

Catholic District School Board Writing Partnership

Course Profile **Comprehensive Arts**

Grade 9

Open

• *for teachers by teachers*

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Unit 3: Music

Time: 27.5 hours

Unit Developer(s)

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Development Date: July 5, 1999

Unit Description

This unit is intended to function as an introduction to the secondary school music program. Emphasis is given to the theory, practice, and enjoyment of music at a simple and experiential level. Through vocal, electronic, and instrumental study, presentation skills of technique and performance are enhanced. Music presented in this course is rooted in a contemporary Canadian historical and religious context. It incorporates sources including our own Catholic faith journey/story which emphasizes issues of care for the environment, the human experience, and social justice.

Strand(s) and Expectations

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

Strand(s): Creation, Analysis, Theory

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

Specific Expectations: LTI.01, LTI.02, LTI.03, LTI.04, LTI.05, LTI.06, LTI.07, LTI.08, LTI.09, LCI.01, LCI.03, LCI.04, LCI.05, LCI.07, LAV.01, LAV.02, LAV.03, LAV.04, LAV.0, LAV.06, LAV.07, LAV.08, LAV.09, LAV.10, LAV.11, LAV.13.

Activity Titles (Time + Sequence)

Activity 1	Liturgy Through Musical Exploration	185 minutes
Activity 2	Canadian Aboriginal Rhythms	410 minutes
Activity 3	Music of the Baroque Era	185 minutes
Activity 4	Canadian Folk Music	305 minutes
Activity 5	Careers In Music	185 minutes
Activity 6	Children's Musical Theatre	380 minutes

Unit Planning Notes

- If instruments are available, teachers are strongly encouraged to provide access to them and integrate into units at all possible times.
- If the teacher is not qualified to teach concert band instruments, the use of simple percussion instruments (such as triangle, tambourine, wooden blocks, home-made shakers) is strongly encouraged for use in the activities.
- This course requires planning with community members and colleagues in other curriculum areas to provide an inclusive learning experience for students.
- Technological resources, such as video cameras, lights, and musical software programs, are utilized and integrated into units where appropriate and available.

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- Health and safety issues must be addressed, and safe music room practices should be adhered to during all creative processes.
 - Throughout the activities, emphasis on Canadian identity and awareness must be fostered to depict a cultural diversity in Canadian society, by including resources and material that reflect various cultural contributions to music.

Prior Knowledge Required

Students are able to:

- demonstrate an understanding of the basic elements of music specified for this grade through listening to, performing, and creating music;
- sing and play instruments to express and develop proper technique;
- use the correct musical terminology associated with the specific expectations for this grade;
- read, write, and perform from musical notation accurately and fluently;
- communicate their understanding and knowledge of music in appropriate ways;
- identify and perform music of a variety of cultures and historical periods.

Teaching/Learning Strategies

- Teachers should employ a variety of teaching strategies and techniques (teacher demonstrations, lecture, video presentation, listening exercises) to ensure that all students are able to succeed.
- The teacher facilitates practices for both groups and individuals.
- Guest presentations, teacher mini-lectures, and workshops given by priest/chaplain offer variety to presentation of new material.
- Instrumental and/or vocal performances enhance musical skill as well as offering the class valuable listening experiences.
- 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 assesses and tracks students based on the areas of diagnostic, formative, and summative evaluation.

Diagnostic: At the beginning of the unit: introductory questionnaire where students question each other on general music knowledge in a ‘game’ format. Diagnostic evaluation does not necessarily require an assigned mark as it is a research tool for the teacher. For issues of fairness to the student, it is strongly recommended that a mark not be assigned.

Formative: Journals (formal and informal), teacher observation, peer conferences, co-operative small group presentations, individual and group research, student/teacher conferences. *Formative assessment should be ongoing throughout the course.*

Summative: Summative evaluation occurs throughout the course, generating a mark based on four units.

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.
- Students’ needs must be frequently monitored on an ongoing basis.

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- Modify movement exercises where necessary, ensuring that all students are given the opportunity to take part within their abilities.
 - Minimize clutter for students.
 - Ensure a clear view of the instruction area for students.
 - Establish a structured classroom routine.
 - Provide a multi-model of instructional delivery based on IEP in consultation with school resource teacher and Board consultant.
 - Have a learning buddy available for support of academic and social integration.
 - In particular situations, teacher assistants may be necessary.
 - Provide hearing impaired students with strong and consistent visual exemplars, written script, and notes whenever possible.

Resources

Adair, Audrey J. *Basic Music Theory: 50 Ready-to-use Activities For Grades 3 to 9*. West Nyack: Parker Pub. Company, 1987

Canadian Music Educators Association. *Canadian Artists Series* (sound recordings). Toronto, 1987.

Chosky, Lois. *The Kodaly Method* (3rd ed.). New York: Prentice Hall, 1998.

Jackson, Rick. *Encyclopedia of Canadian Rock Pop & Folk Music*. Kingston: Quarry Press, 1994.

Activity 1: Liturgy Through Musical Exploration

Time: 185 minutes

Description

Students create and participate actively by integrating our Catholic faith traditions in a liturgy that they design. Students explore the various parts of a mass, and work co-operatively to fulfill these expectations using musical performance, planning, and research skills.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- listen actively and critically to understand and learn in light of gospel values (CGE2a);
- present information and ideas clearly and honestly and with sensitivity to others (CGE2c);
- use and integrate the Catholic faith tradition, in the critical analysis of the arts, media technology, and information systems to enhance the quality of life (CGE2e);
- adopts a holistic approach to life by integrating learning from various subject areas and experience.(CGE3e).

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- create a work by applying concepts common to all arts areas (LCV.01x);
- use the creative process to produce artworks that demonstrate innovative connections among the arts (LCV.04x);
- explain the historical context and style of particular art forms (LTV.02x);
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity (LAV.02x).

Specific Expectations:

- create works in one art by applying elements and principles found in all of the arts (LCI.01x);
- modify elements of a work to change its effect (LCI.03x);
- create an artistic/production that combines materials and techniques from various art forms (LCI.04x);
- communicate a specific message using appropriate materials, techniques, and technologies (LCI.05x);
- explain how chosen techniques used in works and productions communicate mood and message (LTI.07x);
- demonstrate an understanding of the traditions and values reflected in personal art works (LAI.05x);
- identify cultural symbols within musical works (LAI.06x);
- explain how a culture expresses its identity through the arts (LAI.08X).

Planning Notes

- Contact school priest and/or chaplain to arrange for a classroom visit, to plan activities, and to discuss elements that should be covered in the class liturgy.
- Teacher and students provide various liturgical and non-liturgical music.
- Students should be made aware of the school's liturgical calendar so as not to duplicate the work of the priest/chaplain or mass planning group.

Prior Knowledge Required

Students are able to:

- demonstrate knowledge of the Catholic faith and various parts of the mass;
- exhibit knowledge of either singing or musical playing.

Teaching/Learning Strategies

- The school priest/chaplain presents to the students, through a workshop on the different functions and parts of the Catholic mass, how it is integral to our faith culture.
- Specific emphasis must be dedicated to the selection of readings, songs, prayers of the faithful, decorations, and music to be chosen for a mass that takes place at the end of the given time period.
- The class as a whole chooses a common liturgical theme that affects the choice of materials to be incorporated into the mass.
- The teacher arranges students into small groups to begin selection of materials for presentation.
- Each group presents their selections to the class as a whole, in order to gain feedback, input, and possible direction for further exploration.
- Students place their research findings into individual course portfolios for presentation to the teacher.
- The students practise selected music and readings, and create their decorations.
- Students should be encouraged to invite other members of the school community to their celebration.
- Led by the priest/chaplain, the class celebrates mass as a sacred liturgical community.

Assessment/Evaluation

- Students present their journals through a teacher/student conference for assessment based upon depiction of their faith culture, completion, thought process, creativity, and selection of musical information. (LAI.08x)
- Students provide a self-evaluation based on their assessment of personal participation, identifying their faith community, and completion of the activity. (LAV.02x)

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- Students complete evaluations based on their peers' participation in contributing to the common good, creativity, and their ability to adapt. (LCI.03x)
 - Students are assessed as a group on their contribution to the depiction of our faith culture based upon the input/information given by the liturgical leader (priest/chaplain), using a checklist. (LAI.08x)

Health and Safety

- Consult the board policy guidelines concerning health and safety issues in the classroom (WIMIS).
- Students should be discouraged from using open flames, as it could pose a possible fire hazard.
- Strong scents should be avoided as some people are extremely allergic or sensitive to strong odors.
- Noise levels should not be excessive in order to prevent permanent hearing damage (see board decibel levels), e.g., recorded music playing, amplified guitars, etc.
- The teacher is strongly encouraged to have First Aid and C.P.R. training.

Care for the Environment

- Encourage students to use renewable materials for decorations at every opportunity.
- Incorporate the theme of "Stewardship For The Earth" into the liturgy.
- Use materials and make decorations that could have other applications for the school and be stored for further use - not just thrown out at the end of the liturgy.

Accommodations

- Students with visual learning disabilities should be either paired with a learning buddy, or provided with the opportunity to partake in more hands-on activities.
- Students with assistive devices should be encouraged to fully participate utilizing their gifts to the best of their ability.
- Enriched students could compose original music, art, and poems/literature for use in this depiction of our faith community.
- Encourage ESL students to utilize images, stories, and songs from their country of origin, with the possibility of cross-referencing existing North American traditions.

Resources

Mazar, Peter. *To Crown The Year*. Chicago: Archdiocese of Chicago: Liturgy Training Publications, 1995.

Neuberger, Anne. *Advent Stories and Activities: Meeting Jesus. Through the Jesse Tree*. Connecticut: 23rd Publications, 1997.

Appendix A

Activity 1: Liturgy Through Musical Exploration Liturgy Checklist

Group: _____ Date: _____

	Level One (50-59%) Rarely	Level Two (60-69%) Sometimes	Level Three (70-79%) Always	Level Four (80-100%) Exceptional
Items the group demonstrates:				
1. Was there creativity in the presentation of information?				
2. Flow of the liturgy. Are the segments in order?				
3. Does the mass fit the class theme?				
4. Was there group co-operation during the mass?				
5. Was the material selected for presentation complete?				
6. Was there a fusion of the personal life history/story to the selection of the materials presented?				

Student Level: 1 2 3 4

Comments:

Activity 2: Canadian Aboriginal Rhythms

Time: 410 minutes

Description

This activity encourages students to demonstrate their appreciation of the spiritual aspect of Canadian aboriginal music. Students design and make their own drum. They also compose a song using their instruments incorporating form, line, style, and the elements of aboriginal Canadian drumming music. The students use standard notation to perform the song for their class and possibly members of the aboriginal community.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to be:

- creates, adapts, and evaluates new ideas in light of the common good; (CGE3b)
- witness Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful, and compassionate society. (CGE7e)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- describe orally, and in writing the elements and principles of the arts found in their own work, and that of others. (LTV.01x)
- explain the historical context and style of particular artworks/art forms; (LTV.02x)
- create a work by applying concepts common to all arts areas; (LCV.01x)
- create works in all arts areas by applying techniques specific to each; (LCV.02x)
- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04x)
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity; (LAV.02x)
- demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others.

Specific Expectations:

- identify the elements and principles common to all the arts; (LTI.01x)
- explain how chosen techniques used in works and productions communicate mood and message; (LTI.07x)
- demonstrate an understanding of the traditions and values reflected in personal artworks; (LAI.05x)
- identify cultural symbols within artworks; (LAI.06x)
- explain how a culture expresses its identity through the arts; (LAI.08x)
- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions; (LAI.01x)
- document perceptual differences within a group of students when applying critical analysis. (LAI.02x)

Planning Notes

- Research the diverse cultural perspectives within the Canadian aboriginal culture.
- Ensure that the various cultures that are examined are done so without trivialization.
- Utilize and invite members of the local native community for input and participation, where available.

