

Course Profile

Comprehensive Arts

Grade 9

Open

• *for teachers by teachers*

Units 1 and 2

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Unit # 1

Title: Visual Arts

Time: (27.5 Hours)

Unit Developer(s)

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Development Date: February 26, 1999

Unit Description

The main focus of this unit is to provide students with opportunities to explore, use, and integrate our shared Catholic faith traditions in the creation and critical analysis of the students' artwork and that of others. This process will be supported by exploration and study in the areas of analysis and theory. Each studio experience will contain references to Canadian history, culture, art history, and the Catholic community faith journey. The success of this unit requires teachers to allow students to work in several visual art disciplines (printmaking, sculpture, painting, and drawing).

Strand(s) & Expectations

Ontario Catholic School Graduate Expectations: OCE 1a, 1f, 1g, 1h, 1i, 2c, 2e, 3a, 3b, 3c, 3e, 4b, 4f, 4g, 5a, 5d, 5f, 5g, 5h, 7f, 7g, 7h.

Strand(s): Creation, Analysis, Theory.

Overall Expectations: LCV.04x, ALC.01x, LAV.02x, LTV.01x, LTV.02x, LTV.03x.

Specific Expectations: LCI.01x, LCI.03x, LCI.04x, LCI.05x, LCI.07x, LAI.01x, LAI.02x, LAI.03x, LAI.05x, LAI.06x, LAI.10x, LAI.11x, LAI.12x, LAI.13x, LTI.02x, LTI.03x, LTI.05x, LTI.06x, LTI.07x.

Activity Titles (Time and Sequence)

Activity 1	Introduction to the Sketchbook: The Human Condition	120 min
Activity 2	Exploring the Human Condition through the Canadian Landscape	285 min
Activity 3	Relationships in a Communal Environment	300 min
Activity 4	The Artist as Historian	285 min
Activity 5	Spirituality Through the Aboriginal Viewpoint	285 min
Activity 6	Canadian Image Making	285 min
Activity 7	Media Arts in the New Canadian Era	270 min

Unit Planning Notes

- This course will require networking and program planning with colleagues in other curriculum areas to provide an inclusive learning experience for students.
- Technology should be utilized as it will benefit all students.
- Technology will remove physical, academic and information processing barriers traditionally encountered by students with special needs.
- Enriched students will further enhance and manipulate foundational work through the use of technology.
- Health and safety issues must be addressed and safe art room practices should be adhered to during all creative processes.
- This unit has a Canadian context and teachers are encouraged to foster an awareness of cultural diversity in Canadian society.

Prior Knowledge Required

- produce two- and three-dimensional works of art that communicate a variety of ideas for specific purposes and to specific audiences, using a variety of art forms
- define the principles of design and use them in ways appropriate for this grade when producing and responding to works of art
- explain how an artist has used the expressive qualities of the elements and principles of design to affect the viewer, and support their analysis with evidence from the work
- use correctly vocabulary and art terminology associated with the specific expectations for this grade
- these expectations are taken from *The Arts: A Program Planning Guide, K-9*

Teaching/Learning Strategies

- Teachers should employ a variety of teaching strategies and techniques to allow for student success.
- Group work, individual work, primary (directly generated by the artists/writers) and secondary (written on a subject or person by a writer) source use, process driven, skill driven, and product driven lessons and assignments are possibilities for teaching and learning strategies in this unit.
- Teaching delivery should be infused with the Catholic Graduate Expectations whenever and wherever possible, by using the Catholic “lens” to help students explore and critique pertinent issues regarding their faith journeys.

Assessment/Evaluation

The teacher will assess and track students’ achievement based on diagnostic, formative and summative evaluation.

Formative:

- Journals; formal/informal; teacher observation; peer conferences; student/teacher conferencing, etc.

Diagnostic:

- Preliminary visual exercises for skill placement; presentation of grade 8 portfolio; introductory questionnaire (students question each other on general visual arts knowledge in a game format); student-led interview to hear expectations.

Accommodations

- All communication disabilities need the consultation of the school resource teacher.
- Organize a learning team including the student, parent and resource teacher to devise a working plan and set-up a regular communication up-dater.

Assistive Devices

- adjustable table (height; angled tabletop); ease of movement, optimum placement within class
- alternative seating as required
- arrangement of classroom furniture
- accessibility to clean-up facilities

Learning

- minimize clutter
- clear view of instruction area
- establish structured classroom routine
- multi-model of instructional delivery based on IEP in consultation with school resource teacher and Board consultant
- learning buddy available for support of academic and social integration
- in particular situations, teacher assistants are necessary

Communication

- Hearing impaired students should be provided with strong and consistent visual examples; written communication should be presented on buff paper.
- Make accommodation for a facilitator within the academic and physical structure of the classroom.
- Visually impaired students will benefit from a sequenced oral series presented on audiotapes.
- A note-taker should be provided for hearing impaired/visually impaired students.
- Adjust verbal communication to fit the learning needs of the student: e.g., detailed verbal sequencing, prompt questions, oral presentations in place of written tests, use of recording devices, daily communication board/book, appropriate technology, lighting.

Behaviour

- clear definition of classroom expectations
- contribution and /or enhancement of the student's IEP
- conferencing with resource teacher regarding the special needs of the student
- pre-arrange alternative learning environments as initiated by the teacher/student

Allergies

- Every attempt must be made to use non-toxic materials in the classroom.
- Proper ventilation is mandatory for students and teacher.
- Teachers should be familiar with WHMIS policy and procedures.
- Teachers should be aware of individual student allergies.
- Teachers should request specific information for all products used in the classroom (enter into WHMIS binder).
- Arts teachers must have first aid and CPR training.

Activity #1

Title: Introduction to the Sketchbook: The Human Experience

Time: (210 minutes)

Description

The students will construct a sketchbook/journal to use throughout the entire course to document the creative process. The sketchbook/journal will be used to record and reflect the students' personal journey through each unit of the Comprehensive Arts course.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate is expected to:

- present information and ideas clearly and honestly and with sensitivity to others. (CGE.2c)❖
- create, adapt, and evaluate new ideas in the light of the common good. (CGE3b)❖
- think reflectively and creatively to evaluate situations and solve problems. (CGE3c)❖
- examine and reflect on one's personal values, abilities and aspirations influencing life's choices and opportunities. (CGE4g)

Strand(s): Creation

Overall Expectations

At the end of Grade 9, students will:

- use the creative process to produce artworks that demonstrate innovative connections among the arts. (LCV.04x)❖

Specific Expectations

Students will:

- create a multi-media art piece by applying available technology. (LCI.08x)❖
- document the creative process through blocking, choreographic notes, sketches, and musical outlines. (LCI.09x)❖

Planning Notes

- The teacher will gather resources for the book binding process (e.g., paper, cardboard, tape, string, staples, paper tape, magazine and other pictorial images for possible collage of cover.)
- Connection should be made to Applied and Academic English courses and book production to demonstrate links to career opportunities associated with English and publishing.
- Connection should be made to manuscripts of the Middle Ages to place the sketchbook in an historical context that is still currently practised in contemporary image making.

Prior Knowledge Required

- Produce two- or three-dimensional works of art that communicate a range of thoughts, feelings, and experiences for specific purposes and audiences.

Teaching/Learning Strategies

- The students present existing sketchbooks that they may or may not have from previous experiences.
- Provide students with examples of community/industry based usage of sketchbooks, (e.g., an interior designer's preparatory notes, story boarding for film and video, animation story boarding, digital portfolios, artist's sketchbook).
- The teacher accesses practising studio artists in their communities who are willing to share their personal working sketchbook and extensions resulting from them.
- The teacher provides for discussion/comparison of historical approaches for the use of the sketchbook, (e.g., senior students' sketchbooks, samples from famous artists' sketchbooks, like da Vinci and David Hockney).
- The students construct a handmade sketchbook based on teacher criteria and student needs.
- The students generate a list of personal spaces and record this list in their sketchbook (e.g. bedroom, recreation room, drawing corner, favourite park).
- To introduce the students to the concept of preparatory work, they provide thumbnail sketches (quick abbreviated thoughts, drawn approximately 5 cm × 5 cm).
- Photo representations of the student's personal space may also be placed in the sketchbook.
- Clippings depicting others' personal spaces will help reinforce the importance of researching images.
- The teacher demonstrates various drawing media appropriate for sketchbook use (e.g., pencil, pencil crayon, crayon, oil pastel, conte, ink, and water-colour pencil).
- The students record their own observations on their chosen personal space in the sketchbook using a variety of media (e.g., written observations, thumbnail sketches, perspective drawings, colour schemes, clippings, and photos).
- In preparing to construct and create in the sketchbooks, students should be cautioned about the use of sharp cutting tools with proper cutting boards, and to conserve paper, when possible.

Assessment/Evaluation

- Diagnostic - Students gather their sketchbooks from previous years to demonstrate their prior sketchbook experience. (LCV.04x)
- Students present sketchbook/journal entries at intervals to be assessed by the teacher for thematic progression and skill development (rubric). (OCE2c,3b,3c,4g, LCV.04x, LCI.08x, LCI.09x)
- Students provide sketches using a variety of media approaches appropriate to the sketchbook for assessment by the teacher. (LCI.09x)

Resources

- Cameron, Julia., & Bryan, Mark. *The Artists Way: A Spiritual Guide to Creativity*. New York: G.P. Putnam's Sons, 1992.
- Maisel, Eric. *Fearless Creating: A Step-by-Step Guide to Starting and Completing Your Work of Art*. New York: Penguin Putnam Inc., 1995
- Martin, Judy. *The Encyclopedia of Coloured Pencil Techniques*. Philadelphia: Running Press, 1992

Health and Safety

- The teacher should consult with the school/board policy guidelines concerning health and safety issues in the classroom.
- Special attention should be made to students who have allergies.
- No food or drink should be permitted in the art room.
- The teacher should carefully manage all materials used by the students in the classroom.
- Ensure proper storage and disposal of waste materials (consult your science department).
- Potentially harmful instruments should be closely monitored by the teacher at all times.
- The classroom should be of a size that permits easy student clean-up and proper viewing of student activities.
- The classroom must be equipped with a portable or permanent sink for easy water access and clean-up.
- Visual arts teachers must have first aid and C.P.R. training.
- An excellent reference for issues of safety in the art room is *Safety in the Art Room*. C. Qualley. Worcester, MA: Davis (1986).

Care for the Environment

- Promote wise use of consumable materials in the classroom.
- Recycle as many materials as possible, ranging from internal recycling boxes, reclaiming clay, and reusing containers from home.
- Consult materials suppliers and school recycling teams regarding clear definition of materials that may be recycled, so as not to contaminate a container for recycling.

