

*Public District School Board Writing Partnership*

# Course Profile

## **Comprehensive Arts**

Grade 9

Open

- *for teachers by teachers*

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## Unit 2: History, Culture, and the Arts

**Time:** 12.5 hours

### Unit Developers

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**Development Date:** June 1999

### Unit Description

Students use the creative process to demonstrate their understanding of the history and culture of a specific time period, through examination of works in a minimum of three art forms. Students use the aesthetic critique process and reflect on their own work and that of others.

### Strand(s) and Expectations

**Strand(s):** Theory, Creation, Analysis

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

**Specific Expectations:** LT1.04X, .06X, .07X, LC1.07X, LA1.03X, .04X, .05X, .06X, .07X, .08X.

### Activity Titles, Sequence, and Suggested Time

Activity 1	Revealing History and Culture through the Arts	150 - 225 minutes
Activity 2	Revelations	450 - 525 minutes
Activity 3	Reflection and Evaluation	75 - 225 minutes

### Unit Planning Notes

- Technology, such as word processors and CD/tape recorders, removes physical, academic, and information-processing barriers often encountered by students with special needs and will allow further enrichment for advanced students.
- This unit has a Canadian context and teachers are encouraged to provide students with examples from a broad range of art forms including visual arts, drama, dance, and music. The collection of arts samples should be diverse, both in historical context and cultural representation. It is important to establish the Canadian context within the unit and to foster an awareness of the rich cultural diversity in Canadian society as a whole.
- Health and safety issues should be addressed according to the class situation (allergies, ventilation, appropriate clothing, WHMIS, etc.).
- The teacher should access resources from the available arts specialists in the school or community where needed and appropriate.
- The ongoing use of a sketchbook and/or journal is highly recommended.

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## Accommodations

- All special needs students with behavioural, communication, intellectual, physical, and multiple exceptionalities should be accommodated. An appropriate Individual Education Plan should be devised in consultation with the Special Education and Student Services resource persons.
- Education assistants, learning buddies, and/or peer tutors can assist those with communication exceptionalities. This could include assistance with writing, clarifying instructions, or audio/video recording pertinent parts of an activity.
- ESL/ELD students can be given simplified written instructions and activity-specific vocabulary. Opportunities should be available for the ESL student to participate in discussions and to share personal examples and experiences from their birth culture where appropriate.
- Appropriate modifications to the space should be made to allow those with physical and multiple exceptionalities to participate to their potential. Creative movement should be encouraged and matched to student abilities.
- Care should be taken to balance groups to allow for exceptionalities while respecting individual choices.
- Enrichment extensions should be available for gifted students in all activities.
- Assessment and evaluation procedures should be modified to allow for exceptionalities (i.e. more time given for written work, journals/reflections could be audio/video recorded).
- Materials, equipment and resources should be modified or adapted to student needs.
- Technological aids needed by students with special needs should be taken into consideration.

## Prior Knowledge Required

For success in this unit, students need the ability to work in large and small groups, to share their ideas and feelings, to make decisions, to assess their own progress in the arts, and to commit to a high level of achievement. Experience in elementary arts programs helps students become comfortable in the arts environment. A working knowledge of basic health and safety practices in the arts is important. Students are also expected to have a working familiarity with the language of aesthetic critique (Unit 1 - Activity 5) and the language of the arts (Unit 1 - Activity 3).

## Teaching/Learning Strategies

Teacher-led demonstration, “museum” walk, small group work, whole class discussion and instruction, group research, demonstration/presentation, personal reflection, evaluation, aesthetic critiques, sketch book/journal, brainstorming, response sheets, peer evaluation

## Assessment/Evaluation

**Formative:** sketchbook/journal, Appendix N - Discovery Critique worksheet, Appendix R - Peer Evaluation worksheet, Aesthetic Critique worksheet

**Summative:** sketchbook/journal, written work, Appendix Q - Revelations Rubric

In addition, teachers should consider a wide variety of diagnostic, formative and summative assessment and evaluation tools, such as checklists, journals, anecdotal reports, performances and presentations.

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## Resources

Colour reproductions of Lascaux cave paintings, votive figure (e.g., *Venus of Willendorf*), audio tape of primitive music (e.g., Kodo drums, didgeridoo), early dance (e.g., clip of tribal African dance from *That's Dancin*, Bravo TV, or a clip from *Dancing*, PBS), pictures of early native dance, TV, VCR, tape/CD player, chart paper, markers, open area (e.g., cafeteria or library) for the “museum” walk is optional.

Ancient Message. Synforest.  
<http://www.synforest.com>

Bailey, Brooke. *The Remarkable Lives Of 100 Women Artists*. Holbrook, Ma.: Bob Adams Inc., 1994. ISBN 1-55850-360-9

*Lascaux Revisited*. Crystal Productions. Glenview, IL., 1994. ISBN 1-56290-147-8

*The McMichael Canadian Collection*. (Rev.) 1983. ISBN 0-7743-8058-6

Stewart, Marilyn G. *Using An Art Museum*. Worcester, Ma.: Davis Publications, 1999.

*Totem Poles*. Canadian Museum of Civilization.  
<http://www.cmcc.muse.digital.ca>

Zuk, Wm. and D.I. Bergland. *Art First Nations*. Montreal: Art Image Publications Inc., 1992. ISBN 2- 921370-91-3

## Activity 1: Revealing History and Culture through the Arts

**Time:** 150 - 225 minutes

### Description

In this activity, students explore and discuss the role of the arts within a given culture and time period.

### Strand(s) and Expectations

**Strand(s):** Theory, Creation, Analysis

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

**Specific Expectations:** LT1.04X, .06X, .07X, LC1.07X, LA1.03X, .06X, .07X, .08X.

### Planning Notes

Sufficient copies of Appendix N and a familiarity with role-playing techniques are required. If the teacher uses the teacher-in-role strategy to introduce the students to the artworks, it is helpful to re-arrange the room to establish the appropriate mood and tone for a meeting of anthropologists. The teacher should give consideration to making his/her opening statements in role, as they are crucial in establishing the context and encouraging the students to adopt roles. The sketchbook/journal is an ongoing record of process and research. Early planning to gather samples/reproductions of art from early civilizations around the world (including the first peoples of Canada) is required.

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## Teaching/Learning Strategies

The teacher introduces the unit by presenting students with reproductions of artworks and/or art works from early civilizations using items such as a reproduction of a cave painting (Lascaux), a votive figure (such as *Venus of Willendorf*), tapes of early music (such as Taiko or African drumming), video clips or pictures of dance (Kanata dance, African tribal dance, Peking Opera). The teacher leads the students through a series of directed questions (see Appendix N) that elicit speculation regarding the role of the artwork within its cultural and historical context. Alternately, the teacher may structure the examination and discussion of the object through role play, with the teacher assuming the role of a museum curator and the students assuming the roles of anthropologists who are attempting to discern the origins and cultural context of the object. The terminologies particular to each art form must be respected and used wherever appropriate.

The teacher leads students to suggest individually or in groups how the historical and cultural contexts are demonstrated through (by) the arts. Students record their observations, conclusions, and reflections in their sketchbook/journal. These may be drawn or written, in or out of role.

## Assessment/Evaluation

Sketchbook/journal reflections, Appendix N - Discovery Critique worksheet

## Resources

- Colour reproductions of Lascaux or Alta Mira cave paintings, *Lascaux Revisited* video clips
- votive figure (e.g., *Venus of Willendorf*)
- audio tape of early music (e.g., Kodo drums, didgeridoo)
- video clip of early dance (e.g., clip from *Road To the Stamping Ground* - Jiri Kylian - Kultur Video (<http://www.kulturvideo.com>) or pictures of early tribal dance
- TV, VCR
- tape/CD player
- chart paper, markers

## Accommodations

Education assistants, learning buddies, and/or peer tutors can assist those with communication exceptionalities. This could include assistance with writing, clarifying instructions or audio/video recording pertinent parts of an activity. ESL/ELD students can be given simplified written instructions and activity-specific vocabulary. Opportunities should be available for ESL students to participate in discussions and to share personal examples and experiences from their birth culture where appropriate.

## Appendices

Appendix N - Discovery Critique worksheet

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## Activity 2: Revelations

**Time:** 450 - 525 minutes

### Description

Students critique and research a specific artwork carefully chosen from a number of works representing each of the arts and from a variety of historical and/or cultural sources. In small groups, students demonstrate their understanding of the people, the place, and the time from which the work originated by using a minimum of *three* of the arts.

### Strand(s) and Expectations

**Strand(s):** Theory, Creation, Analysis

**Overall Expectations:** LTV.01X, .02X, LCV.04X, LAV.01X, .02X.

**Specific Expectations:** LT1.04X, .06X, .07X, LC1.07X, LA1.03X, .04X, .06X, .08X.

### Planning Notes

Early planning is needed to assemble a collection of varied art works from diverse historical and cultural backgrounds. The teacher is encouraged to create the atmosphere of a museum in the classroom or in an alternate setting (e.g., Resource Centre). Teachers comfortable with doing so are encouraged to use dramatic role-play concepts whenever possible. See the school drama specialist for assistance.

Materials needed include chart paper with focus questions (see Appendix N for ideas) to be posted at each museum artifact, coloured markers, and technological and print resources for student research. The teacher designates research time, schedules library and computer time, and plans for presentation time. The assistance of the teacher/librarian is important to aid research skills. The teacher should ensure that there are examples from at least *three* art forms in the students' demonstrations. When planning the "museum" activity, teachers should ensure that there is a wide variety of time frames and cultures represented.

### Teaching/Learning Strategies

1. The teacher assembles a bank of eight to ten varied artworks, with representation from all four arts and a wide variety of time frames and cultures. (See the list of suggestions in Appendix O.) The teacher sets up a "museum" (display) in a classroom or alternate setting, such as a cafeteria or library. Focus questions in the areas of description, analysis, interpretation and judgment are displayed on chart paper at each artwork (see Appendix N for suggestions).
2. Students work in groups of three to five, visiting a minimum of two artifacts. They discuss the focus questions and record their responses on the chart paper. Duplicate responses can be check-marked by other groups and new ideas added. Students share their responses through group and/or class discussion which can be done in role with the teacher as curator and students as anthropologists.
3. In groups of three to five, an artifact is selected or assigned for further study. Each student completes the Discovery Critique Worksheet (Appendix N) and shares their responses within the group again. This can be done in role as anthropologists.
4. The teacher introduces the students to research skills and available resources. (This can be done in role as curator.) Each student group makes decisions about the organization of their research. The teacher uses the Revelations Rubric (Appendix Q). The student researches the historical/cultural period in which the artifact was created, recording the findings on the Research Chart (Appendix P). Student list all research materials used.

