

Course Profile

Comprehensive Arts

Grade 9

Open

• *for teachers by teachers*

Units 1 and 3

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Unit #1: Starting to Make Connections

Time: 25 hours

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Development Date: April, 1999

Unit Description

In this unit, students will create a work by applying concepts and techniques which are specific to each arts discipline. Students will use the creative process to produce artworks that demonstrate innovative connections among the arts. Students will demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others. Students will describe and express, orally, visually and in writing, the elements and principles of the arts found in their own work and that of others.

Strands and Expectations

Strands: Theory, Creation, Analysis
Overall Expectations: LTV.03X, LCV.01X, LCV.02X, LCV.04X, LAV.01X
Specific Expectations: LT1.01X, LT1.02X, LT1.07X, LC1.02X, LC1.03X, LC1.04X, LC1.05X, LC1.10X, LA1.01X, LA1.03X

Activity Titles, Sequence and Suggested Time

Activity #1	Exploring Our Own Creativity	150 minutes
Activity #2	Introducing Connections Among the Arts	150 minutes
Activity #3	Artspeak: Learning the Language of the Arts	450 – 600 minutes
Activity #4	Creation of an Art Work	300 – 450 minutes
Activity #5	Learning and Applying the Process of an Aesthetic Critique	150 minutes
Activity #6	The Arts Connected	150 minutes

Unit Planning Notes and Accommodations

- Attention must be paid to the special needs of ESL/ESD students and those with perceptual or physical exceptionalities.
- Each period should include time for warm-up and clean-up/wrap-up.
- The teacher will need a slide projector, VCR, a sound system, chart paper, markers, slides, audio and video clips.
- The knowledge and skills taught in each activity depend upon the degree to which students master those of the previous unit.
- Assessment and evaluation must be clear, thorough and ongoing. To accommodate the needs of Special Education and ESL/ELD students, demonstrations of achievement for an expectation may be different or different opportunities provided.
- Reading levels must focus on arts knowledge and not reading ability.

Prior Knowledge Required

Students will need the ability to make decisions in large and small groups, share their ideas and feelings, assess their own progress in the arts and commit to their highest possible level of achievement in as many arts areas as possible. Experience in elementary arts programs will help students become comfortable in the arts environment. A working knowledge of basic health and safety practices in the arts will be helpful.

Teaching/Learning Strategies

Games, brainstorming, whole group instruction and class discussion, small group instruction, group and individual presentation, analogy, response sheets, rhythm booklet.

Assessment/Evaluation

- Rubrics are provided for Activities 3, 4 and 6 and for the overall unit. See Appendices A - D, L and M.
- 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.

Resources

See Course Appendices A - D, L and M.

Activity #1: Exploring Our Own Creativity

Time: 150 minutes

Description

Through ongoing team-building activities, the first unit introduces students to trust, leadership and team building. This unit is intended to increase awareness of the student's own creative potential.

Strands and Expectations

Strands:	Theory, Creation, Analysis
Overall Expectations:	LTV.01X
Specific Expectations:	LC1.02X 3 , LC1.03X, LA1.01X

Planning Notes

The teacher will need a VCR, sound system, tempera paint, cartridge paper, musical clips of a variety of styles, markers, "Why Man Creates" video and copies of the worksheet, newsprint and possibly a Rorschach print which can be created one day and left to dry for display and discussion the following day. It is helpful to warn students in advance to wear old clothing or bring paint shirts. For safety and health reasons, liquid tempera or tempera blocks should be used.

Teaching/Learning Strategies

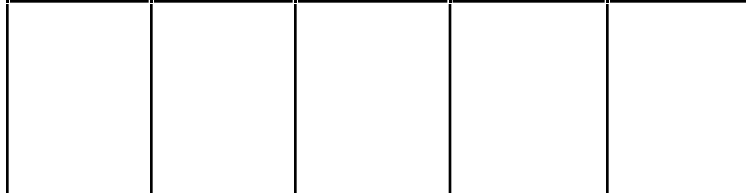
Strategy 1: Name Game

- Students will form a circle.

- Student one will state his/her first name directly accompanied by an action. (e.g. - Brent - clap)
- Student two will repeat student one's name and action followed by his/her own name and action.
- The class will continue around the entire circle, adding names and actions. Help may be provided by the students and/or teacher.

Strategy 2: What is It?

Distribute the following image, or a similar one of the teacher's choice.



- The teacher will ask the class what the image represents to them. The teacher will elicit as many responses as possible. There are no wrong answers.
- The teacher will lead a class discussion on the nature of individual creativity.

Strategy 3: Channel Print (Rorschach Print)

- The teacher will provide or students will create their own Rorschach print.
- The teacher will ask students what they see and elicit as many responses as possible. There are no wrong answers. The teacher will reinforce awareness of individual perceptual differences and creativity.

Strategy 4: Music and Line

- Students will listen to two contrasting music samples.
- For each sample, using a variety of tools (e.g. chalk, sticks, markers), students will fill a piece of 12" x 18" newsprint with lines that are their interpretation of their responses to the music.
- Teachers will encourage students to see how the lines they produced were influenced by contrasting music styles. (e.g. Phantom of the Opera theme vs Brahms's "Lullaby"). This can be reinforced by further examination of visual examples of the ways artists and designers have used line in sculpture, architecture, painting or auto and clothing design. Teachers will use the two samples to show how each discipline evokes a different response in everyone.

Strategy 5: "Why Man Creates."

- Students will view the video "Why Man Creates," complete the worksheet and discuss the essence of creativity, how it relates to their own world and how, why or why not they create.

Assessment/Evaluation

Participation checklist

Diagnostic anecdotal assessments

Resources

Video: "Why Man Creates."

Accommodations

Provisions for students with special needs will need to be made. For example, those who are hearing impaired may need to be seated closer to the television; other students may need extra time to

complete the worksheet. Appropriate drawing tools should be considered for students with special motor skills needs.

"Why Man Creates" Worksheet

After viewing the video "Why Man Creates," answer the following questions:

Edifice

What is an edifice?

Briefly outline the plot of the cartoon in this segment.

List five intentions, creations, or significant events mentioned in this segment.

Fooling Around

Provide two examples of how the producers of this video used creativity to help show how ideas are formed.

List some of the key words and phrases used in the dandelion segment to describe the creative process.

The Process

What should you do when something you've started isn't working out as planned?

What did the artist in the video do?

Explain the importance of "faith" and "patience."

The Judgement

Why do you think there are such strong reactions to the artists' work?

If you were the artist, how would you feel about some of these comments? How do you feel when you receive criticism about your work?

A PARABLE... (A story with a message)

What is the message behind the story of the ping-pong ball?

How does it connect to the experience of the artist?

The Search

What is the message of this segment?

In what areas of society and by what individuals is creativity used and needed?

Activity #2: Introducing Connections Among the Arts

Time: 150 minutes

Description

Using a variety of slides, audio and video clips, students will begin to become aware of the connections between and among the four arts disciplines.

Strands and Expectations

Strands: Theory, Analysis

Overall Expectations: LTV.01X

Specific Expectations: LT1.01X², LT1.02X, LA1.03X²

Planning Notes

The teacher will need recordings, slides of paintings, sculptures, prints, photographs and architecture or alternate image sources such as old calendars, LIFE magazines, Internet sites for the Art Gallery of Ontario, the McMichael Gallery or the National Gallery of Canada, CDs from the National Art Gallery (London); and a Venn diagram.

Teaching/Learning Strategies

Strategy 1: What did you see/hear?

- The teacher will provide a variety of artworks from the four disciplines, using video clips, recordings, slides or reproductions of various artworks, such as paintings, sculptures, prints, photographs and architecture.
- The students will record their responses to the question “What do you notice first?” for each of the artworks presented. This question applies equally to all. After several examples, the teacher should check responses before proceeding to the remaining samples. The students respond readily to the art forms if care is taken to select images within their life experiences.
- The teacher will assist the students in finding connections in their responses. For example, if the colours red, yellow and orange are listed in their responses, they may be grouped as “warm colours.”
- Students will see that some of the commonalities they have discovered are very familiar to them and extend across the arts areas.

