2010

REVISED

The Ontario Curriculum
Grades 9 and 10

The Arts

reach every student

Ontario

CONTENTS

INTRODUCTION 3

Secondary Schools for the Twenty-First Century 3
The Importance of the Arts Curriculum 3
Ideas Underlying the Arts Curriculum 5
Roles and Responsibilities in the Arts Program 5
Attitudes in the Arts 7

THE PROGRAM IN THE ARTS 9

Overview of the Program 9
Curriculum Expectations 12
Strands in the Arts Curriculum 14
The Creative Process 14
The Critical Analysis Process 16

ASSESSMENT AND EVALUATION OF STUDENT ACHIEVEMENT 21

Basic Considerations 21
The Achievement Chart for the Arts: Grades 9–12 24
Information on the Achievement Chart 26

SOME CONSIDERATIONS FOR PROGRAM PLANNING IN THE ARTS 29

Instructional Approaches 29
Planning Arts Programs for Students With Special Education Needs 30
Program Considerations for English Language Learners 32
Environmental Education and the Arts 35
Healthy Relationships and the Arts 36
Equity and Inclusive Education in the Arts Program 36
Multiple Literacies in the Arts 38
Literacy, Mathematical Literacy, and Inquiry/Research Skills 39
Critical Thinking and Critical Literacy in the Arts 40
The Role of the School Library in the Arts Program 41
The Role of Information and Communications Technology in the Arts Program 42

Une publication équivalente est disponible en français sous le titre suivant : *Le curriculum de l'Ontario, 9e et 10e année – Éducation artistique, 2010*

This publication is available on the Ministry of Education's website, at http://www.edu.gov.on.ca.

The Ontario Skills Passport and Essential Skills 43
Career Education 43
Cooperative Education and Other Forms of Experiential Learning 43
Planning Program Pathways and Programs Leading to a Specialist High Skills Major 44
Health and Safety in the Arts Program 44
Ethics in the Arts Program 45

COURSES

DANCE **49**
Overview 49
Dance, Grade 9, Open (ATC1O) 51
Dance, Grade 10, Open (ATC2O) 58

DRAMA **65**
Overview 65
Drama, Grade 9, Open (ADA1O) 67
Drama, Grade 10, Open (ADA2O) 74

INTEGRATED ARTS **81**
Overview 81
Integrated Arts, Grade 9 or 10, Open (ALC1O/ALC2O) 82

MEDIA ARTS **89**
Overview 89
Media Arts, Grade 10, Open (ASM2O) 91

MUSIC **99**
Overview 99
Music, Grade 9, Open (AMU1O) 101
Music, Grade 10, Open (AMU2O) 109

VISUAL ARTS **117**
Overview 117
Visual Arts, Grade 9, Open (AVI1O) 119
Visual Arts, Grade 10, Open (AVI2O) 126

GLOSSARY **133**

INTRODUCTION

This document replaces *The Ontario Curriculum, Grades 9 and 10: The Arts, 1999*. Beginning in September 2010, all arts courses for Grades 9 and 10 will be based on the expectations outlined in this document.

SECONDARY SCHOOLS FOR THE TWENTY-FIRST CENTURY

The goal of Ontario secondary schools is to support high-quality learning while giving individual students the opportunity to choose programs that suit their skills and interests. The updated Ontario curriculum, in combination with a broader range of learning options outside traditional classroom instruction, will enable students to better customize their high school education and improve their prospects for success in school and in life.

THE IMPORTANCE OF THE ARTS CURRICULUM

Experiences in the arts – dance, drama, media arts, music, and the visual arts – play a valuable role in the education of all students. Through participation in the arts, students can develop their creativity, learn about their own identity, and develop self-awareness, self-confidence, and a sense of well-being. Since artistic activities involve intense engagement, students experience a sense of wonder and joy when learning through the arts, which can motivate them to participate more fully in cultural life and in other educational opportunities.

The arts nourish the imagination and develop a sense of beauty, while providing unique ways for students to gain insights into the world around them. All of the arts communicate through complex symbols – verbal, visual, and aural – and help students understand aspects of life in a variety of ways. Students gain insights into the human condition through ongoing exposure to works of art – for example, they can imagine what it would be like to be in the same situation as a character in a play, an opera, or a painting, and try to understand that character's point of view. They identify common values, both aesthetic and human, in various works of art and, in doing so, increase their understanding of others and learn that the arts can have a civilizing influence on society. In producing their own works, students communicate their insights while developing artistic skills and aesthetic judgement.

Through studying works of art from various cultures, students deepen their appreciation of diverse perspectives and develop the ability to approach others with openness and flexibility. Seeing the works of art produced by their classmates also helps them learn about, accept, and respect the identity of others and the differences among people. The openness that is fostered by study of the arts helps students to explore and appreciate the culture of diverse peoples in Canada, including First Nations and francophones. Students

learn that people use the arts to record, celebrate, and pass on to future generations their personal and collective stories and the values and traditions that make us unique as Canadians.

Education in the arts involves students intellectually, emotionally, socially, and physically. Learning through the arts therefore fosters integration of students' cognitive, emotional, sensory, and motor capacities, and enables students with a wide variety of learning styles to increase their learning potential. For example, hands-on activities can challenge students to move from the concrete to the abstract, and the students learn that, while the arts can be enjoyable and fulfilling, they are also intellectually rigorous disciplines. Students also learn that artistic expression is a creative means of clarifying and restructuring personal experience.

In studying the arts, students learn about interconnections and commonalities among the arts disciplines, including common elements, principles, and other components. Dance and drama share techniques in preparation and presentation, and require interpretive and movement skills. Music, like dance, communicates through rhythm, phrase structure, and dynamic variation; also, both have classical, traditional, and contemporary compositional features. The visual arts, dance, and drama all share aspects of visual design, interpretation, and presentation, making connections among movement, space, texture, and environment. Media arts can incorporate and be interwoven through the other four disciplines to enhance, reinterpret, and explore new modes of artistic expression.

Links can also be made between the arts and other disciplines. For example, symmetry in musical structure can be related to mathematical principles. Mathematics skills can be applied to drafting a stage set to scale, or to budgeting an arts performance. Students taking a history course can attempt to bring an event in the past to life by reinterpreting it in their work in drama. Because all the arts reflect historical, social, and cultural contexts, students taking history, geography, and social sciences can gain insights into other cultures and periods through studying the arts of those cultures and times. Arts students can also apply their knowledge of historical and cultural contexts to enhance their understanding and appreciation of works of art. Dance students can make use of scientific principles of physical motion in their choreography.

The courses described in this document prepare students for a wide range of challenging careers in the arts, as well as careers in which they can draw upon knowledge and skills acquired through the arts. Students who aspire to be writers, actors, musicians, dancers, painters, or animators, for example, are not the only ones who can benefit from study of the arts. Arts education prepares students for the fast-paced changes and the creative economy of the twenty-first century. Learning through the arts develops many skills, abilities, and attitudes that are critical in the workplace – for example, communication and problem-solving skills; the ability to be creative, imaginative, innovative, and original; the ability to be adaptable and to work with others; and positive attitudes and behaviours. For example, participation in arts courses helps students develop their ability to listen and observe, and thus to develop their communication and collaborative skills. It encourages students to take risks, to solve problems in original ways, and to draw on their resourcefulness. In arts courses, students develop their ability to reason and to think critically as well as creatively. They learn to approach issues and present ideas in new ways, to teach and persuade, to entertain, and to make designs with attention to aesthetic considerations. They also gain experience in using various forms of technology. In short, the knowledge

and skills developed in the study of the arts can be applied in many other endeavours and in a variety of careers.

IDEAS UNDERLYING THE ARTS CURRICULUM

The arts curriculum is based on four central ideas – *developing creativity*, *communicating*, *understanding culture*, and *making connections*. Major aspects of these ideas are outlined in the chart below.

Ideas Underlying the Arts Curriculum	
Developing Creativity	• developing aesthetic awareness • using the creative process • using problem-solving skills • taking an innovative approach to a challenge
Communicating	• manipulating elements and forms to convey or express thoughts, feelings, messages, or ideas through the arts • using the critical analysis process • constructing and analysing art works, with a focus on analysing and communicating the meaning of the work • using new media and technology to produce art works and to convey thoughts, feelings, and ideas about art
Understanding Culture	• understanding cultural traditions and innovations • constructing personal and cultural identity (developing a sense of self and a sense of the relationship between the self and others locally, nationally, and globally) • making a commitment to equity and social justice and dealing with environmental issues
Making Connections	• making connections between the cognitive and affective domains (expressing thoughts and feelings when creating and responding to art works) • creating and interpreting art works on their own and with others, and performing independently and in groups • making connections between the arts and other disciplines (e.g., transferring knowledge, skills, and understanding to other disciplines)

ROLES AND RESPONSIBILITIES IN THE ARTS PROGRAM

Students

Students have many responsibilities with regard to their learning. Students who make the effort required to succeed in school and who are able to apply themselves will soon discover that there is a direct relationship between this effort and their achievement, and will therefore be more motivated to work. There will be some students, however, who will find it more difficult to take responsibility for their learning because of special challenges they face. The attention, patience, and encouragement of teachers can be extremely important to the success of these students.

Taking responsibility for their own progress and learning is an important part of arts education for all students, regardless of their circumstances. Students in arts courses need to realize that honing their craft is important and that real engagement with the arts requires hard work and continual self-assessment. Through practice, and through review and revision of their work, students deepen their understanding of their chosen arts discipline. Students can also extend their learning in the arts by participating in school and community arts activities.

Parents

Parents[1] have an important role to play in supporting student learning. Studies show that students perform better in school if their parents are involved in their education. By becoming familiar with the curriculum, parents can better appreciate what is being taught in the courses their daughters and sons are taking and what they are expected to learn. This awareness will enhance parents' ability to discuss their children's work with them, to communicate with teachers, and to ask relevant questions about their children's progress. Knowledge of the expectations in the various courses will also help parents to interpret teachers' comments on student progress and to work with teachers to improve their children's learning.

