions to form a whole artistic expression.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- To what extent does the student contribute ideas which help move the work forward?
- To what extent does the student participate responsibly in negotiation toward group decision-making?
- Is the student sensitive to the ever-changing demands of the work?
- To what extent does the student recognize the need to work co-operatively in drama?

3. **Develop an understanding of the processes and elements involved in creating works of dramatic art.**

As students work together to create their own works of dramatic art (including both their dramas and collective creations) and as they study works created by others, they will develop an understanding of the processes and elements involved in creating such works. Processes in which students may become involved include choosing topics, researching, working in groups of all sizes, synthesizing, identifying the focus of their work, choosing among available strategies, shaping ideas into dramatic form, reflecting, refining and presenting their work to others. Through the middle years, the extent to which students will work effectively through these processes will depend upon their previous experience and their level of commitment to their drama work.

The elements of theatre form must also find a place in their work. It is the existence of focus, tension, contrast and symbol within all works of dramatic expression that creates form and uncovers and deepens meaning. These elements serve the intention of all dramatic artists and connect each individual's work to the whole work which they create together. It is important for students to learn to recognize the elements of theatre form and begin to use them purposefully in their drama.

Every drama should provide students with the opportunity to explore their chosen topic from several perspectives, in a number of groupings and through a range of different strategies. This will ensure that students are equipped to discover first-hand the strengths, potential and limitations of the different groupings and strategies, many of which are described in detail in the planning section of this curriculum guide. It will ultimately empower students to make choices, as their work unfolds, which will enable them to express their thinking and feeling most clearly and imaginatively. This in turn will allow them to claim increasing ownership of their drama and, in so doing, to derive greater significance and pleasure from it.

Students' understanding of these processes and elements will be demonstrated in their increased ability to make purposeful choices within their dramas and as they

shape and refine episodes for their collective creations. By using a process like "Looking at Plays", students will also be able to recognize and discuss the presence and function of the elements of theatre form in drama they experience as audience.

In grade nine, the students will:

- demonstrate the ability to work effectively in all of the possible groupings
- demonstrate the ability to use a range of strategies within their dramas
- continue to identify and discuss the importance of focus to successful drama work
- continue to reflect on the sources of tension and how tension functions within their drama work
- continue to reflect on how contrasts function and how they can be created within their drama work
- identify and discuss the presence of symbol in their drama work
- recognize that the elements of theatre form can be manipulated to help achieve intention
- make purposeful choices among the processes, strategies and elements to direct the course and quality of the work
- demonstrate a willingness to take occasional risks by attempting less familiar roles and strategies which may lead to new or unusual discoveries.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- Does the student work effectively in all possible groupings?
- To what extent does the student demonstrate the ability to work effectively in a range of strategies within the dramas?
- To what extent does the student contribute ideas which indicate a developing understanding of the elements of theatre form?
- To what extent does the student make purposeful choices among the strategies and groupings which influence the direction and quality of the work?
- How often does the student demonstrate the ability to take occasional risks as the work unfolds?

4. Demonstrate the ability to reflect on the work of the group and on their individual contributions to it.

Both public and private reflection play a crucial role in all drama work. Students must consistently be provided with time to clarify and share their personal understandings of the collective work as it unfolds. Reflection enables students to stand back from their experience, uncover and examine meaning, clarify their thinking and consider how effectively they functioned as a member of the group. It also enables them to examine the sources of their ideas, discover what makes drama meaningful for them, articulate how well they co-operate, and understand how their responses and choices impinge upon the responses and choices of others

and effect the work. It ultimately empowers them to expand their ideas and contribute further to the shape of the whole group's work.

Critical reflection upon their drama work enables students to move closer to expressing the thinking and feeling that they intend to express with their work and facilitates their understanding of the creative process.

A variety of strategies can be used to facilitate student reflection both within and outside of dramatic situations. Discussion, writing and journal writing, both in and out of role, have proven to be effective tools for reflection. Tableaux, storytelling and small group scenes can serve this function as well. One-on-one interviews with the teacher are also valuable.