Strategy 2: Common Connections

- The students, in groups or individually will use a Venn diagram (see Appendices L and M) to list elements for each area.
- The teacher will lead students to find connections between the arts.

Assessment/Evaluation

Reports, including completion checklists, observation and anecdotal

Resources

See planning notes

Accommodations

Provisions for students with special needs will need to be made. For example, those who are hearing impaired may need to be seated closer to the TV monitor, other students may need extra time to complete the written work. Students with special language needs may need assistance in recording their responses.

Appendices

Blank and completed Venn diagrams (see Course Appendices L and M)

Activity #3: Artspeak: Learning the Language of the Arts

Time: 450 - 600 minutes

Description

Students will learn the key concepts, elements and principles specific to the four arts disciplines. They will demonstrate their knowledge of the arts languages through activities specific to each.

Strands and Expectations

Strands:	Theory, Creation, Analysis
Overall Expectations:	LTV.01X, LCV.02X
Specific Expectations:	LT1.02X 3 , LC1.01X, LC1.04X, LC1.02X, LA1.03X 3

Planning Notes

The teacher will need glue sticks, cartridge paper or sketchbooks, a variety of magazines, scissors and a sound system.

Teaching/Learning Strategies

Dance: The Language of Dance

The student will learn the concepts behind the elements of movement: time/energy, space (levels), shape, as well as composition and presentation skills.

The Elements of Movement

Time/energy; how long something takes

- The class experiments with ways of moving quickly.
- The class experiments with ways of moving slowly.

Space (levels)

- Explore high, medium and low levels of movement.
- Experiment with movements that are at the three levels: some low, some medium, some high.
- Experiment with transitions moving between levels (high to low, medium to high, etc.)

Shape

- A small group of students will stand in the center of the room and move (until the teacher requests they stop) in an interesting shape. The observers will discuss the types of shapes they see (big shapes, curved shapes, long shapes, symmetrical shapes).

Composition

- The students will create a 60-second composition using the movement elements learned above. The students can be grouped in small or large groups.

Presentation

- The students will present their compositions to the class, followed by a class discussion.

Formative Assessment: The Rhythmic/Composition/Performance/Individual/Ensemble Rubric is an example of assessment which may be modified for use in all arts disciplines. Teacher observation and completion checklists are additional methods which may be used.

Drama: The Language of Drama

The students are discovering that the arts disciplines share some concepts and language. The following strategies build on some of the languages learned in Dance/Movement. The elements and principles of Drama which are used in the following strategies include:

<u>Elements</u>	<u>Principles</u>
time	movement/stillness
volume	sound/silence
weight	light/darkness
space	proximity/distance
	structure
	tension

By varying the usage of these elements of drama, dramatic work can be produced which operates within a range of these principles as follows:

Movement	← Time →	Stillness
Sound	← Volume →	Silence
Light	← Weight →	Darkness
Proximity	← Space →	Distance

Introducing tension and creating a structure for dramatic work gives it purpose and form.

Strategy 1: Lead the class through the four sets of principles one at a time by varying the elements.

1. Movement/stillness. Standing, students spread out within the classroom. Move about. Move more quickly, more slowly, freeze. Class discussion: in what situations might quick movement be effective? Might frozen movement be effective?

2. Sound/silence. Sit facing a partner. Give students a topic about which to start a dialogue. Once students have begun, instruct them to vary their volume from shouting down to a whisper down to silence. Class discussion: In what situations might shouting be effective? Might silence be effective?

3. Light/darkness. Dramatic works use light/darkness both literally and figuratively. Voice, movement and the mood (of both the character and the scene) can all be varied within the range of light/darkness. Students stand, spread out. Move about. Vary the *weight* of the movement (light/heavy). Continue to move about but vary the *mood* of the movement (light/dark). Stop moving. Deliver the line “I am going to the store” in a “*light tone*,” in a “*dark tone*.” Class discussion: In what situations might light tones (moods) be effective? Dark tones (moods)? In what situations might light movement be effective? Might dark movement be effective?

4. Proximity/distance. Students stand and spread out around the space. Each student secretly selects another student to “trail” at a distance (constant movement is essential). They must stay as far away as possible from their secret partner while still keeping them in sight. Next, they secretly select a different partner to “trail” as closely as possible. Class discussion: In what situations might close proximity be effective? When might distance be effective?

Formative Assessment: In a small group (2-3 students), create a 60-second presentation which illustrates the effective use of the following principles of drama:

- movement/stillness
- sound/silence
- light/darkness
- proximity/distance

Students will select a “tension card” (for example, being stuck in elevator, interview with the principal, coming home after curfew) to give purpose and form to their presentation. Other situations may be suggested by the teacher or the class.

Music - The Language of Music

Strategy 1: The teacher will introduce the concept of rhythm and why it is important:

- There are examples of natural pulses/beats everywhere, such as sporting events (the chant: stomp, stomp, clap...), cars: (tune up), trains: (chugga, chugga...), road "rumble strips": (rrrrrp, rrrrrp), subway wheels: (clack, clack, scrrreeeee...)
- The heartbeat is a natural phenomenon. A resting heart beats at approximately 72 beats per minute. In music, a pulse is the same as a beat and a quarter note represents one beat, so the heart beat would equal 72 quarter notes per minute.

Strategy 2: Students will complete a rhythm booklet which includes the following musical concepts as required: notes and rests, dotted notes, time signatures, time values of notes and rests.

Formative Assessment:

Students will compose an original work with the following requirements:

- it must be eight (8) measures
- there must be one part for each performer
- all parts must line up evenly under one another
- students must complete a rough draft of the score on 11" x 14" paper
- there must be a variety of rhythms (no two measures can be the same!), notes and rests
- students must complete a neatly organized and legible copy of the score on chart paper
- the score must be written in standard musical notation
- there must be specific performance instructions on the score - dynamics, tempo...

The students should be encouraged to create and bring in their own unique non-pitched instruments to rehearse, perform and discuss their original rhythm compositions for the class

Visual Arts: The Language of Visual Arts

Elements: Line, Colour, Shape/Form, Value, Texture, Space

Principles: Variety/Contrast, Emphasis, Rhythm/Movement, Balance, Unity, Proportion, Pattern

The teacher will select a slide(s) or reproduction(s) (e.g. *Thunderbird with Inner Spirit* by Norval Morrisseau, *The Tangled Garden* by J.E.H. MacDonald, *The West Wind* by Tom Thomson, *Lake & Mountains* by Lawren Harris, *A Merchant Of Pense* by Joe Fafard, *S.S. Imogene With Crew On Ice* by David Blackwood or works by Mary Pratt or Emily Carr) to illustrate the elements and principles of design. Each term will be defined clearly. Students will select from magazines and/or newspapers the best examples to illustrate each of the elements and principles. In either a sketchbook or notebook, students will visually present and/or list, define and include examples of each under the appropriate heading. Students may also draw or paint appropriate examples depending on their interest and skill level. As an alternate activity, if there are available resources such as post card reproductions, old calendars etc., students could, in groups, select the best examples for each of the elements and principles, allowing for discussion and agreement. Presentation to the class allows for peer confirmation and teacher verification of suitable choices.

Assessment/ Evaluation

Participation checklist

Anecdotal assessment

Rhythmic/Composition/Performance/Individual/Ensemble rubrics which may be adapted for any art form

Appendix

A: Rhythmic/Composition/Performance/Individual/Ensemble rubric

Activity #4: Creation of an Art Work

Time: 300 - 450 minutes

Description

Students will create an individual or group project incorporating a minimum of two arts disciplines. Students will demonstrate their knowledge of language specific to each while showing commonalities.