Effective ways in which parents can support their children's learning include attending parent-teacher interviews, participating in parent workshops, and becoming involved in school council activities (including becoming a school council member). Parents who encourage and monitor home practice or project completion further support their children in their arts studies. By attending concerts and presentations and other performances by school ensembles and clubs, parents can demonstrate a commitment to their child's success.

Parents can also attend local arts and cultural events (such as art exhibits and concerts) with their children, whether or not their children are participating themselves. These events often take place in community centres, places of worship, and public parks or schools, as well as in more formal venues, such as public galleries, museums, libraries, and concert halls. Parents can make an arts activity into a family activity, further demonstrating an awareness of and support for their child's artistic and personal interests.

Teachers

Teachers and students have complementary responsibilities. Teachers develop appropriate instructional strategies to help students achieve the curriculum expectations, as well as appropriate methods for assessing and evaluating student learning. Teachers bring enthusiasm and varied teaching and assessment approaches to the classroom, addressing different student needs and ensuring sound learning opportunities for every student.

Using a variety of instructional, assessment, and evaluation strategies, teachers provide numerous opportunities for students to develop and refine their critical and creative skills, problem-solving skills, and communication skills, while engaged in arts activities, projects, and exploration. The activities offered should give students opportunities to relate their knowledge of and skills in the arts to the social, environmental, and economic conditions and concerns of the world in which they live. Such opportunities will motivate students to participate in their communities as responsible and engaged citizens and to become lifelong learners.

Teachers can help students understand that the creative process often requires a considerable expenditure of time and energy and a good deal of perseverance. Teachers can also encourage students to explore alternative solutions and to take the risks necessary to become successful problem solvers and creators of art work. The arts can play a key role in shaping students' views about life and learning. Since the arts exist in a broader social and historical context, teachers can show students that all of the arts are affected by the values and choices of individuals, and in turn have a significant impact on society.

1. The word *parent(s)* is used in this document to refer to parent(s) and guardian(s).

Arts teachers provide students with frequent opportunities to practise and apply new learning and, through regular and varied assessment, give them the specific feedback they need in order to further develop and refine their skills. By assigning tasks that promote the development of higher-order thinking skills, teachers enable students to become thoughtful and effective communicators. In addition, teachers encourage students to think aloud about their own artistic choices, and support them in developing the language and techniques they need to assess their own learning. Opportunities to relate knowledge of and skills in the arts to broader contexts will motivate students to learn in meaningful ways and to become lifelong learners.

Principals

The principal works in partnership with teachers and parents to ensure that each student has access to the best possible educational experience. To support student learning, principals ensure that the Ontario curriculum is being properly implemented in all classrooms using a variety of instructional approaches. They also ensure that appropriate resources are made available for teachers and students. To enhance teaching and learning in all subjects, including the arts, principals promote learning teams and work with teachers to facilitate their participation in professional development activities. Principals are also responsible for ensuring that every student who has an Individual Education Plan (IEP) is receiving the modifications and/or accommodations described in his or her plan – in other words, for ensuring that the IEP is properly developed, implemented, and monitored.

Community Partnerships

Community partners can be an important resource for schools and students. They can be models of how the knowledge and skills acquired through the study of the curriculum relate to life beyond school. As mentors, they can enrich not only the educational experience of students but also the life of the community.

Schools and school boards can play a role by coordinating efforts with community partners. They can, for example, set up visits to art galleries, theatres, museums, and concert venues (where available), which provide rich environments for field trips and for exploration of the local community and its resources. Alternatively, local artists, musicians, actors, or dancers may be invited into the school. An increasing number of partnership programs – such as the Ontario Arts Council's Artists in Education program – can assist teachers in more fully integrating arts and cultural programming into the classroom. In locales where there are few artists, technology can be used to provide a wealth of opportunities for students to hear and see performances and art works and to contact artists.

ATTITUDES IN THE ARTS

The attitudes of everyone involved with students have a significant effect on how students approach the arts. Parents can demonstrate a positive attitude towards the arts at home and in the community, and teachers should project a positive attitude towards the arts in their instruction. Teachers should encourage students to use their imagination and their problem-solving and critical-thinking skills in planning, producing, and assessing works of art. They should also help students understand that even the most accomplished artists continue to put a great deal of time and effort into their work.

Teachers can also encourage a positive attitude towards the arts by helping students learn about careers in various areas of the arts industry. By studying art in a variety of forms, learning about artists within and outside the community, and participating in a variety of artistic activities, students will become better informed about the possibilities for active participation in the arts later in life.

Students' attitudes towards the arts can have a significant effect on their achievement of the curriculum expectations. Teaching methods and learning activities that encourage students to recognize the value and relevance of what they are learning will go a long way towards motivating students to work and to learn effectively.

THE PROGRAM IN THE ARTS

OVERVIEW OF THE PROGRAM

The arts program in Grades 9 and 10 consists of two courses in each of dance, drama, music, and visual arts, one course in media arts, and one course entitled Integrated Arts.

All courses offered in Grades 9 and 10 in the arts program are "open" courses. Open courses, which comprise a set of expectations that are appropriate for all students, are designed to broaden students' knowledge and skills in subjects that reflect their interests, and to prepare them for active and rewarding participation in society. They are not designed with the specific requirements of universities, colleges, or the workplace in mind.

Students choose courses in the arts on the basis of their interests, achievement, and postsecondary goals.

Courses in the Arts, Grades 9 and 10*

Grade	Course Name	Course Type	Course Code**	Prerequisite
Dance				
9	Dance	Open	ATC1O	None
10	Dance	Open	ATC2O	None
Drama				
9	Drama	Open	ADA1O	None
10	Drama	Open	ADA2O	None
Integrated Arts				
9 or 10	Integrated Arts	Open	ALC1O/2O‡	None
Media Arts				
10	Media Arts	Open	ASM2O	None
Music				
9	Music	Open	AMU1O	None
10	Music	Open	AMU2O	None
Visual Arts				
9	Visual Arts	Open	AVI1O	None
10	Visual Arts	Open	AVI2O	None

* Each Grade 9 and 10 course has a credit value of 1.

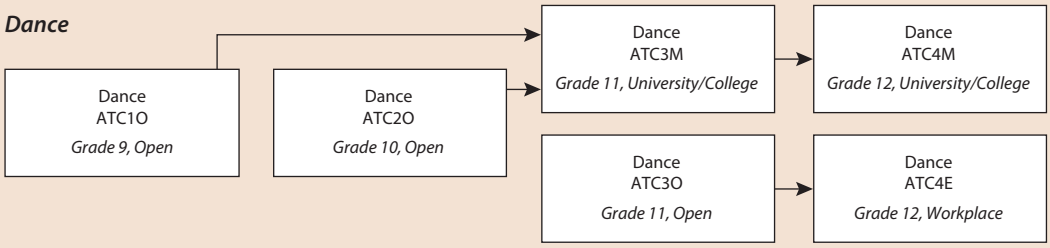
** Course codes consist of five characters. The first three characters identify the subject; the fourth character identifies the grade (i.e., 1 and 2 refer to Grade 9 and Grade 10, respectively); and the fifth character identifies the type of course (i.e., O refers to "open").

‡ This course may be taken at either the Grade 9 or the Grade 10 level. Only one credit may be earned in this course.

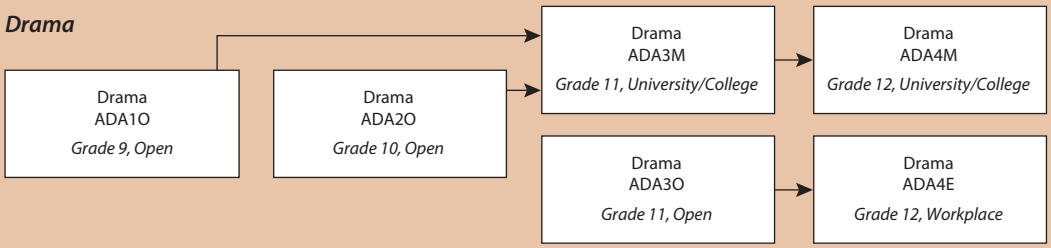
Prerequisite Charts for the Arts, Grades 9–12

These charts map out all the courses in the discipline and show the links between courses and the possible prerequisites for them. They do not attempt to depict all possible movements from course to course.