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- Use diagnostic assessment to evaluate notation comprehension through the use of a game like Musical Jeopardy.
 - If a guest speaker is not available, the teacher needs to assume the responsibility for gathering recordings of Canadian aboriginal drumming and other necessary resources.

Prior Knowledge Required

Students are able to:

- improvise a solo melody line;
- read, write, and perform from musical notation accurately and fluently;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media;
- describe their response to a musical performance in their community;
- recognize theme-and-variations in music they perform and hear;
- identify meters and the corresponding time signatures in the pieces they play or sing.

Teaching/Learning Strategies

- Invite a guest speaker from the native community to lead a discussion using examples of Canadian aboriginal music. If a guest speaker is not available the teacher leads the class.
- Live or recorded aboriginal music may be used to introduce the theme.
- Students should discuss symbolism, spiritualism, and various musical elements/principles such as form, style, expressions, dynamics, and tempo, identifying the qualities that are unique to this music.
- The students research, design, and create their own drum that reflects aboriginal cultural influences.
- In small groups the students create their own drumming composition containing rhythmic patterns using proper notation, a minimum 16 bars, and ostinato with the four parts lined up evenly under one another.
- There should be special performance instructions including tempo, dynamics, and instrumentation.
- Students perform compositions in front of classmates, as well as members of the aboriginal community, if possible.
- As an extension to this activity, students may integrate other disciplines into the performance e.g., Dance, Visual Arts.

Assessment/Evaluation

- Students submit to the teacher their personal reflections on Aboriginal spiritual music in course journal. (LTV.01x)
- Group and self-evaluation on performance by students is based on musical elements and principles based on score and performance skills. (LTI.01x)
- The guest is asked to submit an anecdotal response for the group performances. (LAI.05x)
- The teacher completes a checklist on drum construction and design. (LCI.04x)
- Students provide written critiques of selected works. (LAI.01x)

Accommodations

- Modify the length of the composition, notation style, and musical elements to fit the needs of the student.
- Students with special needs should be given the opportunity to work with a learning buddy in the construction of their instrument.
- Students with mobility needs could be aided using the hand-over-hand method of assistance in the construction and playing of their drum.

Resources

Blacking, John. *How Musical is Man*. London: University of Washington Press, 1973.

Luboff, Pat and Pete. *88 Song Writing Wrongs and How to Rite Them*. United States: Writer's Digest Books, 1992.

Stevens, J. *Drumming at the Edge of Music*. San Francisco: Grateful Dead Books, 1990.

For further information we suggest contacting the following groups:

Assembly Of First Nations National Office

Inuit Centre National Office

Congress of Aboriginal People

Native Women's Association of Canada

Ontario Federation Of Indian Friendship Centres

Appendix A

Activity 2: Canadian Aboriginal Music Reflective Journal Entry

Student: _____ Date: _____

1. What is the name of the speaker? Does the speaker's name have a special meaning? If so, describe it.
2. What did you learn about Aboriginal music that was unique in style or performance practice?
3. Name some traditional aboriginal instruments.
4. What contemporary instruments today are based on Aboriginal tradition?
5. What function does a musical instrument have in aboriginal society?
6. What is the role of the music maker in their society?
7. How does music relate to spiritualism in aboriginal culture?
8. If you had an opportunity to speak further to the guest, what question(s) would you ask?
9. In what other ways does the aboriginal express spirituality?
10. What are the materials used in the making of the instruments?

Activity 3: Music of the Baroque Era

Time: 185 minutes

Description

The main focus of this unit is to demonstrate an awareness and appreciation of stylistic elements of music of the Baroque era. The impact of Baroque music to the contemporary listener/performer, and the connection to other art forms are addressed. Students have the opportunity to create mind maps based on an artistic element of that time period.

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; (CGE1h)
- read, understand, and use written materials effectively; (CGE2b)
- present information and ideas clearly and honestly with sensitivity to others; (CGE2c)
- use and integrate the Catholic faith tradition, in the critical analysis of the arts, media technology, and information systems to enhance the quality of life; (CGE2e)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- explain the historical context and style of particular artworks/art forms; (LTV.02x)
- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04x)
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or (LAV.04x)

Specific Expectations:

- identify how historical, theoretical, and technical change have contributed to the arts; (LTI.04x)
- identify, research, and describe historical and stylistic links within the arts; (LTI.06x)
- create works in one art by applying elements and principles found in all the arts; (LCI.01x)
- demonstrate an understanding of the traditions and values reflected in personal artworks; (LAI.05)
- identify cultural symbols within artworks (LAI.06x)
- explain how a culture's social and economic priorities influence the arts and arts productions; (LAI.07x)
- explain how a culture expresses its identity through the arts; (LAI.08x)
- analyse artworks in one arts area to identify connections with other art forms. (LAI.13x)

Planning Notes

- Become familiar with Baroque elements of music and art.
- Research preparation is essential in gathering items on the Baroque era from the library: music examples, architecture, theatrical examples, philosophy, and art.

Prior Knowledge Required

Students are able to:

- describe some aspects of the historical context of music that they listen to;
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media;
- identify music of a variety of cultures and historical periods.

Teaching/Learning Strategies

- Guide students through directed listening using musical selections from the Baroque period (e.g., Vivaldi, Handel).
- Students create pen and ink drawings, using felt tipped pens, emphasizing the patterns occurring in the music while listening to this music.
- The teacher leads a mini-lecture on the Baroque period detailing key musical features, focusing on imitative counterpoint as well as: composers, contributions, philosophies, and artistic styles of that era.
- Provide examples of Baroque (e.g., painting, sculpture, architecture).
- In groups, students conduct research through the library and select a topic related to the arts in the Baroque period.
- Students place their findings into their sketch book/journal.
- With this information, students create their own mind maps using key elements such as colour and symbols, to be placed in their course portfolio.
- In their groups, students unitize key words from their mind maps, to create their own imitative counterpoint, to be presented to the class.
- In their groups, students perform a class fugue, using different groups to verbalize different parts.

Assessment/Evaluation

- Students submit their sketchbook/journals for assessment of research findings by the teacher using anecdotal comments, based upon the Baroque Era. (LTI.06x)
- Students submit pen and ink drawings and their completed mind maps for formative assessment by the teacher through the use of rating scale, to be included in their course portfolio. (LCI.01x)
- The students perform a group fugue for the teacher, who provides anecdotal feedback. (LCI.04x)

Accommodations

- Students with learning difficulties should create co-operative mind maps.
- During presentations to the class, students with special needs should be encouraged to present using symbols and words.

Resources

Ages of Evolution of Art & Music (CD-ROM). ZCI Publishing, 1995.

Hutchinson Encyclopedia of Music (CD-ROM). Helicon Publishing Ltd, 1996.

The Life, Times and Music of Antonio Vivaldi, 1650's-1741 (compact disc and video). Neponset: Phoenix International Inc.

The Life, Times and Music of Johann Sebastián Bach, 1685-1750 (compact disc and video). Neponset: Phoenix International Inc.

Revolutions in Art & Music (CD-ROM). Zane Home Library, 1996

Activity 4: Canadian Folk Music

Time: 305 minutes

Description

Students have the opportunity to examine historic and contemporary Canadian folk music. An emphasis is placed on the final creative production of a folk song that incorporates composition, dance, and movement. Utilizing their Catholic faith traditions, students become mentors for younger children by teaching a song and dance/game.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- think reflectively and creatively to evaluate situations and solve problems; (CGE 3c)
- witness Catholic social teachings by promoting equity, democracy, and solidarity for a just, peaceful, and compassionate society. (CGE 7e)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- describe orally, and in writing, the elements and principles of the arts found in their own work and that of others; (LTV.01x)
- explain the historical context and style of a particular artworks/art forms; (LTV.02x)
- create a work by applying concepts common to all arts areas; (LCV.01x)
- create works in all art areas by applying technologies specific to each; (LCV.02x)
- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04x)
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity. (LAV.04x)

Specific Expectations:

- demonstrate an understanding of arts elements that are specific to each of the arts; (LTI.02x)
- demonstrate an understanding of the use of elements and principles in various artworks of their own and others; (LTI.03x)
- explain how chosen techniques used in works and productions communicate mood and message; (LTI.07x)
- identify moral and legal ramifications in arts productions; (LTI.08x)
- create an artwork/production that combines materials and techniques from various art forms; (LCI.04x)
- explain how a culture's social and economic priorities influence the arts and arts productions; (LAI.07x)
- explain how a culture expresses its identity through the arts. (LAI.08)

Planning Notes

- Use a wide variety of folk music, i.e., Leahy, Neil Young, Great Big Sea and Buffy Saint-Marie, incorporating a variety of Canadian regions.
- Begin collecting and selecting appropriate music as soon as possible.
- Teachers should familiarize themselves with Canadian songs and dances for children.

Prior Knowledge Required

Students are able to:

- identify and perform music from a variety of cultures;
- recognize relevant forms for the appreciation and creation of music;
- communicate their thoughts and feelings about the music they hear using language and a variety of art forms.

Teaching/Learning Strategies

- Lead an introduction to folk songs by presenting and describing a variety of music from different periods in Canadian history.
- Teach a folk song by rote.
- The students write in their journals conveying messages they hear, and their thoughts and feelings about the music.
- In their groups, students explore and research various regions of Canadian folk songs, from historic time periods, to present day, e.g., west coast native music, east coast Celtic, French Canadian logging songs.
- The students analyse the selected folk song by focussing on the intended audience, the reason for the song, what it expresses, and the musical elements in it (e.g., story, the pentatonic scale, form, dynamics, melody, line, tempo, and lyrics).
- In small groups the students examine the elements listed above as they apply to a Canadian children's folk song (e.g., Raffi, Mr. Dressup, Passe-Partout).
- The students compose a children's folk song in their groups, based upon the Pentatonic scale, adding instrumentation if possible.
- Finally, students integrate a game or dance to be taught to at the primary level.

Assessment/Evaluation

- Students complete a peer evaluation using a checklist assessing the elements of composing a folk song. (LTV.01x)
- Students complete self and peer evaluations based on their success in conveying a message through song. (LTI.03x)
- Through observations used to generate anecdotal comments the teacher conducts a summative evaluation of the students' ability to present their song to younger children. (LTI.07x)

Accommodations

- Provide students with mobility issues the opportunity to compose works on the computer.
- Students with visual impairment are provided with a learning buddy to collaborate on a single work.
- Students with auditory disabilities should be provided with fully notated copies of songs that incorporate numeric, letter, and possible visual depictions of the songs they wish to examine.
- Encourage ESL students to expand and elaborate on music that is native to their culture of origin.
- Enriched students should be given the opportunity to manipulate and alter one or more aspect of the songs that they chose to examine, with a possible link to their created song.

Health and Safety

- Provide an open, safe space to allow for safe movements.

Care for the Environment

- Encourage students to use renewable materials with multiple purposes.
- Have students copy only materials that are needed in order to conserve paper and other resources.
- Do not allow students to use toxic materials in their games or depictions of their song.
- Encourage students to choose songs with themes that are appropriate to this area of concern, the environment.

Resources

Cass-Beggs, Barbara. *Canadian Folk Songs for the Young*. Toronto: Douglas and McIntyre, 1992.

Gillette, Steve, *Songwriting and the Creative Process, Suggestions and Starting Points of Songwriters*. Writer's Digest Books, 1992.

Melhuish, Martin. *Celtic Tides: Traditional Music in a New Age*. Kingston: Quarry Music Books, 1996.

Melhuish, Martin. *Oh, What a Feeling-A Vital History of Canadian Music*. Kingston: Quarry Music Books.