Strands and Expectations

Strands:	Theory, Creation, Analysis
Overall Expectations:	LCV.01X, LCV.04X
Specific Expectations:	LT1.01X, LT1.02X, LC1.02X, LC1.04X, LA1.13X

Planning Notes

The materials necessary for each of the strategies in this unit vary according to the project chosen. The emphasis should be based on proper and safe technique as well as the proper methods for each art form (e.g: in Visual Arts, cleaning brushes and general routines). Presentation of the art work and the aesthetic critique in small groups will facilitate time management while providing ample opportunity for process. Students will need a very basic knowledge of the use of waterbased paints, such as tempera, minimum brush technique and the term "tableau," as would be acquired in elementary school. Teachers should try, whenever possible, to place the creation of art in an appropriate historical, artistic and social context.

Teaching/Learning Strategies

Students will create a work that includes at least two of the arts disciplines. Examples include:

- Music and Visual Arts: students will select an expressive piece of music to which they paint lines on heavy paper that expresses the mood.
- Music/Drama/Visual Arts: students will create a "mythical beast" in modelling clay, write a descriptive poem about the beast, record and dramatize the poem with suitable background music.
- Music/Visual Arts/Drama/Movement: students will select a Canadian narrative painting such as Paul Kane's *Blackfoot Chief and Subordinates* and create a tableau. Appropriate music selection can set the mood. Teachers may consider costuming as part of the assignment. Students will also create a transition showing the movement before and after the moment of the painting. Suggested extension: participants may be interviewed in role to demonstrate their knowledge about the significance of the painting in Canadian history.

Assessment/Evaluation

"Create" Rubric

Resources

As required, based on students' choices of works

Accommodations

Provisions for students with special needs will need to be made.

Appendices

B: "Create" Rubric

C: "Steps in Aesthetic Critique"

Activity #5: Learning and Applying the Process of an Aesthetic Critique

Time: 150 minutes

Description

Students will develop their critical skills by describing, analyzing, interpreting and judging their own work and that of others. Students will use the key concepts, elements and principles specific to the four arts disciplines learned in Activity #3. They will demonstrate their knowledge of the language through the use of the critical process.

Strands and Expectations

Strands: Theory, Analysis

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

Specific Expectations: LA1.01X, LA1.02X, LA1.03X, LA1.13X

Planning Notes

The teacher will select an artwork from a single discipline from Unit 1, Activity 1 for student response. Copies of "Steps in Aesthetic Critique" (see Activity #4) are needed.

Teaching/Learning Strategies

The teacher will use the following analogy to clarify the implications of quick decision-making in life and then apply these concepts to the arts. This is to avoid use of nebulous, thoughtless and negative judgements. Use the following analogy: a student has saved \$50 to buy a sweatshirt. What process should s/he follow before making this purchase in order to avoid wasting hard earned money?

<i>Buying a shirt</i>	<i>Steps in an aesthetic critique</i>	
Check it out!	Describe	What do I see?
Is it well made?	Analyze	How is it organized?
Is this the best shirt for me?	Interpret	What is artist communicating?
Will I buy this shirt?	Judge	Is it a successful artwork?

The teacher will use language established in Activity 3 to lead students through the process of an aesthetic critique, using an artwork from one discipline from Activity 2. In small groups, students will apply the critical process to their own creations from Activity 4. Each member of the group will display their work and present their aesthetic critique orally to the group.

Assessment/ Evaluation

Accurate completion of "Steps in Aesthetic Critique"

Resources

Slide projector

Slides or reproductions of work for critique

Appropriate examples of artworks should be made; teachers should consult the resource centre, community resources and subject specialists within their school and board.

Accommodations

Provisions for students with special needs will need to be made. For example, students may need extra time to complete the worksheet task, etc.

Appendix

C: “Steps in Aesthetic Critique”

Activity #6: The Arts Connected

Time: 150 minutes

Description

Students will learn the key concepts, elements and principles specific to the four arts disciplines. They will demonstrate their knowledge of the language through activities specific to each. Using resources encompassing the four disciplines, students will identify and reinforce prior specific and common language.

Strands and Expectations

Strands:	Theory, Analysis
Overall Expectations:	LTV.01X
Specific Expectations:	LT1.01X, LT1.02X, LA1.03X

Planning Notes

The teacher will need a "Cirque du Soleil" video, Venn diagram (see Activity #2) and VCR. If a "Cirque du Soleil" video is unavailable, the teacher should locate an example of an alternate source which clearly illustrates the integration of the four arts, for example, a segment from a professional musical theatre production.

Teaching/Learning Strategies

Students will revisit their initial Venn diagram from Introducing Connections (Activity #2) and confirm or add to the connections made among the four arts areas. Students will view a segment from the "Cirque du Soleil" video and complete a Venn diagram listing terms/language from the four arts areas. Students will demonstrate their knowledge of the connections among the four arts areas by completing the middle section by the Venn diagram.

Assessment/Evaluation

Venn Diagram

Summative Rubric: The Arts Connected

Resources

"Cirque du Soleil" video, or suitable alternative (see Planning Notes above)

Accommodations

Opportunities for students with special needs must be explored by the teacher and be available.

Appendices

D: Rubric: The Arts Connected

L and M: Venn Diagram

Unit #3: Integrating the Arts

Time: 30 hours

Unit Developers

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Development Date: April, 1999

Unit Description

In this unit, students will create works in all arts areas by applying techniques specific to each and concepts common to all arts disciplines. Students will produce artworks that demonstrate innovative connections among the arts by using technologies and new technological information. Students will demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others. Students will demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity. Students will describe and express, orally, visually and in writing, the elements and principles of the arts found in their own work and that of others. Students will demonstrate an understanding of common health and safety practices while working in the various arts disciplines.

Strands and Expectations

Strands: Theory, Creation, Analysis
Overall Expectations: LTV.01X, LTV.03X, LCV.01X, LCV.03X, LCV.04X, LAV.01X, LAV.02X
Specific Expectations: LT1.02X, LT1.03X, LT1.07X, LC1.02X, LC1.04X, LC1.05X, LC1.06X, LC1.08X, LC1.09X, LC1.10X, LAV.01X, LA1.02X, LA1.03X, LA1.12X, LA1.13X

Activity Titles, Sequence and Suggested Time

Activity #1	Introduction to rhythm and movement in the arts	75 – 150 minutes
Activity #2	Creating rhythm and movement in the arts	1425 – 1575 minutes
Activity #3	Reflecting upon rhythm and movement in the arts	75 – 150 minutes

Unit Planning Notes

- Attention must be paid to the special needs of ESL/ESD students and those with perceptual or physical exceptionalities.
- Each period should include time for warm-up and clean-up/wrap-up.
- The knowledge and skills taught in each activity depend upon the degree to which students master those of the previous unit.
- Assessment and evaluation must be clear, thorough and ongoing.

Prior Knowledge Required

The student will need a working knowledge of the concepts and principles taught in Units 1 and 2.

Assessment/Evaluation Techniques

Assessment and evaluation techniques are detailed with each activity.

Resources

Art reproductions, videos and recordings from Unit 1
Student art works collected from previous classes
Examples of rhythm and movement from each discipline
Sound system
Effort cards and tension cards
Overhead transparency or copies of Laban's "Theory of Movement"
Overhead projector
Chart paper
Markers
Venn diagram blank

Activity #1: Introducing Rhythm and Movement in Dance/Drama, Music and Visual Arts

Time: 75 - 150 min.

Description

This activity introduces students to the presence and effect of rhythm and movement in each of the four arts disciplines. The knowledge gained in this preliminary activity is applied in subsequent activities.

Strands and Expectations

Strands:	Theory, Analysis
Overall Expectations:	LTV.01X
Specific Expectations:	LA1.03X 3 , LA1-13X

Planning Notes

The learning will be more powerful and immediate if students *discover* the focus of this unit, rather than being *told* the focus. Teachers should consider the social, artistic and historical contexts of artworks.

Prior Knowledge Required

Students will need a working knowledge of the elements and principles specific to and common among the four arts disciplines taught in Unit 1.