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5. Students demonstrate their new understanding of the history and culture of the particular time period by combining aspects of two or more of the arts. Some suggestions are:

- a series of tableaux with movement transitions, accompanied by music
- a rhythmic composition with movement and special lighting effects
- poster, chant, music, or movement
- sculpture with dance interpretation
- choral speaking with movement

After sufficient planning time, the student groups demonstrate their "revelations". The work is assessed by the teacher and the students, who assess a minimum of two groups' demonstrations using the Peer Evaluation (Appendix R).

### **Assessment/Evaluation**

Appendix N - Discovery Critique worksheet

Appendix P - Research Chart

Appendix Q - Rubric: Revelations

Appendix R - Peer Evaluation

### **Resources**

Refer to Appendix O - Bank of Artworks/Artifacts

TV, VCR, tape/CD player, recorder

### **Accommodations**

Assistance from a teacher/librarian in teaching research skills is encouraged. Education assistants, learning buddies, and/or peer tutors can assist those with communication exceptionalities. This could include assistance with writing, clarifying instructions, audio/video recording pertinent parts of an activity and assisting with research. ESL/ELD students can be given simplified written instructions and activity-specific vocabulary. Opportunities should be available for ESL students to participate in discussions and to share personal examples and experiences from their birth culture where appropriate. Assessment and evaluation procedures should be modified to allow for exceptionalities (i.e., more time given for written work, journals/reflections could be audio/video recorded).

## **Activity 3: Reflection and Evaluation**

**Time:** 75 - 225 minutes

### **Description**

Students summarize their cognitive and affective learning in this unit individually and in groups.

### **Strand(s) and Expectations**

**Strand(s):** Theory, Analysis

**Overall Expectations:** LTV.01X, .02X, LAV.01X, .02X.

**Specific Expectations:** LT1.04X, LA1.05X, .06X, .07X, .08X.

### **Planning Notes**

The teacher distributes a class set of blank cards (3" x 5" or 4" x 6") and Appendices P (completed in activity 2) and S.

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## Teaching/Learning Strategies

Each student group uses a blank card to create a name plate including name and brief historical context for each artifact in the “museum”. Students then re-organize the museum by date. The teacher and students discuss the Research Charts (Appendix P).

## Assessment/Evaluation

Summative testing (see below)

Personal reflection: Appendix N

Group process Self-Evaluation: Appendix S

### Summative Evaluation of Unit

- characteristics of the society/culture
- traditions
- values
- symbols (icons)

Extension: Timeline Explosion - To enrich this activity, students may prepare an extended timeline by visually placing studied time periods or objects into an existing timeline or prepare a new one including those objects studied. Students could further develop the timeline by investigating other developments and features of the time periods studied such as architecture, industry, education, politics, technology and/or social structure.

Students demonstrate their personal understanding by responding to a variety of questions such as:

- Which period appealed to you the most and why?
- With which artifact do you identify and why?
- What surprised you?
- “Culture is something that evolves out of the ... elements ... most truthfully expressed in the ... arts.” (Thor Hansen). Comment on the relevance of this statement in view of your research and class discussions.

Optionally, teachers can use testing for content and/or checklist completion.

Students complete a self-evaluation - Appendix S - Group Process Self-Evaluation.

## Resources

### Books, print

*A Popular History of the Arts*. London: Marshall Cavendish Books, 1984.

*Brewer's Theatre* (1st Edition). ISBN 0006270043X

Albani, Emma. *Forty Years Of Song*. London: Mills and Bonn Ltd., 1911.

Amtmann, William. *Music in Canada 1600-1800*. Montreal: Habitex Books, c1975.

Baker, Georgian Daniel. *A Handbook of Costume Drawings*.

Bensen, Eugene et al. *English-Canadian Theatre*. ISBN 0-19-540583-8

Bensen, Conolly, eds. *Oxford Companion to Canadian Theatre*. ISBN 0-19-540672-9

Brillarelli, Livia, Cecchetti. *A Ballet Dynasty*.

Brown, Russell John, ed. *Oxford Illustrated History of Theatre*. ISBN 019212997X

Brockett, Oscar G. *History of the Theatre* (7th ed.). ISBN 02050164838

Brommer, Gerald. *Discovering Art History*. Worcester, MA.: Davis Publications, 1988.

Cantin, Paul. *Alanis Morissette: You Oughta Know*. Toronto: Stoddart, c1997.

Chalmers, Graham. *Celebrating Pluralism: Art Education And Cultural Diversity*. Los Angeles, Ca: The Getty Education Institute For The Arts, 1996.

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Cohen, Aaron. *International Encyclopedia Of Women Composers*. 2nd ed. New York: Books and Music, c1987.

Hume, Helen D. *The Art Teacher's Book of Lists*. Toronto: Prentice Hall Canada, 1998.

Johnston, Denis W. *Up the Mainstream: The Rise of Toronto's Alternative Theatres*.

Kallmann, Helmut. *A History of Music in Canada, 1534-1914*. Toronto: University of Toronto Press, 1960.

Kimball, Kathleen. *The Music Lover's Quotation Book*. Toronto: Sound and Vision, 1990.

Kurath, Gertrude Prokosch. *Dance And Song Rituals Of Six Nations Reserve, Ontario*. National Museum of Canada. Bulletin 220, Ottawa, 1968.

Kuzmich, Natalie. *Musical Growth, a Process of Involvement*. Toronto: G. V. Thompson Publishers, 1986.

Lawler, Lillian B. *The Dance In Ancient Greece*. Middletown, Connecticut: Wesleyan University Press, 1965.

Lundy, Charles and David Booth. *Interpretation Working with Scripts*. Academic Press Canada, 1983. ISBN 0 7747 12104

Machlis, J. and K. Forney. *The Enjoyment Of Music*. (Text And Recordings.) New York: W.W. Norton, 1990.

Morgan, Barbara. *Martha Graham: Sixteen Dances In Photographs*. New York: Morgan and Morgan Inc., 1980.

Randel, D.M. *The New Harvard Dictionary Of Music*. London: Harvard University Press: 1996.

Rudin, John. *Commedia Dell'Arte*. ISBN 0415-047706

Schafer, R. Murray. *The Thinking Ear*. Toronto: Arcana Editions, 1988.

[Contains *The Composer in the Classroom*: 1965 by BMI Canada Ltd.]

Strickland, Carol and John Boswell. *The Annotated Mona Lisa*. Kansas City: Andrews and McMeel, 1994.

Warner, Mary Jane. *Toronto Dance Teachers 1825-1925*.

Windreich, Leland. *Dance Encounters*.

**Cultural Institutions and web sites (URLs are correct at time of publishing):**

All Media Guide

[http://www.allmusic.com/mus\\_Styles.html](http://www.allmusic.com/mus_Styles.html)

Art Gallery of Ontario

<http://www.ago.on.ca/>

Bravo New Style Arts Channel

<http://www.bravo.ca> 416.591.5757

Council of Drama and Dance in Education (CODE)

<http://members.home.net/4drama>

Dance Collection Dance

<http://www.web.net/dancecol/>

145 George St., Toronto M5A 2M6 (416) 365-3169

National Film Board

<http://www.nfb.ca>

150 John Street, Toronto, ON, (416) 973-3012, fax (416) 973-9640; sales information 1-800-267-7710

Ontario Arts Council

<http://www.arts.on.ca/>

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Playwrights Union of Canada

<http://www.puc.ca>

Royal Ontario Museum

<http://www.rom.on.ca/>

Smithsonian Institution

<http://www.si.edu/resource/faq/nmah/music.htm>

Shaw Festival

<http://www.shawfest.com>

Stratford Festival

[www.stratford-festival.on.ca](http://www.stratford-festival.on.ca)

### **Accommodations**

Assessment and evaluation procedures should be modified to allow for exceptionalities (i.e., more time given for written work, journals/reflections could be audio/video recorded). Journal reflections could be recorded on audio/video or could include visual components such as drawings or photographs.

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## Appendix N: Discovery Critique

**Note:** Some of the terminology used in the following questions should be reviewed with students on an “as needed” basis. See Unit 1 for further details.

### Description

- What was your initial reaction to the artifact?
- Describe to a friend who was absent exactly what you saw and/or heard.

### Analysis

- What tools, instruments, materials, and other resources were used to create this artifact?
- What elements of the arts are evident?
- What principles of the arts are evident?
- Why did the creator of this artifact use these elements and principles?

### Interpretation

- What does this artifact communicate to you?
- Why do you think this artifact was created? List reasons why you came to this conclusion.

### Judgement

- What do you appreciate about this piece of arts history? What are your reasons?
- How successful has the artist been in communicating the central message of the piece?

### Reflections

- What questions do you have about the art form, the people, the place, and the time?
- Describe the role of the arts/artists in this time and place.
- What three statements might you make if you were asked about the people, time, and place when this artwork was created.

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## Appendix O: Bank of Artworks/Artifacts

### Notes:

- Wherever possible, works of local and community artists should also be considered.
- This list was created to reflect a blend of "popular" and "classical" artworks, and to reflect numerous periods of arts history. It is simply as a starting point and is not meant to be exhaustive or definitive.
- Teachers are encouraged to look beyond this list and use sources that reflect diverse ethno-cultural origins.