Accommodations

- Students with assistive devices could be assigned a learning partner to help with the construction of the sketchbook.
- If construction of a sketchbook is an obstacle, students could purchase one and collage the cover with personal images.
- Image gathering could be done from the Internet. The teacher could provide images for students who have difficulty with descriptors in their searches.
- Enriched students could design cross curricular sketchbooks.
- Enriched students could include an educational map (their future choices or expectations for their high school career), or expectation/achievement chart in their sketchbook.

ACTIVITY 1: Components of the Sketchbook

ASSESSMENT RUBRIC

STUDENT: _____

DATE: _____

Catagories:	Level One 50-59%	Level Two 60-69%	Level Three 70-79%	Level Four 80-100%
Theory -technique notes -sketches -clippings -images	-provides limited information on technique -provides minimal/no secondary sources	-provides some information on technique -supports information with moderate number of images/clippings	-provides considerable documentation on technique supported by clippings/images and related text	-thorough presentation of concepts related to technique/personal journey -high degree of support (extra clippings/images)
Inquiry -sketches -journal entries -prose/poems -thoughts	-limited use of theoretical information- limited/no thumbnail sketches -minimal exploration of written concepts- limited though exploration- moderate use of theoretical information	-moderate use of journal entries -some personal writing examples/ -samples reflecting personal journey and faith/life experiences	-considerable use of theoretical information -considerable personal writing examples/samples reflecting personal journey and faith/life experiences	-thorough use of theoretical information -substantial use of journal entries to reflect issues of their personal journeys -substantial personal writing examples/samples reflecting personal journey and faith/life experiences
Communication -created images based on inquiry and theory -created text based on inquiry	-limited communication through created images -limited use of specific language and symbols	-moderate communication through creative images -moderate use of effective artistic language and symbols	-considerable communication through created images -considerable use of effective artistic language and symbols	-thorough communication through created images -highly effective use of artistic language and symbols to signify the use of this book as a recording tool in their faith journey

STUDENT LEVEL: _____

Activity #2

Title: Exploring the Environment Through Canadian Landscape

Time: (285 minutes)

Description

As members of a faith community and people of hope, the students will explore the experience of being human through personal exploration of Canadian landscape.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate is expected to:

- respect the faith traditions, world religions and the life-journeys of all people of good will. (OCE.1h)
- integrate faith with life. (OCE.1i)
- recognize there is more grace in our world than sin and that hope is essential in facing all challenges. (OCE.3a)
- respect the rights, responsibilities and contributions of self and others. (OCE.5e)❖

Strand(s): Creation, Analysis, and Theory

Overall Expectations

At the end of Grade 9, students will:

- create works in all arts areas by applying techniques specific to each. (LCV.02x)❖
- demonstrate the ability to conduct a step by step critical analysis of their own works and that of others. (LAV.01x)❖
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity. (LAV.02x)❖

Specific Expectations

Students will:

- demonstrate an understanding of the traditions and values reflected in personal artworks; (LCI.05x)❖
- appropriately use language specific to each of the arts when doing critical analysis (e.g., the language of sculpture or the language of photography; (LAI.03x)❖
- identify how historical, theoretical, technical change (increase physical facility and technical ability) have contributed to the development of the arts; (LTI.04x)

Planning Notes

- In this lesson, make connections with the history curriculum and computer assisted image making
- An inter-disciplinary approach (e.g., performance piece) should be used for enriched students.

Prior Knowledge Required

- ability to organize their artwork to create a specific effect, using at least two principles of design
- know and identify elements of design in artwork

Teaching/Learning Strategies

- The teacher leads an inquiry through looking at and responding to examples of landscape in Canadian art (e.g., Edwin Holgate, Cornelius Kreighoff, William Kurelek, Emily Carr, Lawren Harris, Alex Colville, Jack Bush, Ozias Leduc, and relevant Canadian contemporary artists).
- In groups, the students discuss the elements of design contained in the works.
- In teacher-led discussions, the students offer interpretations of works (to be included in journal).
- The students explore physical features of the Canadian environment as seen in the works (e.g., Canadian Shield, arctic, coastal regions).
- The students draw gestural studies in their sketchbook and in large format, using students as models to demonstrate the elements of line and shape.
- The students draw a large gestural figure and place it in a personally constructed landscape.
- The students create a final mixed media collage using a variety of drawing and painting techniques.

Assessment/Evaluation

- In their groups, students submit a list of their completed artwork to the teacher for formative evaluation. (LAI.03x)
- Students submit personal reflections made in their journals to demonstrate an understanding of the contributions of various Canadian artists. These will be assessed for evidence of clarity and support of personal opinion. (OCE.5e) (LAV.01x)
- Students make drawings and conference with the teacher to discuss their success with technique exploration in gestural drawings. (LCV.02x)
- Students submit a self-evaluation that demonstrates their own assessment of personal participation and activity completion. (LCI.05x)
- Students present a multi-media collage to demonstrate an understanding of the traditions and values reflected in personal artwork for summative evaluation by the teacher. (LCI.05x)

Resources

- Ministry of Education. *Viewing Art. Intermediate and Senior Divisions*. Toronto: Queen's Printer for Ontario, 1990.
- Rodger, J. *Canadians. A History of Artists & Their Work*. Waterloo: Impact, The Waterloo County Board of Education, 1989.
- Reid, Dennis. *A Concise History of Canadian Painting*. 2nd ed. Don Mills: Oxford University Press Canada, 1988.
- Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton: Hurtig Publishers Ltd., 1983.
- Tate, Elizabeth. *The North Light Illustrated Book of Painting Techniques*. Cincinnati: Quarto Publishing Ltd., 1986.
- Bennett, B. and Hull, Constance. *Discovering Canadian Art: Learning the Language*. Scarborough: Prentice-Hall, 1984.
- Harper, Russel. *Painting in Canada: A History*. Toronto: University of Toronto Press, 1977.

Accommodations

- Teachers should ensure students with mobility difficulties have adjustable surfaces to work on.
- Assign or ask for a volunteer to help students set up a work area.
- Discuss participation needs with interpreters and educational assistants, so they understand the lesson to convey to students.
- If students have difficulty assembling or constructing, consider a modified drawing task geared to their needs.
- Drawings could be gestural images done from pictures or still images instead of live models.
- Enriched students should be encouraged to further manipulate through cutting or drawing on the collage they create.
- Encourage students new to Canada to incorporate images unique to their place of origin into their collages.
- Students could trace their bodies on large pieces of paper and fill in their outline with magazine images and photographs.

Activity #3

Title: Relationships in a Communal Environment

Time: (300 minutes)

Description

The students will work co-operatively to execute a sculptural representation of community. Initially, students will discuss how they understand relationships and use tableaux to express the various relationship concepts. A sculptural medium will be chosen and individually designed segments will contribute to an expressive assemblage.

Strand(s) and Expectations:

Ontario Catholic School Graduate Expectations

The graduate:

- makes decisions in light of gospel values with an informed moral conscience. (OCE.5f)
- works effectively as an interdependent team member. (OCE.5g)❖
- exercises Christian leadership in the achievement of individual and group goals. (OCE.5g)❖
- achieves excellence, originality and integrity in one's own work and supports these qualities in the works of others. (OCE.3d)❖

Strand(s): Creation, Analysis and Theory

Overall Expectations

At the end of Grade 9, students will:

- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04x)❖
- demonstrate the ability to conduct a step by step critical analysis of their work and the work of others; (LAV.01x)❖
- describe orally and in writing the elements and principles of the arts found in their own work and that of others. (LTV.01x)❖

Specific Expectations Students will:

- create works in one art by applying elements and principles found in all of the arts (i.e. space and rhythm in dance, line and repetition in music, dynamic and contrast in drama, and form and movement in visual arts); (LCI.01x)❖
- document the creative process through blocking, choreographic notes, sketches, and musical outlines; (LCI.09x)❖
- apply and document the use of improvisation in all of the arts; (LCI.10x)❖
- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and production; (LAI.01x)❖
- demonstrate an understanding for arts elements that are specific to each of the arts (e.g., line to visual arts, melody to music); (LTI.02x)
- explain the physical and environmental implications of artistic endeavour (e.g., body image, physical and muscular stresses, disposal of hazardous waste). (LTI.09x)❖

Planning Notes

- A physical space to assemble the sculpture, as well as area to explore tableau, is required.
- Still photography, video and written documentation will enrich the activity (assemblage will be temporary).

Prior Knowledge Required

- ability to produce two- and three-dimensional works of art that communicate a range of thought, feelings, and experiences for specific purposes and to specific audiences

Teaching/Learning Strategies

- The teacher defines and provides examples of assemblage and show artworks (e.g., Louise Nevelson, Tony Urquart, Irene Whittom).
- This activity fosters problem solving by students as they present tableaux in the classroom; select a specific emotion to express; select a sculptural material agreeable to all.
- Teacher introduces interactive activities to prepare students for working in tableaux.
- The students draw in their journals to record personal research and processes.
- The students discuss terms which evoke images of 'relationship' (e.g., love, isolation, alienation, caring)
- The students present tableaux to express concepts of relationships.
- The students do gestural drawings expressing/recording these tableaux.
- The students gather found, accessible materials (e.g., scrap wood forms, Styrofoam chips, Styrofoam, clay tiles, clay, wire etc.).
- The teacher emphasizes elements and principles important to the emergence of the personal piece and the assemblage.
- The students assemble their piece to represent an image of a relationship scene and record this event in their sketchbooks.

Assessment/Evaluation

- The students hand in their journals with entries of concepts and approaches used by Canadian sculptors working in assemblage (formative evaluation by the teacher based on variety of entries and the inclusion of the principles and elements of design appropriate to the artists selected). (LTV.01x)
- The teacher makes observations of the tableau experience, formatively assessing the students' interaction with others and their ability to apply to the tableau the elements and principles of the arts taught in drama. (OCE.3d, 5a, 5g, LCV.04x, LCI.01x)
- The students complete gestural drawings, demonstrating the innovative connection between tableau and gesture drawing through the visual analysis of movement (formative assessment by peers). (LCV.04x)
- The students make a journal entry of their sculpture to demonstrate their ability to successfully and permanently document a work that will be temporary in nature (formatively assessed through peer comparison, observation, and discussion of all student documentation). (LCV.04x, LCI.09x)
- There are teacher/student conferences for the purpose of a formative evaluation of the students' ability to employ critical analysis and responsibilities in personal art production. (LCV.01x, LAV.10x, LTI.09x)
- Students make journal drawings of the assemblage process and final drawings of the completed work for a summative evaluation by the teacher. (LCI.09x, LCI.10x)

Resources

- Blommer, G. *Wire Sculpture and Other 3-Dimensional Construction*. Worcester: Davis Publication, 1968.
- Hilliard, Clifford. *Pottery. A Beginner's Handbook*. Portland: J. Weston Walsh, Publisher, 1984.
- Ministry of Education. *Viewing Art. Intermediate and Senior Divisions*. Toronto: Queen's Printer for Ontario, 1990.
- Timmens, Virginia Gayheart. *Art Materials, Techniques, Ideas: A Resource Book for Teachers*. Davis Publications.