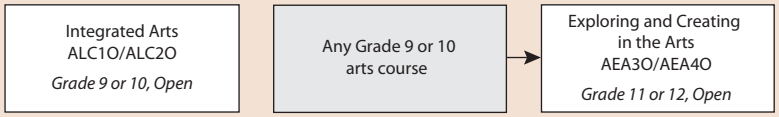
Dance



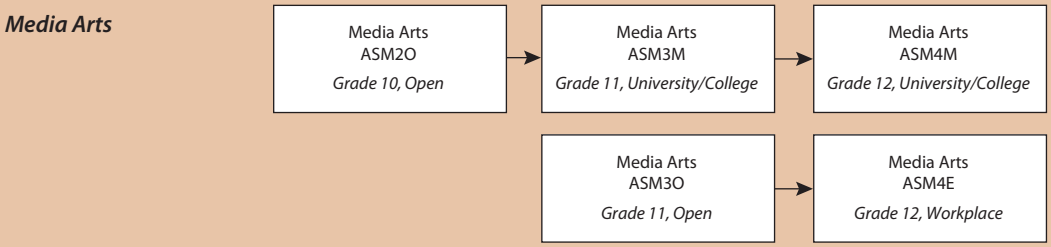
Drama



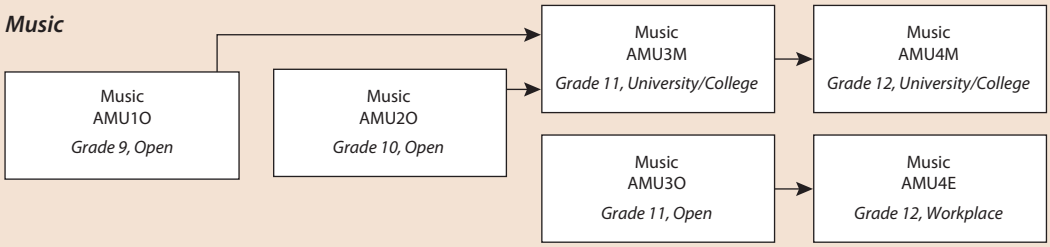
Integrated Arts / Exploring and Creating in the Arts



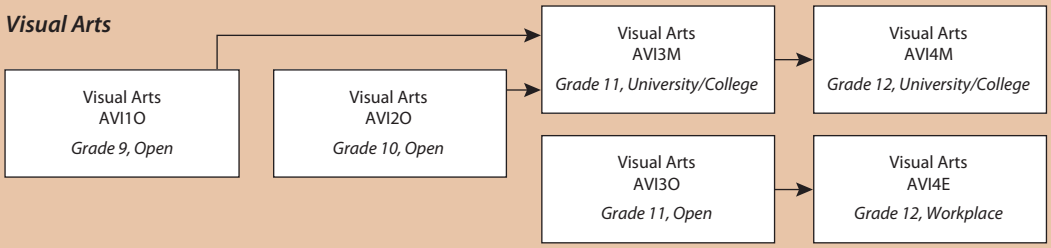
Media Arts



Music



Visual Arts



Half-Credit Courses

The courses outlined in the Grade 9 and 10 and Grade 11 and 12 arts curriculum documents are designed as full-credit courses. However, *with the exception of Grade 12 university/college preparation courses*, they may also be delivered as half-credit courses.

Half-credit courses, which require a minimum of fifty-five hours of scheduled instructional time, adhere to the following conditions:

- The two half-credit courses created from a full course must together contain all of the expectations of the full course. The expectations for each half-credit course must be drawn from all strands of the full course and must be divided in a manner that best enables students to achieve the required knowledge and skills in the allotted time.
- A course that is a prerequisite for another course in the secondary curriculum may be offered as two half-credit courses, but students must successfully complete both parts of the course to fulfil the prerequisite. (Students are not required to complete both parts unless the course is a prerequisite for another course they may wish to take.)
- The title of each half-credit course must include the designation *Part 1* or *Part 2*. A half credit (0.5) will be recorded in the credit-value column of both the report card and the Ontario Student Transcript.

Boards will ensure that all half-credit courses comply with the conditions described above, and will report all half-credit courses to the ministry annually in the School October Report.

Focus Courses

The curriculum expectations for the courses in dance, drama, music, and visual arts given in this document are designed to allow schools to develop courses that focus on particular aspects or areas of the subject. The following is a list of some of the possible areas for focus in dance, drama, music, and visual arts:

- *dance:* ballet, modern dance, African dance, jazz dance, dance composition
- *drama:* production, Canadian theatre, music theatre, acting/improvisation
- *music:* vocal jazz, instrumental music, creating music, electronic music
- *visual arts:* printmaking, sculpture, painting, ceramics, film/video

Regardless of the particular area on which a course is focused, students must be given the opportunity to achieve all the expectations for the course that are set out in this document.

A student may take more than one course for credit in the same subject and the same grade in dance, drama, music, or visual arts, provided that the focus of the courses is different. For example, a student could take two courses in music in Grade 10, earning one credit for each; the focus of one of the courses might be on vocal music and the other on instrumental music.

There are no provisions for the development of courses that focus on particular areas in media arts. The course description in media arts provides a comprehensive outline of the knowledge and skills that are covered in that course.

The course codes given in the chart on page 9 identify the courses for each subject that are outlined in this document. Courses that focus on a particular area of a subject should be assigned the appropriate code. A list of focus courses for the arts can be found on the curriculum page for the arts, under the section "Resource Documents Specific to this Subject", on the ministry's website, at www.edu.gov.on.ca. For example, the code identifying a Grade 9 open course called Dance – Aboriginal Peoples (North American) is ATN1O; the code identifying a Grade 10 open course called Music – Repertoire is AMR2O.

All the courses that a school offers will be listed in the school course calendar, along with the course codes. For courses that focus on a particular area, an additional sentence identifying that area should be included in the course descriptions in school calendars.

CURRICULUM EXPECTATIONS

The expectations identified for each course describe the knowledge and skills that students are expected to develop and demonstrate in their class work, on tests, and in various other activities on which their achievement is assessed and evaluated.

Two sets of expectations – overall expectations and specific expectations – are listed for each *strand*, or broad area of the curriculum. (The strands are numbered A, B, and C.) Taken together, the overall and specific expectations represent the mandated curriculum.

The *overall expectations* describe in general terms the knowledge and skills that students are expected to demonstrate by the end of each course.

The *specific expectations* describe the expected knowledge and skills in greater detail. The specific expectations are grouped under numbered headings, each of which indicates the strand and the overall expectation to which the group of specific expectations corresponds (e.g., "B2" indicates that the group relates to overall expectation 2 in strand B). This organization is not meant to imply that the expectations in any one group are achieved independently of the expectations in the other groups. The subheadings are used merely to help teachers focus on particular aspects of knowledge and skills as they plan learning activities for their students.

Most specific expectations are accompanied by examples and "teacher prompts", as requested by educators. The examples, given in parentheses, are meant to clarify the requirement specified in the expectation, illustrating the kind of knowledge or skill, the specific area of learning, the depth of learning, and/or the level of complexity that the expectation entails. The teacher prompts are meant to illustrate the kinds of questions teachers might pose in relation to the requirement specified in the expectation. Both the examples and the teacher prompts are intended as suggestions for teachers rather than as an exhaustive or a mandatory list. Teachers can choose to use the examples and prompts that are appropriate for their classrooms, or they may develop their own approaches that reflect a similar level of complexity. Whatever the specific ways in which the requirements outlined in the expectations are implemented in the classroom, they must, wherever possible, be inclusive and reflect the diversity of the student population and the population of the province.

Each course in the arts is organized into three ***strands***, numbered A, B, and C.

A ***numbered subheading*** introduces each overall expectation. The same heading is used to identify the group of specific expectations that relates to the particular overall expectation (e.g., "A1. The Creative Process" relates to overall expectation A1 for strand A).

The ***overall expectations*** describe in general terms the knowledge and skills students are expected to demonstrate by the end of each course. Three or four overall expectations are provided for each strand in every course. The numbering of overall expectations indicates the strand to which they belong (e.g., A1 through A3 are the overall expectations for strand A).

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the creative process to create media art works, individually and/or collaboratively;

A2. **The Principles of Media Arts:** design and produce media art works, applying principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);

A3. **Using Technologies, Tools, and Techniques:** apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming, concept webs, mind maps, research using sources such as the Internet and/or oral sources)* to generate ideas, individually and/or collaboratively, for solutions to creative challenges *(e.g., creating a media art work based on a theme such as child poverty in Ontario)*

Teacher prompts: "What sources might you use for inspiration when trying to generate ideas? How can you access oral sources, such as First Nation, Métis, and Inuit storytelling, in your research?" "Why is it necessary to generate more than one idea to address a creative challenge?" "What are some of the challenges and benefits of using a collaborative process to generate ideas?"

A1.2 develop plans, individually and/or collaboratively, that address a variety of creative challenges *(e.g., use thumbnail sketches, storyboards, and/or production notes to help them develop their plans)*, and revise their plans on the basis of peer- and self-assessment

Teacher prompt: "What are some of the potential problems in addressing this challenge that must be considered in your plan? How can these problems be resolved? Can your experience in developing plans to address other challenges help you solve these problems?"

A1.3 produce and refine media art works, using experimentation, peer and/or teacher input, and personal reflection *(e.g., experiment with techniques and materials to find ones that are appropriate for their planned media art work; reflect on input from class critiques and/or discussion boards, and apply the comments to revise their works)*

Teacher prompts: "Do you agree with the critical input of your peers? Why or why not? How could you use their comments to revised your art work?" "When experimenting with different ideas to address the creative challenge, why is it important to track your attempts and results?"

A1.4 present media art works, individually and/or collaboratively, using a variety of methods that are appropriate for their work *(e.g., a classroom exhibition, projected digital images accompanied by sound, an interactive web page, a site-based installation, a projected animation or live action video)*

Teacher prompt: "What factors should you consider when deciding what presentation methods and media you might use?"

A1.5 use a variety of tracking tools *(e.g., sketchbooks, process journals, digital collections of images and/or sounds)* to document their use of the creative process, and use this record as a basis for reflection on the effectiveness of their procedures

The ***specific expectations*** describe the expected knowledge and skills in greater detail. The expectation number identifies the strand to which the expectation belongs and the overall expectation to which it relates (e.g., A1.1, A1.2, A1.3, and so on, relate to the first overall expectation in strand A).

The ***examples*** help to clarify the requirement specified in the expectation and to suggest its intended depth and level of complexity. The examples are illustrations only, not requirements. They appear in parentheses and are set in italics.

Teacher prompts illustrate the kinds of questions teachers might pose in relation to the requirement specified in the expectation. They are illustrations only, not requirements. Teacher prompts follow the specific expectation and examples.

STRANDS IN THE ARTS CURRICULUM

The expectations in all Grade 9 and 10 courses in the arts are organized in three distinct but related strands, which are as follows:

A. Creating and Presenting *or* Creating and Performing *or* Creating, Presenting, and Performing (depending on the arts subject)

B. Reflecting, Responding, and Analysing

C. Foundations

The emphasis in each strand is described in the overview to each arts subject – dance, drama, media arts, music, and visual arts – and in the overview to the Integrating Arts course.