Appendix A

Activity 4: Canadian Folk Music Teacher Rating Scale for Folk Song Performance

Student: _____

Date: _____

A. Did the given melody of the folk song reflect the theme?

1 2 3 4

B. Is there a clear Canadian component to the theme?

1 2 3 4

C. Did the student use the pentatonic scale in their melody?

1 2 3 4

D. Did the student perform their original folk song with a dance/game element?

1 2 3 4

E. Did the student successfully teach younger students their folk song by rote?

1 2 3 4

General Comments:

Activity 5: Careers in Music

Time: 185 minutes

Description

Students conduct research on various careers in music, gathering information to create an interesting display at a community presentation. The goal is to stimulate the students' interest in the field of music.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- read, understand, and use written materials effectively; (CGE 2b)
- present information and ideas clearly and honestly, and with sensitivity to others; (CGE 2c)
- apply effective communication, decision-making, problem-solving, and time and resource management skills. (CGE 4f)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- describe orally, and in writing, the elements and principles of the arts found in their own work and that of others; (LTV.01x)
- demonstrate an understanding of common practices while working in the various areas; (LTV.03x)
- create works by using technologies and new technological information; (LCV.03x)
- explain the socio-economic function of the arts; (LAV.03x)
- describe similarities and differences among careers in arts and arts-related fields. (LAV.04x)

Specific Expectations:

- identify how historical, theoretical, and technical change have contributed to the development of the arts; (LTI.04x)
- identify moral and legal ramifications in arts productions; (LTI.08x)
- create works in one art by applying elements and principles found in all the arts; (LCI.01x)
- research Canadian artists whose work incorporates more than one arts form; (LCI.07x)
- identify, research, and describe arts resources within the community in co-operation with local artists; (LAI.04x)
- explain how a culture's social and economic priorities influence the arts and arts production; (LAI.07x)
- identify career possibilities in arts management, promotion, distribution, and so on, specific to all the arts; (LAI.09x)
- identify several careers that reflect the individual student's interest; (LAI.10x)
- describe skills and aptitudes required for specific careers in the arts. (LAI.11x)

Planning Notes

- Create a database of community music contacts, phone numbers, and organizations willing to be active participants in this activity.
- Utilize government funding initiatives to provide additional expert instruction and resources.
- Network with fellow teachers in your community to prevent overlapping of resources.

-
- Guests are not expected to bring a display as students are expected to do the research and presentation of topic.
 - Explore and present opportunities to contribute to the music of the church, either in the school or church (e.g., organist, choir member, or leader).

Prior Knowledge Required

Students are able to:

- communicate their understanding and knowledge of music in appropriate ways;
- identify ways in which the music industry affects various aspects of society and the economy.

Teaching/Learning Strategies

- Students individually research a job that is specifically related to the music industry through contact, research, and information provided by the musical community at large (e.g., music therapy, management, song writing, sound technology).
- Their research information is entered into their course journal.
- The students create a visual presentation in the form of a display for classmates, and people in the school community, possibly parents, about the music career they have chosen at a job fair.
- Community members involved in a particular field in the music industry may also be invited to act as a primary resource for the students' display.
- Students write a two-page review based on two of the career booths that they viewed at the job fair for presentation, content, and level of interest.
- Students have photos taken of their individual display for their course portfolio.

Assessment/Evaluation

- The teacher completes an evaluation checklist/rating scale on content of the display board, using the criteria of clarity, aesthetic value, and research. (LCI.07x)
- Students complete a peer evaluation form on two of the displays, using the same criteria as the teacher checklist. (LAI.09x)

Accommodations

- Provide students with mobility issues the opportunity to move freely around the job fair booths, so that every display is accessible.
- Students with visual impairments are provided with a learning buddy so they can orally hear the information that is given at the booths.
- Students may create an acoustic display on a career in music.
- Modify the amount of information given and label visual representations with words.
- Enriched students should be given the opportunity to extend this pictorial presentation to an oral format describing the career to the public, and developing further information supplements to the public.

Health and Safety

Please refer to health and safety list at start of unit.

Care for the Environment

- Encourage students to use renewable materials, with multiple purposes.
- Have students copy only materials that are needed in order to conserve paper and other resources.
- Do not allow students to use toxic materials in their presentations.

Appendix A

Activity Five: Careers In Music Student/Teacher Evaluation Checklist

Student: _____

Date: _____

TOPIC	YES/NO	COMMENTS
1. Content reflects research		
2. Clear presentation		
3. Title of music career		
4. Principles and elements of artistic design		
5. Clarity of written information		

General Comments:

Activity 6: Children’s Musical Theatre

Time: 380 minutes

Description

Students examine and discuss elements of musical theatre and incorporate what they have learned into a final project. Students have the opportunity to improvise and add music and dramatization to a Canadian children’s book of their choice. The book should contain a moral message (e.g., the need for a compassionate society). Students discover how music, costume, and dramatization can convey a specific mood or feeling to the audience. Students perform in groups for younger children and for their class, utilizing their skills as Christian mentors.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- develop attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good; (CGE1d)
- listen actively and critically to understand and learn in light of gospel values; (CGE2a)
- demonstrate a confident and positive sense of self and respect for the dignity and welfare of others; (CGE4a)
- work effectively as an interdependent team member. (CGE5a)

Strand(s): Creation, Theory, Analysis

Overall Expectations:

- describe orally, and in writing, the elements and principles of the arts found in their own work and that of others; (LTV.01x)
- demonstrate an understanding of common practices while working in the various arts areas; (LTV.03x)
- create a work by applying concepts common to all arts areas; (LCV.01x)
- use the creative process to produce artworks that demonstrate innovative connections among the arts. (LCV.04x)

Specific Expectations:

- demonstrate an understanding of the use of elements and principles in various artworks of their own and others; (LTI.03x)
- explain how chosen techniques used in works and productions communicate mood and message; (LTI.07x)
- identify moral and legal ramifications in arts productions; (LTI.08x)
- create works in one art by applying elements and principles found in all the arts; (LCI.01x)
- create an artwork/production that combines materials and techniques from various art forms; (LCI.04x)
- create a group of works in at least three of the arts by applying a theme; (LCI.06x)
- apply and document the use of improvisation in all the arts. (LCI.10x)

Planning Notes

- Provide students with access to a wide variety of Canadian children’s books and authors.
- Arrange for primary students to visit the school for the performance.
- The teacher must have knowledge concerning copyright laws in Canada.

Prior Knowledge Required

Students are able to:

- utilize past experience creating and performing a short musical that consists of contrasting song, dialogue, and drama;
- demonstrate the ability to produce the same pitch as others, vocally or instrumentally;
- play or sing music with appropriate articulation and phrasing;
- communicate their thoughts and feelings about the music they hear, using language, and a variety of art forms and media.

Teaching/Learning Strategies

- The students view a selection of musical theatre videos, discussing the elements common to musical theatre based up on form, e.g. dialogue, setting, mood, story line, musical lyrics.
- Read a popular Canadian children's story to the class as a model of linguistic accuracy and proper use of dialogue.
- The class discusses the book and possible ways to incorporate music, drama, and elements of musical theatre into the teacher's story.
- Discuss legal ramifications and copyright infringements with the class to ensure that the author's work is protected.
- Students divide into three groups of their choice and pick a Canadian children's book to add musical theatre elements to it.
- Each group adds musical theatre elements to their book.
- The students compose a minimum of one song with additional instrumentation segments to accompany their story.
- Students meet with teacher to present their work in progress for formative assessment.
- Students perform their musical theatre using appropriate drama props, staging, costumes, and instrumentation.
- Students videotape their musical production.

Assessment/Evaluation

- Students are evaluated by the teacher during a class conference in a positive environment. (LTV.01X)
- Students are evaluated on their written script and score which are later put into their portfolio, using the criteria of neatness, alteration, script, score, and costume. (LCI.04X)
- Students are evaluated by the teacher, using a rubric, on their finished videotaped performance. (LCI.06x)

Accommodations

- When modifying for students with disabilities, provide equitable opportunities for participation.
- Encourage ESL students to expand and elaborate on simple words that are often used in children's books.
- Enriched students should be given the opportunity to explore foreign language stories for presentation.

Health and Safety

There are limited concerns for health and safety issues for this unit.

- The only consideration is spatial breadth, to allow for safe movements.
- See course list of possible health and safety issues for further clarification.

Care for the Environment

- Encourage students to use renewable materials, with multiple purposes.
- Encourage students to embrace a sense of stewardship for the earth in their stories if possible.
- Do not allow students to use toxic or flammable materials in their presentations.

Resources

Brown, John Russell. *The Oxford Illustrated History of Theatre*. Bath: Oxford University Press, 1995.

Novak, Elaine and Deborah Novak. *Staging Musical Theater*. Cincinnati: Bettwerway Books, 1996.

Yakim, Moni. *Creating a Character: A Physical Approach to Acting*. New York: Applause Theater Books, 1990.

Appendix A

Activity 6: Children's Musical Theatre Teacher/Student Anecdotal Conference of Musical Theatre Presentation

Student: _____ Date: _____

Communication	Student Comments	Teacher Comments
1. Music		
2. Staging		
3. Light effects		
4. Props		
5. Costumes		

Comments:

Unit 4: Movement/Dance

Time: 27.5 hours

Unit Developer(s)

Francine Yasko- Stirling School of Dance, Stirling

Virginia Winfield - Notre Dame High School, Ottawa

Development Date: July 5, 1999

Unit Description

This unit explores the fundamentals of movement and dance as methods of communication and personal expression. Basic movements are derived from one or more world dance forms. A wide variety of sources are used to create movement and dance sequence of increasing complexity. Students investigate the historical and cultural development of movement and dance forms including dance as prayer and spiritual expression. An ongoing application of health and safety principles is central to the study of movement and dance. Appropriate use of various technologies should accompany the development and presentation of movement and dance work.

Strand(s) & Expectations

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

Strand(s): Creation, Analysis, Theory

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

Specific Expectations: LC1.01X, LCI.03X, LCI.05X, LCI.09X, LCI.10X, LAI.01X, LAI.02X, LAI.03X, LAI.05X, LAI.06X, LAI.07X, LTI.01X, LTI.03X, LTI.07XLTI.08X, LTI.09X.

Activity Titles (Time + Sequence)

Activity 1	Healthy Bodies, Healthy Minds	225 minutes
Activity 2	Exploration of Warm-up Techniques	225 minutes
Activity 3	Canadian Modern Dance and Social Issues	300 minutes
Activity 4	Historical Expressions Through Folk Dance	150 minutes
Activity 5	Bringing it all together - Dance and Spirituality	750 minutes

Unit Planning Notes

- This course requires networking and program planning with colleagues in other curriculum areas to provide an inclusive learning experience for students.
- Technology should be utilized as an activity that benefits all students.
- In particular, technology removes physical academic and information processing barriers traditionally encountered by students with special needs.
- Enriched students further enhance and manipulate foundational work through the use of technology, written work, oral work, and performances.
- This unit has a Canadian context and teachers are encouraged to foster an awareness of cultural diversity in Canadian society.

-
- Ensure that the classroom facility is adequate: large, safe space to move, (carpeting not advised) and sound equipment are essential.
 - Mirrors and theatrical lights are strongly recommended.
 - Access to video cameras, televisions and VCR is necessary.

Prior Knowledge Required

- The student has basic knowledge of anatomy, nutrition, and the Canada Food Guide.
- Students should use correct vocabulary and dance 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 and secondary source use, process-oriented and product development lessons, and assignments are possibilities for teaching and learning.
- Teaching delivery should be infused with the Catholic Graduate Expectations by using the Catholic “lens” to help students explore and critique pertinent issues regarding their faith journeys.
- Teachers should encourage students to utilize non-instructional time.

Assessment/Evaluation

The teacher assesses and tracks students based on the areas of diagnostic, formative, and summative evaluation.

Diagnostic: At the beginning of unit: presentation of Grade 8 portfolio, also an ice-breaker game like dance charades, where students try to guess different dance moves demonstrated by fellow students to see how much dance knowledge they already have. Diagnostic evaluation does not necessarily require an assigned mark as it is specifically a research tool for the teacher. For issues of fairness to the student it is strongly recommended that they are not assigned a mark.