Accommodations

- Provide opportunities for students to work with the teacher or a student buddy to develop a form of two-dimensional communication understandable to them.
- Students with mobility issues could search for found objects with a friend, family member, or fellow students. Encourage them to use objects they can easily work with.
- Provide strong visual sources and demonstrations.
- Allow students to use recording devices or computer assistance to record assemblage event.
- Foster mentorship for collaborative learning which is inherent in this activity.

ACTIVITY 3: Relationships in a Communal Environment

STUDENT/TEACHER CONFERENCE

STUDENT: _____ DATE: _____

PROBE QUESTIONS	ANECDOTAL NOTES:
<i>How did you use the group tableau experience sculptures in creating your sculpture?</i>	
<i>Does your design zero in on the sculptural material chosen?</i>	
<i>Explain how you are going to make the sculpture.</i>	
<i>How did you use the elements and principles of design in your finished personal sculpture?</i>	
<i>Describe your part in the greater assemblage/community experience.</i>	
<i>Explain the nature of your sculpture's relationship to the idea of community.</i>	

Activity #4

Title: The Artist as Historian

Time: (285 minutes)

Description

This activity recognizes the importance of painting in documenting Canadian history: political action, social climate, economic climate, and religious instruction. Students will recognize the importance of the artist in recording events that will be reflected upon by their contemporaries and future generations of Canadians.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- applies effective communication, decision-making, problem-solving, time and resource management skills. (OCE.4f)❖
- thinks critically about the meaning and purpose of work. (OCE.5b)❖
- respects and understands the history, cultural heritage and pluralism of today's contemporary society. (OCE.7g)❖
- exercises the rights and responsibilities of Canadian citizenship. (OCE.7h)❖

Strand(s): Analysis and Theory

Overall Expectations

At the end of Grade 9, students will:

- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity; (LAV.02x)❖
- explain the historical context and style of particular artworks/art forms. (LTV.02x)❖

Specific Expectations

Students will:

- demonstrate an understanding of the traditions and values reflected in personal artworks; (LAI.05x)❖
- explain how a culture's social and economic priorities influence the arts and arts production; (LAI.07x)❖
- explain how a culture expresses its identity through the arts (e.g., through drawing and decorative arts); (LAI.08x)❖
- identify, research, and describe historical and stylistic links within the arts (e.g., Baroque style in visual arts and music); (LTI.06x)❖
- explain how chosen techniques used in works and productions communicate mood and message; (LTI.07x)❖

Planning Notes

- To prevent a concentration on one specific time period or style, provide the students with a wide selection of artists and artworks to study from.
- The teacher is encouraged to explore with students the images of oppressed/disadvantaged peoples of Canada and to help students create images as people of faith.
- Use of the Internet is suggested to facilitate research of Canadian artists and their works

Prior Knowledge Required

- In their plan for a work of art, students should be able to describe the main idea they wish to communicate and the artistic decisions they made to support that decision.

Teaching/Learning Strategies

- The teacher familiarizes students with artists' works that demonstrate the documenting of Canada's climate past to present (e.g., Paul Kane, Cornelius Krieghoff, Lucius O'Brien, Ozias Leduc, Emily Carr, Prudence Heward, Jack Chambers, Jack Shadbolt).
- In groups, the students gather Canadian images documenting historical events past to present.
- In groups, the students compare collected images and categorize images under headings: political action, social climate, economic climate, religious expression.
- The students give oral presentations on their selection criteria for their 10 most preferred images.
- The students create an inventory of life experiences and record the list in their sketchbooks.
- The students select one life experience that they would like future generations to know about and justify their selection.
- The teacher highlights technique/style from the images students gathered (all of the groups' most preferred images).
- The students refer to the selected artworks in terms of style and content and create a painting based on their chosen personal life experience.

Assessment/Evaluation

- Student groups submit a research file consisting of Canadian historical images, image categories, and their 10 most preferred images that depict critical variety. They will explain their choices and appropriate categorization for formative evaluation by teacher. (OCE.5b, LTI.06x, LTI.07x)
- Students submit sketchbooks/journals to be checked for visual and/or written representations of their top 10 most important life experiences as a diagnostic tool for the teacher. (OCE.7g, LAV.02x, LTV.02x, LAI.07x, LAI.08x)
- Students present a painting based on a personal life experience accompanied by a self-evaluation that will be used to help students assess their work for its meaningful/successful contribution to Canadian art history. (OCE.4f, 7h, LAI.05x)

Resources

- Burnett, David, and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton: Hurtig Publishers Ltd., 1983.
- Harper, Russel. *Painting in Canada: A History*. University of Toronto Press, 1977.
- Ministry of Education. *Viewing Art: Intermediate and Senior Divisions*. Toronto: Queen's Printer for Ontario, 1990.
- Morris, Jerrold. *100 Years of Canadian Drawing*. Toronto: Methuen, 1980.

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- Reid, Dennis. *A Concise History of Canadian Painting, 2nd ed.* Don Mills: Oxford University Press Canada, 1988.
 - Rodger, J. *Canadians: A History of Artists and Their Work.* Waterloo: Impact, The Waterloo County Board of Education. 1989.
 - Tate, Elizabeth. *The North Light Illustrated Book of Painting Techniques.* Cincinnati: Quarto Publishing Ltd., 1986.
 - TV Ontario. *Visions: Contemporary Art in Canada,* 1983.

Accommodations

- Provide all students with a vocabulary list.
- Assist special needs students with recording life events to ensure an authentic list.
- Create a student network for those who wish to provide extra assistance or share ideas.
- Encourage enriched students to assemble a “personalities” file on the artists they have chosen in their group.
- Explain in detail expectations for participation in group work so all students are provided with an opportunity to contribute.
- Allow students to incorporate pictorial images physically into their paintings, as necessary.

ACTIVITY 4: The Artist as Historian

SELF EVALUATION CHECK LIST

STUDENT: _____ **DATE:** _____

MEMBERS OF THE GROUP: _____

As a group, we will gather artworks that reflect historical events in our country and will classify collected Canadian images according to political, social, economic, and religious motivations. We will determine a top 10 list of Canadian artists and corresponding artworks.

	Never (1-3)	Sometimes (4-6)	Always (7-10)
How committed was I to doing my job?			
Did I work effectively to support the community (group) experience?			
Did I enjoy the group experience?			
How could I add to the visual history of Canada?			
How could I, as an image maker, record a specific aspect/event of my faith community?			

Activity #5

Title: Spirituality Through the Aboriginal Viewpoint

Time: (240 minutes)

Description

This activity emphasizes the significance of Native peoples' spiritual connection to the earth, animals, and their own community. Students will have the opportunity to explore and identify spiritual elements that are depicted in Native art. The students will create a print to similarly convey their own understanding of spirit.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- illustrates a basic understanding of the saving story of our Christian faith. (OCE.1a)
- understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey. (OCE.1g)
- respects the faith traditions, world religions and the life-journeys of all people of good will. (OCE.1h)❖
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others. (OCE.5g)❖
- witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society. (OCE.7e)❖

Strand(s): Creation, Analysis and Theory

Overall Expectations

At the end of Grade 9, students will:

- demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others; (LAV.01x)❖
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity; (LAV.02x)❖
- explain the historical context and style of particular artworks/art forms. (LTV.01x)❖

Specific Expectations

Students will:

- research Canadian artists whose work incorporates more than one art form; (LCI.07x)❖
- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions. (LAI.01x)
- demonstrate an understanding of the traditions and values reflected in personal artworks; (LAI.05x)❖
- identify cultural symbols within artworks; (LAI.05x)❖
- explain how a culture's social and economic priorities influence the arts and arts production; (LAI.06x)❖
- explain how a culture expresses its identity through the arts; (LAI.08x)❖

-
- use vocabulary appropriate to each specific art form in describing artistic elements and principles in works and productions; (LTI.03x)❖
 - explain how chosen techniques used in works and productions communicate mood and message; (LTI.07x)❖
 - explain the physical and environmental implications of artistic endeavor (e.g., body image, physical and muscular stresses, disposal of hazardous waste). (LTI.09x)

Planning Notes

- Present Native peoples as distinct peoples with unique cultures.
- Colonial and cultural appropriation discussion will involve clarification of many points of view with reference to the Canadian history curriculum.

Prior Knowledge Required

- explain their preference for specific artworks, with reference to the artist's use of the elements and principles of design and their understanding of the ideas and feelings expressed in the work

Teaching/Learning Strategies

- The teacher reintroduces the topic of colonialism and cultural appropriation as studied already in social science in previous years (grade 7 and 8).
- The students discuss if colonialism exists today.
- The teacher and students explore the influences of Native peoples, past and present, in their community.
- The teacher provides students with a wide variety of visual sources including present day works that express the spirituality of a variety of Native artists.
- The teacher highlights examples of prints or printmaking techniques that are found in the works presented.
- Combining their definitions of spirituality and examples of printmaking, students create prints to visually reflect their ideas.

Assessment/Evaluation

- Students write a one-page response to the question, "Does colonialism exist today?" and submit the paper to the teacher for formative assessment based on communal Catholic issues of equity and social justice. (OCE.1h, 7e, LAV.02x)
- Students submit a sketchbook/journal for formative evaluation based on reflection questions applied to selected artworks. (LTV.02x, LCI.07x, LAI.06x, LAI.08x)
- Students complete peer assessments of completed prints, using an adapted Feldman Model of art criticism.(OCE.5g, LAV.01x, LCI.05x, LTI.03x, LTI.07x)
- Students submit their peer assessments for constructive comments in light of gospel values and critical analysis. (OCE.7e, LAI.01x)

Resources

- Cameron, Julia, with, Bryan, Mark. *The Artist's Way: A Spiritual Path to Higher Creativity*. New York: G.P. Putnam's Sons, 1992.
- Clemson, Katie, and Simmons, Rosemary. *The Complete Manual of Relief Print-Making*. New York: Alfred A. Knopf, Inc., 1988.
- Halpin, Marjorie. *Totem Poles: An Illustrated Guide*. Vancouver: University of British Columbia Press and U.B.C. Museum of Anthropology, 1991.
- Kramer, Pat. *Totem Poles*. Canmore: Attitude Publishing Company Ltd., 1995.
- Tataryn, M. *Praying With Icons*. Ottawa: Novalis, 1988.
- Toale, Bernard. *Basic Printmaking Techniques*. Worcester: Davis Publications Inc., 1992.