In grade nine, the students will:

- demonstrate critical thinking when reflecting on the work, both publicly and privately
- record their reflections on their drama experiences in an ongoing journal
- recall and express responses to the work with interest and commitment using a variety of strategies
- use the language and vocabulary of drama when reflecting upon their work
- apply their thinking about the work to its further development and to new work.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- How willing is the student to recall and express publicly and privately sincere responses to the drama?
- Is the student able to effectively describe and evaluate his or her own responses and contributions to the work through a variety of strategies?
- To what extent do the student's reflections facilitate his or her further contributions to the work?
- To what extent do the student's responses to the drama work reflect a familiarity with the strategies experienced, the language of drama and the elements of theatre form?
- To what extent do the student's responses to the work reveal increased understanding of the particular topic on which the work is based?
- In what ways do the student's reflections exhibit an understanding of the connections between the work in drama and his or her daily life?

5. Examine ways in which drama mirrors and influences individuals, societies and cultures, past and present.

Dramatic art form is as old as humankind. Drama has been, and continues to be, a medium for personal expression and for the definition and transmission of culture. It can simultaneously mirror and influence the society in which it is formed. It is

essential for students to understand that to learn about the drama of a culture is to deepen their understanding of its people and their unique perspectives about themselves, others and the world.

In drama, students are encouraged to consider the role that drama and dramatic artists play in their communities -- local, national and global, past and present. They will discover that dramatic art reflects their own experience and illuminates the human condition. They will realize that it can question societal values and offer us social commentary. They will become aware that it sparks our imagination, increases our ability to empathize with others and provides us with fresh ideas and personal insights. They will understand that dramatic art is important to their society and important to them. It is important that students increase their knowledge of Saskatchewan and Canadian dramatic artists. The teacher should provide a forum in the classroom in which students are able to express and share their discoveries. The students own drama work must be an integral part of this discussion. Through group and individual reflection on their work, students will become aware of the connections between their drama work, their daily lives and their society. By so doing, they will begin to view their work as worthy artistic endeavour and to understand ways in which dramatic artists, including themselves, get ideas and execute them.

In grade nine, the students will:

- examine the various functions of drama/theatre
- examine plays they view in terms of how the play connects to their lives, society and culture
- increase their understanding of Saskatchewan and Canadian dramatic art and artists, including those from various cultures
- explore issues and perspectives relevant to Aboriginal peoples through drama
- examine the relationships of drama/theatre to the other arts
- discuss and create their own dramas and collective creations in relation to their lives, society and culture
- examine plays they view in terms of how the ideas in the script and those used in the staging of the play were influenced by the society in which it was written and produced
- become aware of the various career possibilities in drama/theatre.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- To what extent does the student understand that drama/theatre mirrors the society in which it is created?
- To what extent does the student understand that drama/theatre can influence the society in which it is created?
- To what extent does the student understand that a collective creation developed by the class may have an influence on others (for example, people in his or her own community)?
- To what extent does the student understand that the drama work of the class

and his or her contributions to it are worthy artistic endeavour?

- In what ways does the student express his or her increased familiarity with the dramatic art and artists of Saskatchewan and Canada?

6. Exercise critical thought and support interpretations and opinions when responding to drama experienced as audience.

One of the goals of the Arts Education program is that students should gain a lasting appreciation of art forms experienced as audience. Most students will have the opportunity to see a play or two a year when the high school drama club or a community theatre group performs or when professional theatre companies tour their plays. Some recorded dramatic presentations are also available for school use.

Using a process such as "Looking at Plays", which is included in this curriculum, will enable the teacher to guide the students to support their interpretations and opinions about the plays they view as audience. Students will begin to understand some of the work of today's dramatic artists and have an opportunity to explore individual and cultural world views expressed through drama.

As well, students should always be encouraged to apply similar critical thinking as they reflect on their own drama work. Their abilities to become more informed audience members can be strengthened through open, supportive discussion of their work in class. Students should also be encouraged to research and discuss relevant information about the dramatic art and artists with whom they come in contact and in whom they express an interest.

In grade nine, the students will:

- continue to develop their understanding of how plays are made
- understand the responsibilities and contributions of various dramatic artists to the production of a play
- recognize the elements of theatre form in plays they view
- exercise critical thinking and support opinions using appropriate language and vocabulary when responding to works of dramatic art, including their own
- consider plays in the context in which they were produced
- respect the informed opinions of others that differ from their own
- recognize that cultural background and experiences affect responses to the play and understanding of meaning and symbol.