Formative: Journals, formal/informal, teacher observation, peer conferences, co-operative small group presentations, individual and group research, student/teacher conferences, etc. Formative assessment should be executed on an ongoing basis throughout the course.

Summative: Summative evaluation occurs at the end of the course generating a mark based on four units.

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.
- Monitor students’ needs frequently on an ongoing basis.
- Modify movement exercises where necessary, ensuring that all students are given the opportunity to take part within their abilities.
- Provide a clear view of instruction area.
- Establish a structured classroom routine.
- Implement multi-modes of instructional delivery based on IEP in consultation with school resource teacher and Board consultant.
- Make learning buddy and/or teaching assistant available for support of academic and social integration.

-
- Provide hearing impaired students with strong and consistent visual exemplars, written script, and notes whenever possible.
 - A note-taker should be provided for hearing impaired/visual impaired students.
 - Provide clear definition of classroom expectations to all students.
 - Continuation and/or enhancement of the students' IEPs.
 - Conference with the resource teacher regarding the special needs of the student.
 - Pre-arrange alternative learning environments as initiated by the teacher/student.
 - It must be acknowledged that students are from a variety of cultural backgrounds.
 - The classroom needs to be a place where Catholic values in a Canadian context are upheld e.g., equity, respect for the dignity of life, commitment to the preservation of the environment, resolution of conflicts using the democratic processes and the support of the Catholic schools as a community of people of faith.

Health and Safety

- Health and safety issues must be addressed, and safe dance education practices should be adhered to during all creative processes.
- Students should remove all jewelry that could be a safety hazard.
- Students should wear loose comfortable clothing that allows them a full range of movement.
- It is strongly suggested that teachers have First Aid and CPR training.

Care for The Environment

- Students are encouraged to explore themes based on care for the environment.
- Remind students to use recyclable materials when creating exemplars.

Resources

Blue Snake: Music and Motion Series (video). Toronto: National Film Board of Canada/Rhombus Media Incorporated Canada.

Grauer, Rhoda. *DANCING* (RM Arts). New York: Thirteen/WNET, 1993.

Richards, Gladys. *T.V.O.: Arts and Youth*. Toronto. Ontario Education Commission Authority.

Activity 1: Healthy Bodies, Healthy Minds

Time: 225 minutes

Description

Students learn about basic anatomy and nutrition through lecture, discussion, reading, and movement activities. Students apply their research findings in the anatomy game illustrating the knowledge they have acquired.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- think reflectively and creatively to evaluate situations and solve problems; (CGE3c)
- adopts a holistic approach to life by integrating learning from various subject areas and experience; (CGE3c)
- demonstrates flexibility and adaptability; (CGE4b)
- sets appropriate goals and priorities in school, work, and personal life; (CGE4e)
- examines and reflects on one’s personal values, abilities and aspirations, influencing life’s choices and opportunities; (CGE4g)
- participates in leisure and fitness activities for a balanced and healthy lifestyle. (CGE4h)

Strand(s): Analysis Theory

Overall Expectations:

- 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 common practices (e.g., health and safety) while working in the various arts areas. (LTV.03x)

Specific Expectations:

- communicate a specific message, using appropriate materials, techniques, and technologies; (LCI.05x)
- identify, research, and describe arts resources within the community in co-operation with local artists; (LAI.04x)
- 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

- Obtain copy of Canada Food Guide and activities from local Health Unit.
- Where possible, provide textbooks or other sources of information on basic anatomy.
- Collect magazine ads, articles and other information about “fad” diets and their affects.
- Obtain information about a healthy “dancer’s diet” from local universities, college athletic departments, school athletic departments, and Ministry of Health office.
- Prepare game cards for anatomy game.

Prior Knowledge Required

Students are able to:

- use the Canada Food Guide;
- utilize existing knowledge of anatomy and the human body, to be expanded upon in this activity;
- organize and carry out a group improvisation;
- produce work as a member of an ensemble;
- evaluate the overall effect of task, analysing key elements.

Teaching/Learning Strategies

- Teacher provides students with information on basic anatomy, focussing on the four major areas of the body: major muscles/groups, joints, and circulatory system.
- This may be accomplished through lecture, reading/comprehension questions, visual aids such as videos, posters, etc. obtained from local health professionals.
- Students play the “Anatomy Game”:
 - a) Divide class into groups of at least five.
 - b) Each student draws a card from one of the five categories (organs, muscles, circulatory system, nervous system and food).
 - c) Each group, therefore, has a representative from each of the five categories.
 - d) Students create and perform a brief skit, illustrating how their specific body parts/food interact and affect each other (e.g. lungs, biceps, carotid artery, spinal cord, chocolate bar).
- Encourage students to research and contact local health professionals, libraries, and institutions to obtain information on specific issues related to the Canada Food Guide.
- Ensure that fad diets, eating disorders, healthy eating habits, and specialized diets for dancers are included.
- Students record their findings in their portfolio and demonstrate a brief two- to five- minute presentation of their research.

Assessment/Evaluation

- The portfolio must be presented for accuracy and completion, with reference to the Canada Food Guide through peer conferencing. (LAI.04x)
- Presentations are assessed by the teacher, through anecdotal comments, assessing completion, accuracy, interest, quality of work, using a rubric for assessment (see appendix A). (LCI.05x)
- Students are assessed on the elements of the game, their understanding of the anatomy specific to their group, co-operation, team work, creativity and effort, to be assessed by individuals (see Appendix B) and the teacher (see Appendix A). (LAV.01x, LTV. 03x, LTI.09x, LCI.05x)

Accommodations

- Modify movement exercises where necessary, ensuring that all students are given the opportunity to take part within their abilities.
- Learning buddy and teaching assistant should be available for support of academic and social integration where possible.
- Organize a learning team, including the student, parent, and resource teacher, to devise a working plan and set-up a regular communication up-dater through constant contact e.g., meeting, daily notebooks, telephone conversations.

Health and Safety

- Ensure that students are not performing movements that are beyond their abilities.
- Students should be aware of their personal movement space.

Care for the Environment

Refer to unit overview

Resources

Chapelle Holliman, Susan. *Eating Disorders and Athletes: A Handbook For Coaches*. Dubuque: Kendall/Hunt Publishing Company, 1991.

Rolland, John R. *Human Biology Activities Kit*. New York: Professional Publishing, 1993.

Appendices

Appendix A - Rubric for Assessment

Appendix B – Self-Evaluation Reflection

Appendix A

Activity 1: Healthy Bodies, Healthy Minds Rubric For Assessment

Student: _____ Date: _____

CATEGORIES	LEVEL ONE (50-59%)	LEVEL TWO (60-69%)	LEVEL THREE (70-79%)	LEVEL FOUR (80-100%)
Theory - anatomy theory, knowledge of facts and terms	- demonstrates limited knowledge of facts and terms	- demonstrates some knowledge of facts and terms	- demonstrates considerable knowledge of facts and terms	- demonstrates thorough knowledge of facts and terms
Thinking - inquiry, fluency, flexibility, making connections	- uses creative thinking skills with limited effectiveness	- uses creative thinking skills with moderate effectiveness	- uses effective thinking skills with considerable effectiveness	- uses creative thinking skills with a high degree of effectiveness
Communication - use of artistic language and symbols	- uses artistic language and symbols with limited accuracy and effectiveness	- uses artistic language and symbols with some accuracy and effectiveness	- uses artistic language and symbols with considerable accuracy and effectiveness	- uses artistic language and symbols with a high degree of accuracy and effectiveness
Application - application of anatomy information in game	- applies information with limited effectiveness	- applies information with some effectiveness	- applies information with considerable effectiveness	- applies information with a high degree of effectiveness, and with confidence

Student Level: _____

Comments:

Appendix B

Activity 1: Healthy Bodies, Healthy Minds

Self-Evaluation

Self-Reflection: Dance

Student: _____

Date: _____

Participation	Rarely (1-3)	Sometimes (4-6)	Always (7-10)
I was co-operating with others.			
I encouraged others through supportive comments.			
I offered constructive suggestions for improvement.			
Elements of Activity			
I concentrated on the assigned task.			
I presented the main elements of this activity with clarity.			
I demonstrated understanding of the requirements for this activity.			

Activity 2: Exploration of Warm-up Techniques

Time: 225 minutes

Description

Students gain an understanding of the importance of a proper warm-up in a fitness program. Students create and demonstrate the essential components (e.g., strength, cardiovascular, flexibility, and endurance) of a safe warm-up based on these principles. The teacher closely monitors the activities generated and taught by the students, so as to prevent dance injuries.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- think reflectively and creatively to evaluate situations and solve problems; (CGE3c)
- adopts a holistic approach to life by integrating learning from various subject areas and experience; (CGE3c)
- demonstrates flexibility and adaptability; (CGE4b)
- sets appropriate goals and priorities in school, work, and personal life; (CGE4e)
- examines and reflects on one's personal values, abilities, and aspirations, influencing life's choices and opportunities; (CGE4g)
- participates in leisure and fitness activities for a balanced and healthy lifestyle. (CGE4h)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- demonstrate an understanding of common practices (e.g., health and safety) while working in the various arts 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:

- identify, research and describe arts resources within the community in co-operation with local artists; (LAI.04x)
- explain the physical and environmental implications of artistic endeavor (e.g., body image, physical and muscular stresses, disposal of hazardous waste); (LTI.09x)
- communicate a specific message, using appropriate materials, techniques, and technologies. (LCI.05x)

Planning Notes

- The teacher should use a variety of resources demonstrating various warm-up routines, whenever possible, drawing from various activities.
- Obtain resources (textbooks, Internet, video, etc.) to use as source material for class on warm ups, stretching, safety, etc.
- Obtain access to sound equipment and television/VCR.

Prior Knowledge Required

Students are able to:

- use knowledge of anatomy and the human body;
- produce work as a member of an ensemble.

Teaching/Learning Strategies

- Provide information on the necessity and importance of a proper warm-up.
- Whenever possible, the teacher and/or qualified guest leads the class through a variety of warm-ups to introduce the physical concept associated with the verbal information.
- Students complete handouts for each warm-up they have participated in, to identify the essential components of that warm-up. (See appendix A.)
- Students are divided into groups of three or four to create a proper warm-up.
- Students consider the following:
 - proper warm-up procedures (cardiovascular, stretching, strength, and endurance);
 - music;
 - appropriate dress;
 - safety concerns;
 - age group/ability of participants.
- Prior to the group's class instruction, they present their warm-up to the teacher for viewing.
- The teacher looks for safety aspects, proper form, and creativity.
- Students lead their fellow classmates in their warm-up under the close watch of the teacher.

Assessment/Evaluation

- The students submit their completed warm-up worksheets for assessment by the teacher based on accuracy, comprehension, and thoroughness of answers. (LTV.03x)
- Summative assessment is conducted through teacher observation based on the rubric. (LTV.09x, LCI.05x)

Accommodations

Refer to unit and course overview for possible accommodations.

Health and Safety

- Ensure that students are made aware of proper warm-up techniques to prevent injury.
- Discuss the serious nature of participating and teaching their warm-ups in their presentation.
- The guest should be an accredited instructor.

Resources

Fit For Life videos

Health and Safety Canada

Physical Education department

Appendix A

Activity 2: Exploration of Warm-up Techniques Warm-up for a Healthy Body Video Worksheet

Video	How long was the cardiovascular segment?	What were the major muscle groups that were stretched?	What was the average length of time for each stretch?	What were the strength exercises?	What were the exercises that you consider as being “dangerous”?