Accommodations

- Recording devices or videos can be used as a modification.
- Allow time in resource room for students who require assistance.
- Allow students to do peer assessment in pairs, where appropriate.
- Allow students to modify the Feldman model to encompass questions they feel are relevant.
- Allow enriched students to engage in an ongoing dialogue with another student (e.g., a correspondence log pertaining to image making).

ACTIVITY 5: Spirituality Through the Aboriginal View Point

Peer Evaluation

ARTIST: _____ DATE: _____

STUDENT EVALUATOR _____

1. What is your initial emotional response to the work(s)?

2. What do you think the artist was trying to communicate about his or her understanding of spirituality?

3. Does the picture-making process support the message of the artist?

4. Advice for the artist:

STUDENT EVALUATOR _____

1. What is your initial emotional response to the work(s)?

2. What do you think the artist was trying to communicate about his or her understanding of spirituality?

3. Does the picture-making process support the message of the artist?

4. Advice for the artist:

Activity #6

Title: Canadian Image Making

Time: (285 minutes)

Description

Students will be encouraged to discover their own view of the Canadian identity by exploring beliefs held by a variety of Canadian institutions and groups. They will compare these ideas to their own. Students will attempt to discern whether or not these perceptions are valid and indeed depict Canada as they know it. Students will create an interdisciplinary piece that comments on this 'Canadian' identity.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- adopts a holistic approach to life by integrating learning from various subject areas and experience. (OCE.3e)
- examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society. (OCE.3f)❖
- finds meaning, dignity, fulfillment and vocation in work which contributes to the common good. (OCE.5d)
- exercises Christian leadership in the achievement of individual and group goals. (OCE.5f)❖
- exercises the rights and responsibilities of Canadian citizenship. (OCE.7h)❖

Strand(s): Creation, Analysis, and Theory

Overall Expectations

At the end of Grade 9, students will:

- create works by using technologies and new technological information; (LCV.03x)❖
- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04x)❖
- demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others; (LAV.01x)❖
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity; (LAV.02x)❖
- explain the socio-economic function of the arts; (LAV.03x)❖
- describe similarities and differences among careers in the arts and arts-related fields; (LAV.04x)
- describe, orally and in writing, the elements and principles of the arts found in their own work and that of others; (LTV.01x)❖

Specific Expectations

Students will:

- create an artwork / production that combines materials and techniques from various art forms; (LCI.04x)❖

-
- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions; (LAI.01x)❖
 - explain how a culture's social and economic priorities influence the arts and arts production; (LAI.07x)❖
 - identify several careers that reflect the individual student's interest; (LAI.10x)❖
 - explain how chosen techniques used in works and productions communicate mood and message; (LTI.07x)❖
 - identify moral and legal ramifications in arts production (e.g., copyright and plagiarism). (LTI.08x)❖

Planning Notes

- Stereotypical images may surface and if so may need to be addressed.
- Students should be encouraged to conduct themselves in a professional manner (i.e., appropriate language, attitudes, posture...).

Prior Knowledge Required

- Explain how the effective use of the elements and principles of design contribute to an artwork's ability to communicate feelings, convey ideas, and enrich people's lives.

Teaching/Learning Strategies

- The students gather Canadian images presented to global community for viewing by the class. (Canada's image(s) associated with Olympics; consumer ads; travel brochures; political ads; film clips abroad...)
- The students arrange themselves into design teams (groups).
- The student design team creates an information file and conduct a search for mass media advertisements (e.g., posters, flyers, newspaper ads, magazine ads, Internet/websites) presenting the Canadian identity.
- The students analyze and critique items in an information file.
- The students discuss/investigate and analyze the significance of the elements and principles of design as they relate to successful advertisement design.
- The student design team identifies the elements and principles of design inherent in selected works they have collected as discussed in the groups.
- The student design team, with informed background knowledge, selects and designs one product that promotes a healthy cultural image of Canada and develops their advertisement.
- The student design team presents the final product to class through an interdisciplinary presentation.

Assessment/Evaluation

- The student design team submits its information file for formative assessment by the teacher. (quality of images, understanding demonstrated for principles and elements of design). (CGE.3f, 5f, LAV.01x, LAV.02x, LTV.01x)
- The student design team presents its completed product in an interdisciplinary manner (e.g., poster, button, pamphlet, radio ad, TV ad ...) to be assessed by their peers and the teacher based on communication skills, work ethic and innovation. (OCE.7h, LCV.03x, LCV.04x, LAI.01x)
- Students present their information files during student/teacher conferencing, emphasizing links with the wider community. (LAV.03x, LAI.07x, LAI.10x, LTI.07x, LTI.08x)

Resources

- Booth-Clibborn, Edward. *The Language of Graphics*. N.Y.: Harry Abrams, 1980.
- Laurence, Jocelyn, ed. *Canadian Art*. Toronto: Maclean Hunter Ltd. and Ley Publishers Co. Ltd.
- Feldman, Edmund Burke. *Varieties of Visual Experiences*. 3rd ed. New Jersey: Prentice-Hall, Inc. New York: Harry N. Abrams, Inc., 1987.
- Landa, R. *An Introduction to Design*. N.J.: Prentice-Hall, 1983.
- Magnus, Gunter. *Graphic Techniques*. Toronto: Woodbury Pub., 1980.
- Nelson, R. P. *The Design of Advertising*. Iowa: Wm.C. Broton, 1981.
- Opie, Robert. *Packaging Source Book*, N.J.: Chartwell Books Inc., 1989.
- White, J. *Designing for Magazines*. N.Y.: R.R. Bowken, 1982.
- Wrede, Stuart. *The Modern Poster*. Boston: New York Graphics Society, 1988.

Accommodations

- Encourage enriched students to examine possible appropriate exhibition spaces in the community for this artwork, report their findings to the class and submit a proposal for an exhibition.
- Encourage students to be aware of all citizens of Canada when presenting and designing.
- Enriched students could conduct a survey, or form focus groups to do a feasibility study on the success of product/presentation, ties to Math, History, English, and Guidance.

ACTIVITY 6: Canadian Image Making

EVALUATION SCALE

STUDENT: _____ DATE: _____ LEVEL: ____ /

Individual Assessment

1. The student has contributed samples of Canadian mass media images to the collective portfolio.
1 2 3 4
2. The student as a member of the design team has demonstrated knowledge and application of elements and principles of effective design.
1 2 3 4
3. The student is an active agent, exercising Christian leadership, in the group presentation of its product.
1 2 3 4
4. The individual student's contribution to the collective work reflects a critical analysis of the arts, media, and technology used in the presentation.
1 2 3 4

Group Assessment:

5. The group has presented the product effectively.
1 2 3 4
6. The content, presented through images, is appropriate to the assignment.
1 2 3 4
7. The group has conveyed an understanding of principles and elements of design in the presentation of the product.
1 2 3 4
8. The product effectively communicates the message of the group.
1 2 3 4
9. The group worked cohesively toward achievement of the goal.
1 2 3 4

1=50-59% 2=60-69% 3=70-79% 4=80-100%

Unit #2

Title: Dramatic Arts

Time: 27.5 hours

Unit Developer(s)

John Burns, St. Theresa Catholic Secondary School
Paula Kolodzie Moffat, St. John Catholic High School

Development Date: February, 1999.

Unit Description

In the Dramatic Arts unit, the students will explore and apply their knowledge of a variety of dramatic forms, structures and conventions. In particular, the course will focus on the skills of tableau, mime, character development, improvisational role play and scene study. Critical group and self analysis and assessment will refine the students' work and understanding of the course content. The students will learn to improve their abilities to work alone and with others. Each topic explored will conclude with a presentation of increasing complexity. The cumulative skills will allow for a valid assessment and evaluation based on the overall course contexts: care for the environment, the human experience, making the ordinary extraordinary, and social justice.

Strand(s) & Expectations

Ontario Catholic School Graduate Expectations: 1i, 3c, 4a, 4b, 4e, 4f, 5a, 5e, 5f, 5g,

Strand(s): Creation, Analysis and Theory

Overall Expectations: LCV.01x, LCV.02x LAV.01x, LTV.01x, LTV.02x, LTV.03x

Specific Expectations: LCI.09x, LAI.01x, LAI.03x, LTI.03x, LTI.07x, LTI.09x.

Activity Titles (Time and Sequence)

Activity 1	Introduction to the Four Drama Skills	120 min
Activity 2	Introduction to Group Activities	75 min
Activity 3	Areas of the Stage	75 min
Activity 4	Tableau	315 min
Activity 5	Mime	375 min
Activity 6	Improvisational Role Study and Character Study	315 min
Activity 7	Scene Study Formats	375 min

Unit Planning Notes

This unit proceeds in a prescriptive and linear manner. All lessons are designed to introduce, develop and enhance four areas of learning: concentration, control, co-operation and trust. The course itself is organized under five general headings: Introduction, Tableau, Mime, Character Development, and Scene Study. The activities reflect the course thematic contexts: care for the environment, the human experience and making the ordinary extraordinary. Suggested sources for this work are: the Gospels (i.e., parables), current events (i.e., poverty, war), historical events (i.e., genocide - [holocaust/Cambodia], Ghandi, Martin Luther King), and Canadian issues. It is within these powerful contexts that the Catholic Expectations may be introduced, developed and presented. Many approaches and methodologies could attain the basic goals of the unit, in both the thematic and the technical areas. The teacher is encouraged to substitute contexts or lessons based on their experience or locale, as they incorporate the fundamental structures and conventions of the unit.

Prior Knowledge Required

- The student is expected to have a working understanding of the mechanics and behaviours of a drama classroom. The student is able to demonstrate a practical knowledge and some of the basic conventions of drama in education (i.e., tableau, mime).

Teaching/Learning Strategies

- The teacher should employ a variety of teaching strategies and techniques such as brainstorming, questioning, modelling, lecturing, role-playing, and collaborative/co-operative learning. The students will experience a variety of group work activities as well as have the opportunity for reflection and analysis. The conventions of drama in education will be introduced to the students using powerful source materials rooted in story.
- In all activities, the teacher will provide the structure while the student will supply the content. As a result, the learning is both student and teacher directed. The student is responsible for raising issues of importance to them, their community, and their faith community, within a context. They will explore these issues in performances, (e.g. racism, discrimination, equality and pollution).
- Drama honours all of the principle sensory learning styles. For example, students listen to theatre history and constructive criticism (auditory), write notes in their journals and complete checklists (tactile), see a demonstration of a skill or a performance (visual) and create a performance (kinesthetic). In addition, drama requires a high level of creative (right brain) and analytical (left brain) activity.