### Dance

**Pictures:** Martha Graham, Mikhail Baryshnikov, Merce Cunningham, Alvin Ailey, Karen Kain, George Ballanchine, Evelyn Hart, Patrick Parsons, Robert Desrosiers, Rex Harrington, Danny Grossman, Peggy Baker, Shiva (Hindu deity of dance), folk dancers, Mardi Gras Carnival, traditional native dancers, Peking Opera, South Asian dance, Taiko drumming and movement, Chinese fan dance, Chinese ribbon dance, African dance

**Video clips:** *West Side Story*, *Singing in the Rain*, *Tap Dogs* (CBS/Fox, 1997), and *Stomp Out Loud* (HBO, 1998), *The Erik Bruhn Prize* (Kultur Video)

**Objects:** Castanets, ankle bells, pointe shoes, fan, hoop, tap shoes, tutu

### Music

**Musical samples:** Glenn Miller: "American Patrol", Jive/Swing: "It Don't Mean a Thing", Kodo drumming, Andrew Lloyd Webber: "Phantom of the Opera", Gregorian chant, Beatles: "Yellow Submarine", Jimi Hendrix: "Star Spangled Banner", Elgar: "Pomp and Circumstance", Oscar Peterson: "Kelly's Blues", Gordon Lightfoot: "The Wreck Of The Edmund Fitzgerald", Scott Joplin: "Maple Leaf Rag", Stan Rogers: "Bluenose", Celine Dion: "Une Colombe", The Irish Descendants: "Everyone's Sons and Daughters", George Gershwin: "Rhapsody In Blue", Beethoven: "Eroica - Symphony #3", Shania Twain: "God Bless The Child", Leonard Cohen: "Suzanne", Elvis Presley: "Jailhouse Rock", Cole Porter: "In The Still Of The Night", Aaron Copeland "Fanfare For The Common Man"

**Videos:** Robert Palmer: *Addicted To Love*, Michael Jackson: *Black and White*, Peter Gabriel: *Diggin' in the Dirt*

**Musical Instruments:** harpsichord, lyre, animal skin drum, pan flute, African tribal instruments (e.g., kalimba), classical guitar, marimba, aulos, caribbean steel drum

*Selections may also be made from the wide variety of musical styles practised around the world. The following list may help teachers get started on their own list: reggae, rhythm and blues, ska, hip hop, rap, jazz, big band, gospel, bluegrass, heavy metal, alternative, polka, pop, swing, motown, folk, country, new age, techno, disco*

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## Appendix O: Bank of Artworks/Artifacts (Continued)

### Visual Arts

**Reproductions/Sculptures:** Van Gogh: *Starry Night*, Picasso: *The Three Musicians*, *Venus of Willendorf*, Andy Warhol: *Marilyn Diptych*, Edgar Degas: *Ballet Dancers in the Wing*, Henri de Toulouse-Lautrec: *At the Moulin Rouge*, Diego Velazquez: *Las Meninas*, *Winter Coat - Stretched Hide*, Haida Totem Pole, Frank Lloyd Wright: "Falling Water," Henry Moore: *Mother and Child*, Jackson Pollock: *Autumn Rhythm*, Moshe Safdie: "Habitat," Michael Snow: *Walking Woman* series, Leonardo da Vinci: *Mona Lisa*, Raphael: *School of Athens*, Rembrandt van Ryn: *Nightwatch*, Carl Ray: *Frolicking Loons*, Bill Reid: *Gold Bowl With Lid*, Kenojuak Ashevak: *Woman In The Sun*, Mary Pratt: *Split Grilse*, Emily Carr: *A Haida Village* or *Corner Of Kitwancool Village*, Betty Goodwin: *Collapsed Vest No. 1* or *Untitled (Nerves No. 1)*, Joyce Wieland: *Confedspread* or *Water Quilt*, David Blackwood: *S.S. Imogene With Crew On Ice*, Daphne Odjig: *The Indian In Transition*, Norval Morriseau: *Windigo*, Joe Fafard: *A Merchant Of Pense*, Frederick Varley: *Liberation*, Peter Anautuk: *Woman Nursing Child*.

### Drama

**Pictures and reproductions:** Kabuki actor, Noh theatre costume, Stratford Festival stage, medieval pageant wagon, Globe theatre, Commedia Dell'Arte masks, Young Peoples Theatre, Marcel Marceau, La Scala Opera House interior

**Video/Audio clips:** Norman McLaren: *Neighbours* (National Film Board), Harron/Campbell: *Anne of Green Gables*, Stephen Sondheim: *Sunday in the Park with George*, Charlie Chaplin: *Gold Rush*

**Objects:** theatre posters and programmes, set design model, costume or property piece

**Print:** summary of or fragments from *Everyman*, a Shakespearean play, a Canadian play (e.g., *The Kamagata Maru Incident*), a Greek play (e.g., *The Birds*), an Ibsen play (e.g., *A Doll's House*), a modern play (e.g., *The Zoo Story*)

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## Appendix P: Research Chart

Group: \_\_\_\_\_

Culture: \_\_\_\_\_ Historical Period: \_\_\_\_\_

Main characteristics of the culture: \_\_\_\_\_

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Traditions and values of the culture: \_\_\_\_\_

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Symbols and icons of the culture: \_\_\_\_\_

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Historical events: \_\_\_\_\_

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Other interesting facts: \_\_\_\_\_

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## Appendix Q: RUBRIC: Revelations

STUDENT NAME: \_\_\_\_\_

Criteria	Level 1	Level 2	Level 3	Level 4
<p><b>Theory</b> demonstrates general understanding of the history of the time</p> <p>demonstrates knowledge of the unique characteristics of a specific culture</p>	<p>- demonstrates limited understanding of the history of the time</p> <p>- limited knowledge of the unique characteristics of a specific culture</p>	<p>- demonstrates moderate understanding of the history of the time</p> <p>- moderate knowledge of the unique characteristics of a specific culture</p>	<p>- demonstrates considerable understanding of the history of the time</p> <p>- considerable knowledge of the unique characteristics of a specific culture</p>	<p>- demonstrates thorough understanding of the history of the time</p> <p>- thorough knowledge of the unique characteristics of a specific culture</p>
<p><b>Communication</b> uses 3 art forms in the demonstration</p> <p>communicates and expresses ideas and information</p>	<p>- uses 3 art forms with limited effectiveness</p> <p>- communicates and expresses with limited clarity</p>	<p>- uses 3 art forms with moderate effectiveness</p> <p>- communicates and expresses with moderate clarity</p>	<p>- uses 3 art forms with considerable effectiveness</p> <p>- communicates and expresses with considerable clarity</p>	<p>- uses 3 art forms with thorough effectiveness (or uses 4 forms effectively)</p> <p>- communicates and expresses with thorough clarity</p>
<p><b>Creation</b> demonstrates knowledge creatively</p>	<p>- demonstrates knowledge with limited creativity</p>	<p>- demonstrates knowledge with moderate creativity</p>	<p>- demonstrates knowledge with considerable creativity</p>	<p>- demonstrates knowledge with insightful creativity</p>

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## Appendix R: Peer Evaluation

STUDENT NAME: \_\_\_\_\_

<b>Criteria</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Usually</b>
Clearly conveyed information on history and culture			
Used two or more art forms effectively			
Communicated ideas			
Demonstrated creativity			

Student comments:

Teacher comments:

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## Appendix S: Group Process Self-Evaluation

Student \_\_\_\_\_ Date \_\_\_\_\_

Group \_\_\_\_\_

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	<b>Rarely</b>	<b>Sometimes</b>	<b>Usually</b>
I contributed ideas to the group			
I communicated my ideas in a positive manner			
I helped the group stay on task			
I helped the group find resources			
I encouraged the group members			
I listened to group members and built on the ideas of others			

Student comments:

Teacher comments:

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## Unit 4: The Role of the Arts in Contemporary Society

**Time:** 12.5 hours

### Unit Developers

Ron Dodson, Avon Maitland DSB (Project Leader)

June Boag Coleman, Avon Maitland DSB

Kristine Flaherty, Upper Canada DSB

Christine Jackson, Toronto DSB

Daryl Ouellette, Upper Canada DSB

B.J. Reid, Upper Canada DSB

**Development Date:** June, 1999

### Unit Description

Students investigate the roles of the arts and artists in society through discussions, brainstorming, introduction of practising artists, and statements made by artists about the arts. Through personal discovery, interest inventory and research, students, individually and in groups, demonstrate an understanding of the similarities and differences among arts and arts-related careers, as well as common health and safety practices. Students create a collage to reflect their personal interests and skills. Arts-related career information is shared by the students.

### Strand(s) and Expectations

**Strand(s):** Theory, Creation, Analysis

**Overall Expectations:** LTV.03X, LCV.02X, LAV.02X, .03X, .04X.

**Specific Expectations:** LT1.08X, .09X, LC1.07X, LA1.04X, .05X, .07X, .09X, .10X, .11X.

### Activity Titles, Sequence, and Suggested Time

Activity 1	Introducing the Artist in Contemporary Society	150 - 225 minutes
Activity 2	Students, Careers, and the Arts	525 - 600 minutes

### Unit Planning Notes

- The sketchbook/journal should continue to be used as a record of process and research.
- Early planning for field trips and contact with local artist(s) is suggested.
- Teachers collect local, regional and provincial newspapers, magazines and Internet sites as resources for student use.
- Contact and early planning with audio-visual personnel within the school or board is advisable to ensure technology availability.
- Balancing the four arts when discussing various arts and arts-related careers is important.
- The “knowledge bridge” between units three and four must be ensured.
- Communication with the Student Services department and school Resource Centre is important to the success of this unit; early planning is essential.
- Teaching strategies are sequenced to maximize connections and student learning.
- Sufficient worksheets and rubrics for all students must be available.
- Promotion of the arts in the community using current events notices, brochures, and flyers should be ongoing in order to make students aware of current arts activities.

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## Accommodations

- All special needs students with behavioural, communication, intellectual, physical, and multiple exceptionalities should be accommodated. An appropriate Individual Student Plan should be devised in consultation with the Special Education and Student Services resources available.
- Educational assistants, learning buddies, and/or peer tutors can assist those with communication exceptionalities. This could include assistance with writing, clarifying instructions, or audio/video recording pertinent parts of an activity.
- ESL/ESD students can be given simplified written instructions and activity-specific vocabulary. Opportunities should be available for the ESL student to participate in discussions and to share personal examples and experiences from their birth culture where appropriate.
- Appropriate adaptations to the space should be made to allow those with physical and multiple exceptionalities to participate to their potential.
- Creative movement should be encouraged and matched to student abilities.
- Care should be taken to balance groups to allow for exceptionalities while respecting individual choices.
- Enrichment extensions should be available for the gifted in all activities.
- Assessment and Evaluation procedures should be modified to allow for exceptionalities (i.e. more time given for written work, journals/reflections could be audio/video recorded).
- Materials, equipment, and resources should be modified or adapted to student needs.
- The teacher should take technological aids needed by students with special needs into consideration.

## Prior Knowledge Required

Students need the ability to work effectively in a group and have a willingness to share their ideas and interests. They need a working knowledge of basic health and safety practices in the arts. Students need a prior knowledge of the language specific to the four arts areas (Unit 1 - Activity 3).

## Teaching/Learning Strategies

Whole class discussion, brainstorming, sketchbook/journal, demonstration/presentation, research, response sheets, personal reflection and analysis worksheets, interest inventory, homework assignment, Venn diagram, collage creation, class research sharing and small group work.