Comments:

Activity 3: Canadian Modern Dance and Social Issues

Time: 300 minutes

Description

Students gain an appreciation of the major components of dance forms using creative movements within Canadian modern dance. Emphasis is placed on Canadian artists and the social issues that they bring to the foreground of our society. Using this information, students co-operatively create their own dance form based on a social issue affecting youth in contemporary Catholic faith communities.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good; (CGE1d)
- demonstrates a confident and positive sense of self and respect for the dignity and welfare of others; (CGE4a)
- presents information and ideas clearly and honestly and with sensitivity to others; (CGE2c)
- works effectively as an interdependent team member; (CGE5a)
- respects the rights, responsibilities, and contributions of others. (CGE5e)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others; (LAV01x)
- 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:

- document perceptual differences within a group of students when applying critical analysis; (LAI.02x)
- 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)

Planning Notes

- Obtain a variety of videos demonstrating various modern dance techniques, emphasizing Canadian content.
- Obtain resources (textbooks, Internet, video, etc.) to use as source material for lecture on the major components of dance forms (space, energy, time, and style).
- Obtain access to sound equipment and television/VCR.

Prior Knowledge Required

Students are able to:

- utilize knowledge of proper physical warm-up;
- demonstrate knowledge of basic components of movement/dance;
- produce pieces that deal with youth problems.

Teaching/Learning Strategies

- Explain the major components of dance form (space, time, energy, and shape).
- Students watch modern dance videos with Canadian artists.
- The emphasis of the videos focusses on the components of dance form (space, energy, shape, and time).
- Give students handouts to help them identify the elements of dance depicted in the videos.
- Students complete handouts either during or after videos.
- Divide students into small groups.
- Each group chooses a social issue of concern to our Catholic faith community as a theme for a group dance (e.g., drinking and driving, AIDS, poverty, pollution, body image etc.).
- Students create their own dance form to represent the social issue they have chosen.
- The students perform their dance for the class.
- The students enter personal reflections into their research journal.
- Students videotape their group performances for class critique on the elements of dance and the creative process.

Assessment/Evaluation

- Handouts are assessed by the teacher based on accuracy, comprehension, and thoroughness of answers. (LTI.07x)
- Student performance is assessed by peers through the use of an evaluation form provided by the teacher, looking for the elements of dance, creativity, clarity of message, and presentation of the Catholic faith community. (LTI.07x)
- Students view their video and critique their own performances by means of a journal entry which is placed in their portfolio. (LAV.01x)

Accommodations

- Provide a learning buddy and/or teaching assistant where available for academic support and social integration.
- Provide ESL students with exemplars for videos and computer programs.

Health and Safety

- Ensure that students are not performing movements that are beyond their abilities.
- Students should be aware of their personal movement space.

Care for the Environment

See unit and course overview for possible options.

Resources

Blue Snake: Music and Motion Series (video). Toronto: National Film Board of Canada/Rhombus Media Incorporated Canada.

Saxton, Nadine. *Toronto Dance Theatre 1968-1998: Stages In A Journey*. North York: Cactus Press, 1998.

Appendix A

Activity 3: Canadian Modern Dance and Social Issues

The Major Components of Movement/Dance Video Worksheet

Student: _____ Date: _____

Name of video viewed	The use of space in the video	How much time was dedicated to each activity?	What type of energy was used in the video?	What were some shapes in the video?

Comments:

Activity 4: Historical Expressions Through Folk Dances

Time: 150 minutes

Description

Through research students attempt to create a historical overview of a specific folk dance. The students, with the assistance of the teacher and/or guests, recreate a folk dance experience for the class. This activity culminates in a mind map that the students present to their peers and put into their course portfolio.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others; (CGE5g)
- demonstrates flexibility and adaptability; (CGE4b)
- accepts accountability for one's own actions; (CGE7b)
- respects and affirms the diversity and interdependence of the world's peoples and cultures. (CGE7f)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- explain the historical context and style of particular artworks/art forms; (LTV.03x)
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity. (LAV.02x)

Specific Expectations:

- demonstrate an understanding of the traditions and values reflected in personal artworks; (LAI.05x)
- identify cultural symbols within artworks; (LAI.06x)
- explain how a culture's social and economic priorities influence the arts and arts production. (LAI.07x)

Planning Notes

- The school library/resource centre should provide texts and research materials with information on folk dances.
- Comprise a list of countries and their dominant folk cultures/dances.
- Address issues of sensitivity to possible areas of prejudice.
- Ensure access to a computer lab for ongoing research.
- Access a guest folk dancer from the community if available.
- If a guest is not available, the teacher assumes the role of the guest and workshops a folk dance with the class.

Prior Knowledge Required

Students are able to:

- critique, orally and in writing, their own and other's work, using criteria developed independently and in a group;
- research and dramatize material from various sources (e.g., materials from autobiographies and history books);
- describe how different cultures use drama and dance;
- assemble, rehearse, and perform a collection of dance works based on theme and issue drawn from a variety of sources from diverse cultures.

Teaching/Learning Strategies

- Students are provided with a list of countries and corresponding folk dances.
- Students brainstorm on possible guests that could be invited into the class to work with them.
- Students invite a selected guest to lead a workshop on folk dancing with them.
- After the workshop students divide into small groups and decide which country and folk dance they are going to recreate from the list provided.
- Ask students to research the history, culture, music, and costumes of the folk dance they have chosen in their group.
- Present students with a mind map exemplar.
- As a group, students then present their findings and folk dance to the teacher and the class.
- In their journals, students make a reflective entry on their mind map and folk dance.

Assessment/Evaluation

- Students are assessed by the teacher using a rubric on their individual research notes for the following elements: completion, accuracy, and organization. (LAI.06x, LAI.07x)
- The teacher evaluates the presentation using a checklist assessing for completion, accuracy, sensitivity to the culture chosen, and elements of dance unique to the specific folk dance. (LAI.05x)
- The teacher also assesses the presentation of the mind map through a checklist examining selection of topics, organization, clarity of presentation, and understanding of cultural characteristics in the community researched. (LAV.02x)

Accommodations

- All learning disabilities need the consultation of the school resource teacher or community advocacy group.
- Provide ESL students with exemplars for videos and computer programs

Health and Safety

- Ensure that students are not performing movements that are beyond their abilities.
- Encourage students to wear proper footwear to prevent injury.
- Students should be aware of their personal movement space.

Care for the Environment

See unit overview.

Resources

Allen Jaffe, Nigel. *European Folk Dance Series*. North Yorkshire: Folk Dance Enterprises, 1988.

Cultures and Customs (video). Mississauga: Marlin Motion Pictures, 1982.

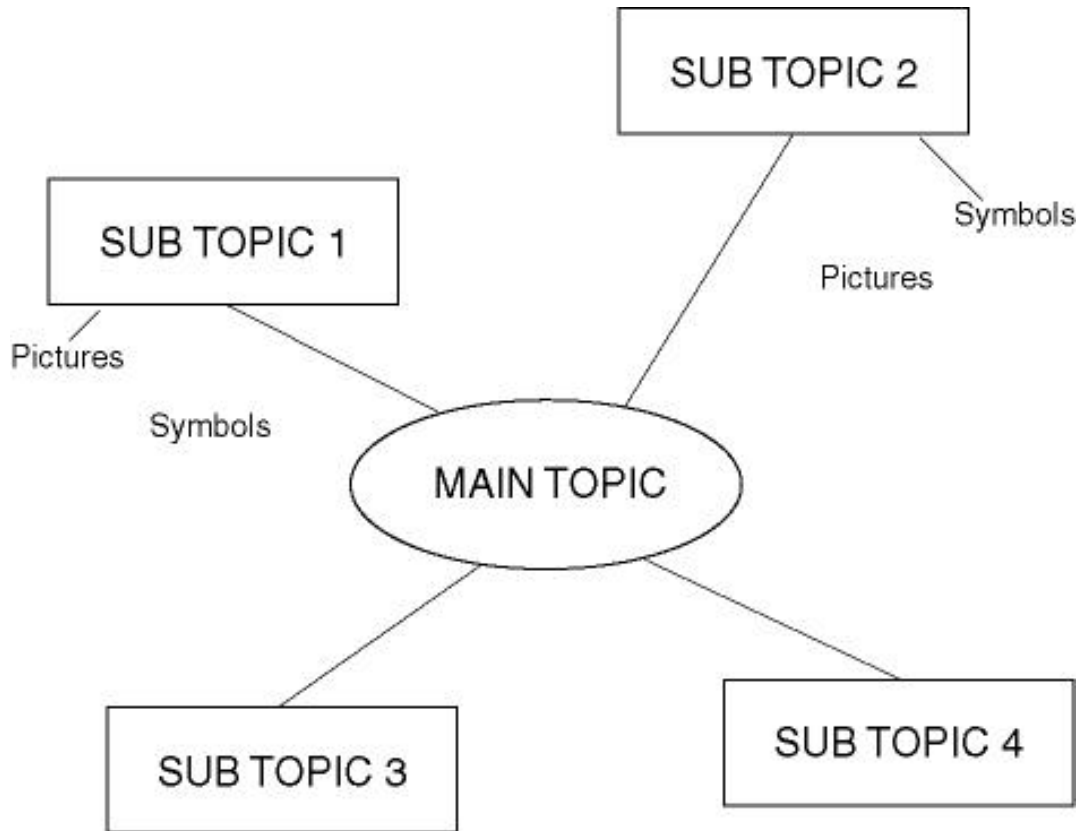
Windgrave, Helen, and Robert Harrold. *Aspects of Folk Dance in Europe*. London: Dance Books Limited, 1984.

Appendices

Appendix A - How to Create a Mind Map

Appendix A

Activity 4: Historical Expressions Through Folk Dances How to Create a Mind Map



IMPORTANT MIND MAP NOTES:

1. Read material, make note of important points.
2. Organize thoughts well - centre topic, main and secondary branches)
3. Use only key words, no full sentences.
4. Use symbols and pictures whenever possible .
5. Use lots of colour!
6. Present your ideas, using the mind map, to “trigger” important information

Activity 5: Bringing it all together - Dance and Spirituality

Time: 750 minutes

Description

This activity is the culmination of the students dance experience in this course. It is taught using the context of a spiritual theme. The components of light, sound, set, and costume are incorporated in the final performance.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- demonstrate a confident and positive sense of self and respect for the dignity and welfare of others; (CGE4a)
- demonstrate flexibility and adaptability; (CGE4b)
- take initiative and demonstrate Christian leadership; (CGE4c)
- apply effective communication, decision-making, problem-solving, and time and resource management skills; (CGE4f)
- work effectively as an interdependent team member. (CGE5a)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others; (LAV.01x)
- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04x)
- create works by using technologies and new technological information; (LCV.03x)
- 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:

- apply the process of critic analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions; (LAI.01x)
- create works in one art by applying elements and principles found in all arts; (LCI.01x)
- demonstrate an understanding of specific artistic elements or principles by applying them in two or more arts; (LTI.02x)
- explain how chosen techniques used in works and productions communicate mood and message. (LTI.07x)

Planning Notes

- Create a list of spiritual topics for students to choose from as a theme for their dance.
- Obtain video recorder and enough blank tapes to record final presentations.
- The school ensures that all students in the dance unit have access to proper, safe, and well-lit dance facilities.
- Access visual representations of Catholic spirituality for use in the class (e.g., altar pieces, tapestries, church relics, architecture).

Prior Knowledge Required

Students are able to:

- use their existing basic knowledge of available technology to enhance their work;
- utilize knowledge of major elements of dance (space, energy, time, and shape).

Teaching/Learning Strategies

- Divide students into small groups.
- Explain the abilities of the available technology at that school.
- Encourage students to enhance their work with costume, music, and set design if possible.
- Review the major elements of dance (space, energy, time, shape) and their importance in creating work based on a theme.
- Students view various examples of visual art works based on Catholic spirituality, for inspiration.
- In their groups, students create their work based on the elements of dance and the chosen spiritual theme.
- Provide a handout which details the elements unitized in their dance/performance.
- The handout is presented to the teacher for assessment and then placed in their portfolio.
- Students perform their dance works for the teacher and class.
- Each performance is videotaped for viewing and critique.