Assessment/Evaluation

- A variety of assessment and evaluation methods, strategies, and tools are used in this unit such as rubrics, checklists, pencil and paper tests, reflective journals and writing in-role. Both informal and formal performances will be assessed by students and the teacher to ensure that students have the opportunity to improve their work and their communication skills.
- Every activity will include diagnostic, formative and summative evaluation. To begin each activity, the teacher will diagnose the level of the students knowledge and skill. The teacher will assess how to plan, modify and/or adjust the activity through a task such as an informal performance or a whole class discussion. Formative assessment will occur for several small tasks such as informal performances in the middle of each activity. The student - teacher conference, whole class discussion, and student self assessment via checklists and journals are the main methods of formative assessment. To facilitate improvement, it is essential that students have feedback prior to a summative evaluation. Each activity will conclude with a summative evaluation, using a rubric

for a performance. The student and/or the teacher can create the rubric. The teacher will evaluate knowledge with a pencil-and-paper test twice in this unit. The unit will conclude with a teacher evaluation of the sketchbook/journal based upon a rubric.

Accommodations

The source materials, conventions and methodologies in Dramatic Arts can accommodate most learning challenges. The host teacher must develop an Individual Educational Plan that will accommodate the particular needs of the student. This plan will be developed in consultation with the Special Education resource teacher, the administration and the family. For example:

I Learning Difficulties (i.e. spatial, attention deficit, dyslexia, etc)

For Dyslexia:

- print material could be recorded on an auditory device
- writing can be done by scribes (another student, or resource teacher), or recorded on tape for assessment or presentation
- journal may be presented using audio tape for text or visual imagery to convey meaning
- student's tests may be extended in time, written in the resource centre or demonstrated physically, as deemed appropriate.

II Functional Impairment (i.e. hearing, visual, cerebral palsy)

For hearing impairment:

- the student and the teacher use a phonic ear system
- be certain that teacher facial hair, beard and/or moustache, is clear of mouth
- the teacher should not work with their back to window or bright light
- use a sign interpreter
- develop alternate presentation modes that will suit student (i.e., mime, tableau)

III Intellectual Impairment

- vary expectations so that they are appropriate to student needs
- assessment may be accomplished through oral presentation or demonstration (student can show you what they mean)
- additional time and resource assistance is available as needed
- use an Educational Assistant
- encourage interaction and bonding in group situations through pairing of students

IV Mobility Impairment (i.e. wheelchair, walker, cane, crutches)

- modify rules to accommodate
- incorporate a different role that validates student's contribution
- be certain that space is appropriate for the needs of the student

V English as a Second Language

- pairing or teaming with students who are strong in English and empathetic
- locate other students who may share the same second language to act as interpreter and to welcome students
- generate dramas that are visual in output (tableau/mime)
- use non-print drama source material
- consider heritage drama (see Booth/Lundy Improvisation.)

Activity #1

**Title: An Introduction to the Four Skills:
Concentration, Control, Co-operation and Trust**

Time: (125 minutes)

Description:

This activity involves the explanation and practice of concentration, control, co-operation and trust through drama games.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- demonstrates ability and flexibility. (OCE 4b)❖
- respects the rights, responsibilities of self and others. (OCE 5e)❖

Strand(s): Theory, Analysis

Overall Expectations

At the end of Grade 9, students will:

- demonstrates an understanding of common practices (e.g. health and safety) while working in the drama classroom. (LCV.01X)❖

Specific Expectations

Students will:

- appropriately uses language specific to drama when doing critical analysis. (LAI.03X)❖
- explain the physical and environmental implications of drama. (LTI.09X)

Planning Notes

- Students should wear comfortable loose-fitting clothing that will allow for vigorous movement. They must wear footwear that is stable. In a carpeted studio, shoes should be removed.
- The drama room must be a large, single-level, uninterrupted space. It should have good lighting, ventilation and a stable floor.
- In virtually all drama activities, but in particular the first three activities of this unit, vigorous movement is integral to the introduction and development of dramatic material. Before the students embark on each activity, the teacher will take precautions and explain to the students the safety expectations for the course. The teacher should check the actual physical space to remove any hazards (e.g. desks, chairs) or other physical impediments.
- Concentration, control, co-operation and trust are employability skills.
- If drama is the first unit the group of students experience, the teacher must explain how to create a sketchbook/journal. The teacher should refer to the course overview for further explanation. The evaluation rubric is found in the Visual Arts unit under Activity #1.

Prior Knowledge Required

- Experience in developing warm-up routines and exercises from the grade 8 program.

Teaching/Learning Strategies

- The learner acquires and uses the vocabulary of the four major skills of the drama unit: concentration, control, co-operation, and trust.
- The students define and explain these skills. If necessary, the teacher corrects and adds to the students' ideas.
- The teacher reviews the health and safety expectations with the students.
- The teacher explains and demonstrates the rules of several games to the students (e.g., Fox and Rabbit, Caterpillar).
- While students play the games, the teacher reinforces co-operative behaviour and, if necessary, redirects the students' attention back to the intent of the activity.
- The teacher introduces the idea that drama class is a community, as is the school, the town, and the Catholic faith community and explains that the four skills ensure harmony and productivity in all types of communities. The teacher stresses the individual's role in taking responsibility for his/her own actions as these impact others.
- The students complete a journal which reflects on their development of the four skills.

Assessment/Evaluation

- The teacher and students assess how the different games develop the four skills and the skill level the students exhibit. (OCE 4b, 5e, LTV 03X, LAI 03X).
- The teacher evaluates the students' journals with a rubric which assesses their understanding of the four skills and their perceived skill level. (OCE 4b, 5e, LTV 03X, LAI 03X).

Resources

- Booth, David and Lundy, Charles. *Improvisation: Learning Through Drama*. Toronto: Harcourt, Brace, 1988.
- Booth, David. *Games for Everyone*. Markham: Pembroke Publishers Limited, 1986.
- Kemp, David. *A Different Drummer*. Toronto: McLellan and Stewart Inc., 1990.

Accommodations

- A physically challenged student can act as the "caller" in certain games, such as Atom (see Booth and Lundy Improvisation) and Simon Says.
- Pair mentally challenged students with buddies to ensure that they participate fully.

Activity #2

Title: An Introduction to Group Dynamics

Time: (75 minutes)

Description:

The students will acquire and demonstrate an understanding of positive group dynamics. They will learn how to identify the different positive roles one can play in a group and reflect on the roles they contribute.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- works effectively as an independent team member. (5a)❖
- respects the rights, responsibilities, and contributions of self and others. (5e)❖
- exercises Christian leadership in the achievement of individual and group goals. (5f)❖

Strand(s): Analysis, Theory

Overall Expectations

At the end of grade 9, students will:

- demonstrate an understanding of the common practices while working in the various art areas. (LTV.03X)
- demonstrate the ability to conduct a step by step critical analysis of their own work and that of others. (LAV.01X)❖

Specific Expectations

Students will:

- appropriately use language specific to each of the arts when doing critical analysis. (LAI.03X)❖
- use vocabulary appropriate to each specific art form in describing artistic elements and principles in works and productions. (LTI.03X)❖

Planning Notes

- The teacher may wish to substitute a model of different group dynamics (e.g., Kagan Structure).
- The teacher may wish to create specific questions for students to respond to in a journal. (e.g., explaining the strengths in their performance and providing further suggestions for improvement).
- There is a connection to English across the curriculum.
- The ability to work effectively in a group is an employability skill.

Prior Knowledge Required

- To describe attitudes and skills needed to organize and perform a group and/or theatrical work.

Teaching/Learning Strategies

- The students create a tower in small groups. The tower must be strong, beautiful, tall, and ingenious.
- The teacher provides a box of identical materials for each group such as markers, magazines, masking tape, construction paper, newspapers, and pencil crayons. The teacher asks a student to act as an observer for each small group and record his/her impressions of the group's dynamics.
- The teacher and the students assess the tower according to the preset criteria. The student observers debrief the rest of the class on their observations of how the groups functioned.
- The teacher distributes and debriefs a prepared handout outlining the vocabulary of Task Functions and Maintenance Functions in a group (see Improvisation pg. 76-77).
- The teacher and the students discuss the importance of positive group dynamics in the different levels of community. The responsibility of the individual to play positive roles is stressed in the conversation.
- In their journals, the students reflect on the group dynamic roles they demonstrated during the activity.

Assessment/Evaluation

- The teacher and the students orally assess the strength, height, beauty, and ingenuity of the tower. (LTV 03X)
- The peer observers orally assesses the dynamics of their group. (OCE 5A, LAI 03X, LTV 03X)
- In their journals, the students reflect upon the group dynamic roles they demonstrated in the activity. (OCE 5A, 5F, LTV 03X, LAI 03X, LTA 03X)
- The teacher evaluates the students' journals with a rubric (Visual Arts Unit, Activity 1, Appendix A). (LTV 03X, LAI 03X, LTA 03X)

Resources

- Booth, David and Lundy, Improvisation: Learning Through Drama. Toronto: Harcourt Brace, 1985.

Accommodations

- Non-writers could draw or create a collage in their journals to represent the group dynamic roles they demonstrated in the activity.
- Gifted students could analyze the group dynamics of the class and present their findings orally or in writing.

Activity #3

Title: An Introduction to the Areas of the Stage

Time: (75 minutes)

Description

The students will demonstrate an understanding of the areas of the stage. A performance based on the context “the environment” will facilitate the learning process.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- works effectively as an interdependent team member. (5a)
- demonstrates flexibility and adaptability. (4b)

Strand(s): Theory

Overall Expectations

At the end of Grade 9, students will:

- describe orally and in writing, the elements and principles of the arts found in their own work and in the work of others. (LTV.01X)❖

Specific Expectations

Students will:

- use vocabulary appropriate to each specific art form in describing artistic elements and principles in works and productions. (LTI.03X)❖
- explain how chosen techniques used in works and productions communicate mood and message. (LTI.07X)

Planning Notes

- The teacher reviews the health and safety procedures with the students before beginning the activity.
- The ability to understand stage directions connects with English and Design and Technology.
- The teacher may wish to substitute the context “the environment” for “faith” and use the psalms or Christian songs or/and lyrics as texts for the students’ presentation.
- To facilitate integration, a teacher may wish to use music, art, etc. from the other units in this course as inspiration.