## Assessment/Evaluation

**Formative:** sketchbook/journal, teacher observation, Appendix W - Career Search completion sheet, peer evaluation

**Summative:** Reflective journal

**Rubric:** Appendix Y - Myself, My Community

## Resources

Appendix T - Quotation List

Appendix U - Arts in My Life

Appendix V - All About Me Inventory

Appendix W - Career Search Worksheet

Appendix X - Career Search Reflection

Appendix Y - Myself, My Community

Community artists (all art forms)

TV, VCR, tape/CD player

Video and/or audio tapes of interview with an artist who discusses role of the arts

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Brommer, Gerald and J.A. Gatto. *Careers In Art: An Illustrated Guide*. Worcester, Ma.: Davis Publications. ISBN: 0-87192-1499

Strate, Grant. *A Guide to Career Training in the Dance Arts*. Dance Collection. Toronto: Danse Press/es, 1996. ISBN 0-929003-29-2

Rawlins, Libby et. al. *Career Planning for the '90's*. Toronto: Ontario Institute for Studies in Education, 1994. ISBN 0-7713-0445-5

Ragans, Rosalind, Ph.D. *Arttalk*. New York: McGraw-Hill, 1995.

Career Cruising & Career Explorer (provincially licensed software)

<http://edu.gov.on.ca/eng/career>

for selection, updates and delivery schedules

<http://www.haltonbe.on.ca/osapac>

*Life & Times of Emily Carr/ Lynn Johnston/Ken Danby/Christopher & Mary Pratt.*

CBC: call 1-800-363-1281 to order videos.

## **Activity 1: Introducing the Artist in Contemporary Society**

**Time:** 150 - 225 minutes

### **Description**

Students study the role of the arts in contemporary society through introduction to specific artists.

### **Strand(s) and Expectations**

**Strand(s):** Theory, Creation, Analysis

**Overall Expectations:** LT1.03X, LAV.02X.

**Specific Expectations:** LT1.08X, LT1.09X, LC1.07X, LA1.04X, .05X, .07X.

### **Planning Notes**

- Sufficient copies of Appendix T.
- Scrapbook, bulletin board or other suitable display space.
- Early preparation and planning is necessary for guest artists or field trips.
- Collection of local, regional and provincial arts brochures, newspapers and flyers is recommended.
- The Student Services department should be informed well in advance of the nature of the student research requirements.
- Students should have access to a TV/VCR, tape/CD player and a computer with Internet access.

### **Teaching/Learning Strategies**

1. The teacher leads students in brainstorming the role of the artist in today's society. A significant emphasis should be placed on the function of the artist as prophet, sage, societal conscience, and philosopher. Care should be given to include traditions and values of the artist, and any significant cultural connections in the community.
2. Quotations from artists about art are presented to the students and discussed (Appendix T). Students then create their own statement about the arts in their sketch book/journal.

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Extension: Enlarge the quotations individually and post them about the room. The students move about the room reading and analysing the quotations and stand by one quotation that speaks to them personally. Once grouped according to favourite quotations, the students discuss their reasons for choosing the quotation and represent the meaning of the artist's statement in a tableau (still image). Each tableau is presented and discussed. Opportunities for extensions with movement transitions are optional (e.g., a series of three tableaux with movement transitions).

3. Homework assignment: Students supply evidence of the arts in the community by bringing in one or more of the following: a newspaper article, a web site, a program, a poster, a ticket stub, an advertisement, a brochure, addresses of arts organizations (i.e. art gallery, theatre, museum), recordings, video tapes or other concrete evidence. These articles are collected and displayed for the whole class on a bulletin board or in a scrapbook. Teachers may wish to introduce and model collage techniques, using the materials brought into the classroom by the students. This would help prepare students for a later activity (Activity 2, #2).
4. Homework assignment: The teacher explains that the students are going to have an opportunity to interview an artist the following day. The teacher provides introductory information related to the artist's professional practice and assigns the task of preparing questions to ask the artist. If a videotape or audio recording is being used in lieu of a visiting artist, the students should prepare questions which they hope will be addressed in the recording/video.
5. Students are introduced to individual artists through one or more of the following suggested methods: a visiting artist, an interview from audio or video tape, a field trip, a print source or an Internet source. Students must incorporate information about a Canadian artist who practises more than one art form (i.e., Michael Snow, Toller Cranston, Robert Lepage, Mendelson Joe, R. Murray Schafer). Students then attempt to answer their prepared questions and write down their responses. As the unit progresses and more information is obtained, additional information should be documented.

Extension/enrichment: Students are assigned the task of researching a contemporary Canadian artist, either singly or in pairs. They summarize their information in the form of a written report, oral presentation, dramatization, dance in the artist's style, poster display, video, computer presentation, slide show, etc. Categories for research could be provided such as: art form or forms practised by the artist; biographical information; major works; challenges and triumphs; contribution to Canadian culture and society; connections with the world outside Canada; etc.

### **Assessment/Evaluation**

Teacher observation  
Formative Journal entries  
Homework checks

### **Resources**

Appendix T - Quotations: Artists Speak About Art

### **Accommodations**

Request assistance from a teacher/librarian and student services/guidance departments to obtain materials at various reading levels and to assist in research. Education assistants, learning buddies and/or peer tutors can assist those with communication exceptionalities. This could include assistance with writing, clarifying instructions, audio/video recording pertinent parts of an activity and assisting with research. ESL/ESD students can be given simplified written instructions and activity-specific vocabulary.

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## Activity 2: Students, Careers, and the Arts

**Time:** 525 - 600 minutes

### Description

In this activity, students explore their personal interests and skills within the arts and research one career of personal interest.

### Strand(s) and Expectations

**Strand(s):** Theory, Creation, Analysis

**Overall Expectations:** LTV.03X, LCV.02X, LAV.03X, .04X.

**Specific Expectations:** LA1.09X, .10X, .11X.

### Planning Notes

- Sufficient copies of Appendix U - Arts in My Life worksheet, Appendix V - Interest Inventory, Appendix W - Career Search worksheet, Appendix X - Career Research Reflection, Appendix Y - My Self, My Community rubric, access to the Student Services office for university and college calendars, brochures and apprenticeship information.
- The rubric Appendix Y - My Self, My Community will be used for summative evaluation.
- Where licensed, computer programs such as “Discover” and “Choices” can be utilized.
- The ongoing reflective use of the sketchbook/journal is recommended.

### Teaching/Learning Strategies

1. The teacher distributes the Appendix U - Arts in My Life autograph worksheet. The exercise is intended to highlight the presence of various art forms in our every day lives. The students circulate around the room canvassing one another to obtain other students’ autographs. Following the activity, the information is shared and the teacher discusses how actively involved the students are in the arts. Students complete the interest inventory Appendix V - All About Me, then interview a classmate in order to share personal information.
2. a. The teacher introduces the concept of collage/montage through a variety of examples such as visual collage (“Le Courier” - Georges Braque), photo montage (David Hockney), musical collage (“The William Tell Overture” - G. Rossini), dance collage (various videos of modern dance and music). Students review collage techniques and approaches to design/composition. The teacher leads the students to an understanding of how the elements of design and composition can be used to create collage/montage in different art forms or combination of art forms (see resource list for references to collage/montage, or seek support of the Visual Art specialist for mini-lesson on collage/montage).  
b. Through a medium of his/her choice (e.g., visual collage, musical montage, multimedia montage or medley, dance/drama anthology, dance composition or monologue), each student creates a representation of their personal identity (e.g., interests and skills) and the community with which they identify. Students must document their process in their sketchbook/journals.  
c. Students present their collage/montage in small groups. Both the creation and the sketchbook/journal are collected and assessed by the teacher, using Appendix Y - My Self, My Community.
3. Students list a minimum of three careers for each of the four arts disciplines (e.g., arts administrator, disc-jockey, set designer, fashion designer). This activity could be used as a homework assignment. The teacher leads the students in completing a Venn diagram (Appendix L) which links the arts careers listed by the students. The teacher should attempt to ensure that a broad spectrum of arts careers is reflected in the diagram.

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4. Students complete the Appendix W - Career Search worksheet using the following resources: the school's Student Services office, school library/resource centre, Internet sources, and personal interview sessions. Students present their research findings in small groups. Each student completes Appendix X - Career Research Reflection sheet.

### **Assessment/Evaluation**

Appendix Y - My Self, My Community

Appendix X - Career Research Reflection

### **Resources**

Brommer, Gerald. *Collage Techniques: A Guide For Artists And Illustrators*. New York: Watson-Guption, 1994. ISBN 0-8230-0655-7

Brommer, Gerald and J.A. Gatto. *Careers In Art: An Illustrated Guide*. Worcester, Ma.: Davis Publications. ISBN 0-87192-1499

Larbalestrier, Simon. *The Art And Craft Of Montage*. London: Mitchell Beazley International, 1993.

Leland, Nita and V. Williams. *Creative Collage Techniques*. Ohio: North Lite Books, 1994. ISBN 0- 89134-563-9

“Discover”, “Choices” where licensed

Career Planning for the 90s

A Guide to Career Training in the Dance Arts.

Provincially licensed software: Career Cruising & Career Explorer, MET's web site career gateway:

<http://edu.gov.on.ca/eng/career>;

for selection, updates and delivery schedules

<http://www.haltonbe.on.ca/osapac>

Various publications by the Ontario Arts Council, the Canadian Music Centre and Playwrights Union Canada

Various university and college course calendars and booklets

### **Accommodations**

Students with communication exceptionalities may find the written component of this activity challenging. A variety of resources may be included using a variety of media. Assistance from a teacher/librarian and student services/guidance to obtain materials at various reading levels and to assist in research is encouraged. Education assistants, learning buddies and/or peer tutors can assist those with communication exceptionalities. This could include assistance with writing, clarifying instructions, audio/video recording pertinent parts of an activity, and assisting with research. ESL/ESD students can be given simplified written instructions and activity-specific vocabulary. Assessment and evaluation procedures should be modified to allow for exceptionalities. (i.e., more time given for written work, journals/reflections could be audio/video recorded).