Assessment/Evaluation

- The student's dance performance is assessed by the teacher examining the following criteria: music, lighting, use of sets, costumes, elements of dance, team work, and the conveyance of the spiritual message. (LCV.03x)
- Students submit their worksheet to the teacher for assessment based on the accurate recording of all elements of the group dance. (LCV.04x, LTV.01x)

Accommodation

- All disabilities need the consultation of the school resource teacher, or community advocacy group.
- Provide a learning buddy and/or teaching assistant, where available, for academic support and social integration.

Health and Safety

When organizing the dance area, ensure that all cords for lighting/sound equipment are safely secured.

Appendices

Appendix A - Creating Your Dance Worksheet

Appendix A

Activity 5: Bringing it all together - Dance and Spirituality Creating Your Dance Worksheet

Names of students in group:

Your “spiritual” theme:

How does your group use the following to interpret your theme?

music

lighting

sets

costumes

How does your group use the major elements of dance to demonstrate your theme?

Space

Energy

Time

Style

Dance/Choreography notes:

Unit 5: Integrated Arts

Time: 27.5 hours

Unit Developer(s)

Darcey French, St. Theresa Catholic School
Francine Yasko, Stirling School of Dance, Stirling
Joanne Holmes, Notre Dame Catholic High School, Carleton Place
Virginia Winfield, Notre Dame Catholic High School, Ottawa
Linda Girard, St. Mark Catholic High School

Development Date: July 5, 1999

Unit Description

This unit provides the students with experiences integrating, expanding, and manipulating skills common to the arts (music, drama, visual arts, dance). Each activity reflects the contexts of care for the environment, the human experience, relationships, and cultural diversity. This unit provides students with a holistic approach to the creation, analysis, and theory common to all areas of the arts. The final products must be multi-disciplinary in nature and reflect the expectations set out for the Ontario Catholic school graduates.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: OCGE 1d, 1h, 2b, 2c, 2e, 3b, 3c, 3e, 3f, 4h, 4g, 5a, 5b, 5e, 5f, 5g, 6c.

Strand(s): Creation, Analysis, Theory

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

Specific Expectations: LTI.01, LTI.02, LTI.03, LTI.04, LTI.05, LTI.06, LTI.07, LTI.09, LCI.01, LCI.01x, LCI.02x, LCI.03, LCI.04, LCI.05, LCI.06, LCI.07, LCI.08x, LCI.09x, LAI.01x, LAI.04x, LAI.05x, LAI.06x, LAI.06x, LAI.07x, LAI.08x, LAI.09x, LAI.10, LAI.11x, LAI.12x, LAI.13x.

Activity Titles (Time + Sequence)

Activity 1	The Aboriginal Arts as Culture	850 minutes
Activity 2	Our Times, Ourselves	850 minutes
Activity 3	Musical Expression Through Video	850 minutes
Activity 4	Comprehensive Arts Community Magazine	850 minutes

Unit Planning Notes

- All of the knowledge and skills necessary for success in this unit have been acquired in the previous four units of this document.
- Emphasis is on the organization and manipulation of these previously acquired skills in the creation of new art works, focussing on integration.
- This unit is based on the summative evaluation of these skills.
- Students have completed the units in music, drama, visual arts and dance prior to the integrated unit.
- Select two of the four integrated arts activities offered in this unit.
- Modify activities to ensure that all students are challenged at a level appropriate to their abilities.
- Provide appropriate resource materials (e.g., texts, videos, magazines, newspapers, community contacts, and computer access where available).

-
- Students are responsible for gathering individual resource materials (e.g., newspapers, magazines, and community contacts where available).
 - Provide various visual art materials (e.g., paint, paper, pastel, charcoal).
 - Students also need to have access to sound, lighting facilities, TV, and VHS equipment, appropriate to each activity.
 - Teacher requires preparation time to prepare audio visual aids for particular teacher strategies.
 - It is important to gather samples of previous comprehensive arts activities, where available.

Prior Knowledge Required

Students are able to:

- understand the basic elements of music specified for this grade, through listening to, performing, and creating music;
- communicate their understanding and knowledge of music in appropriate ways;
- produce two- and three- dimensional works of visual arts that communicate a variety of ideas for specific purposes and to specific audiences, using a variety of art forms;
- define the principles of design in visual arts, and use them in ways appropriate for this grade when producing and responding to works of art;
- create drama and dance pieces selecting and using a variety of techniques;
- make artistic decisions in large and small groups and defend their artistic choices.

Teaching/Learning Strategies

- Provide students with an outline of project and activity expectations.
- Students reflect on local current events in their personal sketchbook/journal that they find personally relevant for particular activities in this unit.
- Summarize discussions by pointing out cultural and social biases and how they limit our understanding of the world.
- Divide the students into small groups or large groups to ensure a variety of work partners for the students.
- Discuss with the students how the activities, messages, lyrics, visual arts, drama, and choreography reflect Catholic values.
- Foster group co-operation skills to enhance authentic experiences for the students.

Assessment/Evaluation

- The teacher assesses and tracks students based on the areas of diagnostic, formative, and summative evaluation.
- The final portfolio is used as the basis for summative evaluation and viewed in a conference format.
- Self-evaluation, peer evaluation, conferencing, and paper-and-pencil testing along with presentations are reviewed in this unit.
- A final or summative evaluation led by the student and viewed by teacher/parent is based on the course portfolio supplemented by an exam if deemed necessary.

Diagnostic: At beginning of unit: presentation of Grade 8 portfolio, introductory questionnaire where students question each other on general dance knowledge in a 'game' format ice-breaker. Diagnostic evaluation does not necessarily require an assigned mark as it is specifically a research tool for the teacher. For issues of fairness to the student it is strongly recommended that they are not assigned a mark.

Formative: Journals, formal/informal, teacher observation, peer conferences, co-operative small group presentations, individual and group research, student/teacher conferences etc.
Formative assessment executed on an ongoing basis, throughout the course.

Summative: Summative evaluation occurs at the end of the course generating a mark based on four units.

Accommodations

- All communication disabilities need the consultation of the school resource teacher so that accommodations can be made.
- Organize a learning team including the student, parent, and resource teacher to devise a working plan, and set-up a regular communication up-dater.
- Monitor student's needs frequently on an ongoing basis.

ASSISTED DEVICES

- Modify movement exercises where necessary, ensuring that all students are given the opportunity to take part within their abilities.

LEARNING

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

COMMUNICATION

- Provide hearing impaired students with strong and consistent visual exemplars, written script, and notes whenever possible.

Health and Safety

- Ensure that students are aware of all food allergies that other students might have.
- Ensure students have been instructed on using electronic equipment safely.
- Ensure a large, open space for student presentations.
- Consult the board policy guidelines concerning health and safety issues in the classroom.
- Open flames should not be allowed, as it could pose a possible fire hazard.
- Noise levels should not be excessive, e.g. recorded music playing, amplified guitars, etc.
- Teacher should have First Aid and C.P.R. training.

Care for the Environment

- Encourage students at every opportunity to use renewable materials for the creation of their presentations.
- Used materials could have other applications for the school or be stored for further use, not just thrown out at the end of the presentation.

Resources

Richards, Gladys. *T.V.O.: Arts and Youth*. Ontario Educational Commission Authority.

See unit overviews and activities for further resources.

Activity 1: The Aboriginal Arts as Cultural

Time: 850 minutes

Description

In this activity, students research, respond, organize, and present the dominant features of a selected culture of an Aboriginal group from a country they choose. The students focus on the art works, literature, music, traditions, and common experiences of the people who inhabit the culture they are examining. Once they have compiled a comprehensive presentation and depiction, the group of students invites their colleagues to come and “visit” their culture, and experience the information they have found.

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; (CGE1h)
- present information and ideas clearly and honestly and with sensitivity to others; (CGE2c)
- use and integrate the Catholic faith tradition in the critical analysis of the arts, media technology, and information systems to enhance the quality of life; (CGE2e)
- think reflectively and creatively to evaluate situations and solve problems; (CGE3c)
- examine, evaluate, and apply knowledge of interdependent systems for the development of a just and compassionate society; (CGE3f)
- examine and reflect on one’s personal values, abilities, and aspirations influencing life’s choices and opportunities; (CGE4g)
- exercise Christian leadership in the achievement of individual and group goals; (CGE5f)
- achieve excellence, originality, and integrity in one’s own work and support these qualities in the work of others; (CGE5g)
- value and honour the important role of the family in society. (CGE6c)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- create a work by applying concepts common to all arts areas; (LCV.01x)
- create works in all arts areas by applying techniques specific to each; (LCV.02x)
- use the creative process to produce artworks that demonstrate innovative connections among the arts; (LCV.04x)
- demonstrate an understanding of cultural characteristics that distinguish an individual’s and/or
- explain the historical context and style of particular art forms. (LTV.02x)

Specific Expectations:

- demonstrate the ability to apply techniques and technologies common the two or more arts; (LCI.02x)
- create an artistic/production that combines materials and techniques from various art forms; (LCI.04x)
- create multimedia art piece by applying available technologies; (LCI.08x)
- apply the process of critical analysis to selected works and productions; (LAI.01x)
- identify cultural symbols within art works; (LAI.06x)
- explain how chosen techniques used in works and productions communicate mood and message; (LAI.07x)
- explain how a culture expresses its identity through the arts; (LAI.08X)
- identify the elements and principles common to all the arts; (LTI.01x)
- explain the physical and environmental implications of artistic endeavors. (LTI.09x)

Planning Notes

- Work in conjunction with the librarian/resource staff to ensure that there is adequate information for each country to be studied (e.g., geographical, drama, dance, art, music, historical and aboriginal, cultural).
- Ensure information is current and bias-free.
- Provide students with possible extensions for further study (e.g., government, economics, education, religion, health, and science).
- Provide access to multimedia tools (Internet, video, TV, VHS) where possible and encourage students to use them.
- Provide a classroom world map or atlas(es) for student use.

Prior Knowledge Required

Students are able to:

- demonstrate the ability to produce two- and three-dimensional works of art;
- describe, in their plan for a work of art, the main idea they wish to communicate and the artistic decisions they have made to support that message;
- evaluate the overall effort of a performance in drama, dance, and music and analyse the key elements in each;
- play or sing music with appropriate articulation and phrasing.

Teaching/Learning Strategies

- As an introduction to the concepts learned in this unit, students construct a blind map of the world: each student is given a blank piece of paper and asked to draw a complete map of the world, without using any resources, and relying solely on their personal knowledge.
- Once they are finished this task, students compare their maps to an actual map found in an atlas or classroom world map.
- In small groups, students are asked to make corrections and discuss errors.
- Students share the results of their small group discussion with the class, reflecting on their cultural bias.
- The teacher summarizes the discussion by pointing out cultural and social biases and how they limit our understanding of the world.
- The teacher divides the students into small groups.
- Each group selects a country based on the list compiled by the teacher in conjunction with the teacher/librarian (where available).
- Each group then researches an Aboriginal culture of that country.
- They look at the art works, music, dance, drama, architecture, common life, and religion and social interaction of the Aboriginal people of their chosen country.
- Each group submits their research to the teacher for evaluation on thoroughness and adequate information.
- Upon teacher's approval of research, each group divides up tasks amongst members and begins preparing presentations.
- Presentations reflect each group's understanding of the culture in the following:
 - an original musical piece;
 - a dramatic and dance/movement presentation, using mime, tableau, or dramatic presentation in addition to movement;
 - collaboratively designed artifacts for the dramatic presentation.

-
- Each presentation must have an invitational component to it; students invite their peers to participate in the presentation in some way, giving them the opportunity to have an authentic experience (e.g., join in the dance, music, or drama).
 - The final presentation is videotaped and submitted into course portfolio for evaluation.
 - The students organize an adult/student interview (see appendix A).