Prior Knowledge Required

- Identify different theatrical venues and their effects on modes of presentation.

Teaching/Learning Strategies

- The students brainstorm what care for the environment looks like, sounds like, smells like, and feels like. The students and the teacher discuss how they can care for the environment in the drama class and in their daily lives.
 - The students form small groups. The teacher gives each group a poem and a children's book, such as *Old Turtle* and *Just A Dream* (See the resource list and/or piece of music based on the context "the environment".)
 - Each group creates a performance of their text which includes movement to at least 5 different areas of the stage.
 - The students present their work to the class. The students and the teacher discuss and assess the effectiveness of the movement choices.
 - An extension to this lesson is an analysis of status and body language.
- The teacher asks the students to identify the nine areas of the stage. The teacher defines and explains the terms upstage, downstage, stage right, stage left, and centre. The students record this information in their notes. Then, the students assemble in the centre of the room together in a tight group.
 - The teacher instructs the students to move upstage as a unit. The same procedure is followed for downstage, stage left, stage right.
 - The teacher instructs the students to move from upstage right to downstage left.
 - The teacher instructs the students to move to centre stage and to face upstage. The teacher should be aware that students may become confused between stage right and their right at this point and encourage them to discover the solution to this problem. The teacher corrects the students, if necessary.
 - The teacher continues to call directions until the students move as a group without error.
 - The teacher explains the significance of the areas of the stage to students and demonstrates the status implications of each area.

Assessment/Evaluation

- The teacher observes the students to assess their understanding of the areas of the stage, through their physical movement to different areas of the stage. (LAV. 01X, LTI 03X)
- The students and the teacher assess the effectiveness of their choice of the areas of the stage.

Resources

- Everett Tanner, Fran. *Basic Drama Projects*. Pocatello: Clarke Publishing Company, 1972.
- Van Allsburg, Chris. *Just a Dream*. Boston: Houghton Mifflin Company, 1990.
- Wood, Douglas. *Old Turtle*. St. Duluth: Pfeifer-Hamilton Publisher 1992.

Accommodations

- A scribe could copy the notes of the areas of the stage for a non-writer or a student who is hearing-impaired.

Activity #4

Title: An Introduction to Tableau

Time: (315 minutes)

Description

Students will acquire and demonstrate an understanding of the elements of tableau through group activities of increasing complexity. The final product is a performance based on the context “the human experience”.

Picture books are a powerful source for further exploration of the variety of human experiences. Tableau work is at its very best when rooted in the significant imagery and text of these sources. A small group of representative books are included in the resource section in Activity 5.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- applies effective communication, decision making, problem-solving, time management, and resource management skills. (4f)❖
- works effectively as an interdependent team member. (4e)❖
- achieves excellence, originality, and integrity in one’s own work and supports these qualities in the work of others. (5g)❖

Strand(s): Creation, Analysis, Theory

Overall Expectations

At the end of Grade 9, students will:

- demonstrate the ability to conduct a step-by-step critical analysis of their own work and the work of others. (LAV.01X)
- create a work by applying concepts common to all arts areas. (LCV.01X)❖
- create works in all art areas by applying techniques specific to each. (LCV.02X)❖

Specific Expectations

Students will:

- apply the process of critical analysis to selected works and productions. (LAI.01X)❖
- document the creative process through blocking, choreographic notes, sketches, and musical outlines. (LCI.09X)
- explain how chosen techniques used in works and communicate mood and message. (LTI.07X)❖

Planning Notes

- Gospel stories, current events, and historical events are good sources of inspiration for scenes.
- The tableau work connects to photography, and to the concepts of plot and theme as used in English.

Prior Knowledge Required

- an understanding of the structure of a story
- how to make decisions in small groups and defend their artistic choices

Teaching/Learning Strategies

- The students create a tableau (e.g., life at school, or one of the picture books). The teacher assesses the level of the students' knowledge and skill from this task and modify the unit accordingly.
 - The students acquire, record and begin to use the vocabulary of the elements of tableau: facial expressions, body language, connection between characters, levels, point of focus, tension, concentration, effective blocking, depth and timing.
 - The teacher defines and explains the elements and theatre history of tableau.
 - The teacher instructs students to form small groups and to create a family portrait based on an attitude (e.g., loving, paranoid, sleepy, etc.) The students perform their portraits for the class.
 - The students and teacher identify each element of tableau from each portrait.
 - In small groups, students create a tableau based on a teacher assigned topic (e.g., at the playground, a concept from a picture book, panic at the office, etc.)
 - The students present their tableaux to the class and the teacher and students will identify the strong elements of tableau and explore further the elements which need improvement.
- The students develop a series of three tableaux inspired by a piece of art. The teacher introduces a visual stimulus to the class, such as a painting, magazine advertisement, student artwork, the picture book, etc.
 - The students create a tableau which uses the art as an inspiration. They then create a tableau of the moment before and the moment after the original tableau.
 - The teacher assists the students to create effective transitions between the tableaux to ensure that they stay in character and use the full time count.
 - The students present their tableaux to the class. The students and the teacher discuss the differences in the tableaux, despite the same art source as inspiration. Together, they identify the elements of tableau used effectively in the performances and explore/work on the elements which need improvement.
- The students create a 7 to 10 frame tableau based on the context "the human experience." The tableau must contain the elements of plot: introduction, rising action, climax, falling action, conclusion.
 - The students form small groups, rehearse their presentation, and perform their tableaux for the class.
 - The students and the teacher assess the performance orally, based on the elements of tableau and story.
 - The students reflect on the process and product of creating a tableau in their journals.
- The students complete test #1.

Assessment/Evaluation

- The students and the teacher orally assess the family portrait and the tableaux for the correct demonstration of the elements of tableau. (LCV.01x, LTV.01x, LAI.03x, LAI.01x)
- The teacher uses a roving conference to assess the use of the elements of tableau in the activity. The students and the teacher orally examine the tableau sequence to assess and improve, if necessary, the elements of tableau and the use of transitions. (OCE.2c, LCV.01x, LTV.01x, LAI.03x)
- During roving conferences, the teacher assesses the elements of tableau, transitions, the context, the elements of a story, and group dynamics. The teacher evaluates the tableau performance with a rubric. The students assess their performance in their journals. (OCE.4e, 5g, LCV.01x, LCV.02x, LCI.01x, LCI.05x, LTV.01x, LAI.03x, LTI.03x, LAI.02x)
- The teacher evaluates test #1. (LTI.03x, LAI.03x)

Resources

- Barton, Robert. *Nobody in the Cast*. Don Mills: Academic Press Canada Ltd., 1969.
- Booth, David and Lundy, Charles. *Improvisation*. Toronto: Harcourt Brace Jovanovich, 1985.

Accommodations

- The length of the test could be modified; the test could be administered orally; and/or the responses on the test could be demonstrated.
- Mentally challenged students could mirror their role in a tableau. Their educational assistant or a buddy could stand in the audience during the performance or act as a facilitator in the performance with the student.

DRAMATIC ARTS

Test #1

Name _____

Date _____

Total mark /40 level _____

1. List and explain the four skills introduced through drama games.

2 × 4 = /8

- a)
- b)
- c)
- d)

2. Select one skill and explain how it is developed in any three activities.

/4

3. Explain any three of the following roles:

3 × 2 = /6

starter-

coordinator-

harmoniser/promoter-

process observer -

4. Define tableau -

/2

5. List the ten elements of tableau:

1 × 10 = /10

**6. Draw and label a diagram of the areas of the stage. Write out all words in full.
You must label the audience.**

/10

Activity #5

Title: An Introduction to the Concepts of Mime

Time: (315 minutes)

Description

The students will acquire and demonstrate an understanding of the elements of mime through group activities of increasing complexity. The final product is a presentation based on the context “the human experience”.

The themes presented are relevant and powerful, and will add appropriate and interconnected themes to the work presented. A brief representative list of picture books is included in the resources list at the conclusion of Activity 5.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- integrates faith with life. (1i)
- demonstrates a confident and positive sense of self and respect for the dignity and welfare of others. (4a)
- thinks reflectively and creatively to evaluate situations and solve problems. (3c)❖

Strand(s): Creation, Analysis, and Theory

Overall Expectations

At the end of Grade 9, students will:

- explain historical context and style of particular art works/art forms. (LTV.03X)
- create a work by applying concepts common to all art areas. (LCV.01X)❖

Specific Expectations

Students will:

- explain the physical and environmental implications of artistic endeavour. (LCT.09X)
- document the creative process through blocking, choreographic notes, sketches and musical outlines. (LCT.09X)
- explain how chosen techniques used in works and productions communicate mood and message. (LTI.07X)❖

Planning Notes

- There is a connection to Religion and English.
- Learning to display positive body language is an employability skill.
- The teacher reinforces the skills learned in previous activities, particularly blocking and exaggerated body language and facial expressions.
- The teacher stresses that it is the students’ responsibility to make their scene clear to their audience.

Prior Knowledge Required

- communicate abstract ideas through drama and dance
- produce work as a member of an ensemble
- describe attitudes and skills needed to organize and present a dramatic piece

Teaching/Learning Strategies

- The students acquire and begin to use the vocabulary of mime.
 - The students identify and demonstrate the elements of mime. If necessary, the teacher expands on the students' ideas. The elements of mime are: emphasis on movement and gesture, size and weight of invisible objects, use of "pointe-fixe", tension, motivated movement only, exaggeration and slow pace.
 - The teacher explains the theatre history of mime. The students provide modern examples of mime (e.g., Cirque de Soleil, Mr. Bean, etc.).
 - The teacher instructs the students to a) focus on a spot - the pointe-fixe. b) imagine a box c) decide on the dimensions of the box.
 - The students trace the outline of the imaginary box twice to ensure that the dimensions do not change.
 - The teacher instructs the students to decide on the weight of the box and consider the physical tension in their limbs necessary to support the weight. The students lift the imaginary box.
 - The teacher instructs the students to imagine a new box which opens. The students repeat the procedures for miming this new box.
 - The teacher has the students open their box and lift an imaginary object out of the box, using appropriate weight.
 - The students outline the dimensions and weight of the new object and provide the audience with a clue as to what the object is (e.g., if the object is ring the student puts it on his or her finger).
 - The students form pairs and create a scene in which each partner presents the box and exchanges objects as characters in a location.
- The students list the body language displayed by a teacher, a news reporter, a person in an interview.
 - The students create a short performance of an emotional phrase (e.g., It's not my fault. Don't bug me. I love you. etc.). The students present their mime to the class.
 - The teacher decides on a theme based on the Catholic liturgical calendar (Easter, Christmas, etc.). In pairs, the students create a short mime which reflects the theme and contains at least two mimed objects.
 - The students form a new partnership and create a new mime based on the same liturgical season.
 - The students present their scenes to the class and then discuss the use of the liturgical season and the demonstration of the elements of mime.
- The teacher asks for five volunteers. Each volunteer enters a location/room (e.g., a garage through a door) and then creates and uses an appropriate imaginary object (e.g. exits the room through the same door).
 - The students form small groups and create a scene based on a set location/room. They create characters appropriate to their location.
 - The students perform their scene to the class.
 - Each group prepares a written critique of a different group's performance and orally presents its comments to the rest of the class. The critique reflects on the elements of mime and story.