THE CREATIVE PROCESS

Students are expected to learn and use the creative process to help them acquire and apply knowledge and skills in the arts. Use of the creative process is to be integrated with use of the critical analysis process (described on pages 16–20) in all facets of the arts curriculum as students work to achieve the expectations in the three strands.

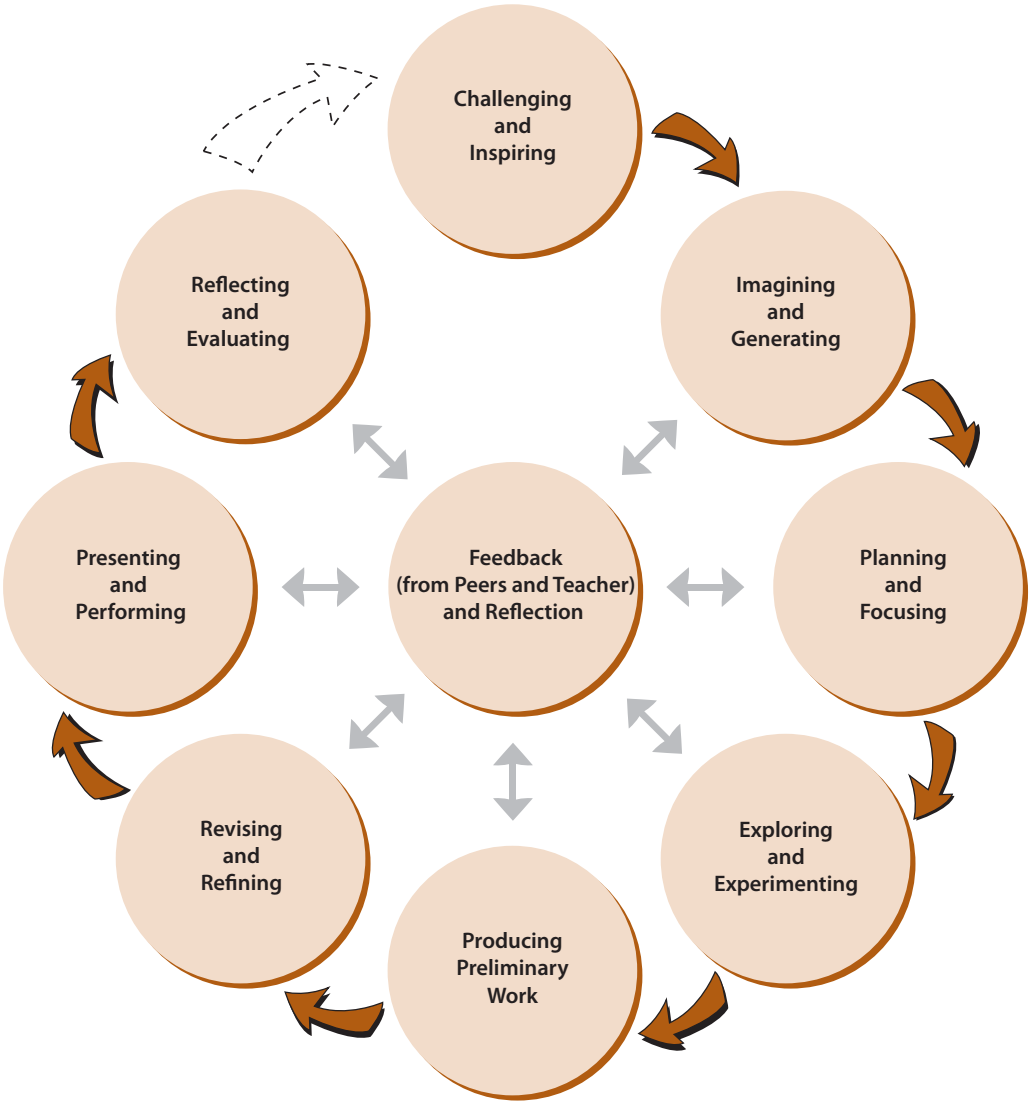
Creativity involves the invention and the assimilation of new thinking and its integration with existing knowledge. Creativity is an essential aspect of innovation. Sometimes the creative process is more about asking the right questions than it is about finding the right answer. It is paradoxical in that it involves both spontaneity and deliberate, focused effort. Creativity does not occur in a vacuum. Art making is a process requiring both creativity and skill, and it can be cultivated by establishing conditions that encourage and promote its development. Teachers need to be aware that the atmosphere they create for learning affects the nature of the learning itself. A setting that is conducive to creativity is one in which students are not afraid to suggest alternative ideas and take risks.

The creative process comprises several stages:

- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing preliminary work
- revising and refining
- presenting and performing
- reflecting and evaluating

The creative process in the arts is intended to be followed in a flexible, fluid, and cyclical manner. As students and teachers become increasingly familiar with the creative process, they are able to move deliberately and consciously between the stages and to vary the order of stages as appropriate. For example, students may benefit from exploring and experimenting before planning and focusing; or in some instances, the process may begin with reflecting. Feedback and reflection take place throughout the process.

The Creative Process



Students will sometimes follow the complete cycle of the creative process, beginning with a challenge or inspiration in a particular context and ending with producing a final product and reflecting on their approach to the process. At other times, the process may be followed through only to the exploration and experimentation stage. Research clearly shows that the exploration and experimentation stage is critical in the development of creative thinking skills. Students should be encouraged to experiment with a wide range of materials, tools, techniques, and conventions, and should be given numerous opportunities to explore and manipulate the elements within each art form.

Ongoing feedback and structured opportunities for students to engage in reflection and metacognition – for example, reflecting on strengths, areas for improvement, and alternative possibilities, and setting goals and identifying strategies for achieving their goals – are woven into each stage of the creative process. In this way, assessment by both teacher and student is used to enhance students' creativity and support their development and achievement in the arts. The communication and reflection that occur during and after

the process of problem solving help students not only to articulate and refine their thinking but also to see the problem they are solving from different perspectives. Descriptive feedback to the students on their work can occur throughout the stages of the creative process and may include assessment by peers and the teacher as well as self-assessment of drafts and other first attempts at creation or production. Sketches and drafts or preliminary recordings and videos of works in progress may be housed in each student's working portfolio. Students may periodically select items or exhibits from their working or process portfolios to place in a presentation portfolio. Both types of portfolios are to be included in the assessment process.

In the chart that follows, some possible activities are listed for each of the stages of the creative process.

THE CREATIVE PROCESS	
Stage of the Process	**Possible Activities of the Student**
Challenging and inspiring	– responding to a creative challenge from the teacher or another student – using creative ideas inspired by a stimulus
Imagining and generating	– generating possible solutions to the creative challenge by using brainstorming, thumbnail sketches, choreographic sketches, musical sketches, mind mapping
Planning and focusing	– creating a plan for an art work by choosing ideas, determining and articulating a focus, and choosing an appropriate art form
Exploring and experimenting	– exploring a range of elements and techniques and making artistic choices for a work
Producing preliminary work	– producing a preliminary version of the work – sharing the preliminary work with peers and teacher, and seeking their opinions and responses
Revising and refining	– refining the initial work on the basis of their own reflection and others' feedback
Presenting and performing	– completing the art work and presenting it to or performing it for an audience (e.g., their peers, a teacher, the public)
Reflecting and evaluating	– reflecting on the degree of success of the work with reference to specific aspects that went well or that could be improved – using the results of this reflection as a basis for starting another arts project

THE CRITICAL ANALYSIS PROCESS

Critical analysis is a central process in all academic work. The critical analysis process involves critical thinking, and thinking critically implies questioning, evaluating, making rational judgements, finding logical connections, and categorizing.

Critical thinking also requires openness to other points of view and to various means of expression and creation. Everyone views the world through different lenses, and our views of the world and our life experiences inform our understanding of works of art. Students need to be taught that works of art are not created in a vacuum; they reflect the personal, social, and historical context of the artists. This is true for works created by professional artists and by students in the classroom.

Using the critical analysis process will enable students to:

- respond knowledgeably and sensitively to their own and others' works in dance, drama, media arts, music, and visual arts;
- make connections between their own experiences and works in the arts, between different art forms, and between art works and the lives of people and communities around the world;
- perceive and interpret how the elements of each art form contribute to meaning in works in dance, drama, media arts, music, and visual arts;
- develop, share, and justify an informed personal point of view about works in the arts;
- demonstrate awareness of and appreciation for the importance of dance, drama, media arts, music, and visual arts in society;
- demonstrate appreciation appropriately as audience members in formal and informal settings (e.g., peer performances in the classroom; excursions to arts institutions, galleries, concert halls, theatres).

Students need to be guided through the stages of the critical analysis process. As they learn the stages in the process, they will become increasingly independent in their ability to develop and express an informed response to a work of dance, drama, media art, music, or visual art. They will also become more sophisticated in their ability to critically analyse the works they are studying or responding to. Students learn to approach works in the arts thoughtfully by withholding judgement until they have enough information to respond in an informed manner.