Assessment/Evaluation

- Research notes, in their sketchbook/journal, are handed in to the teacher for evaluation on thoroughness and adequate information, which is evaluated through the use of a checklist. (LAI.01x)
- Each group provides an evaluation/criticism, based on constructive criticism of the other groups, which is included in the sketchbook/journal, including the following:
 - description (what is seen in the presentation?)
 - analysis (what are the artistic elements used to convey the message?)
 - interpretation (what is the message conveyed in the presentation?)
- The teacher evaluates each student based on the elements of their presentation (eye contact, voice, clarity, content) using a rubric form. (LCV.04x)
- Students submit their course portfolio, containing completed artworks done by the student in previous units, so that the teacher may assess, and examine for thoughts conveyed, understanding of various cultural viewpoints, and an extension of faith values in respect of other cultures. (LAV.02x)
- Students also present their portfolio to a member of the community (e.g., parents, guardian, adult friend) in an adult/student conference.
- The adult reviews all materials found in the portfolio, and uses the form in Appendix A to look for the conveyance of a theme, faith issues, and an understanding of various cultures. (LAV.02x)

Health and Safety

- Ensure that students are aware of all food allergies that other students might have.
- Ensure students have been instructed on using electronic equipment safely.
- Ensure a large, open space for student presentations.
- The teacher should consult the board policy guidelines concerning health and safety issues in the classroom.
- Open flames should not be allowed, as it could pose a possible fire hazard.
- Noise levels should not be excessive, e.g. recorded music playing, amplified guitars, etc.
- Each teacher should have First Aid and C.P.R. training.

Care for the Environment

- Encourage students at every opportunity to use renewable materials for the creation of their presentation.
- Used materials could have other applications for the school, or be stored for further use, not just thrown out at the end of the presentations, especially sets and artifacts.

Accommodations

- Students with visual learning disabilities should be either paired with a learning buddy, or provided with the opportunity to partake in more hands-on activities.
- Students with assistive devices should be encouraged to fully participate utilizing their gifts to the best of their ability.

-
- Enriched students could present further options or manipulations for possible extensions in their journals/portfolios.
 - Encourage ESL students to act as a primary resource in gathering important images, stories, and songs from their country of origin, with the possibility of cross-referencing existing North American traditions.

Resources

Verall, Catherine, ed., and Lenore Keeshig-Tobias. *All My Relations: Sharing Native Values Through The Arts*. Toronto: Canadian Alliance In Solidarity With Native Peoples, 1988.

A Celebration Of First Nations (audio cassette). Peterborough: Craggle Rock Series, 1993.

Appendix A

Activity 1: The Aboriginal Arts As Culture Adult/Student Portfolio Interview

Student: _____ Adult: _____ Date: _____

Please make anecdotal responses for the following questions.

1. Do you feel that the student produced an adequate quantity of work in their portfolio based on the list provided by the teacher?
2. Can you see drama, dance, music, and visual arts represented throughout the portfolio?
3. Do you feel that the student put forth their best effort in the materials provided in their portfolio?
4. Does the portfolio include a variety of materials and techniques (e.g., paint, drawing, collage, dance notation, music notation, anecdotal comments)?
5. Is there a spiritual theme to the portfolio?
6. Do you have any other ideas for the portfolio?
7. Do you feel the student utilized their creative talents in making the portfolio?

General Comments:

Adult Signature

Student Signature

Date

Activity 2: Our Times, Ourselves

Time: 850 minutes

Description

Students become archeologists who discover a time capsule from a specific time period. Their job is to reveal their discoveries to the class by “taking out” their treasures from the time capsule and presenting them. Presentations include elements from music, drama, visual arts, and dance from their chosen time period.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to :

- reads, understands, and uses written materials effectively; (CGE2b)
- presents information and ideas clearly and honestly and with sensitivity to others; (CGE2c)
- thinks reflectively and creatively to evaluate situations and solve problems; (CGE3c)
- thinks critically about the meaning and purpose of work; (CGE5b)
- respects the rights, responsibilities, and contributions of self and others. (CGE5e)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- create a work by applying concepts common to all arts areas; (LCV.01x)
- 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 work and that of others; (LAV.01x)
- explain the socio-economic function of the arts; (LAV.03x)
- describe, orally and in writing, the elements and principles of the arts found in their own work and that of others; (LTV.01x)
- explain the historical context and style of particular artworks/art forms. (LTV.02x)

Specific Expectations:

- modify elements of a work to change its effect; (LCI.03x)
- demonstrate an understanding of the traditions and values reflected in personal artworks; (LAI.05x)
- analyse artworks in one arts area to identify connections with other art forms; (LAI.13x)
- identify how historical, theoretical, and technical change have contributed to the development of the arts; (LTI.04x)
- describe and document the development and impact of technology in the arts; (LTI.05x)
- identify, research, and describe historical and stylistic links within the arts. (LTI.06x)

Planning Notes

- Ensure there is sufficient access to textbooks, videos, magazines, the Internet, and other resources for each of the time periods covered by the students.
- Obtain a variety of art materials (e.g., paint, drawing tools, paper).
- Secure sound, lighting, video, television, and VCR equipment.
- Meet with the teacher/librarian where available.

Prior Knowledge Required

Students are able to:

- use their basic knowledge of sound and lighting equipment for staging effect; skills acquired in previous Comprehensive Arts units;
- use knowledge of multimedia tools (e.g., Internet);
- call upon prior performance experience in music, drama, dance; acquired in previous Comprehensive Arts performances;
- utilize prior visual arts experience, using various materials; learned in Visual Arts unit.

Teaching/Learning Strategies

- The teacher randomly divides students into small groups.
- Provide students with an outline of project and expectations.
- Students choose a time period (e.g., prehistoric, medieval, Romantic, classical, 20th century, Modern, futuristic) from a provided list.
- Students may not duplicate time periods.
- Students research their time period, using all available resources (text, video, Internet, etc.).
- Note: If doing the future, students should include information about innovations that are about to be revealed, or new products or ideas that are being discussed (e.g., cloning, Mars stations, discoveries of unfinished art works, new plays, exposure of fraudulent artistic claims).
- Students encapsulate in a container the following information and perform two:
 - three examples of visual art, typical of the time. At least one must be 3-dimensional;
 - an excerpt from a “popular” play, dramatic presentation, monologue from the time to be performed, and a hard copy to be handed in for evaluation;
 - a brief performance of a dance, typical of the time period, to be performed for the class;
 - a typical popular musical piece from the time period (recorded or live, using authentic instrumentation).
- All visual arts, drama, music, and dance are excerpts from works with a minimum of one original piece generated, they must adequately represent the mood and culture of the time period.
- Utilizing characterization during their presentation/performance, students give a very brief synopsis of the time period, indicating the geographical location of their find, who lived there, the mood, and some quotations from the great thinkers and philosophers of the time period.
- Students also consider the technology of the time and how it affected the art form.

Assessment/Evaluation

- Students assess themselves in either a summative personal journal entry or by completing a self-evaluation handout (see Dance Activity 1, Appendix A). (LAV.01x, LTV.01X)
- Each group hands in a daily progress journal, to be evaluated by the teacher through a checklist, which includes the following:
 - organization of the time capsule (Was the information organized?)
 - thoroughness of information (Did the students present the important ideas and works of the time period chosen?)
 - ability of the group to work as a team (Did all members contribute to the process (LCV.02x)?)
- Each group’s presentation skills and contents of the time capsule are evaluated by the teacher, using Evaluation of Time Capsule (see Appendix A). (LTV.01x, LTV.02x)

Resources

Chesner, Anna. *Group Work With Learning Disabilities: Creative Drama*. Psycan Catalogue 1-800-263-3558, 1998.

Classroom Drama: Act It Out. Toronto: Scholastic, 1988.

Appendix A

Activity 2: Our Times, Ourselves Evaluation of Time Capsule

Evaluate the following using the scale indicated

1=almost never

2=sometimes

3=often

4=usually

5=always

1. Did the students work well as a team?
1 2 3 4 5
2. Was the overall presentation dynamic and creative?
1 2 3 4 5
3. Did the students use excellent presentation skills (voice, eye contact, etc.)?
1 2 3 4 5
4. Was the students' research thorough and complete?
1 2 3 4 5
5. Did the Drama component convey the time period effectively?
1 2 3 4 5
6. Did the Music component reflect thorough research effectively?
1 2 3 4 5
7. Did the Dance component reflect thorough research effectively?
1 2 3 4 5
8. Did the Visual Arts component reflect thorough research effectively?
1 2 3 4 5

Activity 3: Musical Expression Through Video

Time: 850 minutes

Description

Students have the opportunity to integrate the Arts in the creation of a music video. Elements of dance, visual arts, music, and dramatic arts can all be incorporated and combined with the use of technology to allow students creative and innovative ways to express a mood or theme of choice.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate is expected to:

- develop attitudes and values founded on Catholic social responsibility, human solidarity, and the common good; (CGE1d)
- present information and ideas clearly and honestly and with sensitivity to others; (CGE2c)
- use and integrate the Catholic faith tradition, in the critical analysis of the arts, media technology and information systems to enhance the quality of life; (CGE2e)
- create, adapt, and evaluate new ideas in light of the common good; (CGE3b)
- think reflectively and creatively to evaluate situations and solve problems; (CGE3c)
- apply effective communication, decision-making, problem-solving, time and resource management skills; (CGE4f)
- work effectively as an interdependent team member. (CGE5a)

Strand(s): Creation, Analysis, Theory

Overall Expectations

- describe, orally and in writing, the elements and principles of the arts found in their own work and that of others; (LTV.01x)
- demonstrate an understanding of common practices while working in the various arts areas; (LTV.04x)
- create a work by applying concepts common to all arts areas; (LCV.01x)
- use the creative process to produce artworks that demonstrate innovative connections among the arts. (LCV.04x)

Specific Expectations:

- create works in one art by applying elements and principles found in all the arts; (LCI.01x)
- demonstrate the ability to apply techniques and technologies common to two or more arts; (LCI.02x)
- create an artistic/production that combines materials and techniques from various art forms; (LCI.04x)
- create multimedia art piece by applying available technologies. (LCI.08x)

Planning Notes

- Encourage students to use various types of music, e.g., country, rock, and jazz, and provide sound recordings from this cross-section.
- Gather segments from music videos to use as examples of appropriate video content through actions, languages, costume, message, and dance.
- Explain what constitutes inappropriate material in light of the Catholic Gospel values.
- Book ahead for the use of needed available equipment (e.g., video camera, tapes, lighting equipment, costume, karaoke machine, compact disc player, microphones, and any other technology devices that may pertain directly to the creation of a video, where available).

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- Students provide their own videocassette tape to record their work for placement in their portfolios.
 - The teacher should approach the Communications Technology teacher for examples of handouts, technical definitions, and proper equipment use in the technical creation of the students' videos.

Prior Knowledge Required

Students are able to:

- create and perform a short musical piece that consists of contrasting songs, dialogue, and drama;
- create different multimedia interpretations of a single work using available technology to enhance their work in drama and dance performances;
- communicate their understanding and knowledge of music in appropriate ways;
- demonstrate a practical knowledge of some of the basic conventions of drama in education (e.g., tableau, mime).

Teaching/Learning Strategies

- Present the students with a variety of music video clips from different music videos owned by the school.
- Using the music video segments, the class discusses the principles and elements of dance (choreography, movement, style), art (set, colour, design), music (lyrics, beat, style), drama (gestures, acting, costumes, staging), and social implications such as intended messages to the audience of the video.
- Discuss with students which musical groups, messages, lyrics, and choreography are appropriate in the Catholic faith context.
- Divide students into small groups.
- Give students copies of the information on technical creation that he or she received from the Communications Technology teacher.
- Each group selects an appropriate song to use in the creation of a music video.
- Students may choose to lip-synch, or generate their own music.
- Presentations are to include; dance, costume, music, drama, lights, background, sets, and props.
- Throughout the process the teacher ensures the appropriateness of the student's chosen video and group co-operation skills are utilized.
- Students present their music video to the class.