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## Appendix T: Quotations: Artists Speak About Art

“Art is that in which the hand, the head and the heart ... go together.” *John Ruskin*

"It is not hard to say, then, what art should be. Art should be an awareness, a sense of spiritual alertness, not put on like poetry. The farmer going out to his milking may be aware of its beauty, even though completely inarticulate. *Arthur Lisper*

“Art is long and time is fleeting.” *Henry Wordsworth Longfellow*

“Art does not reproduce what we see. It makes us see.” *Paul Klee*

“Art is either plagiarism or revolution.” *Paul Gauguin*

“Art is made to disturb. Science reassures.” *Georges Braque*

"Dancing isn't a tournament. The only competition you have is yourself and your expectations." *Karen Kain*

"Acting is not being emotional, but being able to express emotion." *Kate Reid*

“Whatever the artist makes is always some kind of self-portrait.” *Marisol*

“All art is an individual’s expression of a culture. Cultures differ, so art looks different.” *Henry Glassie*

“Art made for the people and by the people, a joy to the maker and user.” *William Morris*

“Art is a way of expression that has to be understood by everyone, everywhere.” *Rufino Tamayo*

“How important are the visual arts in our society? I feel strongly that the visual arts are of vast and incalculable importance. Of course I could be prejudiced. I am a visual art.” *Kermit the Frog*

“Dance is life.” *Charles Schultz as Snoopy*

"It is music's lofty mission to shed light on the depths of the human heart" *Robert Schumann*

"Art is the triumph over chaos." *John Cheever*

"The history of a people is found in its songs." *George Jellenik*

"A work of art does not answer questions; it provokes them." *Leonard Bernstein*

"I've learned that a serious actor must sometimes show his soul to an audience unashamedly and take from it every remembered passion of the past." *Paul Kligman*

"Music produces a kind of pleasure which human nature cannot do without." *Confucious*

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## Appendix T: Quotations: Artists Speak About Art (Continued)

"The true artist is connected ... The true artist is interested in the art object as an art process, the thing in being, the being of the thing, the struggle, the excitement, the energy that have found expression in a particular way. The true artist is after the problem. The false artist wants it solved (by somebody else)."

*Jeanette Winterson*

"Nothing is more revealing than movement." *Martha Graham*

"Theatre can penetrate into the darkest zones of terror and despair for one reason only: to be able to affirm, neither before nor after but at the very same moment, that light is present in darkness. Progress may have become an empty concept, but evolution is not, and although evolution can take millions of years, the theatre can free us from this time frame." *Peter Brook*

"Imagine what artists could do if they became committed to the long-term good of the planet. The possibilities are beyond imagination. If all artists would pull together for the survival of humankind, it would be a power such as the world has never known." *Ciel Bergman*

"Dance has existed since the beginning of time - as ritual, as recreation, as spectacle." *Nancy Reynolds*

"What if imagination and art are not frosting at all, but the fountainhead of human experience? What if all our logic and science derive from art forms and are fundamentally dependent on them rather than being merely a decoration for our work when science and logic have produced it?" *Rollo May*

Art is always working through you. You are its vehicle. Your imagination and intuition are receptive to energies from somewhere else. This immeasurable source will lead you into territory where very powerful affecting energies lie." *Patricia Beatty*

"Architecture is music in stone." *Ayn Rand*

"Life beats down and crushes the soul and art reminds you that you have one." *Stella Adler*

"Art washes away from the soul the dust of everyday life." *Pablo Picasso*

"Art is not a mirror but a hammer." *John Grierson* (founder of the National Film Board)

"The theatre is like fireworks. Look at it, look at it, it may not come again." *Gratien Gelinas*

"A nation's character and soul is typified by its dances." *Boris Volkoff*, the "father" of Canadian ballet

"My plays are musically written. And if somebody doesn't get the music, they don't feel it and go with the rhythms, it throws the whole thing off. I hear the plays. I hear them. I write with my ear." *Judith Thompson*

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## Appendix U: Arts in My Life

Find someone in this room who...

- 1) can play a musical instrument \_\_\_\_\_
- 2) can recite anything, 10 lines long, by heart \_\_\_\_\_
- 3) dances at family celebrations \_\_\_\_\_
- 4) has performed in a talent show \_\_\_\_\_
- 5) tells a joke well \_\_\_\_\_
- 6) can juggle \_\_\_\_\_
- 7) designs clothes \_\_\_\_\_
- 8) sings in a choir \_\_\_\_\_
- 9) has worked on a play \_\_\_\_\_
- 10) can do impersonations \_\_\_\_\_
- 11) uses a sketch book \_\_\_\_\_
- 12) has been to an art gallery or museum \_\_\_\_\_
- 13) plays in a band \_\_\_\_\_
- 14) draws cartoons \_\_\_\_\_
- 15) does hip hop dancing \_\_\_\_\_
- 16) has seen a live performance \_\_\_\_\_
- 17) has a poster or painting on a wall in their home \_\_\_\_\_
- 18) can do a pirouette \_\_\_\_\_
- 19) sings in the shower \_\_\_\_\_
- 20) does computer animation \_\_\_\_\_

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## Appendix V: Interest Inventory: All About Me

Name: \_\_\_\_\_

Age: \_\_\_\_\_

1. Three adjectives that best describe me are: (e.g., assertive, flexible, shy):

\_\_\_\_\_

2. My favourite subject(s) in school is/are: \_\_\_\_\_

\_\_\_\_\_

3. My least favorite subject(s) in school is/are: \_\_\_\_\_

\_\_\_\_\_

4. One thing I do not like doing is: \_\_\_\_\_

because \_\_\_\_\_

5. One thing that I do well is: \_\_\_\_\_

6. Some responsibilities that I have at home are: \_\_\_\_\_

\_\_\_\_\_

7. The person who has had the most influence on me is: \_\_\_\_\_

\_\_\_\_\_

8. If I could be anything I wanted to be, my ideal job would be: \_\_\_\_\_

\_\_\_\_\_

9. If I could change one thing about myself, it would be: \_\_\_\_\_

\_\_\_\_\_

10. T.V. shows/videos I watch regularly: \_\_\_\_\_

\_\_\_\_\_

11. The type of music I listen to is: \_\_\_\_\_

\_\_\_\_\_

12. My hobbies and special interests are: \_\_\_\_\_

\_\_\_\_\_

13. If I could go any place in the world, I would go: \_\_\_\_\_

\_\_\_\_\_

14. Something special about me is: \_\_\_\_\_

15. I like people who: \_\_\_\_\_

\_\_\_\_\_

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## Appendix V: Interest Inventory (Continued)

16. From the list below, 10 things that I would be interested in doing are:

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> golfing                    | <input type="checkbox"/> writing a song      | <input type="checkbox"/> sewing                 |
| <input type="checkbox"/> attending a play           | <input type="checkbox"/> fashion modeling    | <input type="checkbox"/> repairing a bike       |
| <input type="checkbox"/> gardening                  | <input type="checkbox"/> in-line skating     | <input type="checkbox"/> going to a movie       |
| <input type="checkbox"/> writing letters            | <input type="checkbox"/> mountain biking     | <input type="checkbox"/> playing the piano      |
| <input type="checkbox"/> camping                    | <input type="checkbox"/> playing the guitar  | <input type="checkbox"/> entering a talent show |
| <input type="checkbox"/> babysitting                | <input type="checkbox"/> creating a painting | <input type="checkbox"/> reading a book         |
| <input type="checkbox"/> shopping                   | <input type="checkbox"/> playing basketball  | <input type="checkbox"/> drawing                |
| <input type="checkbox"/> playing a video game       | <input type="checkbox"/> dancing             | <input type="checkbox"/> writing poetry         |
| <input type="checkbox"/> watching T.V.              | <input type="checkbox"/> keeping a diary     | <input type="checkbox"/> listening to music     |
| <input type="checkbox"/> spending time with friends |  |   |

17. I am a good friend because: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

18. In a friend, I look for the following qualities: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

19. The greatest risk I have ever taken was/is: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

20. A motto or saying that best represents me is: (e.g., It isn't easy being green; Just do it!)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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## Appendix W: Career Search: What jobs are there in the arts?

Name: \_\_\_\_\_ Date: \_\_\_\_\_

1. State the career you have chosen to research. \_\_\_\_\_
2. List at least two resources you used to find your information. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Write a brief job description from the information gathered. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. What specific skills are needed to perform this job? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. What are the major health and safety concerns related to this job? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. List three typical responsibilities of this career.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. Level(s) of education required for this job.  
High school \_\_\_\_\_ College \_\_\_\_\_ University \_\_\_\_\_ Other \_\_\_\_\_
8. What is the cost of obtaining the necessary training? \_\_\_\_\_
9. List at least two schools (including addresses) which provide training for this job.  
\_\_\_\_\_  
\_\_\_\_\_
10. What is the earning potential of this job? (entry-level to top salary range)  
\_\_\_\_\_  
\_\_\_\_\_
11. List three things which interest you most about this career.  
\_\_\_\_\_  
\_\_\_\_\_

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## Appendix X: Career Research Reflection

Name: \_\_\_\_\_ Date: \_\_\_\_\_

1. The career that most interests me is \_\_\_\_\_  
because \_\_\_\_\_  
\_\_\_\_\_

2. One thing that surprised me about that career was \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. After my research, I realize that:  
I am NOT interested in the career of \_\_\_\_\_  
because \_\_\_\_\_  
\_\_\_\_\_

I AM interested in the career of \_\_\_\_\_  
because \_\_\_\_\_  
\_\_\_\_\_

4. An arts career I would like to know more about is \_\_\_\_\_

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## Appendix Y

### Rubric: My Self, My Community

Student Name: \_\_\_\_\_

<b>Criteria</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
Planning and Documenting	- planning, documenting, and reflecting is tentative or non-existent	- planning, documenting, and reflecting is evident and shows some divergent thinking	- planning, documenting, and reflecting is substantial and shows alternative ideas	- planning, documenting, and reflecting is exceptional and well-integrated
Making Connections	- makes limited connections between self and community	- makes moderate connections between self and community	- makes considerable connections between self and community	- makes in-depth and insightful connections between self and community
Application of Creative Process	- combines collage items randomly with little attention to the overall effect	- combines collage items with some attention to detail and overall effect	- combines collage items with considerable attention to detail and overall effect	- combines collage items effectively while manipulating the elements of the medium to achieve a desired effect

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## **Bibliography**

### General

Publications from Guidance Centre, The Ontario Institute for Studies in Education.

*VGM's Career's Encyclopedia*. Lincolnwood, Illinois: NTC Publishing Group, 1991.

*Encyclopedia of Careers and Vocational Guidance 10th edition*. Chicago: J.G. Ferguson Publishing Company, 1997.

### Careers in the Arts

Career Connections Series

Bartlett, Gillian. *Great Careers for People Interested in the Performing Arts*. Toronto: Trifolium Books Inc., 1994.

Rising, David. *Great Careers for People Interested in Film, Video, and Photography*. Toronto: Trifolium Books Inc., 1994.

*Art*. Toronto: Guidance Centre. The Ontario Institute for Studies in Education, 1995.

Brommer, Gerald F. and Joseph A. Gatto. *Careers in Art*. Worcester, Mass.: Davis Publications Inc., 1984.