Teaching/Learning Strategies

The teacher will select appropriate examples of rhythm and movement from visual art reproductions, video and recordings used in Unit 1, Activity 2. The teacher will ask students, "What do you see?" (or hear, as appropriate), brainstorming as many responses as possible. Student answers will reinforce awareness of individual differences and creativity. In small groups (2-4), the students will then categorize their observations. The key categories the teacher will draw out of this strategy

are rhythm and movement. The student will also discover the language of rhythm and movement specific to each of the disciplines.

Following this, the teacher may select one (or more) examples of rhythm and movement from each of the four arts disciplines. The teacher will lead students in an examination of how these examples illustrate rhythm and movement.

Assessment/Evaluation

Anecdotal, teacher observation, checklists based on student participation.

Resources

- Reproductions, videos, recordings used in Unit 1, Activity 2.
- Additional examples of rhythm and movement from the four disciplines as desired/required by the teacher.

Accommodations

Opportunities for students with special needs must be explored by the teacher and be available.

Activity #2: Creating Rhythm and Movement

Time: 1425 - 1575 minutes

Description

In this activity, students will refine their understanding of terms and techniques specific to the use of rhythm and movement in each of the four arts disciplines and will create a rhythm and movement product for each discipline which demonstrates their understanding of rhythm and movement in each of the disciplines.

Strands and Expectations:

Strands:	Theory, Creation, Analysis
Overall Expectations:	LTV.01X, LTV.03X, LCV.01X [☒] , LAV.01X
Specific Expectations:	LT1.01X, LT1.03X, LT1.07X, LC1.01X [☒] , LC1.05X [☒] , LA1.01X, LA1.03X

Planning Notes

It is important that the following three modules are taught in the order which follows; they have been planned to flow from Music to Dance/Drama to Visual Arts. Materials include a collection of magazines which have strong ties to the human form in action (e.g. *Sports Illustrated*, *Men's Health*, etc.), scissors, glue sticks, cartridge paper (12" x 18"), slides, video clips, reproductions, sketchbook or notebook, tempera paint, brushes of varying size. Teachers are reminded that using the students' prior knowledge of all arts areas, including skills in instrumental and vocal music, for example, is important to the success of this activity.

Prior Knowledge Required

Students need a working knowledge of the elements and principles specific to music, dance and drama as learned in Unit 1.

Module 1: Music (5 periods)

Planning Notes

One class set of five gallon plastic pails and pairs of percussion sticks made from one inch dowels.

Teaching/Learning Strategies

Strategy 1: Finding the Beat

Students will listen to a piece of recorded music in 4/4 that is rather “mellow” in nature (at a walking pace; e.g. Handel, Mozart), while performing a steady beat.

For example: First 8 beats - clap on 8 beats Second 8 beats - Clap on 7 beats, snap on 1
Third 8 beats - Clap on 6 beats, snap on 2 Fourth 8 beats - Clap on 5 beats, snap on 3
Fifth 8 beats - Clap on 4 beats, snap on 4 Sixth 8 beats - Clap on 3 beats, snap on 5
Listen to the recording again and repeat the procedure in reverse.

Strategy 2: Accenting the Beat

Students will be given 4 sets of beat patterns (larger circles denote accented notes) which they will practice clapping until they can clap those accented patterns individually and in sequence (as a class). The class will be divided into 4 groups; each group is assigned 1 rhythm pattern. The teacher will count 8 beats to start, slowly adding each group (repeating their pattern) until all 4 patterns are being played simultaneously.

Students will then reinterpret their 4 rhythm patterns for use on an imaginary drum set through coordinating hands and feet. For example: using 1 of the 4 beat patterns, students will

- tap a steady beat with foot (smaller and larger circles)
- clap accented notes (larger circles)

The teacher will divide the class into 4 groups, with each group assigned 1 rhythm pattern. The teacher will count 8 beats to start, slowly bringing in each group (repeating their pattern), until all 4 patterns are being played simultaneously.

Sample Pattern 1

1	2	3	4	5	6	7	8
●	◼	◼	◼	●	◼	◼	◼



– denotes accented beats



– denotes regular beat

Students will then reinterpret their 4 rhythm patterns for use on an imaginary drum set through coordinating hands and feet. For example: using 1 of the 4 beat patterns:

- Tap a steady beat with foot (smaller and larger circles)
- Clap accented notes (larger circles)
- Divide the class into 4 groups, each group is assigned 1 rhythm pattern
- The teacher will count 8 beats to start, slowly bringing in each group (playing their pattern over and over) until all 4 patterns are being played simultaneously.

Rhythm Clapping Quiz - Students will clap 2 lines of accented rhythm (1 line own choice, 1 line teacher choice)

Strategy 3: Coordinating the Beat

Students will count and coordinate their hands and feet to further simulate a drum set player, beginning with coordination warm-ups. For example: one arm swings fully in one direction while the other arm swings fully in the opposite direction. Discuss the importance of focus and concentration. Students will listen to a recording of a rock or blues song (something with a strong driving rhythm). Students will listen, analyze and practice beat patterns. For example:

- strong beats on 2, 4, 6 and 8
- weak beats on 1, 3, 5 and 7
- a steady beat with the left foot
- strong beats on 2, 4, 6 and 8, using the right hand
- weak beats on 1, 3, 5 and 7, using the left hand

Strategy 4: Rhythmic Dictation

The student will learn to identify correctly or indicate the rhythms they hear. Students will take rhythmic dictation. The teacher will demonstrate by clapping a pattern and the students will clap it back. The teacher will clap out 8 (8 beat) rhythms and the students will circle the numbers where they hear a sound.

Strategy 5: Rhythmic Composition

Students will compose an original 8 measure rhythm score in common time for 2 parts (left and right hand or snap and slap thigh, etc.)

Assignment requirements:

- the composition will be 8 measures in common time for two parts
- each student performs both parts
- both parts must line up evenly under one another
- students must complete a rough draft and a final score (on 8" x 11" paper)
- there must be a variety of rhythms (no 2 measures can be the same)
- composition must include accented beats (using larger circles)
- there must be a variety of beats (small circles) and rests (blanks)
- score must be neatly organized and legible, written in standard music notation
- there must be specific performance instructions on the score - tempo, dynamics, choice of instruments (hand, drum etc.)

Students will rehearse and perform their own original rhythm compositions for the class.

Assessment/Evaluation

Composition Rubric, Rhythmic Dictation Quiz, Teacher Observation and Anecdotal

Resources

Sound System, examples of appropriate music, such as Handel, Mozart and marches.

Appendices

E: Rhythm Clapping quiz

F: Rhythmic Dictation sheet

Module 2: Dance/Drama (10 periods)

Planning Notes

Assuming the teacher is a generalist, as opposed to a dance specialist, the dance strategies will focus on movement as opposed to dance skills. As such, the disciplines of dance and drama are integrated in the following strategies. Specialists are encouraged to supplement these activities.

Teaching/Learning Strategies

Strategy 1: Feeling the Beat (1 period)

Name/Movement Game

- Each student will speak their name and provide a movement **per syllable**.
- Play the game around the circle (room) having student repeat movement/names.

Concentration Game

- The students will number off in a circle with the teacher as #1.
- With the whole class performing the rhythm “slap, clap, snap, snap”, the teacher will call out his/her number on the first snap and then a student’s number on the second snap.
- That student will then call out his/her number on the first snap and another’s number on the second snap (slap, clap, snap ((#1)), snap ((#6)); slap, clap, snap ((#6)), snap ((#8)); slap, clap...).

Unclassified Sequential Movement

- The teacher will place students in groups of 6 or 8. Students will count off within their group.
- Person #1 will teach his/her group 4 simple movements that can be performed to a steadily-paced count of four (one movement per beat). When all can perform this simultaneously, person # 2 teaches his/her 4 simple movements, keeping the pace, and starts from the position at which beat 4 of person #1 left them.
- When all can simultaneously perform the sequence of persons #1 and #2, continue with #3...#4...#5...etc. until the last person takes the group back to the neutral position for their 4th movement in which person #1 started. In this way, the group can perform the entire movement sequence any number of times of times without missing a beat.
- When groups are able to perform the entire movement sequence twice, the students will perform it for the class to music with a strong 4/4 beat.
- Extensions: Try two pieces of music which have contrasting moods. How does the music change the mood of the movement sequence? Try putting two or three groups in concentric circles and have them perform their movement sequence simultaneously.