-
- The teacher asks the students to define ordinary and the extraordinary. Students list examples of each. Students brainstorm examples of moments where they experienced awe - such as a sunset, etc.
 - Students form small groups and create a slow motion movie in mime, based on the context “making the ordinary extraordinary”.
 - Students must select a piece of music to accompany their performance. The teacher conferences with the students to assess the performances. The students record blocking, planning, and brainstorming in their journals.
 - The students rehearse their movie for a short period of time.
 - The students perform their slow motion movie which is video-taped.
 - The students and the teacher critique the performances. The video tape aids in this process.
 - The students complete an entry in their reflection journals on the process and product of creating a slow motion movie.

Assessment/Evaluation

- The teacher observes and assesses the students’ demonstration of the elements of mime. (LCV 10X)
- Teacher and students discuss on the elements of mime. The students assess the performance in their journals. The teacher evaluates the journals with a rubric.(LTV 01X, LAV 01X, LTI 03X, LAI 03X, LAI 01X) See Appendix - Visual Arts Unit, activity 1.
- Using a roving conference, the teacher assesses the elements of mime, time management, group dynamics, the elements of a story and the appropriate application of the context in the students’ performance. (OCE 3C, LTV 01X, LAV 01X, LTI 03X, LAI 03X, LAI 01X)
- The teacher and students assess the presentation of performances for the purpose of oral critique, enactment of journal research and journal entries, and demonstration of the product which is creating a slow motions movie.(OCE 3C, 4F, 5G, LTV 01X, LAV 01X, LTI 03X, LAI 03X, LAI 01X, LAI 02X, LT1 07X, LCV 01X)

Resources

- Booth, David and Lundy, Charles. *Improvisation*. Toronto: Harcourt Brace Jovanovich, 1985.
- Brockett, Oscar. *History of the Theatre*. Needham Heights: Simon and Schuster, 1991.

Picture Books

- Bunting, Eve and Himler, Ronald. *Fly Away Home*. New York: Clarion Books, 1991.
- Van Allsburg, Chris. *Just A Dream*. Boston: Houghton Mifflin Company, 1990.
- Wood, Douglas and Chee, Cheng-Khee. *Old Turtle*. Duluth: Pfeifer-Hamilton Publishers, 1992.
- Yagawa, Sumiko and Paterson, Katherine, Akaba Suekichi. *The Crane Wife*. New York: William Morrow and Company, 1981.

Accommodations

- Mentally challenged students could be paired with buddies to help them remember their parts in the performance. The educational assistant or buddy could perform the same part with them in the scene.

DRAMATIC ARTS

Student/Teacher Conference: Slow Motion Movie

STUDENT(S): _____ DATE: _____

PROBE QUESTIONS	ANECDOTAL NOTES
<i>Explain your use of each element of mime.</i>	
<i>Explain how the mime experience changed when actors were added or removed from the scene.</i>	
<i>Outline the advantages and disadvantages of mime as a dramatic form.</i>	
<i>Was it easy or difficult for you to communicate your ideas through mime?</i>	
<i>Discuss your group's musical choice. How does performing to music affect your mood and the mood of the performance?</i>	
<i>Explain how your group incorporates the idea of the context of making the ordinary extraordinary.</i>	
<i>Comment on the future applications of tableau and mime for you as a student.</i>	

Activity #6

Title: An Introduction to the Elements of Character

Time: (300 minutes)

Description

The students acquire and demonstrate an understanding of the elements of character through a whole class improvisation. The teacher sets the parameters for the improvisation and the students direct the content of the drama.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate is expected to:

- demonstrate flexibility and adaptability (4b)
- work effectively as an interdependent team member (5a)❖
- is expected to achieve excellence, originality and integrity in one's own work and supports these qualities in the works of others (5g)

Strand(s): Creation, Analysis, Theory

Overall Expectations

At the end of Grade 9, students will:

- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04X)
- demonstrates the ability to conduct step-by-step critical analysis of their own work and the work of others; (LAV.01X)❖
- describe, orally and in writing, the elements and principles of the arts found in their own work and that of others. (LTV.01X)❖

Specific Expectations

Students will:

- appropriately use language specific to each of the arts when doing critical analysis; (LAI.03X)❖
- explain how chosen techniques used in works and productions communicate mood and message; (LTI.07X)❖
- explain the physical and environmental implications of artistic endeavour (e.g., body image, physical and muscular stresses); (LTI.09X)

Planning Notes

- The primary focus of this activity is to explore motivation as the basis for development of character in the drama.
- When the teacher uses the convention of teacher-in-role and wants to address the class out-of-role, s/he stands and raises his/her hand and speaks to the students.
- Before the trial phase of this drama, a decision must be made as to whether the verdict will be decided by consensus or by majority.
- There is a connection to Law, History, English, and Religion.

Prior Knowledge Required

- the ability to create tableau and mime
- the ability to work in a variety of group circumstances
- the ability to work in interdependent situations and analyze their work and the work of their peers

Teaching/Learning Strategies

- The teacher defines and explains the elements of character: motivation, point-of-view, and behaviour (including voice and gesture).
 - The students explore the physical creation of the elements of character.
 - The teacher uses any children's story (e.g. "The Three Little Pigs") as the basis for this activity. The "The Three Little Pigs" is used as a model for a whole class improvisation.
 - The teacher establishes the details of this story so the plot is clear. The teacher divides the class into four groups and assigns principle characters (e.g. straw pig, wolf, etc.)
 - Each group of students forms a collective tableau that represents a character. The wolf tableau must be able to move in space.
 - The students rehearse and present their tableaux to each other.
 - At this point, the members of the wolf tableau become observers. One volunteer is taken from each group and is removed from the room. The remaining members of the groups form their bodies into piles of building materials: straw, sticks, bricks. The volunteer pigs re-enter the classroom and sculpt houses from the construction materials. The houses must be large enough to hold the pigs.
 - On completion, the students present their houses to their peers and the members of the wolf tableau comment on their effectiveness.
- The pigs sit outside their houses as the teacher begins a voice-over narrating the story. Simultaneously, the students perform the details of the plot. At the final house, the wolf group goes down the chimney. This completes the re-enactment of the story.
 - The teacher introduces a new dramatic convention called Whole Class Drama. For the purposes of this convention, the teacher creates an extension to the original story (e.g., the three pigs are arrested, charged with the murder of the wolf). The teacher assigns the appropriate roles which are filled by the students. The teacher also takes on a role (e.g. the role of judge).
- The trial takes place in Wolf Court, all characters except for the pigs are wolves.
 - Assign all students a role in the court context.
 - In character, the prosecution and defence prepare their cases, document them and exchange information.
 - The jury meets to set the rules and elect a foreman.
 - The judge (teacher) meets with the recording secretary and sargent-at-arms to set procedures.
 - The trial begins next class.
- The students rearrange the classroom to create the appearance of a courtroom. The teacher and the students assume their roles and improvise the new events until a conclusion to the drama is reached.
- The teacher leads a discussion of events of the whole class improvisation which includes an examination of the values displayed by the various characters.
 - The students reflect on the process and product of creating a role in their journal.
- The students complete a second test.

Assessment/Evaluation

- The teacher uses roving conferences to assess the student-created roles. (OCE 5A, LCI 01X)
- The students assess the role development process in a checklist. (LTV 01X, LAI 03X, LTI 07X)
- The teacher evaluates the elements of character present in the students' improvisation with a rubric (In activity 7) (LTV 01X, LAI 03X, LTI 07X)
- The students write a journal reflection which reflects on their role-playing experience. The teacher evaluates the journal. (OCE 5G, LTV 01X, LAI 03X, LAI 07X) (Visual Arts Unit, Activity 1)
- The students complete a summative paper and pencil test to assess the elements of mime and elements of character. (LAV 01X, LAI 03X, LAI 07X)

Resources

- Booth, David W. and Lundy, Charles J. *Improvisation: Learning Through Drama*. Toronto: Harcourt Brace Jovanovich Canada Inc., 1995.

Accommodations

- For hearing impaired students, a sign language interpreter stands beside the teacher and opposite to the students. The students and the teacher create a cue, for example, a tap on the shoulder. This cue indicates to the students that they must look at the teacher for an instruction. Ideally the interpreter will also be in-role during the performance to communicate the thoughts of the hearing impaired students. The teacher should encourage the hearing impaired students to build signing into the drama. Another option is to video the hearing impaired students and to create voice overs on the tape.

Activity #7

Title: Scene Study Formats and Contexts

Time: (375 minutes)

Description

The students will learn the conventions of thought tracking, step out, walk and talk. The final product is a performance based on the context “social justice”. The performance incorporates library research, lighting and sound effects.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations

The graduate:

- demonstrates a confident and positive sense of self and respect for the dignity and welfare of others (4b)❖
- demonstrates flexibility and adaptability (5a)❖
- applies effective communication, decision-making, problem-solving, time and resource management skills (5g)❖

Strand(s): Creation, Analysis, Theory

Overall Expectations

At the end of Grade 9, students will:

- create works in all arts by applying techniques specific to each; (LCV.02X)
- demonstrate an ability to conduct a step-by-step critical analysis of their own work and that of others. (LAV.01X)❖

Specific Expectations

Students will:

- apply the process of critical analysis (initial reaction, description, analysis, interpretation and judgement) to selected works and productions; (LAI.01X)❖
- use vocabulary appropriate to each specific art form in describing the artistic elements and principles in works and productions; (LTI.03X)❖
- explain how chosen techniques used in works and productions communicate mood and message. (LTI.07X)❖

Planning Notes

- For additional dramatic formats see *Structuring Drama Work* in the resource list.
- There is a link to Design and Technology, English, Communications and Technology.
- As this is the final activity in the drama unit, it is important for the teacher to reinforce the skills learned in all the previous activities.
- It is essential to address career opportunities in this unit, as students now have enough experience to draw some conclusions on their own.
- The teacher must explain the safety procedures for lighting and sound to the students.
- If the students use the Internet for their research, the teacher must address the issues of bias and ethics.