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## Unit 5: Focussed Learning in the Arts

**Time:** 30 hours

### Unit Developers

Ron Dodson, Avon Maitland DSB (Project Leader)

June Boag Coleman, Avon Maitland DSB

Kristine Flaherty, Upper Canada DSB

Christine Jackson, Toronto DSB

Daryl Ouellette, Upper Canada DSB

B.J. Reid, Upper Canada DSB

**Development Date:** June 1999

### Unit Description

Students consolidate the learning of the previous four units. They create an artwork that uses the arts as a powerful tool to communicate a strong message for a target group that the students have chosen. The final unit is a demonstration and celebration of the learning in the course and has the weight of 30% of the final mark in the course.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

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

**Specific Expectations:** LT1.03X, .04X, .05X, .07X, .09X, LC1.01X, .02X, .03X, .05X, .06X, .08X, .09X, .10X, LA1.01X, .03X, .12X.

### Activity Titles, Sequence and Suggested Time

Activity 1	The Arts—Another Time	150 - 375 minutes
Activity 2	Creating	1200 - 1350 minutes
Activity 3	Celebrating, Presenting, Assessing, Evaluating	300 - 375 minutes

### Unit Planning Notes

**SUBJECT SPECIALISTS:** Please refer to the Course Profiles for Dance, Dramatic Arts, Music and Visual Art for directions and alternatives to Unit 5.

- The unit evaluation is the final “exam” for this course, worth 30% of the final mark. As such, teachers are to be aware of the concepts taught in the previous four units and the degree of sophistication of which the class is capable.
- The ongoing use of a sketchbook/journal is highly recommended.
- The teacher uses four art history pieces from Unit 2.
- Early planning for role playing (or arranging for senior students or visitors) is suggested if the teacher is unfamiliar with role-playing techniques. Consultation with the school’s Dramatic Arts specialist is suggested.
- The teacher books computer time.
- The teacher arranges space and time for the final presentation of the artworks.
- The teacher encourages an awareness of the function and importance of both the “fine” arts and the “popular” arts (e.g., *Swan Lake* and *Cats*) when selecting arts activities or when the teachable moment occurs.

- 
- **ACTIVITY 1:** The teacher is to be familiar and comfortable with the teacher-in-role strategies.
  - **ACTIVITY 2:** Teachers plan art analysis lessons based on reproductions or authentic examples of art (drama, dance, visual arts, and music) from diverse ethno-cultural backgrounds. Teachers support the student groups in their creative process, providing mini-lessons, materials, and tools as needed.
  - **ACTIVITY 3:** Teachers' conference with small groups and the whole class to plan a sharing/staging of the work which has been created.

### **Accommodations**

- All students with behavioural, communicational, intellectual, physical and multiple exceptionalities should be accommodated. An appropriate Individual Student Plan is to be devised in consultation with the Special Education and Student Services resources, if available.
- Education assistants, learning buddies, and peer tutors can assist those with communication exceptionalities. This could include assistance with written work, clarifying instructions, or audio/video recording pertinent parts of an activity.
- ESL/ESD students can be given simplified written instructions and activity-specific vocabulary. Opportunities should be available for the ESL student to participate in discussions and to share personal examples and experiences from their birth culture, where appropriate.
- Appropriate accommodations to the space should be made to allow those with physical and multiple exceptionalities to participate to their potential. Creative movement should be encouraged and matched to student abilities.
- Care should be taken to balance groups to allow for exceptionalities while respecting individual choices.
- Enrichment extensions should be available for gifted students in all activities.
- Assessment evaluation procedures are to be modified to allow for exceptionalities (e.g., more time given for written work, journals/reflections could be audio/video recorded).
- Materials, equipment, and resources should be modified or adapted to student needs.
- Teachers are to take into consideration the technological aids needed by students with special needs.

### **Prior Knowledge Required**

Students must be able to make decisions in large and small groups, to share their ideas, to assess their own progress in the arts, and to commit to a high level of achievement. Students need prior knowledge of the elements and principles of the arts (Unit 1 - Activity 3) and the language of aesthetic critique (Unit 1 - Activity 5).

### **Teaching/Learning Strategies**

Teacher-in-role, whole group role play, prepared presentations, journal reflection and documentation of process, analysis, analytical discussion, brainstorming, research and interviewing, small group planning and creation in an arts discipline, whole class planning and structuring of presentation, peer evaluation.

### **Assessment/Evaluation**

Sketchbook/journal, group diskette, work planner and daily log, class presentation, Appendix BB - Self and Others Reflection Sheet, homework checks, Appendix DD - Artform rubric

### **Resources**

TV/VCR, tape/CD player, various books, magazines, newspapers, poetry books, tapes, CDs, computer diskettes, four art pieces saved after Unit 2 (one from each art form), access to various technological tools if available (e.g., lighting equipment, computer lab, sound board), open space (e.g., stage or equivalent), Appendices AA, BB, CC, DD, EE

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## Activity 1: The Arts—Another Time

**Time:** 150 - 375 minutes

### Description

Students explore the need and value of history and the power of the arts as a communication tool through group presentation during an arts activity.

### Strand(s) and Expectations

**Strand(s):** Theory, Creation, Analysis

**Overall Expectations:** LTV.01X, LCV.01X, .02X, .04X, LAV.01X, .02X.

**Specific Expectations:** LT1.03X, .04X, .05X .07X, LC1.01X, .02X, .03X, .05X, .06X, .10X, LA1.01X, .03X, .12X.

### Planning Notes

- The teacher reads the script in Appendix AA.
- Consultation with the Drama Specialist is suggested.
- Display four art history pieces (one from each art form) preferably representative of different cultures from Unit 2 or similar sources.
- Teacher books computer time and supplies diskettes to students.
- Other teachers, students from this class, or others may be involved in role.
- Class should be placed in four appropriate groups. If possible, the setting previously used as the museum should be reused. (Unit 2 - Activity 2)

### Teaching/Learning Strategies

#### Strategy 1: Background

The teacher explains to the class that they are going to explore a time and place which they as a group will create. The teacher provides a few background details for the students to build upon such as:

- it is the near future
- they are members of a society which honours each individual's creative talents
- they cherish the record of their past as expressed in a variety of art works
- they are committed to the well being of the society as a whole
- the Great Hall is the centre of their civilization

The teacher asks the students to create a name for this place. The decision should be made through consensus, if possible.

To deepen their imaginative entry into this world, the teacher divides the class into small groups, each with one of the topics below to discuss. Following discussion, each group depicts their topic in tableau form (still image or frozen picture). Available technologies should be used to a record these depictions. Suggested topics for discussion and depiction:

- a significant festival or celebration
- the world of work
- the world of leisure
- education
- honourable achievements
- relationships
- problems and solutions

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Each tableau, with an accompanying title or caption to clarify its meaning, is presented as a statue in the foyer of the Great Hall. The statues may be arranged in a circular formation so all students may see the work of all groups. The teacher, in role as a respectful visitor, reads each caption and adds appropriate commentary. This provides the teacher with the opportunity to summarize and extend the students' creations. Each tableau is shown again, individually, and discussed in terms of what new information was revealed about the civilization. The teacher records students' observations on the chalkboard or equivalent.

The teacher, in role as Amard the Archivist, introduces the students to other works of art that have been housed in The Great Hall. The teacher emphasizes that these works of art from various disciplines, are deeply cherished by the people of this society. (Re-introducing the art works used in Unit Two is effective.)

### *Homework Assignment*

The following assignment is to be written in role. Students may also include drawings, visual collage, music, and other forms of representation. For example, a student may select and record a particular piece of music to be listened to while reading the writing in role. The teacher prepares the students for the assignment, putting them in role with the following instructions:

*“As is customary at your age, you recently visited the Great Hall where we preserve these treasures from our past. This is a great honour in our society. To complete your visit, you need to document what you saw and experienced during your visit. Please supply a copy of this document for inclusion in the Societal Archives in the Great Hall.”*

The teacher compiles the submissions in a book to create a representation of the Societal Archives. (Photos of the tableaus can also be included.)

### Strategy 2: The Invitation

The teacher, as Amard the Archivist, explains to the students (in role as citizens) that they have been summoned to the Great Hall to hear an important announcement. Amard advises the citizens that a new Resource Co-ordinator, named Luminar, has assumed leadership and that she has written an invitation that will now be read to them (see Appendix AA).

### Strategy 3: Role on the Wall

The teacher draws a large outline of a human figure on the chalkboard or on a large paper and explains that this figure represents Luminar. The teacher asks the students to consider what is known about Luminar from her invitation. On the inside of the figure, the students record words or phrases that describe Luminar. The teacher asks the students, “What would you like to know about this character? What questions arise? What puzzles you? What are you curious about?” The teacher may choose to have the students generate questions individually, with a partner, or in small groups. The students then identify their most pressing questions and record them around the outside of the figure. The class reviews the character traits of Luminar and their questions about her.

### Strategy 4: Extension – Character Inquiry

The teacher asks the students, “Who might know Luminar well and be able to answer our questions about her?” The teacher lists their suggestions on the chalkboard (e.g., a member of her family, a friend, her assistant, etc.) and asks for up to four volunteers to assume these roles. Each role player is seated on a chair in an area of the classroom which affords some degree of privacy. The class is divided into four groups. The teacher organizes a rotation schedule that allows each group to interview each “guest” to gather as much information and understanding of Luminar as possible. (Alternatively, the class, in four groups, may collectively interview each role player.) New insights into the character of Luminar can be added to the Role on the Wall. The teacher assembles the class to summarize what is now known about Luminar and her lack of knowledge about their society.

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Variation: In small groups, the students could be asked to create tableaux that depict moments from Luminar's life that help to explain her interest in the arts.

### *Homework Assignment*

The teacher (Amard) asks that each member of the community write a letter to Luminar giving voice to individual opinions about the artifacts in the Great Hall. This letter should include a request to be allowed to create and present further information through a demonstration of the arts themselves. The teacher presents questions to the group such as: "What can we do to best show Luminar our history, culture and arts? What information would be most valuable to help Luminar make wise decisions as Resource Co-ordinator?" Remind the students that their letters should reflect their position in society and their deepest thoughts and feelings about the importance of this collection of art to the community and the continuation of the Great Hall.

The teacher comes out of role to review with the students the criteria for evaluation of their writing in role assignment. (See Appendix FF.)

### **Strategy 5: Furthering the Drama**

Each of the letters is formally accepted by Amard and is put in a book or container to be sent to Luminar. Amard introduces the idea that the arts themselves are powerful ways to communicate and suggests that they should present their ideas and feelings to Luminar through the arts as well as through their letters. (See Appendix AA.)