Strategy 2: Dancedrama (7-8 periods)

• Envisioning the Story

The teacher will lead students in a discussion of how the soundtracks they hear while they watch a movie create a mood and underscore important events. The students will think/pair/share point-form notes of the story they see in their mind’s eye while listening to an instrumental song. The common elements found in their storylines, i.e. night time setting, footsteps, etc. is shared. The teacher will define Dancedrama as a story told through movement, choreographed to music.

- *Fantasia*; an example of a Dancedrama.

The students will view *“The Sorcerer’s Apprentice”* from "Fantasia" and describe how the movement is choreographed to the rhythm of the music, and how the movement reflects the mood of the music.

- **Mini Dancedrama**

Students will individually brainstorm and then share with a partner a possible storyline based on a brief instrumental song. Based on discussion and decision-making, students will create, rehearse and perform this mini-dancedrama.

- **Dancedrama**

In small groups, students will create a dancedrama based on a story brainstormed by the group using instrumental music brought by the students or provided by the teacher. Individually, students will complete a planning sheet for the choreography of their group’s dancedrama which demonstrates how movement has been choreographed to the beat of their music and the how it reflects the mood of the music. This planning sheet also provides a bird’s-eye-view of the initial stage positions of the performers and set pieces.

Strategy 3: Interpreting Movement as Character (1-2 periods)

- Standing, the students will spread out and individually improvise silent movement using a situation to illustrate each of the eight efforts in Laban’s “Theory of Movement” (e.g. Gliding: “It’s winter, you’re at the rink. Strap your skates on and go!”) The teacher will side coach to encourage use of the *whole* body in the physical interpretation of the situation.
- The teacher will use the overhead of Laban’s “Theory of Movement” (see Appendix G) to explain Laban’s definition of all human movement according to the three dimensions of weight, space and time. The teacher will lead students through an identification of what situations improvised above yielded which of the eight efforts. Responses will differ depending on individual student’s physical interpretations of the situation.
- The student will explore the vocal equivalents of the eight movements, finding examples of the eight efforts and possible situations in which that vocalization might take place. For example:

effort	pressing
dimensions	(strong/direct/sustained)
vocal example	"aaaghhh!"
situation	falling from a building

- The teacher will divide the class into pairs. Each partner will draw one slip from the “heavy” efforts, one from the “light” efforts and a “tension card”. Partners will prepare, rehearse and present a *brief* (60 second) scene in which they *must* define their character physically and vocally by the effort slips they drew, within the situation of the *tension card*.

Planning Notes

Prepare enough *heavy* slips and *light* slips and *tension cards* for **half** the number of students in your class. One *heavy* effort is listed per slip; one *light* effort is listed per slip. One situation of tension/conflict is listed per card. For example:

Heavy Effort Slip

(Red background) Punching

Light Effort Slip

(Blue background) Gliding

Tension Card

(Green background)
Interview in Principal’s
Office

Debrief/Discuss: The teacher will elicit identification of the two efforts characterized in each scene, followed by a discuss on the clarity of the three dimensions of each and the partnership’s success.

Resources

- Enough effort slips prepared by the teacher (divided into heavy and light dimensions) for each student.
- Enough tension cards (such as being stuck in an elevator, meeting with the principal, coming home after curfew) for each pair. i.e. enough slips for half the class
- Overhead and projector and/or student hand out of Laban's Theory of Movement.
- Sound system

Appendix

G: Laban's "Theory of Movement"

Assessment/ Evaluation

Dancedrama Rubric; teacher anecdotal observation based on student participation, completion of individual and group brainstorming; Dancedrama planning sheet; notebook

Module 3: Visual Arts (5 periods)

Planning Notes

Teachers will remind students not to focus on the negative connotations of the word "critique".
Alternative possibilities for this module: printmaking (stencil repetition), pattern collages, weaving with a tapestry pattern.

Collection of magazines, scissors, 12" x 18" cartridge paper, glue sticks, tempera paint of a variety of colours, paint brushes of varying sizes.

A variety of slides, video clips and large-format reproductions which are effective examples of the concept of rhythm and movement in Visual Arts.

Students require a sketchbook or notebook.

Teaching/Learning Strategies

Strategy 1: Introduction to rhythm and movement

The teacher will show a series of reproductions of varied art forms which illustrate strong rhythm and movement. Through a discussion of these slides, the teacher will establish:

- the meaning of visual rhythm, through a discussion of positive shapes (motif) and negative spaces (beats), reminding students of the musical connection
- the difference between rhythm and movement (be sure to select clear examples for each)
- motifs, modules and patterns

The students will complete #1 and #2 of the sketchbook/notebook assignment.

Strategy 2: Alternating Rhythm/Flowing Rhythm/Progressive Rhythm

The teacher will review the language of lesson one and expand on the idea of pattern by asking students to give familiar examples of pattern in their day to day living.

Using a TIC TAC TOE grid

POSITION		
<	>	<
>	<	>
<	>	<

CONTENT		
<	O	<
O	<	O
<	O	<

SPACING		
<		<
	<	
<		<

The teacher will demonstrate methods of creating alternating rhythm and flowing rhythm. The student will complete #3 and #4 of the sketchbook/notebook assignments (see below). The teacher will show examples of progressive rhythm either by still visual examples or a video of “growth” such as the germination of a seed. The students will complete sketchbook/notebook assignment #5.

Sketchbook/Notebook Assignments

- #1 - Visual Beat: Students will find and glue the following in their sketchbook/notebook under the appropriate headings. Students will find 2 magazine ads that use rhythm to create movement, circling the positive beats with crayon or marker.
- #2 - Motifs, Modules and Pattern: Students will collect photographs, fabrics, newspaper or magazine clippings of 10 different patterns. These may be simply catalogues or arranged into a pleasing collage. Students will draw a circle around each different motif, module or pattern.
- #3 - Rhythm: Students will select a clip art motif or design their own motif depending on the software available. Using this motif, students will create examples of random regular and alternating rhythm (2nd motif can be created by flipping or turning original motif). This assignment can also be done with stamps or stencil if computer availability is limited.
- #4 - Flowing Rhythm: Students will find 2 of the best possible examples of newspapers or magazines to illustrate flowing rhythm.
- #5 - Progressive Rhythm: Students will select a simple geometric shape such as a circle and progressively in 5 steps create a free form shape. (Use of the computer is optional.)

Strategy 3: Why Do Artists Use Rhythm and Movement?

The teacher will pose this question to students: “Why do artists use rhythm and movement?”, with several visual examples posted. Class discussion should lead to students concluding that artists communicate feelings of calm, excitement or change, or to control the way a viewer will see a work. Students will create a painting showing rhythmic movement that will direct the viewer’s eye through the work. They may use one or more motif(s) and use at least three of the five kinds of visual rhythm they have studied. Students will select a colour to enhance the rhythmic figure and the mood expressed. Students will begin by brainstorming ideas about rhythmic activities. Examples such as joggers or marching bands should come to mind. Students will visually research and record gestures in their sketchbooks of classmates playing sports and/or of community members going about their daily activities on the street. Works by Jacob Lawrence such as “Parade” or “Study for the Munich Olympic Games 1971” are excellent choices for class discussion and analysis. M.C. Escher also provides good sources for this activity. The National Gallery website (see resource list) has good selections. Students will select their best drawing and make a rough plan of how to organize the work by repeating the figure. Planning should include positioning the figure to move the viewer’s eye through the work as well as a discussion of colour use to express a particular mood. Students will complete an “Aesthetic Critique” of their own work.

Alternate activity for Strategy 3

This activity has been designed especially for students with special needs.