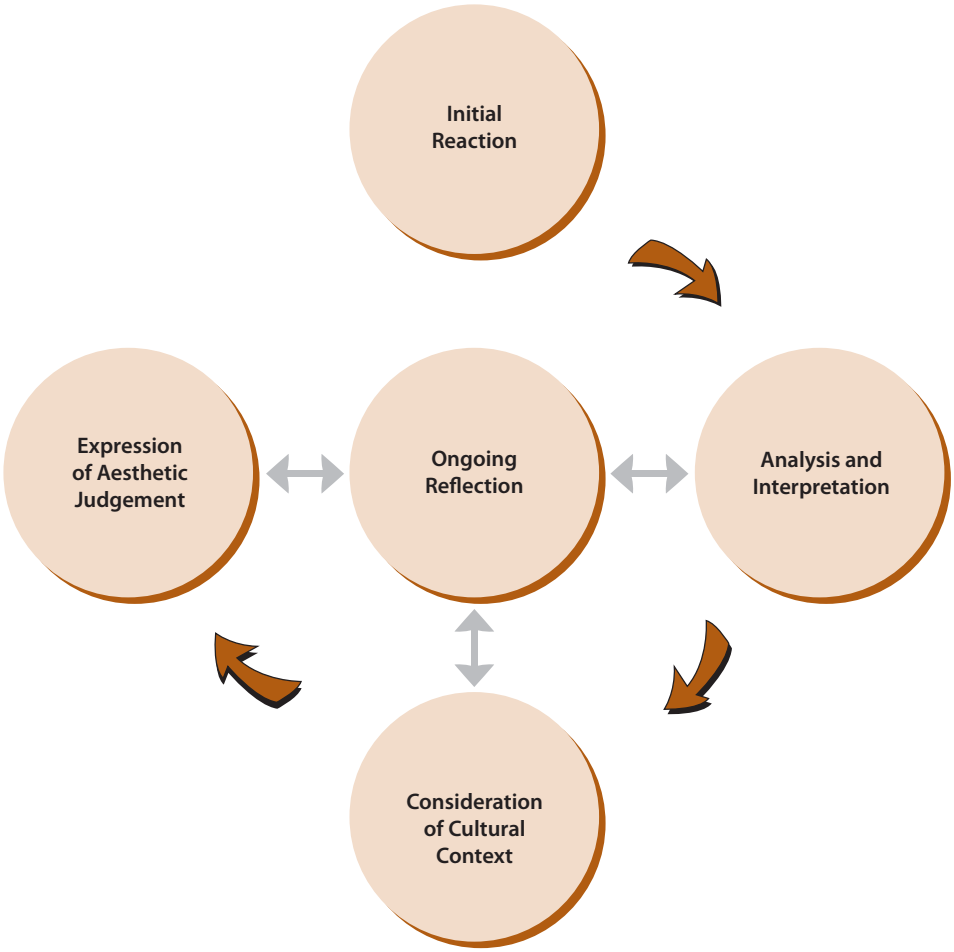
Teachers can set the stage for critical response and analysis by creating a reassuring learning environment in which students feel free to experiment with new or alternative approaches and ideas. This is a good opportunity to remind students that different people may respond to the same work in different ways. Each person brings a particular cultural perspective and a unique personal history to experiences in the arts. Responding to the arts is, in part, a discovery process. While students may lack specific background information about the artists, the history of the arts, or contemporary artistic practices, their own life experience, intuition, ideas, and critical and creative thinking abilities are important and relevant aspects of their interaction with works of all types in the arts.

The critical analysis process includes the following aspects:

- initial reaction
- analysis and interpretation
- consideration of cultural context
- expression of aesthetic judgement
- ongoing reflection

The process is intended to be used in a flexible manner, taking into account students' prior experiences and the context in which the various art forms and works are experienced. It is important to remember that students will be engaged in reflection and interpretation throughout the process.

The Critical Analysis Process



Initial Reaction

Students are encouraged to express their first reaction to a work. This first impression is the starting point for further investigation and discovery. First impressions may provide a useful benchmark for later evaluations of students' ability to critique a work. Teachers can elicit students' first impressions by asking questions such as those found below. If students cannot easily explain why they are making a judgement, these questions can help them move beyond overly simple value judgments. Students need to be reminded that there are no wrong answers if the responses are sincere.

Sample guiding questions might include:

- What is your first impression of this work?
- What does this work bring to mind?
- What does this movement suggest to you?
- What emotions does this work evoke?
- What puzzles you? What questions do you have?
- What connections can you make between this work and your own experience or other art forms?

Analysis and Interpretation

As part of analysis, students try to figure out what the artist has done to achieve certain effects. Students can discuss the artist's use of the elements, principles, materials, and/or concepts specific to the art form. Students might want to refer back to their first impressions (e.g., analyse how the use of various elements in the work contribute to a first impression of liveliness). Teachers should encourage students to describe and explain how the individual elements have been used and how they relate to each other. Students can also analyse the overall characteristics and compositional features of the work (e.g., how the artist uses and manipulates various elements, principles, sounds, movements, words, images, or ideas).

As students move towards personal interpretation (e.g., "This dance is about feeling lonely."), they connect their own perspectives, associations, and experiences with the characteristics found in the work. As in the "initial reaction" stage of the formal criticism approach, there are no wrong answers. However, students should be able to provide evidence for their interpretations. This stage requires the use of higher-order thinking skills; students should go beyond free association to combine associations based on evidence found in the work.

Activities such as discussing interpretations in a small group, writing an artist's statement, reflective journal writing, working independently on a written analysis, or preparing notes for an oral presentation may all be part of this stage.

Sample guiding questions might include:

- What elements, principles, and/or conventions of the art form are used in this work?
- How are the elements and/or principles organized, combined, or arranged in this work by the artist (composer, choreographer, playwright, media artist, visual artist)?
- What do you think is the theme or subject of the work? (i.e., What is the artist trying to communicate, and why? or, in reflecting on their own work: What did you intend to communicate, and why?)
- Why do you think the composer, choreographer, playwright, media artist, or visual artist created this work?
- What message or meaning do you think the work conveys?
- What do you feel is the artist's view of the world?
- How does this view match or contrast with your own view of the world?

The types of questions asked will vary with the type of art works being discussed.

Consideration of Cultural Context

As part of the critical analysis process, students develop an understanding of works in the arts in their cultural context. In addition to analysing and interpreting the art works themselves, students also need to understand how aspects of an artist's life can have a bearing on his or her works and on the interpretation of those works.

Sample guiding questions might include:

- What social, political, and historical events may have influenced the artist in this work?
- What cultural movements, events, or traditions or other works in the arts may have influenced the artist?
- What events in the artist's life may have affected the creation of the work?

In order to extend their understanding of works of art in their context, students may also conduct their own inquiry-based research, or teachers can support them in investigations into the following:

- the similarities and differences between specific works in the past and present
- the way in which a work in the arts represents the perspective of individuals within a specific cultural group
- examples of other works created in the same period
- the expectations and artistic preferences of audiences at the time the work was created
- the initial reception of the work by critics
- the responsibility of an audience, including basic points of audience etiquette and the individual's responsibility to acknowledge any personal biases that may influence his or her response to a work (e.g., cultural biases or past experiences with the arts)

Teachers could also suggest that a student – who is in role as a reporter – interview another student – who is in role as a visual artist, composer, playwright, or choreographer – about cultural, social, economic, and political conditions at the time the artist lived.

Expression of Aesthetic Judgement

Students compare their perception of the art work after reflection and analysis to their initial reaction and make connections to other works of art they have seen or heard. They consider the effectiveness of aspects of the work. They also reflect on whether they have learned anything that they can apply to their own work.

Sample guiding questions might include:

- How effectively does the artist select and combine elements to achieve an intended effect in this work? (i.e., What works?)
- What doesn't work, and why?
- Has your point of view shifted from your initial reaction? If so, how has it changed? Why?
- In what ways does the artist evoke joy, sadness, or other emotions in this work?

Ongoing Reflection

Reflection occurs throughout the critical analysis process, whether students are examining their own works or the works of others.

Sample guiding questions to help students in reflecting on a work of their own might include:

- In what ways do you feel your work is successful?
- In what ways would you change the work to improve it?
- How did your work affect the audience? Was it the way you intended?
- How would you alter this work for a different audience, or to send a different message?

ASSESSMENT AND EVALUATION OF STUDENT ACHIEVEMENT

BASIC CONSIDERATIONS

Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools, First Edition, Covering Grades 1 to 12, 2010 sets out the Ministry of Education's assessment, evaluation, and reporting policy. The policy aims to maintain high standards, improve student learning, and benefit students, parents, and teachers in elementary and secondary schools across the province. Successful implementation of this policy depends on the professional judgement of educators at all levels as well as on educators' ability to work together and to build trust and confidence among parents and students.

A brief summary of some major aspects of the assessment, evaluation, and reporting policy that relate to secondary schools is given below. Teachers should refer to the *Growing Success* document for more information.

Fundamental Principles

The primary purpose of assessment and evaluation is to improve student learning.

The following seven fundamental principles lay the foundation for rich and challenging practice. When these principles are fully understood and observed by all teachers, they will guide the collection of meaningful information that will help inform instructional decisions, promote student engagement, and improve student learning.

To ensure that assessment, evaluation, and reporting are valid and reliable, and that they lead to the improvement of learning for all students, teachers use practices and procedures that:

- are fair, transparent, and equitable for all students;
- support all students, including those with special education needs, those who are learning the language of instruction (English or French), and those who are First Nation, Métis, or Inuit;
- are carefully planned to relate to the curriculum expectations and learning goals and, as much as possible, to the interests, learning styles and preferences, needs, and experiences of all students;

- are communicated clearly to students and parents at the beginning of the school year or course and at other appropriate points throughout the school year or course;
- are ongoing, varied in nature, and administered over a period of time to provide multiple opportunities for students to demonstrate the full range of their learning;
- provide ongoing descriptive feedback that is clear, specific, meaningful, and timely to support improved learning and achievement;
- develop students' self-assessment skills to enable them to assess their own learning, set specific goals, and plan next steps for their learning.

Learning Skills and Work Habits

The development of learning skills and work habits is an integral part of a student's learning. To the extent possible, however, the evaluation of learning skills and work habits, apart from any that may be included as part of a curriculum expectation in a course, should not be considered in the determination of a student's grades. Assessing, evaluating, and reporting on the achievement of curriculum expectations and on the demonstration of learning skills and work habits *separately* allows teachers to provide information to the parents and student that is specific to each of the two areas of achievement.