Evaluation

When assessing the individual student's ability to achieve this objective, teachers might ask questions such as these:

- To what extent does the student understand how plays are made?
- To what extent does the student recognize the elements of theatre form in plays which he or she views as audience?
- To what extent is the student able to apply critical thinking and support opinions when responding to works of dramatic art?



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 for planning dramas and developing collective creations.

How to Use the Drama Curriculum Guide

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

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|-------------------|--|
| Step One | Read the introductory section of the drama strand. |
| Step Two | Study the section entitled "The Yearly Plan for the Middle Years Drama Class". Study the chart entitled "The Process At A Glance", which provides a concise overview of the planning process. Next, read "The Process in Detail", which provides a step by step description of how to structure dramas and develop collective creations with students. |
| Step Three | Study the drama curriculum for your grade, becoming familiar with: <ul style="list-style-type: none">• the unit overviews• the foundational objectives• the model unit. |
| Step Four | Read the model units from other grades for more examples, ideas and assistance. |
| Step Five | Read "Looking at Plays". This offers specific ideas for guiding students through their experiences as playgoers and provides links between their own dramas and the drama/theatre which goes on around them. |
| Step Six | With the "Yearly Plan for the Middle Years Drama Class" close at hand, structure your first short drama. |

The Yearly Plan for the Middle Years Drama Class

Drama in Context and the Collective Creation

This section of the curriculum provides essential information for planning a middle years drama program and guiding students toward achievement of the foundational objectives. It includes a description of the recommended approaches and a step-by-step guide to planning meaningful drama work.

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 teacher 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.

Working within dramatic situations enables students to:

- explore social situations and issues
- stretch their thinking
- extend their use of language
- deepen their understanding of human behaviour
- develop their abilities to express their ideas and feelings through dramatic art form
- gain understanding about dramatic art form.

Middle years students will have experienced working within dramatic contexts throughout their elementary years and will have an understanding of how dramas work. They are now prepared to continue their exploration of ideas and dramatic art form within dramatic contexts and to extend their knowledge and expertise through a process of shaping, refining and polishing. This could lead to the development and possible performance of a collective creation.

The **Collective Creation** is a play or a collection of episodes or scenes which is developed by a group and intended for an audience. Each collective creation is unique to the group who creates it. There may be as many ways of developing a collective creation as there are collective creations themselves.

This curriculum recommends that middle years drama students work toward the development of a collective creation through a process which begins with the exploration of situations and ideas in one of their contextual dramas. Few other approaches to the collective creation are as effective at tapping into student's thinking and feeling. This approach facilitates the exploration and expression of those ideas through the widest possible range of drama (and other) strategies. Carefully structured dramatic contexts (and by the middle years, students themselves will take a strong hand in the structuring and direction of their dramas) allow students to make critical choices among the available strategies and processes that shape each episode of their work. Those episodes that the students determine have most effectively communicated their ideas and insights are those which could be refined, polished and, perhaps, performed for others.

The development of collective creations from the students' own contextual drama work is particularly appropriate for the following reasons:

- it affirms and extends students' previous drama experience
- it continues to tap into interests, ideas and experiences of the students which are of importance to them
- it continues to involve all students in the process of exploring and expressing ideas in many dramatic forms
- it requires that students continue to work together "collectively"
- it continues to encourage and affirm student ownership of the work
- it continues to extend students' understanding of situations and issues
- it can result in a performance which is relevant to the community because it reflects the students' own knowledge, experience and insights.

The following chart offers teachers a guide to planning dramatic situations and collective creations with their middle years drama students. It briefly summarizes the six recommended steps. Following this chart is a detailed description of each of the steps which should prove valuable to the teacher's understanding and application of the curriculum approaches.