Students will:

- find a complete body of an action figure (human or animal) from a magazine or newspaper and cut out the figure carefully
- select a colour scheme to use as a background (monochromatic, warm, cool, etc.), arranged in concentric outlines around the central figure; outlines can be of the same width or progressively larger or smaller.
- experiment with several placements of the central motif to create the most effective centre of interest
- a rough plan should be made on 12" x 18" cartridge paper (A note to the teacher: assessment rubric available at this point)
- draw and paint the outlines using tempera paint, then glue the figure into the place
- mat the final work
- use the “Aesthetic Critique” to complete a self-critique.

Alternate possibilities: printmaking (stencil) repetition, pattern collage, weaving with a pattern (tapestry or basket)

Assessment/Evaluation

Teacher checklists based on completion, participation in class discussion.
Sketchbook evaluation from Unit 1.
Rhythmic Action Figure Rubric.

Resources

Slides, photographs, video clips or reproductions of the effective use of rhythm and movement in Visual Arts. For example:

Rhythm: quilts, tapestries, Mexican pottery, Andy Warhol’s “*Marilyn Monroe*”, Josef Albers’ “*Homage to the Square Glow*”

Movement: Michelangelo’s “*David*”, compared to Bernini’s “*David*”; Rosa Bonheur’s “*Horse Fair*”; Alex Calder’s “*Lobster Trap & Fish Tail*”; Katsushika Hokusai’s “*The Great Wave off Kanagawa*”; Max Ernst’s “*The Eye of Silence*”; Sandy Skofund’s “*The Green House*”; Peter Paul Rubens’ “*Daniel in Lion’s Den*”; V. Van Gogh’s “*Starry Night*”

Additional resources include: Arttalk. 2nd. Ed., Ragans. Pg. 220-249, CD on M.C. Escher

Computer programs: Print Artist, Instant Artist, M.S. Publisher

Accommodations

Opportunities for students with special needs must be explored by the teacher and be available. Alternate activities have also been outlined.

Appendices

E: Rhythm Clapping quiz

F: Rhythmic Dictation sheet

G: Laban's "Theory of Movement"

H: Dancedrama Performance Rubric

I: Rhythmic Action Figure Rubric

Activity #3: Reflecting on Rhythm and Movement in the Arts

Time: 75 - 150 minutes

Description

In this activity, students will reflect upon how similarities and differences in rhythm and movement operate within each of the four disciplines. Students will critique their final products in each of the disciplines and reflect upon their learning and growth.

Strands and Expectations

Strands:	Theory, Creation, Analysis
Overall Expectations:	LTV.01X✳, LAV.01X
Specific Expectations:	LT1.01X, LT1.02X, LT1.03X✳, LT1.07X, LC1.04X✳, LC1.05X, LA1.01X, LA1.03X, LA1.13X✳

Planning Notes

Chart paper and markers are required.

Prior Knowledge Required

The “Steps to an Aesthetic Critique” from Unit 1, Activity 5 and a basic knowledge of oral presentation skills: eye contact, vocal clarity, volume, pace, intonation, vocabulary, are necessary.

Teaching/Learning Strategies

1. The teacher will divide the class into three Expert Groups and assign one discipline (Music, Drama/Dance or Visual Arts) to each. The Expert Group will create a mind map to brainstorm the terms and techniques learned in this unit relating to their assigned discipline.
2. The students will jigsaw to form Home groups consisting of three students, one from each of the disciplines. In these groups, students will share the results of their Expert Group mind maps and individually transfer this information onto a Rhythm and Movement Venn Diagram sheet.
3. Individually, students will complete the “Steps in Aesthetic Critique” for each of their three module products: Rhythm Composition, Dancedrama, Action Figure. Using this and their Venn diagram, each student will prepare a brief oral presentation or performance to be delivered in front of a small peer group of 3 - 4 students. In this presentation, students must demonstrate their learning about the discipline and themselves by using the language of each discipline.

Assessment/Evaluation

- Unit 3 Summary Rubric
- Journal
- Planning sheet
- Critical assessment sheet

Appendices

J: Unit 3 Summary Rubric

K: Commonalities Among Dance (Movement), Drama, Music, And Visual Arts

ALC 10 Course Profile Glossary

Please see *The Ontario Curriculum, Grades 9 and 10: "The Arts" (1999)* for a complete listing.

ALC 10 Course Resources

At all times, but especially when selecting resources, the teacher must ensure that students receive bias-free teaching. Arts resources must be selected from a wide variety of sources and be free of gender, age, ethnicity/nationality, religious or other bias. See also the resources listed in the Grade 9 Course Profiles for each of the arts.

The following list is simply a starting point, compiled for the generalist and supplemented by other resources as they become known. The teacher should also be aware of the resources in the community (museums, orchestras, theatres, dance companies, libraries, community members), the school board (Resource or Media Centre, consultant personnel) and the school (Resource Centre and subject specialists).

Drama/Dance

*Note - Sources may come from literature, newspapers, photographs, recorded clips (sound, music, video and digital), letters, interviews and many other areas.

Booth, David. Games for Everyone.
Pembroke Publishing Ltd, 1986 ISBN 0
921217 03 X

Booth, David and Lundy, Charles.
Improvisation: Learning Through Drama.
Harcourt Brace Jovanovich, Canada, 1985
ISBN 0 7747 1211 2

Franklin, Eric. Dance Imagery for
Technique and Performance. Windsor,
Ontario. Human Kinetics. ISBN 0 87322
943 6

Lundy, Charles and Booth, David.
Interpretation: Working with Scripts.
Academic Press Canada, 1983. ISBN 0
7747 1210 4

Spolin, Viola. Theater Games for the
Classroom Northwestern University Press,
1986. ISBN 0 8101 4004 7

Morgenroth, J. Dance Improvisations
Pittsburgh: University of Pittsburgh Press.
1987

Neelands, Jonothan. Ed. Tony Goode.
Structuring Drama Work. Cambridge
University Press, 1990. ISBN 0521 37635 1

O'Toole, John and Haseman, Brad.
Dramawise: An Introduction to GCSE
Drama. Oxford: Heinemann Educational
Books, 1988. ISBN 0 435 18036 3

Penrod, J. and J. Plastino. The Dancer
Prepares: Modern Dance for Beginners.
Mountainview: Mayfield Publishing Co.,
1990

Smith, Farank and Walker, Bette. The
Drama Process: Year One. Richmond Hill:
Summit Educational Services, 1993

Music

Canadian Encyclopedia of Music

For Young Musicians. Ken Bray

The Enjoyment of Music. Joseph Machlis
Text/CD's

Alfred's Theory/Ear Training Series

Visual Arts

Bennett, B. and C. Hall. Discovering
Canadian Art: Learning the Language.
Prentice Hall Canada. 1984.

MacGregor, R. et al. Canadian Art: Building
a Heritage. Prentice Hall Canada Inc.
1987.

Mayer, R. The Artist's Handbook. Penguin
Books. 1991

Visual Arts cont.

Mittler, Gene. Art in Focus. California: Glencoe Publishing Co., 1989.

Mittler, Gene and R. Ragans. Exploring Art. Mission Hills: Macmillan/McGraw-Hill. 1992

Ragans, Rosalind. Arttalk, 2nd ed. California: Glencoe McGraw Hill. 1995.

Roukes, Nicholas. Art Synectics: Stimulating Creativity in Art. Worcester, Mass: Davis Publications. 1982

Roukes, Nicholas. Design Synectics: Stimulating Creativity in Art. Worcester, Mass: Davis Publications. 1982

Smith, Annie. Getting into Art History. Barn Press, Toronto, 1993.

Stoops, Jack and J. Samuelson. Design Dialogue. Worcester, Mass: Davis Publications, 1983.

General Resources

Websites

(Teachers are reminded that website URLs may change.)