The six learning skills and work habits are responsibility, organization, independent work, collaboration, initiative, and self-regulation.

Performance Standards

The Ontario curriculum for Grades 9 to 12 comprises *content standards* and *performance standards*. Assessment and evaluation will be based on both the content standards and the performance standards.

The content standards are the curriculum expectations identified for every discipline – the overall and specific expectations for each course.

The performance standards are outlined in the achievement chart (see pages 24–25). The achievement chart is a standard province-wide guide and is to be used by all teachers as a framework within which to assess and evaluate student achievement of the expectations in the particular subject or discipline. It enables teachers to make consistent judgements about the quality of student learning based on clear performance standards and on a body of evidence collected over time. It also provides teachers with a foundation for developing clear and specific feedback for students and parents.

The purposes of the achievement chart are to:

- provide a common framework that encompasses all curriculum expectations for all courses across grades;
- guide the development of high-quality assessment tasks and tools (including rubrics);
- help teachers to plan instruction for learning;
- provide a basis for consistent and meaningful feedback to students in relation to provincial content and performance standards;
- establish categories and criteria with which to assess and evaluate students' learning.

Assessment *for* Learning and *as* Learning

Assessment is the process of gathering information that accurately reflects how well a student is achieving the curriculum expectations in a course. The primary purpose of assessment is to improve student learning. Assessment for the purpose of improving student learning is seen as both "assessment *for* learning" and "assessment *as* learning". As part of assessment *for* learning, teachers provide students with descriptive feedback and coaching for improvement. Teachers engage in assessment *as* learning by helping all students develop their capacity to be independent, autonomous learners who are able to set individual goals, monitor their own progress, determine next steps, and reflect on their thinking and learning.

Evaluation

Evaluation refers to the process of judging the quality of student learning on the basis of established performance standards and assigning a value to represent that quality. Evaluation accurately summarizes and communicates to parents, other teachers, employers, institutions of further education, and students themselves what students know and can do with respect to the overall curriculum expectations. Evaluation is based on assessment of learning that provides evidence of student achievement at strategic times throughout the course, often at the end of a period of learning.

All curriculum expectations must be accounted for in instruction and assessment, but *evaluation focuses on students' achievement of the overall expectations*. A student's achievement of the overall expectations is evaluated on the basis of his or her achievement of related specific expectations. The overall expectations are broad in nature, and the specific expectations define the particular content or scope of the knowledge and skills referred to in the overall expectations. Teachers will use their professional judgement to determine which specific expectations should be used to evaluate achievement of the overall expectations, and which ones will be accounted for in instruction and assessment but not necessarily evaluated.

Reporting Student Achievement

The Provincial Report Card, Grades 9–12, shows a student's achievement at specific points in the school year or semester. The first report in both semestered and non-semestered schools reflects student achievement of the overall curriculum expectations, as well as development of the learning skills and work habits, during the first reporting period.

Although there are two formal reporting periods for a semestered course and three formal reporting periods for a non-semestered course, communication with parents and students about student achievement should be continuous throughout the course, by means such as parent-teacher or parent-student-teacher conferences, portfolios of student work, student-led conferences, interviews, phone calls, checklists, and informal reports. Communication about student achievement should be designed to provide detailed information that will encourage students to set goals for learning, help teachers to establish plans for teaching, and assist parents in supporting learning at home.

THE ACHIEVEMENT CHART FOR THE ARTS: GRADES 9–12

The achievement chart identifies four categories of knowledge and skills in the arts and four levels of achievement. An explanation of the components of the chart is provided on pages 26–28.

Categories	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
	The student:			
Knowledge of content *(e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions)*	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Understanding of content *(e.g., concepts, ideas, styles, procedures, processes, themes, relationships among elements, informed opinions)*	demonstrates limited understanding of content	demonstrates some understanding of content	demonstrates considerable understanding of content	demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
	The student:			
Use of planning skills *(e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming/bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation)*	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with a high degree of effectiveness
Use of processing skills *(e.g., analysing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing)*	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes *(e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing)*	uses critical/creative thinking processes with limited effectiveness	uses critical/creative thinking processes with some effectiveness	uses critical/creative thinking processes with considerable effectiveness	uses critical/creative thinking processes with a high degree of effectiveness

Categories	Level 1	Level 2	Level 3	Level 4
Communication – The conveying of meaning through various forms				
	The student:			
Expression and organization of ideas and understandings in art forms (dance, drama, media arts, music, and visual arts) *(e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques),* **and in oral and written forms** *(e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)*	expresses and organizes ideas and understandings with limited effectiveness	expresses and organizes ideas and understandings with some effectiveness	expresses and organizes ideas and understandings with considerable effectiveness	expresses and organizes ideas and understandings with a high degree of effectiveness
Communication for different audiences *(e.g., peers, adults, younger children)* **and purposes through the arts** *(e.g., drama presentations, visual arts exhibitions, media installations, dance and music performances)* **and in oral and written forms** *(e.g., debates, analyses)*	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in dance, drama, media arts, music, and visual arts *(e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic forms, movement vocabulary)* **and arts vocabulary and terminology in oral and written forms**	uses conventions, vocabulary, and terminology of the arts with limited effectiveness	uses conventions, vocabulary, and terminology of the arts with some effectiveness	uses conventions, vocabulary, and terminology of the arts with considerable effectiveness	uses conventions, vocabulary, and terminology of the arts with a high degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
	The student:			
Application of knowledge and skills *(e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions)* **in familiar contexts** *(e.g., guided improvisation, performance of a familiar work, use of familiar forms)*	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills *(e.g., concepts, strategies, processes, techniques)* **to new contexts** *(e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project)*	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts *(e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects)*	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

INFORMATION ON THE ACHIEVEMENT CHART

Categories of Knowledge and Skills

The categories represent four broad areas of knowledge and skills within which the subject expectations for any given course can be organized. The four categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories help teachers to focus not only on students' acquisition of knowledge but also on their development of the skills of thinking, communication, and application.

The categories of knowledge and skills are as follows:

Knowledge and Understanding. Subject-specific content acquired in each course (knowledge), and the comprehension of its meaning and significance (understanding).

Thinking. The use of critical and creative thinking skills and/or processes.

Communication. The conveying of meaning and expression through various art forms.

Application. The use of knowledge and skills to make connections within and between various contexts.

In all of their courses, students should be given numerous and varied opportunities to demonstrate the full extent of their achievement of the curriculum expectations across all four categories of knowledge and skills.

Teachers will ensure that student learning is assessed and evaluated in a balanced manner with respect to the four categories, and that achievement of particular expectations is considered within the appropriate categories. The emphasis on "balance" reflects the fact that all categories of the achievement chart are important and need to be a part of the process of instruction, learning, assessment, and evaluation. However, it also indicates that for different courses, the *relative* importance of each of the categories may vary. The importance accorded to each of the four categories in assessment and evaluation should reflect emphasis accorded to them in the curriculum expectations for the course, and in instructional practice.

To further guide teachers in their assessment and evaluation of student learning, the achievement chart provides "criteria" and "descriptors", which are described below.

Within each category in the achievement chart, criteria are provided, which are subsets of the knowledge and skills that define each category. The criteria identify the aspects of student performance that are assessed and/or evaluated, and serve as a guide to what teachers look for. In the arts curriculum, the criteria for each category are as follows:

Knowledge and Understanding

- knowledge of content (e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions)
- understanding of content (e.g., concepts, ideas, styles, procedures, processes, themes, relationships among elements, informed opinions)

Thinking

- use of planning skills (e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming/bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation)
- use of processing skills (e.g., analysing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing)
- use of critical/creative thinking processes (e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing)

Communication

- expression and organization of ideas and understandings in art forms (dance, drama, media arts, music, and visual arts) (e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques), and in oral and written forms (e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)
- communication for different audiences (e.g., peers, adults, younger children) and purposes through the arts (e.g., drama presentations, visual arts exhibitions, media installations, dance and music performances) and in oral and written forms (e.g., debates, analyses)
- use of conventions in dance, drama, media arts, music, and visual arts (e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic forms, movement vocabulary) and arts vocabulary and terminology in oral and written forms

Application

- application of knowledge and skills (e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions) in familiar contexts (e.g., guided improvisation, performance of a familiar work, use of familiar forms)
- transfer of knowledge and skills (e.g., concepts, strategies, processes, techniques) to new contexts (e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project)
- making connections within and between various contexts (e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects)

"Descriptors" indicate the characteristics of the student's performance, with respect to a particular criterion, on which assessment or evaluation is focused. In the Knowledge and Understanding category, the criteria are "knowledge of content" and "understanding of content"; assessment of knowledge might focus on accuracy, for example, and assessment of understanding might focus on the depth of an explanation. *Effectiveness* is the descriptor used for each criterion in the Thinking, Communication, and Application categories. What constitutes effectiveness in any given performance task will vary with the particular

criterion being considered. Assessment of effectiveness may therefore focus on a quality such as appropriateness, clarity, accuracy, precision, logic, relevance, significance, fluency, flexibility, depth, or breadth, as appropriate for the particular criterion. For example, in the Thinking category, assessment of effectiveness might focus on the degree of relevance or depth apparent in an analysis; in the Communication category, on clarity of expression or logical organization of information and ideas; or in the Application category, on appropriateness or breadth in the making of connections.

Levels of Achievement

The achievement chart also identifies four levels of achievement, defined as follows:

Level 1 represents achievement that falls much below the provincial standard. The student demonstrates the specified knowledge and skills with limited effectiveness. Students must work at significantly improving in specific areas, as necessary, if they are to be successful in a course in the next grade.