The Process At A Glance

Step One Choosing the Topic

By the time they reach the middle years, students will know that topics for dramas can arise from a number of different sources and they will have interests and concerns that they want to explore in their drama work. It is important for teachers to provide avenues by which students may contribute their ideas to the choice of topics for their dramas. Teachers must also have the opportunity to propose topics and to facilitate the identifying of focus for topics which are chosen by the group. Participation in choosing topics for drama work contributes significantly to the sense of ownership and level of commitment as the work unfolds. Whether teachers use negotiation and consensus-building, brainstorming sessions or suggestion boxes, they will soon discover that their students are their best "ideas bank"!

Step Two Structuring the Drama

Contextual dramas do require planning and it is important for teachers to become familiar with and use the process for structuring a drama as they approach drama teaching. This process is described in the following section entitled "The Process in Detail". It is recommended that teachers will begin the year's work by structuring and working within a short drama (three or four episodes) which enables them to work in role and allows the students to work in roles of their own choosing, through different strategies and in a range of groupings. This will provide all teachers with knowledge about their students' ability to work within dramatic contexts. It will give teachers, who may not be experienced with this way of working, a sense of how dramas "work".

Step Three Working Within the Drama

Within dramatic contexts, teachers are challenged to undertake some unique functions and responsibilities. This guide will offer some tips on how dramas "work" and suggest a number of ways in which teachers may be required to function within them. Only experience, however, will provide answers to most of the questions which arise out of studying the yearly plan, reading the model units, structuring a drama and attempting to anticipate students' responses. Middle years students who have experience working within dramatic contexts may be able to contribute readily to the shape and direction of the work as it unfolds.

Step Four

Shaping and Refining the Collective Creation

Not all dramas will be developed into collective creations. However, when a class decides to extend the work from one of their dramas into a collective creation, they must be prepared to engage in a process of purposeful decision-making toward that end. They will be required to reflect carefully upon the drama through which they have worked, re-examine the focus of the work and be able to articulate clearly what it is they wish to communicate with their collective creation. They will have to identify those episodes of the drama which they believe best support their intention and commit themselves to refining and sequencing those (and, perhaps, some new episodes as well) into their collective creation. The teacher's responsibility as director of the collective creation begins here. A concept for the development of the play must be established by consideration of such questions as: What is this play about? How can it be structured so that our intention will be clear? What is the "glue" or the "central thread" that will hold our play together?

Step Five

Rehearsing and Performing the Collective Creation

If the students commit themselves to performing their collective creation, their work must be rehearsed and polished whether the audience is to be another class of their peers, younger students, the whole student body, their parents, the entire community or a video camera. Their first collective creations may be as short as ten minutes in length. It is recommended that the collective creations of middle years students be rehearsed as improvisational pieces (works which are not scripted), that the teacher function as director, and that their play be produced using simple staging techniques; that is, without elaborate sets, costumes, lighting, etc.

Step Six

Reflection

It is very important that students are provided with frequent opportunities (both in and out of role) to recall, react to and describe their drama experiences. Reflection can take a variety of both public and personal forms. Whole group discussion, tableaux, prepared improvisation, drawing, writing in role, journal writing and other strategies can tap into students' thinking about their work. Times for reflection should be structured into each drama and will be required spontaneously as the work unfolds. Reflection must also occur as a summative or final experience for each drama and, when one is developed, for each collective creation.

Teacher Note

During the middle years, students should have some opportunity to celebrate their drama work by refining, polishing and communicating it to a wider audience. The emphasis of this program, however, continues to be on "work in progress"; that is, on students learning to explore and express ideas within dramatic contexts, articulate the shape and direction of their dramas and make progressively more purposeful use of the elements of theatre form in all of their drama work.

The Process in Detail

The foundational objectives are the teacher's first consideration when planning the year's work in drama. They embody the required content of the curriculum. Teachers should select appropriate learning objectives from those suggested in the foundational objectives section of this guide and incorporate others, which they will be able to derive from the detailed descriptions of the foundational objectives. Once the teacher has set appropriate objectives, he or she can then proceed through the following steps.

Step One Choosing the Topic

Topics for drama work can arise out of any source which will arrest the attention of the students, allow them to bring what they already know and understand to the work, and inspire them to pursue ideas embodied in the topic.

Teachers who closely observe and listen to their middle years students will easily be able to identify interesting and relevant topics for exploration. Brainstorming sessions, in which all ideas are accepted and recorded on chart paper, and an on-going suggestion box will provide a class with more than enough ideas for a year's work in drama. Nevertheless, it is important for students and teacher to reach consensus on the choice of topics for their dramas, as all members of the class must be willing to make a commitment to the work.