Out of role, the teacher divides the class into groups according to their primary area of interest or ability: dance, drama, music, or visual art. In each group, the students share the major points from their letters and write on a card one important statement that they feel applies to their art form. (These cards are to be used during presentations and are to be collected by the teacher). The students discuss ways they could augment their letters through presentations in each Arts area. This could be done in the small groups and shared, or as a whole class. Sample questions to consider include:

- What is the most important message you would like Luminar to know about your particular art?
- What elements and principles are you using to create your performance?
- What statements will you make about the Art form to support your opinion? What sources can help you to provide this information?
- Why should the specific artifact representing your Art form be given a place of honour in the Great Hall?

The teacher (Amard) welcomes each of the Arts groups to a meeting and directs them to begin working on their presentations. (Appendix AA)

### **Strategy 6: Supporting Creativity**

In their art groups, the students work in role to prepare their presentation. As they work, the teacher passes from group to group, making suggestions for how they can create a powerful presentation. Luminar sends an announcement either via one of her assistants or in writing, explaining that the letters have been carefully read and she will be available the next day in the Great Hall to meet with them. The teacher (Amard) suggests to the group that they must refine their presentations and be prepared to justify their opinions and feelings about art with Luminar.

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### Strategy 7: Presenting

The teacher prepares the students for the presentations to Luminar by arranging the classroom to represent the Great Hall. The teacher, senior students, or a visitor, in role as Luminar, enters and directs the class into their arts specific groups and into a physical format which suggests a formal audience. Each group presents in turn, beginning with the following statement: “We represent the Art form \_\_\_\_\_. We say to you (the statement from the previous day)”. The presentation then continues. At the end of each presentation the group says: “Please make sure the Great Hall and all it contains continues to be the centre of our culture.” The teacher may decide to develop her/his own “ritual” language from student suggestions.

Luminar interviews various students asking them to expand on their presentations. The role play may continue with improvised dialogue following the presentations. Luminar asks the students questions that extend and deepen their thinking about the importance of art and history. The students may need some time to reflect on the questions and prepare thoughtful opinions. The teacher could structure another meeting with Luminar to hear their opinions. The students could create drawings/paintings, movement sequences, or short scenes to support their ideas.

The students, in role as citizens, help Luminar draft a written public statement inviting further contributions to the Great Hall. They plan a reception for people to visit the art works on display.

### Strategy 8: Reflection

Students reflect in their sketchbook/journal on the outcome of the role play and how the Arts impact on a community. The teacher may structure the reflection with some guiding questions:

- Describe a moment in the role playing that felt real for you. Why did you believe in that moment?
- What are your personal feelings about preserving artifacts? What are the positive aspects? What are your concerns?
- How do the issues and events of the role play relate to your life and our society today?
- Can the arts be used as a way for people to learn about and shape their society? Give an example from the role play or from real life.

### **Assessment/Evaluation**

Anecdotal, teacher observation of students in role and contributions to discussions, sketchbook/journal reflections, writing in role, Appendix CC - Peer Review Checklist, Appendix FF - Writing in Role Rubric

### **Resources**

Appendix AA: Script

Art History Pieces used in Unit 2 Activity 2

Dramatic Arts specialist

Appendix CC - Peer Review Checklist

Appendix FF - Writing in Role Rubric

### **Accommodations**

Students who have the necessary skills could be encouraged to take on a specific role. Discussions could be recorded on overhead transparencies and photocopied to assist ESL/ESD students and those with written communication exceptionalities. This process could also be audio/video recorded. Journal reflections could be audio/video recorded or could include visual components such as drawings or photographs. ESL/ESD students could be given a written script with appropriate vocabulary.

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## Activity 2: Creating

**Time:** 1200 - 1350 minutes

### Description

After discussions and review of the power of the arts as communication tools, students select a group in society for whom they wish to speak and the art form they want to use to express this “voice”. Using the full scope of their course learning, students plan and create their artwork while documenting the process of production of their work.

### Strand(s) and Expectations

**Strand(s):** Theory, Creation, Analysis

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

**Specific Expectations:** LT1.03X, .07X, .09X, LC1.01X, .02X, .03X, .05X, .08X, .09X, LA1.01X, .03X.

### Planning Notes

- Teacher familiarity with the dynamics of the class and its individuals is a major factor in the choice of groupings and topic selections.
- The term “Community/Society” may refer to school, village/town/city, country, world base, or as focussed as an interest group. (Activity 2 - Strategy 1)
- Teachers are to remind students of the power of the arts as a communication tool. When students group themselves by art form that they use primarily for communication, they may not be evenly divided by number. They do not need to be working on the same message.
- Teachers remind students of the distinction between “fine” arts and “popular” arts.
- Teachers may have the students build the assessment/evaluation rubric to determine the criteria for their “creation production” using the question “What are the characteristics of a quality artwork?” as a starting point (Activity 2 - Strategy 2).
- When the teacher is discussing the sources during the mini-lessons (Strategy 3), there will be several possible answers to the questions.
- Students are encouraged to work on their artworks in groups of two to four. However, if a student proposes and has a workable plan to work alone, the teacher is to consider accommodations.
- If the students decide to present some or all projects as live demonstrations, the teacher provides information related to staging according to the facilities and resources available.
- The teacher is to consider using a video camera if available to record the presentations, for assessment/evaluation purposes.
- Strategies 3 and 4 are simultaneous. The mini-lessons are intended as a structured introduction to classes which focus on Production Time.

### Teaching/Learning Strategies

#### Strategy 1: Theme Development

The teacher and class revisit the idea of the arts as powerful means of human expression, as tools for giving voice to one’s concerns, beliefs, or artistic vision. The teacher and class brainstorm to determine:

- whose voices in society need to be heard;
- what is the message this group wants people to hear;
- what art form can provide a vehicle to effect positive awareness and change.

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The teacher has a variety of “hands on” resources available for student use such as newspapers, magazines, poetry, books, tapes, and CDs. The students are given time to review the available resources, identifying dominant voices and marginalized voices. Students identify a group or individual to whom they wish to give voice and choose an art form which they wish to use as their “vehicle”. The students are responsible for selecting their topic, art form, and working group. In these groups, the students discuss, research and record:

- for whom they are speaking (voice);
- the content of their message;
- the most appropriate art form to convey their message.

They also select a spokesperson for their group who performs tasks such as teacher conferencing and planning co-ordination for productions.

### Strategy 2: Framing the Creation

Students create an art work to communicate their message effectively, based on the following criteria.

- clear predominance of one art form (not exclusive)
- evidence of research (reference list of at least five varied sources)
- written component (a daily log, work planner in sketchbook/journal)
- use of technology (computer, Internet, midi, animation, quick-time, video camera, lighting, sound)
- innovative/creative use of media
- aesthetic critique
- group/individual/teacher conferencing
- peer conferencing

Teachers are to spend considerable time to clarify and discuss the ideas outlined. See Appendix EE for details related to specific assessment criteria:

### Strategy 3: Mini-Lessons

To introduce each of the next four classes, the teacher provides one arts source per day (each day a different art discipline predominates). The following are suggestions:

- Edvard Munch’s *The Scream* - color and black/white prints
- Tchaikovsky’s *Nutcracker Suite* and Duke Ellington’s jazz version
- The National Ballet of Canada and/or the Royal Winnipeg Ballet *The Nutcracker* and Mark Morris’s *Cracked Nuts* OR Dancemakers’ performance video series: Danny Grossman
- *The Merchant of Venice* (Act 3, Scene 1, Shylock, “To bait fish withal.....”) and *Quiet in the Land* by Anne Chislett (Act 1, Scene 4)

The teacher leads a discussion with the entire class using questions such as:

- What is the predominant art form?
- Whose voice is being expressed?
- What message is being communicated?
- What elements/principles are being used to communicate the message?

If the element(s) is/are changed, what effect does that have on the message? Give and explain an example.

### **ARTS SOURCE SUGGESTIONS**

#### **Visual Arts**

Van Gogh’s *The Potato Eaters*

Rembrandt’s *Nightwatch*

Emily Carr’s *Study in Movement*

Mary Pratt’s *Supper Table* or *Service Station*

Michael Snow’s *Walking Woman* or *The Audience* (Toronto SkyDome)

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## Music

National Anthems of other countries

“O Canada” (various versions)

Bob Dylan’s “Blowin’ in the Wind”

Vera Lynn’s “The White Cliffs of Dover”

Debussy’s “Claire de Lune”

Brahms’ “Hungarian Dances”

Broadway production *Rent*: “Seasons of Love”

Louis Armstrong’s “What a Wonderful World”

“Buddy can you Spare a Dime”

“Swing Low, Sweet Chariot”

## Dance

(The dance examples should be shown in short clips, each representing the same message. Please note that these “fight” scenes have been chosen deliberately because they show how an emotionally-charged message can be demonstrated in an artistic manner. Using contemporary dance which is understandable to students and the general public is extremely important.)

*Cats* - the fight scene between the Peeks and the Pollicles (humourous example)

*West Side Story* - Gang fight scene (shows origins of jazz and the style’s ability to communicate clearly)

*Romeo and Juliet* - fight scene between Montagues and Capulets (almost violence-free; superbly choreographed)

*Riverdance* - (traditional Irish step dancing)

Native/Aboriginal dancing

## Drama

(Excerpts should be taken from each play. Ideally audio or video examples should be used.)

*Ten Lost Years* (film)

*The Farm Show* (use excerpts from NFB production)

*Romeo and Juliet* (the Stratford Festival version with Megan Follows is available on video)

*Long Day’s Journey into Night* (The Stratford Festival version with Martha Henry is available on video)

*The Wingfield Trilogy* (video or audio)

Arthur Miller: *All My Sons* (video)

John Murrell: *Waiting for the Parade*

Drew Hayden Taylor: “Toronto at Dreamer’s Rock”

Dennis Foon: “New Canadian Kid”, “Skin,” “Liars”

Suzanne Lebeau Salvador: “The Mountain, the Mango and the Child”

David S. Craig and Robert Morgan: “Head á Tête” or “Health Class”

Playwrights Union of Canada

<http://www.puc.ca>

Canadian Acting Sites and Resources

<http://ont.net/waifleet/library/acting/canact.htm>

National Film Board of Canada

<http://www.nfb.ca>

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Students complete a homework assignment in which they communicate the same message from the art source presented that day through a different medium. For example: a visual art presentation of Munch's "The Scream" could be represented in a brief syncopated drumming performance. Students complete a similar homework assignment daily for each of the art forms presented.

Upon completion of the mini-lessons, the next four classes are student-directed. Each art group, as formed in Strategy 1, is responsible for providing one arts source. Students then use one or more of the questions used by the teacher in the first four mini-lessons to lead a class discussion during one of the four days. See previous list for some possible samples of art sources.