Level 2 represents achievement that approaches the standard. The student demonstrates the specified knowledge and skills with some effectiveness. Students performing at this level need to work on identified learning gaps to ensure future success.

Level 3 represents the provincial standard for achievement. The student demonstrates the specified knowledge and skills with considerable effectiveness. Parents of students achieving at level 3 can be confident that their children will be prepared for work in subsequent courses.

Level 4 identifies achievement that surpasses the provincial standard. The student demonstrates the specified knowledge and skills with a high degree of effectiveness. *However, achievement at level 4 does not mean that the student has achieved expectations beyond those specified for the course.*

Specific "qualifiers" are used with the descriptors in the achievement chart to describe student performance at each of the four levels of achievement – the qualifier *limited* is used for level 1; *some* for level 2; *considerable* for level 3; and *a high degree of* or *thorough* for level 4. Hence, achievement at level 3 in the Thinking category for the criterion "use of planning skills" would be described in the achievement chart as "[The student] uses planning skills with *considerable* effectiveness".

SOME CONSIDERATIONS FOR PROGRAM PLANNING IN THE ARTS

When planning a program in the arts, teachers must take into account considerations in a number of important areas, including those discussed below.

INSTRUCTIONAL APPROACHES

The arts curriculum is based on the premise that all students can be successful in arts learning. One of the keys to student success in mastering arts skills and knowledge is high-quality instruction. Since no single instructional approach can meet all of the needs of each learner, teachers will select classroom activities that are based on an assessment of students' individual needs, proven learning theory, and best practices.

Students learn best when they are engaged in a variety of ways of learning. Arts courses lend themselves to a wide range of approaches in that they require students to explore, to create their own works, and to interpret the works of others either individually or in a group. Teachers must provide a wide range of activities and assignments that encourage mastery of the basic fundamental concepts and development of inquiry and research skills. They also will provide ongoing feedback to students and frequent opportunities for students to rehearse, practise, and apply skills and strategies, and to make their own choices. To make the arts program interesting and relevant, teachers must also help students to relate the knowledge and skills gained to issues and situations connected to their own world.

It is essential that teachers emphasize that the arts have a profound effect not only on our society but on students' everyday lives and their community. In all arts courses, consideration should be given to including regular visits to and from guest artists with diverse backgrounds and experiences, as well as field studies that help students to connect with the arts world. Students develop a better understanding of various aspects of the study of the arts when they can see and experience actual examples of the arts they are studying. Such experiences also give them a better appreciation of the unique features of the arts communities that affect their daily lives.

The arts courses outlined in this document have been designed for use throughout the province, and the course expectations can be adapted to reflect the local arts and cultural environment. The courses allow for constant changes in technology and take into consideration the evolving artistic global community, enabling teachers to develop lessons that

are creative, dynamic, and challenging for students. The courses also provide for explicit teaching of knowledge and skills. In effective arts programs, teachers will introduce a rich variety of activities that integrate expectations from different strands.

PLANNING ARTS PROGRAMS FOR STUDENTS WITH SPECIAL EDUCATION NEEDS

Classroom teachers are the key educators of students who have special education needs. They have a responsibility to help all students learn, and they work collaboratively with special education resource teachers, where appropriate, to achieve this goal. *Special Education Transformation: The Report of the Co-Chairs with the Recommendations of the Working Table on Special Education, 2006* endorses a set of beliefs that should guide program planning for students with special education needs in all disciplines.

Those beliefs are as follows:

- All students can succeed.
- Universal design[2] and differentiated instruction[3] are effective and interconnected means of meeting the learning or productivity needs of any group of students.
- Successful instructional practices are founded on evidence-based research, tempered by experience.
- Classroom teachers are key educators for a student's literacy and numeracy development.
- Each student has his or her own unique patterns of learning.
- Classroom teachers need the support of the larger community to create a learning environment that supports students with special education needs.
- Fairness is not sameness.

In any given classroom, students may demonstrate a wide range of strengths and needs. Teachers plan programs that recognize this diversity and give students performance tasks that respect their particular abilities so that all students can derive the greatest possible benefit from the teaching and learning process. The use of flexible groupings for instruction and the provision of ongoing assessment are important elements of programs that accommodate a diversity of learning needs.

In planning arts courses for students with special education needs, teachers should begin by examining the current achievement level of the individual student, the strengths and learning needs of the student, and the knowledge and skills that all students are expected to demonstrate at the end of the course, in order to determine which of the following options is appropriate for the student:

- no accommodations[4] or modified expectations; or
- accommodations only; or
- modified expectations, with the possibility of accommodations; or
- alternative expectations, which are not derived from the curriculum expectations for a course and which constitute alternative programs and/or courses.

2. The goal of Universal Design for Learning (UDL) is to create a learning environment that is open and accessible to all students, regardless of age, skills, or situation. Instruction based on principles of universal design is flexible and supportive, can be adjusted to meet different student needs, and enables all students to access the curriculum as fully as possible.
3. Differentiated instruction is effective instruction that shapes each student's learning experience in response to his or her particular learning preferences, interests, and readiness to learn.
4. "Accommodations" refers to individualized teaching and assessment strategies, human supports, and/or individualized equipment.

If the student requires either accommodations or modified expectations, or both, the relevant information, as described in the following paragraphs, must be recorded in his or her Individual Education Plan (IEP). More detailed information about planning programs for students with special education needs, including students who require alternative programs and/or courses,[5] can be found in *The Individual Education Plan (IEP): A Resource Guide, 2004* (referred to hereafter as the *IEP Resource Guide, 2004*). For a detailed discussion of the ministry's requirements for IEPs, see *Individual Education Plans: Standards for Development, Program Planning, and Implementation, 2000* (referred to hereafter as *IEP Standards, 2000*). (Both documents are available at www.edu.gov.on.ca.)

Students Requiring Accommodations Only

Some students are able, with certain accommodations, to participate in the regular course curriculum and to demonstrate learning independently. Accommodations allow access to the course without any changes to the knowledge and skills the student is expected to demonstrate. The accommodations required to facilitate the student's learning must be identified in his or her IEP (see *IEP Standards, 2000*, p. 11). A student's IEP is likely to reflect the same accommodations for many, or all, subjects or courses.

Providing accommodations to students with special education needs should be the first option considered in program planning. Instruction based on principles of universal design and differentiated instruction focuses on the provision of accommodations to meet the diverse needs of learners.

There are three types of accommodations:

- *Instructional accommodations* are changes in teaching strategies, including styles of presentation, methods of organization, or use of technology and multimedia.
- *Environmental accommodations* are changes that the student may require in the classroom and/or school environment, such as preferential seating or special lighting.
- *Assessment accommodations* are changes in assessment procedures that enable the student to demonstrate his or her learning, such as allowing additional time to complete tests or assignments or permitting oral responses to test questions (see page 29 of the *IEP Resource Guide, 2004*, for more examples).

If a student requires "accommodations only" in arts courses, assessment and evaluation of his or her achievement will be based on the appropriate course curriculum expectations and the achievement levels outlined in this document. The IEP box on the student's Provincial Report Card will not be checked, and no information on the provision of accommodations will be included.

Students Requiring Modified Expectations

Some students will require modified expectations, which differ from the regular course expectations. For most students, modified expectations will be based on the regular course curriculum, with changes in the number and/or complexity of the expectations. Modified expectations represent specific, realistic, observable, and measurable achievements and describe specific knowledge and/or skills that the student can demonstrate independently, given the appropriate assessment accommodations.

5. Alternative programs are identified on the IEP form by the term "alternative (ALT)".

It is important to monitor, and to reflect clearly in the student's IEP, the extent to which expectations have been modified. As noted in section 7.12 of the ministry's policy document *Ontario Secondary Schools, Grades 9 to 12: Program and Diploma Requirements, 1999*, the principal will determine whether achievement of the modified expectations constitutes successful completion of the course, and will decide whether the student is eligible to receive a credit for the course. This decision must be communicated to the parents and the student.

When a student is expected to achieve most of the curriculum expectations for the course, the modified expectations should identify *how the required knowledge and skills differ from those identified in the course expectations*. When modifications are so extensive that achievement of the learning expectations (knowledge, skills, and performance tasks) is not likely to result in a credit, the expectations should *specify the precise requirements or tasks on which the student's performance will be evaluated* and which will be used to generate the course mark recorded on the Provincial Report Card.

Modified expectations indicate the knowledge and/or skills the student is expected to demonstrate and have assessed in each reporting period (*IEP Standards, 2000,* pp. 10 and 11). The student's learning expectations must be reviewed in relation to the student's progress at least once every reporting period, and must be updated as necessary (*IEP Standards, 2000*, p. 11).

If a student requires modified expectations in arts courses, assessment and evaluation of his or her achievement will be based on the learning expectations identified in the IEP and on the achievement levels outlined in this document. If some of the student's learning expectations for a course are modified but the student is working towards a credit for the course, it is sufficient simply to check the IEP box on the Provincial Report Card. If, however, the student's learning expectations are modified to such an extent that the principal deems that a credit will not be granted for the course, the IEP box must be checked and the appropriate statement from the *Guide to the Provincial Report Card, Grades 9–12, 1999* (p. 8) must be inserted. The teacher's comments should include relevant information on the student's demonstrated learning of the modified expectations, as well as next steps for the student's learning in the course.

PROGRAM CONSIDERATIONS FOR ENGLISH LANGUAGE LEARNERS

Ontario schools have some of the most multilingual student populations in the world. The first language of approximately twenty per cent of the students in Ontario's English-language schools is a language other than English. Ontario's linguistic heritage includes many First Nation and Inuit languages, the Métis language, and many African, Asian, and European languages. It also includes some varieties of English – also referred to as dialects – that differ significantly from the English required for success in Ontario schools. Many English language learners were born in Canada and have been raised in families and communities in which languages other than English, or varieties of English that differ from the language used in the classroom, are spoken. Other English language learners arrive in Ontario as newcomers from other countries; they may have experience of highly sophisticated educational systems, or they may have come from regions where access to formal schooling was limited.