Topics suitable for drama work with middle years students could include:

- fads and fashions
- popular culture
- sports
- cars
- sword and sorcery
- social injustice
- relationships
- drugs and alcohol
- rock music
- racism
- independence
- global issues
- growing up
- friendship
- the environment
- time or space travel
- poverty
- peer pressure
- individuality and gender
- money

Once the class has agreed upon a topic for its drama, students must next suggest various aspects of the topic for exploration. To do this, students could be asked to explore the topic from different points of view or to pose "what if ..." questions that are sparked by their consideration of the topic choice. Individual, small, large or whole group brainstorming will generate more ideas than can be structured into one drama, but it will reveal valuable ideas which might not otherwise have been considered. A webbing, which organizes the thinking of the group, might also be helpful as the teacher moves toward identifying the focus; that is, one particular aspect of the topic for exploration.

Identifying the Focus

If a class chose to do a drama about "the environment", for example, a possible focus might respond to the question "What would the effect on a particular community be when fire damages a toxic waste storage site nearby?" The drama could begin with people (students in role) recently evacuated from their homes questioning a government official (teacher in role) who has been assigned to meet with them.

During the course of a drama the focus can shift, as can the roles taken by the teacher and the students. This allows the topic to be approached from other points-of-view. For example, in the environment drama the focus could shift to respond to the question "What measures can be taken to safely dispose of toxic wastes?"

In this case, a government official (teacher in role) would call together a panel of experts (students in role) who have knowledge of and previous experience with the disposal of toxic wastes.

Teacher Note

The teacher's role in each case is that of government official. However, the function of the role changes. In the first case, the teacher is in role as someone who represents others who have power to change the situation. In the second case, the teacher is in role as someone who is seeking information from the experts. Please see "Teacher in Role" for more about the function of role.

Step Two Structuring the Drama

The purpose of this section of the guide is to enable and encourage teachers in discovering a comfortable and productive way into working in dramatic situations. The following reflects a way of working that may be new for some. It offers unique challenges to the traditional 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 that seeks to discover and communicate new meaning and knowledge through a process of negotiation. This is a way of working which, while presenting teachers with some new risks, provides valuable rewards for both teachers and students. Through this way of working, teachers will guide their students toward a deeper understanding of themselves, others, their world and dramatic art form.

Meaningful dramas do take time to prepare. Familiarity with this section of the guide, however, will reduce valuable preparation time in the future.

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-coaching, narrating and facilitating. 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 that allows the students to slow down and focus individually on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.

Voting is a familiar strategy not necessarily associated with the arts. However, one of the basic processes used within dramas is negotiation. Through negotiation, the teacher and students strive toward, and will often achieve, consensus. At times, when consensus is not achieved, voting is the next best option.

A **tableau** is a still image, a frozen moment or "a photograph." It is created by posing still bodies and communicates a living representation of an event, an idea or a feeling. This valuable drama strategy can be used to encourage discussion and reflection. It offers students an effective technique to 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 the particular moment that is captured in time and space by the tableau. The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions that are designed to reveal the actor's thinking about the situation represented by the tableau.

Mime can be a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture. For example, the students can recreate a theft as it was recorded by a hidden video camera or, as merchants, they can 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 survivors of a nuclear accident work to build a new community or 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. They can do this while speaking the dialogue or through mime, or the narration may be provided by those who are acting out the characters, animals or inanimate objects.

Flashbacks and flashforwards can be used effectively to help build belief, challenge the students to consider the consequences of their decisions and support periods of reflection. For example, in a drama about newcomers to the west, the students are asked to work in pairs, one in role as a settler and one as someone who was left behind. They are asked to improvise the most difficult goodbye they 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, reveal a variety of perspectives and aid reflection. As well, if the questions are skilful, 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 planning expert. Large group interviews are effectively used within dramas; this particular strategy has become known in its several variations as the **hot seat**.

Journeys can provide not only a strategy but, if focused, 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

Music

Visual Art

Optional Inter-related Unit

References