Assessment/Evaluation

- Self-evaluation is used to determine personal participation and activity completion. (LCV.04x)
- Students evaluate other students' videos with respect to applying elements and principles found in all the arts. (LCI.01x)
- Teacher evaluates the final production based on how chosen techniques used in the works and productions communicate mood and message. (LTI.07x)
- Students submit videotape to portfolio. (LTI.03x)
- The teacher will evaluate each student's contribution to the video through a rubric. (LTI.03x)

Health and Safety

- Students should be reminded to use safe practices around all lighting and camera equipment.
- Open flames, or any other flammable materials, should be prohibited.
- Noise levels should not be excessive, e.g., recorded music playing, amplified guitars, etc.
- Each teacher should have First Aid and C.P.R. training.

Care for the Environment

- Do not allow students to use any toxic or flammable substances.
- Students should use existing materials whenever possible.
- If filming outside, make sure students respect the environment and stay on school property.

Accommodations

- Students with mobility issues should be provided with the opportunity to express themselves creatively using gestures appropriate to their ability.
- Students with visual impairments can participate by becoming an ‘expert’ as a sound technician.
- Students with auditory disabilities can be cued using gestures, lighting, and other effects to participate in the dancing and movement of the video.
- Encourage ESL students to lip-sync the chorus and use symbols and gestures to help create a visual interpretation of the words through movement
- Enriched students can be given the opportunity to analyse music videos and their effect on teenagers as a supplemental activity.

Resources

Canadian Music Educators Association. *Canadian Artists Series* (sound recordings). Toronto, 1987.

Kleiler, D., and R. Moses. *You Stand There: Making Music Videos*. United States: Random House Value Publications, 1997.

Appendix A

Activity 3: Musical Expression Through Video Self-evaluation Check List

Criteria:	Rarely (50-59%)	Sometimes (60-69%)	Usually (70-79%)	Always (80-100%)
1. The group understood the facts and terms associated with the arts.				
2. The group demonstrated the concepts, elements, principles, and theories of creating music videos				
3. Three or more areas of the arts were included in my video.				
4. The group communicated and expressed their creative ideas effectively in the video.				
5. The group transferred production knowledge from all arts areas into the video.				
6. We used equipment, materials, and technology in the video.				
7. The group applied the creative process, by creating a totally original work.				

Student Comments:

Teacher Comments:

Activity 4: Comprehensive Arts Community Magazine

Time: 850 minutes

Description

Many aspects of the visual and performing arts present themselves as local community activities in our villages and towns across Ontario. When students explore events around them in a respectful way, their awareness is heightened. In this activity the students report on and compile arts events from their community encompassing music, art, dance, and drama into a magazine format in a contemporary and attractive layout.

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; (CGE1h)
- read, understand, and use written materials effectively; (CGE2b)
- use and integrate the Catholic faith tradition, in the critical analysis of the arts, media technology, and information systems to enhance the quality of life; (CGE2e)
- adopt a holistic approach to life by integrating learning from various subject areas and experience. (CGE3e)

Strand(s): Creation, Analysis, Theory

Overall Expectations:

- create works by using technologies and new technological information; (LCV.03x)
- create a work by applying concepts common to all arts areas; (LCV.01x)
- describe similarities and differences among careers in the arts and arts-related fields; (LAV.04x)
- explain the historical context and style of common practices (e.g., health and safety) while working in the various arts areas. (LTV.02x)

Specific Expectations:

- 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)
- identify, research, and describe arts resources within the community in co-operation with local artists; (LAI.05x)
- identify career possibilities in arts management, promotion, distribution, and so on, specific to all the arts (LAI.09x)
- identify several careers that reflect the individual student's interest; (LAI.10x)
- describe skills and aptitudes required for specific careers in the arts (e.g., conductor, choreographer); (LAI.11x)
- explain the historical context and style of particular artworks/art forms; (LTV.02x)
- use vocabulary appropriate to each specific art form in describing artistic elements and principles in works and productions. (LTI.03x)

Planning Notes

- Have students collect creative arts events clippings from a wide range of newspapers and magazines that reflect local and regional spheres.
- Students need access to tape recorders and tapes.

-
- Meet with the audio/visual technician to book video cameras, a videocassette recorder, and computer technology with accompanying desktop-publishing programs.
 - The magazines should reflect a positive meaning, dignity, and personal fulfillment for the artist, and students should be respectful of this.
 - Outline specific rules for the group activity and explain basic structures of journalism (e.g., grammar, format; examples could be taken from an existing magazine).
 - Students may opt for additional challenge through writing all their own articles and this may be an effective extension for gifted students.

Prior Knowledge Required

Students are able to:

- demonstrate preparation on appropriate communication skills with members of the larger community as addressed in previous units in this document;
- demonstrate the ability to communicate using knowledge of vocabulary related to the arts, in the community, with clarity and precision.

Teaching/Learning Strategies

- Students gather magazine and newspaper article samples of local arts events and regional arts activities that interest them personally.
- These articles are read, discussed, and summaries made in small groups to help students understand that the arts are active and well in the community.
- Students reflect on local current arts events that are interesting to them in their personal sketchbook/journal.
- New groups are formed, comprising students with similar interests, reflecting such themes as: living performing artists using more than one art form, local dance studio current events, upcoming performances in the community, a visual artist discussing their present work, a local band's upcoming show, a play review, an exhibition review.
- A chief editor must be selected during this group process to act as co-ordinator and to promote articles written.
- Using a wide range of information-gathering techniques (e.g., recorded interviews, pictures, clipped articles), students focus on their topic and find a unique perspective in which to compose their own article.
- Students create a layout presenting their story in an aesthetically pleasing design including headers, border, cartoon, and title texts, all of which were covered in the Visual Arts unit.
- In their groups, the chief editor presents the group's stories to the class.
- Students select from the presented articles to create their own magazine.
- Each student should use criteria for selection that includes music, art, dance, drama, and an artist/activity employing two or more of the arts.
- Students should reflect the diverse nature of the arts while respecting the given character of the community.
- Each student circulates and distributes his/her magazine to a targeted audience in a timely way.

Assessment/Evaluation

- The student does a personal research checklist of local newspapers and magazines chosen, assessing for breadth of information. (LAV.04x)
- The teacher assesses the information gathered by the students through an anecdotal report, based on content, thoroughness, and variety. (LAI.01x)
- The teacher conducts a formative evaluation of each student's magazine layout, looking for the principles and elements of design and organization. (LAI.05x)

Health and Safety

- Consult the board policy guidelines concerning health and safety issues in the classroom.
- During interviews with individual artists in the community, questions should be addressed on how the artist copes with health and safety issues in their daily work and life.

Care for the Environment

- Encourage students at every opportunity to use renewable materials for the creation of their presentation.
- Used materials could have other applications for the school or be stored for further use, not just thrown out at the end of the presentations.
- Students complete limited editions of their magazines so as to conserve paper.
- Size and formats (to a maximum of 8.5x11') of magazines are small so as to conserve paper.

Accommodations

- Students with visual learning disabilities should be either paired with a learning buddy, or provided with the opportunity to partake in more hands-on activities.
- Students with assistive devices should be encouraged to fully participate utilizing their gifts to the best of their ability.
- Adjustments to the assignments can be prepared early by the teacher so that guidelines are clearly stated for all learners.
- Learners that have a higher level of reading capability should assist others with reviewing articles for comprehension.
- Encourage ESL students to act as a primary resource in gathering important images, stories, and songs from their country of origin, with the possibility of cross-referencing existing North American traditions.

Resources

Toronto Catholic District School Board. *Paint and Pixels: Visual Arts and Technology*. Toronto, 1992.

Appendix A

Activity 4: Comprehensive Arts Community Magazine Magazine Rating Scale

Student: _____ Date: _____

Please make anecdotal responses for the following questions.

1. Did the student create clear headlines, borders and necessary images to enhance the arts event report?
2. Is the text a reflection of a positive attitude about the arts in the community?
3. Is the font of the text a reflection of the content of the article?
4. Is the quality of the research reflecting vocabulary appropriate to the specific art form?
5. Does the student reflect a clear understanding of one or more of the arts?

General Comments

Glossary Terms

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 art work.
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 common good.
Blocking	the choreography of a scene.
Carving	a sculptural process which involves cutting or incising the medium into the desired form.
Context	thematic approach close to the creation of images/performance.
Contrast	a comparison of two or more objects that highlights their differences.
Digital	related to technology, the transformation of non-computerized images to digital form.
Elements of design	the basic visual units used in art to communicate or express ideas; includes line, shape, colour, texture, space, and value.
Elements of dance	fundamental components of dance, they include space, shape, time (rhythm), and energy.
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.
Focal Point	the place or stage area of greatest interest.
Form of dance	the type of dance, can be separated into either Theatre Dance (jazz, tap) or Social Dance (folk, primitive, ballroom).
High technology	new technology that can be used for sophisticated manipulation.
Image	a picture, impression, or idea of a person, concept, or thing that can be representative in art.
Improvisation	a spontaneous response to a dramatic situation involving verbal and non-verbal activity.
Journal	book, computer space, or recording used to store students' ideas either in written or visual format.
Layout	the arrangement or composition of an art work, or work in general.
Low technology	base technology that provides limited manipulation.
Media	the materials used to make a work of art.
Mime	the portrayal of a situation through movement, gesture, and facial expression.
Mural	a large scale two-dimensional art work, typically made by painting or drawing on a wall.
Performance	the formal act of presenting either created, or re-enactments of dramatic and dance works.
Portfolio	a collection of student works that can be assembled in physical form, sound, or digital form, stored on the computer, that reflects a selected culmination of their works through their school experience, for assessment purposes.

Presentation	the casual presentation either in class, or through a work shop environment for comment and assessment by class members and the teacher.
Principles of design	guidelines which govern the organization of the visual elements of an art work which include; balance, variety, harmony, emphasis, proportion, movement, and rhythm.
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).
Reflection	the thoughtful, evaluative phrase of the learning process through which specific insights gained from a performance experience are verbalized, written, and formalized.
Role drama/whole group improvisation with teacher in role	involves everyone simultaneously in a drama with the teacher guiding from within a role.
Scale	if an art work is done to scale all of its parts are equally smaller or larger than the original.
Scripting	the student is given a complete play or scenario in print form to use as a stimulus or resource for a dramatic activity.
Self Reflection	information provided by the student based on the art of image making or performance, towards the process of assessment.
Simulation	a simulation is a dramatization based on a real-life situation with the participant making dramatic decisions as if they were actually working in that environment.
Sketchbook	is a book for students to record, examine, and process ideas related to their image making/performance activities.
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.
Technique	the process used by an artist to create a work of art (e.g., painting, sculpting, drawing), also has ties to drama, music, and dance.
Technique (dance)	the proper use of posture and dance movements unique to each dance form.
Two-dimensional	an object that has length and width.
Three-dimensional	an object that has length, depth, and width.
Transition	a moment or movement sequence that forms a connective bridge between two sections or parts of a composition.
World dance form	refers to either ethnic or folk dances.

Appendix

Web Sites

Art Gallery of Ontario, Toronto

www.ago.on.ca

Canada Conference on the Arts

www.culturnet.ca

Canadian Musical Composer Portraits

www.music.mcgill.ca (follow link)

Playwright's Union of Canada

www.puc.ca

Musical Composers

www.lib.washington.edu/music/composers.html

McMichael Canadian Collection, Kleinburg

www.mcmichael.com

National Gallery of Canada, Ottawa

<http://national.gallery.ca>

Toronto Symphony Orchestra Musicians

www.tsomusicians.com/whatsnew/links.html

T.V.O. (T.V. Ontario)

www.tvo.org/pdonline (home page, go to products, then sales web to get catalogue)

Ontario Arts Council

www.arts.on.ca

Canadian Institute for Theatre Technology

www.culturenet.ca/att/

National Film Board of Canada

www.nfb.ca