#### **Strategy 4: Production Time**

In their art groups, students create artwork to communicate their message using the techniques outlined in Strategy 2. Students research, establish time-lines, and conference with peers and the teacher. The research component of the project is to be emphasized. Students need to understand that in order to give voice to the experience of someone else, considerable investigation must be done. Through student/teacher conferencing and ongoing documentation of the process in their sketchbook/journals, students are responsible for recording the sources of their work. Students should be encouraged to interview people from the group being represented, if possible. The sketchbook/journal is used to document the process. The teacher schedules meeting time with each group to support their creative process. They may need some direct teaching and review of the elements and principles of their art form. For example, the drama group might benefit from a list of possible techniques; the dance group may need to revisit the Laban chart.

#### **Strategy 5: Discussion**

At the midpoint of the classes for production time, the teacher organizes a class discussion to establish the details of who, what, when, where and how, as they relate to the final presentations: rehearsal times, equipment needs, order, and location of presentation. If a stage production is decided upon, appropriate time should be spent on stage production. The students should be encouraged to identify a "through-line" or common thread which runs through the works created by each group. This may assist the class in combining their pieces to create an anthology or montage of the voices which need to be heard. Teachers are encouraged to be open to a range of possibilities in terms of format and venue, (e.g., a video production, a stage production for an audience, an informal classroom sharing, a community art installation, street performance, etc.)

#### **Assessment/Evaluation**

Sketchbook/journals, small group work, anecdotal reports, class discussion, student/teacher conferencing, reference lists, use of various media (Internet, midi, sound, and lighting), peer conferencing, homework assignment, Appendix BB (formative) - Self And Others Reflection, Appendix DD (summative) - Artform Rubric

#### **Resources**

Resources for this activity are very specific to the artworks being created and include newspapers, magazines, poetry, books, tapes and CDs, costumes, lighting and sound equipment, art supplies, TV/VCR, tape/CD player. See Strategy 3 for other suggested arts resources.

#### **Accommodations**

Discussions could be recorded on overhead transparencies and photocopied to assist ESL/ESD students and those with written communication exceptionalities. These students could also be given the discussion questions in advance. This process could also be audio/video recorded. Journal reflections could be audio/video recorded or could include visual components such as drawings or photographs. ESL/ESD students could be encouraged to share artworks from their birth culture if appropriate.

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### **Activity 3: Celebration, Presentation, Assessment, Evaluation**

**Time:** 300 - 375 minutes

#### **Description**

Students present their combined artwork creations and have an opportunity to reflect upon their work and the work of others.

#### **Strand(s) and Expectations**

**Strand(s):** Theory, Creation, Analysis

**Overall Expectations:** LTV.03X, LCV.04X.

**Specific Expectations:** LC1.02X, .05X, LA1.01X, .03X.

#### **Planning Notes**

Teachers are encouraged to emphasize that the artworks created are a celebration of the learning, skill development, and accomplishments of the class.

#### **Teaching/Learning Strategies**

Students “stage” their artworks in the selected, appropriate settings, based on the plan established by the class. Students use the Self and Others Reflection sheet (Appendix BB) to reflect on their work and that of others. This sheet may be used as a homework assignment and for leader-led discussion.

“Anonymous” comments from these sheets may be used orally to facilitate discussion and response. The teacher uses the Artform Rubric (Appendix DD) to evaluate process and product.

#### **Assessment/Evaluation**

Anecdotal for discussions, homework checks, Self and Others Reflection sheet (Appendix BB), Artform Rubric (Appendix DD).

#### **Resources**

Resources are specific to the artworks created and the type of presentation area or staging of the presentations. They may include lighting and sound equipment, art supplies, TV/VCR, tape/CD player, video camera and/or still camera, appropriate tapes, cassettes or film and batteries, Self and Others Reflection Sheet (Appendix BB), Artform Rubric (Appendix DD)

#### **Accommodations**

Discussions could be recorded on overhead transparencies and photocopied to assist ESL/ESD students and those with written communication exceptionalities. This process could also be audio/video recorded. Journal reflections could be audio/video recorded or could include visual components such as drawings or photographs. Educational Assistants, learning buddies and/or peer tutors can assist those with communication exceptionalities and ESL/ESD to complete the homework assignment. This could include assistance with written work, clarifying instructions, or audio/ video recording pertinent parts of an activity.

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## Appendix AA: Script

### Strategy 2:

Luminar's invitation:

*As your new Resource Co-ordinator, I'm anxious to preserve and expand the collection of artworks in the Great Hall. I support our cultural heritage and have done many things in the past to see that the works in the Great Hall are honoured. However, recently it has been suggested that the number of artworks in the Great Hall be limited. I need to know the opinions of the community at large. I invite you to enlighten me. Are you in agreement that we should continue to create a cultural centre that pays tribute to art and our society, or do you agree with limiting the artworks in the Great Hall? I need to hear your voice. Let us work together to preserve the future.*

### Strategy 5: Furthering the Drama

Amard the Archivist:

*I believe that Luminar wants our help and I know that she will listen as we share our knowledge and convictions ... that the soul of a culture must be preserved through creativity ... that communication is more than words... that it can speak through the senses and the heart. We must prepare our presentations with care and thoughtfulness.*

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## Appendix BB: Self and Others Reflection Sheet

Name: \_\_\_\_\_

### Part One: Self

1. The "voice" I have expressed is \_\_\_\_\_
2. The message I have communicated is \_\_\_\_\_  
\_\_\_\_\_
3. The elements and principles I have used to communicate that message are  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. If the element/principle of \_\_\_\_\_ was changed to \_\_\_\_\_, what effect would it have?  
\_\_\_\_\_  
\_\_\_\_\_
5. I feel that my art form was \_\_\_\_\_ (not, moderately, very, ..... ) effective in communicating my message because \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. I was most proud of \_\_\_\_\_  
\_\_\_\_\_

### Part Two: Others

7. The presentation which really impressed me was \_\_\_\_\_  
because \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. I was most surprised by \_\_\_\_\_  
\_\_\_\_\_



## Appendix DD: Art Form Rubric

Student Name: \_\_\_\_\_

Criteria	Level 1	Level 2	Level 3	Level 4
Understanding of elements and principles of the arts, used in works of self and others	- demonstrates limited understanding	- demonstrates some understanding	- demonstrates considerable understanding	- demonstrates thorough and insightful understanding
Understanding of common arts concepts	- demonstrates limited understanding	- demonstrates some understanding	- demonstrates considerable understanding	- demonstrates thorough and insightful understanding
Documentation of process (daily log, planner, journal)	- limited process documentation	- moderate process documentation	- considerable process documentation	- high degree of process documentation
Communication of "voice"	- communicates the "voice" with limited clarity and effectiveness	- communicates the "voice" with moderate clarity and effectiveness	- communicates the "voice" with considerable clarity and effectiveness	- communicates the "voice" with a high degree of clarity and effectiveness
Language usage of one predominant art form	- demonstrates limited command of the artistic language	- demonstrates moderate command of the artistic language	- demonstrates considerable command of the artistic language	- demonstrates full command of the artistic language
Usage of appropriate equipment, materials and technology	- uses safely and correctly only with supervision	- uses safely and correctly with some supervision	- uses safely and correctly	- uses and promotes safe and correct use
Application of creative process	- applies creative process with limited effectiveness; planning is tentative or non-existent	- applies creative process with some effectiveness; planning is evident and shows some divergent thinking	- applies the creative process with considerable effectiveness; planning is substantial and shows alternative ideas	- applies the creative process with a high degree of effectiveness; planning is exceptional and shows considerable flexibility in thinking

## Appendix EE: Assessment and Evaluation Suggestions

### Journals/Sketchbooks

The journal/sketchbook should be more than a notebook, although written and visual assignments should be included. It should be an ongoing record of the student's personal learning experience and should include student created written and visual records and reflections. Other ways of responding to learning could include audio, videotapes, pertinent articles, pictures, or stories from other sources.

A simple rubric such as this one may be developed for teacher use and student improvement. It could be photocopied on single sheets, or put on a 3" x 5" card for easy storage and retrieval.

<b>WRITTEN JOURNAL RUBRIC</b>		✓
Student: _____ Date: _____		
<b>1. Records</b>	Student accurately records the assigned activities.	
<b>2. Reports</b>	Student accurately records the assigned activities <b>and</b> provides relevant details and observations.	
<b>3. Responses</b>	Student accurately records the assigned activities, provides relevant details and observations <b>and</b> comments on the progress of the work and her/his role in it.	
<b>4. Reflection</b>	Student accurately records the assigned activities, provides relevant details and observations, comments on the progress of the work and his/her role in it <b>and</b> reflects on the nature of the work as it applies to her/his own learning and that of others in the school community and beyond.	

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**Daily/Weekly Work Planner: Group/Peer assessment**

Group names:

_____	_____
_____	_____
_____	_____

Group goal:

Action plan:

<b>Associated Tasks</b>	<b>Skills needed</b>	<b>Assigned to</b>	<b>To be completed by</b>

Goal achievement:

Revisions to goal:

Teacher/student comments:

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Individual Student Log: a record of the time spent on this activity and what you have accomplished

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Activity: \_\_\_\_\_

**The goal:**

Describe your group's goal.

Describe your individual goal or assigned task.

What skills or information will you have to use or obtain to achieve this?

How much time do you expect to spend on this?

**Group goal achievement:**

Describe the steps your group took to meet your goal.

**Individual goal achievement:**

Describe the steps you took to meet your goal.

Did you accomplish all that you had planned? Why or why not?

**Group/individual goal achievement revisions**

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## Share the Wealth: A Peer Evaluation for Group Activities

1. Your group is given a sum of money equal to \$10 for each person in your group. (i.e. If your group has five people you would get \$50 )
2. Your task is to divide the “pot” among all the members of your group based on the group’s assessment of how well each person met the stated expectations of the activity/unit. This assumes that the teacher has clarified this in detail.
3. The money is in loonies and so each person’s share is in dollars and cannot be divided.
4. No one can get the same amount as anyone else.
5. All the money must be used. Someone could get \$2 and someone else \$18.
6. Everyone in your group must agree by consensus *not by vote*.
7. Students could be asked to "sign off" on their portion, to show that they are in agreement with the decisions. When a student does not want to do so, *he/she should negotiate privately with the teacher*.

### Teacher note:

This is a difficult task but it forces students to avoid “the tyranny of the majority” and the easy solution. This information can be translated into a mark or a level in the following way.

This example is based on a group of 5 students. The proportions may be followed for any student group number.

5* or 6	50 to 59%	Level 1
7 or 8	60 to 69%	Level 2
9 or 10	70 to 79%	Level 3
over 10	80 to 100%	Level 4

\*All payments below 5 *do not meet* the expectations of the activity/unit