Art Gallery of Ontario, Toronto:
www.ago.on.ca

Canadian Conference on the Arts:
www.culturenet.ca

Canadian musical composer portraits:
www.music.mcgill.ca (follow link)

Playwright's Union Canada: www.puc.ca

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

McMichael Canadian Collection,
Kleinberg: www.mcmichael.com

National Gallery of Canada, Ottawa:
<http://national.gallery.ca>

Toronto Symphony Orchestra Musicians:
www.tsomusicians.com/whatsnew/links.html

Compact Discs

Great Artists. Attica Cybernetics Ltd., and Marshall Cavendish Ltd., 1994.

Microsoft Art Gallery. Microsoft Corporation, 1993.

Video

"Why Man Creates". International Telefilm Ent., 1968

"Stomp". Yes/No Productions Ltd., 1997
ISBN 0 7831 1279 3

"The Mind's Eye". Miramar Films
ISBN 1 877828 09 2

"Fantasia". Walt Disney Company.
ISBN 1 55890 132 9

Slides

"Discovering Art History" slide series by Gerald Brommer

Appendix A

RUBRIC: Music - Rhythmic/Composition/Performance/Individual/Ensemble

Student: _____

Criteria	Level 1	Level 2	Level 3	Level 4
Variety of Rhythms	the student has used a variety of rhythms with limited accuracy and effectiveness	the student has used a variety of rhythms with moderate accuracy and effectiveness	the student has used a variety of rhythms with considerable accuracy and effectiveness	the student has used a variety of rhythms with a high degree of accuracy and effectiveness
Rhythmic Accuracy	the student has demonstrated rhythmic accuracy with limited effectiveness	the student has demonstrated rhythmic accuracy with moderate effectiveness	the student has demonstrated rhythmic accuracy with considerable effectiveness	the student has demonstrated rhythmic accuracy with a high degree of effectiveness
The Score	the student has created a visual score with limited accuracy and effectiveness	the student has created a visual score with moderate accuracy and effectiveness	the student has created a visual score with considerable accuracy and effectiveness	the student has created a visual score with a high degree of accuracy and effectiveness
Performance Value	the student applies knowledge of the use of rhythmic language with limited accuracy and effectiveness	the student applies knowledge of the use of rhythmic language with moderate accuracy and effectiveness	the student applies knowledge of the use of rhythmic language with considerable accuracy and effectiveness	the student applies knowledge of the use of rhythmic language with a high degree of accuracy and effectiveness

Appendix B

RUBRIC: Create

Student name: _____

Criteria	Level 1	Level 2	Level 3	Level 4
THEORY: understanding of elements, principles of the two or more selected arts	the student demonstrates limited understanding of elements and principles	the student demonstrates some understanding of elements and principles	the student demonstrates considerable understanding of elements and principles	the student demonstrates thorough and insightful understanding of elements and principles
THINKING: connections among the two or more selected arts aesthetically critiques own work and that of others	makes connections with limited effectiveness aesthetically critiques with limited clarity and effectiveness	makes connections with moderate effectiveness aesthetically critiques with moderate clarity and effectiveness	makes connections with considerable effectiveness aesthetically critiques with considerable clarity and effectiveness	makes connections with high degree of effectiveness aesthetically critiques with a high degree of clarity and effectiveness
CREATION: transfer and application of knowledge and skills to products	transfers and applies skills to product with limited effectiveness	transfers and applies skills to product with moderate effectiveness	transfers and applies skills to product with considerable accuracy and effectiveness	transfers and applies skills to product with a high degree of accuracy and effectiveness
COMMUNICA-TION: uses artistic language and symbols	uses artistic language and symbols with limited accuracy and effectiveness	uses artistic language and symbols with moderate accuracy and effectiveness	uses artistic language and symbols with considerable clarity and effectiveness	uses artistic language and symbols with a high degree of accuracy and effectiveness

Appendix C

Steps In Aesthetic Critique

Describe (What the viewer sees)	I see/hear....
Analyze (How the work is organized)	Elements and Principles used:
Interpret (What the artist is communicating)	I feel this artist is communicating...
Assess (How successful is the artwork and why)	Successful aspects: I might suggest improving...

Appendix D

RUBRIC: The Arts Connected

Student: _____

Criteria	Level 1	Level 2	Level 3	Level 4
THEORY: the student demonstrates an understanding of concepts in the arts	the student demonstrates a limited understanding of key concepts	the student demonstrates a moderate understanding of key concepts	the student demonstrates a considerable understanding of key concepts	the student demonstrates a thorough and insightful understanding of key concepts
THINKING: the student demonstrates connections among the arts	the student demonstrates connections with limited effectiveness	the student demonstrates connections with moderate effectiveness	the student demonstrates connections with considerable effectiveness	the student demonstrates connections with a high degree of effectiveness
ANALYSIS: the student uses critical analysis in their artworks	the student uses critical analysis with limited clarity and effectiveness	the student uses critical analysis with moderate clarity and effectiveness	the student uses critical analysis with considerable clarity and effectiveness	the student uses critical analysis with a high degree of effectiveness
COMMUNICATION: the student uses various forms of communication	the student demonstrates a limited command of various forms of communication	the student demonstrates a moderate command of various forms of communication	the student demonstrates a considerable command of various forms of communication	the student demonstrates a full command of various forms of communication

Appendix E

Rhythm Clapping Quiz

	1	2	3	4	5	6	7	8
1	●	●	●	●	●	●	●	●
2	●	●	●	●	●	●	●	●
3	●	●	●	●	●	●	●	●
4	●	●	●	●	●	●	●	●
5	●	●	●	●	●	●	●	●
6	●	●	●	●	●	●	●	●
7	●	●	●	●	●	●	●	●
8	●	●	●	●	●	●	●	●
9	●	●	●	●	●	●	●	●
10	●	●	●	●	●	●	●	●
11	●	●	●	●	●	●	●	●
12	●	●	●	●	●	●	●	●

Appendix F

Rhythmic Dictation Worksheet

Sample Rhythm Line	★	★	★	★	★	★	★	★
Example 1.	★	★	★	★	★	★	★	★
Example 2.	★	★	★	★	★	★	★	★
Example 3.	★	★	★	★	★	★	★	★
Example 4.	★	★	★	★	★	★	★	★
Example 5.	★	★	★	★	★	★	★	★
Example 6.	★	★	★	★	★	★	★	★
Example 7.	★	★	★	★	★	★	★	★
Example 8.	★	★	★	★	★	★	★	★
Example 9.	★	★	★	★	★	★	★	★
Example 10.	★	★	★	★	★	★	★	★

Appendix G

LABAN'S THEORY OF MOVEMENT

The Laban theory is based upon the following basic principles of movement.

That movement happens:

- with *weight* (connection to the earth)
- through *space* (from A to B)
- in *time* (time to get there)

Dimension	Yield	Contend
Weight	Light	Strong
Space	Flexible	Direct
Time	Sustain	Quick

EFFORTS

	Weight	Space	Time
PUNCHING	strong	direct	quick
PRESSING	strong	direct	sustained
DABBING	light	direct	quick
GLIDING	light	direct	sustained
FLICKING	light	flexible	quick
FLOATING	light	flexible	sustained
SLASHING	strong	flexible	quick
WRINGING	strong	flexible	sustained

Appendix H

RUBRIC: Dancedrama Performance

Student Name: _____

Criteria	Level 1	Level 2	Level 3	Level 4
Movement to Music * most important	choreographs movement to music with limited accuracy and effectiveness	choreographs movement to music with moderate accuracy and effectiveness	choreographs movement to music with considerable accuracy and effectiveness	choreographs movement to music with a high degree of accuracy and effectiveness
Clarity and Appropriateness of Storyline * most important	communicates and expresses dramatic form with limited clarity and appropriateness	communicates and expresses dramatic form with moderate clarity and appropriateness	communicates and expresses dramatic form with considerable clarity and appropriateness	communicates and expresses dramatic form with a high degree of clarity and appropriateness
Concentration and Focus	demonstrates a limited degree of concentration and focus	demonstrates a moderate degree of concentration and focus	demonstrates a considerable degree of concentration and focus	demonstrates a high degree of concentration and focus
Facial Expression	communicates and expresses character with limited effectiveness	communicates and expresses character with moderate effectiveness	communicates and expresses character with considerable effectiveness	communicates and expresses character with a high degree of effectiveness
Appropriateness of Music	demonstrates limited understanding of effective choices in music	demonstrates moderate understanding of effective choices in music	demonstrates considerable understanding of effective choices in music	demonstrates a high degree of understanding of effective choices in music
Production	demonstrates effort and applies knowledge of the use of costuming, set, design and props with limited effectiveness	demonstrates effort and applies knowledge of the use of costuming, set, design and props with moderate effectiveness	demonstrates effort and applies knowledge of the use of costuming, set, design and props with considerable effectiveness	demonstrates effort and applies knowledge of the use of costuming, set, design and props with a high degree of effectiveness