Prior Knowledge Required

- The students will be conversant in the areas of movement and drama (tableau, mime etc.).
- The student will be skilled in formal and improvisational role-playing in dramatic situations.

Teaching/Learning Strategies

- The teacher asks for volunteers and gives the students a scenario to explore in a short scene (e.g., your favourite aunt gives you a sweater you dislike and you do not want to tell her as you do not want to hurt her feelings).
 - The teacher explains the format of “thought-tracking”: a scene involving people; two people play characters; two play the thoughts; one character speaks the words; the other character reveals the thoughts.
 - The teacher asks the students to develop, rehearse, and present a scene based on this convention.
 - The teacher explains the second format of "thought-tracking." One person plays the character; a character struggling with a difficult moral decision; each voice speaks one side of the argument; the character must assign its action based on the debate.
 - The students prepare, rehearse and present a scene based on this convention.
 - The students develop the idea of honesty in their drama and stress the importance to work beyond cliché and stereotype.
 - The students introduce a theme into their drama that involves a moral or message.
- The teacher asks for four volunteers who are given the same scenario as in Activity 1. The teacher explains the following formats:
 - a) Step out: in the process of the scene each character steps out and speaks their thoughts at that moment
 - b) Walk and talk: in the context of the scenario the students generate a tableau of a significant moment; a walker approaches each character and engages them in conversation that reveals a character’s thoughts.
 - The students create, rehearse and present the scenes based on these new formats to the class.
- The teacher demonstrates how to use the lighting board, music and sound. The students list suggestions as to how they could incorporate lighting , music and sound into all of the formats. The teacher and students discuss the use of technology in drama. The students provide specific examples of other technology used in drama and in the arts in general.
 - The teacher explains proper lighting, sound and sound effects safety procedures to students (e.g., to avoid strobe lights, to ensure circuits are in good working order, to ensure lights are properly secured with safety cables, etc.)
- In small groups, the students create a scene based on the context and issues of social justice.
 - The students must include the use of lighting in their performance.
- The teacher takes the class to the library where they research their topics to ensure that their information is current and accurate. Some of this information (e.g., statistics) must be worked into their performance.
- The students briefly rehearse their scene.
 - The students present their scene to the rest of the class and it is video-taped.
 - The students and teacher orally assess the performance with the aid of the videotape. (See Appendix A.)
 - The students complete an activity in their reflection journals.

-
- The students brainstorm their ideas as to what career opportunities there are in drama. If necessary the teacher will make additional suggestions. If available a member of the community should speak to the students about their experiences and the work opportunities available in the community (e.g., such as job shadowing and mentioning). The students discuss how work opportunities in drama promote the Catholic view of the dignity of work. The students and the teacher discuss the meaning of the word vocation and explain how God calls each person to a vocation.

Assessment/Evaluation

- The students and teacher orally assess the mastery of the format. (LCV 01X, LAIO1X, LAI 03X, LTI 03X, LTI 07X)
- In a roving conference, the teacher assesses time management, group dynamics, application of theme, honesty and format mastery. (OCE 4f, LCI 03X)
- The students and teacher orally assess the application of theme, honesty and format mastery of the performance. (OCE 4a, LCV 01X, LAI 01X, LAI 03X)
- The teacher evaluates the performance with a rubric. (OCE 4F, LCV 01X, LAI 01X, LAI 03X, LTI 03X, LTI 07X)
- The students assess their summative skill development in the unit, as well as the process and product of their performance. See Appendix A (OCE 4F, LCV 01X, LAI 01X, LAI 03X, LTI 07X).
- The teacher evaluates the journals. (OCE 4A, OCE 5g, LTI 03X, LTI 07X)

Resources

- Booth, David and Charles Lundy. *Improvisation: Learning Through Drama*. Toronto: Harcourt Brace, 1988.
- Neelands, Jonathan. *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. Toronto: Irwin, 1990.

Accommodations

- Learning disabled students could read their lines from cue cards.
- In role, the educational assistant or learning buddy could coach a mentally challenged student during the presentation.
- A scribe could complete the journal reflection for a non-writer.

DRAMATIC ARTS

FORMAT EVALUATION RUBRIC

NAMES: _____

	Level 1 (50 - 59%)	Level 2 (60 - 69%)	Level 3 (70 - 79%)	Level 4 (80 - 100%)
Presentation of THEME -clarity -theme	-limited clarity of theme in drama presentation -little evidence of context in the scene	-adequate thematic clarity in drama -some evidence of context in the scene	-considerable clarity of theme is evident in the drama -strong context shown in the scene	-superior dramatic clarity evident in drama -powerful context demonstrated in the scene
Presentation of CHARACTER -motivation -role	-limited or ineffective motivation is evident -ineffective presentation in role	-moderate level of motivation demonstrated -moderately effective use of role in drama	-strong motivation evident in drama presentation -strong and effective role play	-superior motivation demonstrated in drama -sensitive use of role in drama
Presentation of PLOT -clarity -originality -dramatic structure	-unclear presentation of plot -little evidence of originality in plot -ineffective dramatic structure in evidence	-moderate clarity in forwarding plot -adequate level of originality in plot -some evidence of dramatic structure present	-considerable clarity in plot presentation -strong use of originality in plot of play -effective dramatic structure evident	-superior clarity in plot presentation. -very original in plot area -powerful dramatic structures used
Elements of MOVEMENT -tableau -mime	-tableau work is ineffective or absent -mime work is ineffective or absent	-adequate use of tableau in drama -moderate use of mime in drama	-effective use of tableau in drama -considerable use of mime in drama	-sensitive use of tableau in drama -powerful use of mime in drama
Use of FORMAT -thought tracking -voices in the head -step out -walk and talk	-dramatic structure is absent or ineffective	-dramatic structure is adequately used in the drama	-dramatic structure is used in a strong and effective manner	-dramatic structure is used in a powerful and sensitive manner
Elements of TECHNICAL THEATRE	-the lighting does not enhance the drama -sound is absent or not effective	-the lighting adequately illuminates scene -the sound is present but not effective	-the lighting portrays the mood, theme and character of the play -the use of sound enhances the drama	-the lighting enhances the drama, theme and character work -sound enhances or informs the drama in a significant way

Glossary of Terms

Blocking – the choreography of a scene.

Focal Point – the place or stage area of greatest interest.

Improvisation – a spontaneous response to a dramatic situation involving verbal and non-verbal activity.

Mime – portrayal of a situation through movement, gesture, and facial expression.

Role – a persona other than one's own.

Role drama/whole group improvisation with teacher in role – involves everyone simultaneously in a drama with the teacher guiding from within role.

Side-coaching – to respond to a student question in a dramatic context to further develop their work.

Tableau – frozen image which portrays situations, emotions and ideas. Like a painting, it has balance, a focal point and a sense of action frozen in time.

Transition – a movement or movement sequence that forms a connective bridge between two sections or parts of a composition.

Elements of Design – the basic visual units used in art to communicate or express ideas; includes line, shape, colour, texture, space, and tone.

Principles of Design – guidelines which govern the organization of the visual elements of an artwork; they include balance, variety, harmony, emphasis, proportion, movement, and rhythm.

Abstract – a style of art which simplifies or alters a realistic subject so that it appears unrealistic.

Assemblage – a sculptural technique which combines different elements, usually found objects, together in one artwork.

Carving – a sculptural process which involves cutting or incising the medium into the desired form.

Contrast – a comparison of two or more objects that highlights their differences.

Emphasis – a principle of design which describes the attraction of a tension to one part or element over another.

Focal Point – the element or object on which a tension is focussed.

Layout – the arrangement or composition of an artwork.

Media – the materials used to make an artwork.

Mural – a large scale two dimensional artwork, typically made by painting or drawing.

Printmaking – a technique for making art which involves the transfer of an image from an inked surface to another surface (usually paper).

Proportion – the comparison of elements to one another in terms of size and quantity of degree and emphasis.

Realism – a style of art which attempts to record figures, objects and scenes as they appear in nature (also known as naturalism).

Technique – the process used by an artist to create an artwork (e.g., painting, sculpting, drawing).

Three-Dimensional – an object that has a length, width, and depth.

Two-Dimensional – an object that has length and width.

Multiple Grouping Strategy – refers to a number of particular ways a teacher groups students in the class: small group; attributes; affinity; random; gender.

Canadian Identity – the attributes of being a Canadian and how well do the media reflect it; comparisons of the portrayal of the Canadian identity in the mass media and in literature, theatre, and visual arts.

Scale – if an artwork is done to scale all its parts are equally smaller or larger than the original.

Image – a picture, impression, or idea of a person, concept, or thing that can be representative in art.

Context – thematic approach close to the creation of images/ performances.

Technology – secondary tool used in conjunction with skill to create images (i.e., video, computers, sound recording, etc.)

Theory – body of fundamental principles; hypothesis; conjecture; supposition; suggested plan of action.

High Technology – new technology that can be used for sophisticated manipulation.

Low Technology – base technology that provides limited manipulation.

Digital – related to technology, the transformation of non-computerized images to binary form.

Portfolio – a collection of student works that can be assembled in physical form, sound, or digital form stored on computer, that reflects the accumulation of their works through their school experience.

Journal – book, computer space, or recording, used to store student ideas either in written, or visual (pictorial) language.

Sketchbook – a book for students to record, examine, and process ideas related to their image making/performance activities.

Self Reflection – information provided by the student based on the act of image making; toward the process of assessment.

Rubric – an assessment tool used to provide detailed examples of criteria being assessed (usually in multiple box layout).

Active Agent – a term referring to direction of actions motivated through the Ontario Catholic Graduate Expectations, with an emphasis on social justice and one's responsibility to the communal good.

Note — This glossary contains definitions adapted from:

- a) Booth, David. *Improvisation* (Toronto: Harcourt, Brace, Jovanovich Inc., 1985).
- b) Houghton Mifflin *Canadian Dictionary* (Markham: Houghton Mifflin Canada Limited, 1980).
- c) Hubbard, Guy. *Art In Action* (Chicago: Coronado Publishers, 1986).
- d) Lexicon Publications Inc. *The New Webster's Spelling Dictionary* (New York: Lexicon Publications Inc., 1986).
- e) Toronto Catholic District School Board. *Arts in the classroom* — A teacher's CD Rom Resource Toronto: Catholic Curriculum Co-operative, 1998).
- f) Toronto Catholic District School Board, *The Arts — A Program Planning Guide K-9* (Toronto: Catholic Curriculum Co-operative, 1997).

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