Appendix I

RUBRIC: Visual Arts - Rhythmic Action Figure Module

Student Name: _____

Intended message/feeling: _____

Criteria	Level 1	Level 2	Level 3	Level 4
Use of Rhythmic Movement	uses rhythmic movement with limited accuracy and effectiveness	uses rhythmic movement with moderate accuracy and effectiveness	uses rhythmic movement with considerable accuracy and effectiveness	uses rhythmic movement with a high degree of accuracy and effectiveness
Use of Media	uses media with limited effectiveness	uses media with moderate effectiveness	uses media with considerable effectiveness	uses media with a high degree of effectiveness
Communicates Intended Message/Mood	communicates message with limited clarity	communicates message with moderate clarity	communicates message with considerable clarity	communicates message with a high degree of clarity

Appendix J

RUBRIC: Unit 3 Summary

Student Name: _____

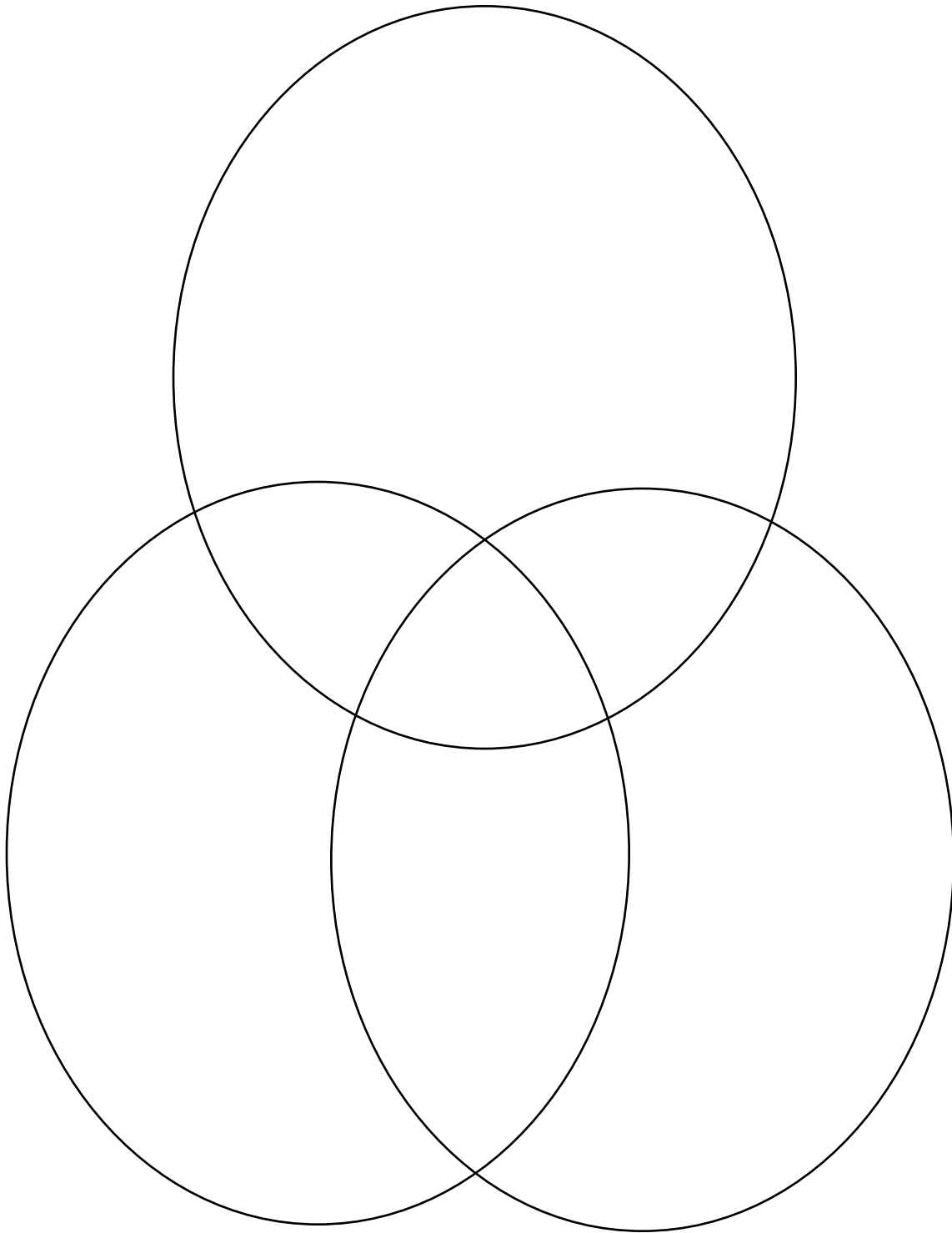
Criteria	Level 1	Level 2	Level 3	Level 4
COMMUNICATE Use of language appropriate to four arts forms	uses language with limited accuracy and effectiveness	uses language with moderate accuracy and effectiveness	uses language with considerable accuracy and effectiveness	uses language with a high degree of accuracy and effectiveness
REFLECTION JOURNAL Reflects ideas clearly in written form	communicates ideas with limited effectiveness	communicates ideas with moderate effectiveness	communicates ideas with considerable effectiveness	communicates ideas with a high degree of effectiveness
UNDERSTANDING Internalization of concepts of rhythm and movement	demonstrates limited understanding of concepts of rhythm and movement	demonstrates moderate understanding of concepts of rhythm and movement	demonstrates considerable understanding of concepts of rhythm and movement	demonstrates a high degree of understanding of concepts of rhythm and movement
PEER EVALUATION Critical Analysis has been demonstrated	uses critical analysis with limited clarity and effectiveness	uses critical analysis with moderate clarity and effectiveness	uses critical analysis with considerable clarity and effectiveness	uses critical analysis with a high degree of clarity and effectiveness
EVIDENCE OF PLANNING	plans with limited effectiveness	plans with moderate effectiveness	plans with considerable effectiveness	plans with a high degree of effectiveness

Appendix K

COMMONALITIES AMONG DANCE (MOVEMENT), DRAMA, MUSIC, AND VISUAL ARTS

ARTS DISCIPLINE	COMMON CONCEPTS	ELEMENTS	PRINCIPLES	FORM
DRAMA	RHYTHM MOVEMENT	volume space time weight	sound/silence proximity/distance movement/stillness light/darkness tension form	role play dancedrama storytelling mime tableau mask puppetry improvisation script warm-ups/games
MOVEMENT (DANCE)	CONTRAST EMPHASIS BALANCE	time energy space shape	symmetry balance contrast repetition	African jazz modern ballet social South-east Asian
MUSIC	VARIETY UNITY STRUCTURE EMOTION	texture melody harmony rhythm dynamics form style tone colour	contrast unity rhythm variety emphasis balance	instrumental/vocal performance theory composition M.I.D.I. analysis solo score-reading ear-training small ensemble
VISUAL ARTS		colour line shape/form value texture space	unity balance variety/contrast emphasis proportion rhythm/pattern movement	painting sculpting printmaking drawing photography graphic design architecture crafts film video mixed media digital imaging

Appendix L: Venn Diagram



Appendix M: Venn Diagram

STUDENT PLANNING SHEET FOR RHYTHM & MOVEMENT, LANGUAGE/CONCEPT, JIGSAW ACTIVITY

UNIT #3
ACTIVITY #3