When they start school in Ontario, many of these students are entering a new linguistic and cultural environment. All teachers share in the responsibility for these students' English-language development.

English language learners (students who are learning English as a second or additional language in English-language schools) bring a rich diversity of background knowledge and experience to the classroom. These students' linguistic and cultural backgrounds not only support their learning in their new environment but also become a cultural asset in the classroom community. Teachers will find positive ways to incorporate this diversity into their instructional programs and into the classroom environment.

Most English language learners in Ontario schools have an age-appropriate proficiency in their first language. Although they need frequent opportunities to use English at school, there are important educational and social benefits associated with continued development of their first language while they are learning English. Teachers need to encourage parents to continue to use their own language at home in rich and varied ways as a foundation for language and literacy development in English. It is also important for teachers to find opportunities to bring students' languages into the classroom, using parents and community members as a resource.

During their first few years in Ontario schools, English language learners may receive support through one of two distinct programs from teachers who specialize in meeting their language-learning needs:

English as a Second Language (ESL) programs are for students born in Canada or newcomers whose first language is a language other than English, or is a variety of English significantly different from that used for instruction in Ontario schools.

English Literacy Development (ELD) programs are primarily for newcomers whose first language is a language other than English, or is a variety of English significantly different from that used for instruction in Ontario schools, and who arrive with significant gaps in their education. These students generally come from countries where access to education is limited or where there are limited opportunities to develop language and literacy skills in any language. Some First Nation, Métis, or Inuit students from remote communities in Ontario may also have had limited opportunities for formal schooling, and they also may benefit from ELD instruction.

In planning programs for students with linguistic backgrounds other than English, teachers need to recognize the importance of the orientation process, understanding that every learner needs to adjust to the new social environment and language in a unique way and at an individual pace. For example, students who are in an early stage of English-language acquisition may go through a "silent period" during which they closely observe the interactions and physical surroundings of their new learning environment. They may use body language rather than speech or they may use their first language until they have gained enough proficiency in English to feel confident of their interpretations and responses. Students thrive in a safe, supportive, and welcoming environment that nurtures their self-confidence while they are receiving focused literacy instruction. When they are ready to participate, in paired, small-group, or whole-class activities, some students will begin by using a single word or phrase to communicate a thought, while others will speak quite fluently.

In a supportive learning environment, most students will develop oral language proficiency quite quickly. Teachers can sometimes be misled by the high degree of oral proficiency demonstrated by many English language learners in their use of everyday English and may mistakenly conclude that these students are equally proficient in their use of academic English. Most English language learners who have developed oral proficiency in everyday English will nevertheless require instructional scaffolding to meet curriculum expectations. Research has shown that it takes five to seven years for most English language learners to catch up to their English-speaking peers in their ability to use English for academic purposes.

Responsibility for students' English-language development is shared by the classroom teacher, the ESL/ELD teacher (where available), and other school staff. Volunteers and peers may also be helpful in supporting English language learners in the language classroom. Teachers must adapt the instructional program in order to facilitate the success of these students in their classrooms. Appropriate adaptations include:

- modification of some or all of the subject expectations so that they are challenging but attainable for the learner at his or her present level of English proficiency, given the necessary support from the teacher;
- use of a variety of instructional strategies (e.g., extensive use of visual cues, graphic organizers, and scaffolding; previewing of textbooks; pre-teaching of key vocabulary; peer tutoring; strategic use of students' first languages);
- use of a variety of learning resources (e.g., visual material, simplified text, bilingual dictionaries, and materials that reflect cultural diversity);
- use of assessment accommodations (e.g., granting of extra time; use of oral interviews, demonstrations or visual representations, or tasks requiring completion of graphic organizers or cloze sentences instead of essay questions and other assessment tasks that depend heavily on proficiency in English).

When learning expectations in any course are modified for an English language learner (whether the student is enrolled in an ESL or ELD course or not), this information must be clearly indicated on the student's report card.

Although the degree of program adaptation required will decrease over time, students who are no longer receiving ESL or ELD support may still need some program adaptations to be successful.

For further information on supporting English language learners, refer to *The Ontario Curriculum, Grades 9–12: English as a Second Language and English Literacy Development, 2007; English Language Learners – ESL and ELD Programs and Services: Policies and Procedures for Ontario Elementary and Secondary Schools, Kindergarten to Grade 12, 2007*; and the resource guides *Supporting English Language Learners with Limited Prior Schooling: A Practical Guide for Ontario Educators, Grades 3 to 12, 2008* and *Many Roots, Many Voices: Supporting English Language Learners in Every Classroom, 2005*.

ENVIRONMENTAL EDUCATION AND THE ARTS

> *Ontario's education system will prepare students with the knowledge, skills, perspectives, and practices they need to be environmentally responsible citizens. Students will understand our fundamental connections to each other and to the world around us through our relationship to food, water, energy, air, and land, and our interaction with all living things. The education system will provide opportunities within the classroom and the community for students to engage in actions that deepen this understanding.*
>
> *Acting Today, Shaping Tomorrow: A Policy Framework for Environmental Education in Ontario Schools (2009)*, p. 6

Acting Today, Shaping Tomorrow: A Policy Framework for Environmental Education in Ontario Schools outlines an approach to environmental education that recognizes the needs of all Ontario students and promotes environmental responsibility in the operations of all levels of the education system.

The three goals outlined in *Acting Today, Shaping Tomorrow* are organized around the themes of teaching and learning, student engagement and community connections, and environmental leadership. The first goal is to promote learning about environmental issues and solutions. The second is to engage students in practising and promoting environmental stewardship, both in the school and in the community. The third stresses the importance of providing leadership by implementing and promoting responsible environmental practices throughout the education system so that staff, parents, community members, and students become dedicated to living more sustainably.

There are many opportunities to integrate environmental education into the teaching of the arts. Nature often provides an inspirational starting point for creativity in both representational and more abstract art forms. Indeed, a sense of connection to the immediate environment and the natural world is frequently reflected in the arts – from Paleolithic cave paintings of animals and traditional dances and performances that evoke aspects of nature to landscape painting and Impressionist music. To facilitate these connections, arts teachers are encouraged to take students out of the classroom and into the world beyond the school to help students observe, explore, and investigate nature, and to design activities that allow students to integrate natural materials into their creative works. Performances and installations that take place in the natural environment can also provide students with unique insights into environmental issues, as well as stimulate creative opportunities.

The arts can also be powerful forms of expression for students to use to explore and articulate the social and political impact of issues related to the environment. Art works can also be used to advocate protection of and respect for the environment. As well, the actual use of arts materials can be related to environmental education. Many safety guidelines are followed to reduce harmful effects arising from the interaction of potentially hazardous substances with the environment. As students learn about the safe handling and disposal of substances used in the arts, they have opportunities to explore how everyday human interactions with the environment can have significant consequences.

HEALTHY RELATIONSHIPS AND THE ARTS

Every student is entitled to learn in a safe, caring environment, free from violence and harassment. Research has shown that students learn and achieve better in such environments. A safe and supportive social environment in a school is founded on healthy relationships – the relationships between students, between students and adults, and between adults. Healthy relationships are based on respect, caring, empathy, trust, and dignity, and thrive in an environment in which diversity is honoured and accepted. Healthy relationships do not tolerate abusive, controlling, violent, harassing, or inappropriate behaviours. To experience themselves as valued and connected members of an inclusive social environment, students need to be involved in healthy relationships with their peers, teachers, and other members of the school community.

Several provincial policies and initiatives, including the "Foundations for a Healthy School" framework, the equity and inclusive education strategy, and the Safe Schools strategy, are designed to foster caring and safe learning environments in the context of healthy and inclusive schools. These policies and initiatives promote positive learning and teaching environments that support the development of healthy relationships, encourage academic achievement, and help all students reach their full potential.

In its 2008 report, *Shaping a Culture of Respect in Our Schools: Promoting Safe and Healthy Relationships*, the Safe Schools Action Team confirmed "that the most effective way to enable all students to learn about healthy and respectful relationships is through the school curriculum" (p. 11). Teachers can promote this learning in a variety of ways. For example, by giving students opportunities to apply critical thinking and problem-solving strategies and to address issues through group discussions, role play, case study analysis, and other means, they can help them develop and practise the skills they need for building healthy relationships. Co-curricular activities such as clubs and intramural and interschool sports provide additional opportunities for the kind of interaction that helps students build healthy relationships. Teachers can also have a decisive influence on students by modelling the behaviours, values, and skills that are needed to develop and sustain healthy relationships, and by taking advantage of "teachable moments" to address immediate relationship issues that may arise among students.

Skills in building healthy relationships are developed as part of the arts curriculum. For example, courses include expectations that develop skills associated with ensemble performances in dance, drama, and music, and collaborative work in visual and media arts. They help students to appreciate the value of each others' contribution and to support each other in these experiences. The Foundations strand in each arts course includes expectations on etiquette and ethical practices related to the discipline to encourage respect, trust, and honesty. Students have many opportunities to develop healthy relationships in the arts classroom and during rehearsals. In addition, arts teachers can encourage students to participate in arts councils or other arts groups where students can interact with various other students and make friends.

EQUITY AND INCLUSIVE EDUCATION IN THE ARTS PROGRAM

The Ontario equity and inclusive education strategy focuses on respecting diversity, promoting inclusive education, and identifying and eliminating discriminatory biases, systemic barriers, and power dynamics that limit the ability of students to learn, grow, and contribute to society. Antidiscrimination education continues to be an important and integral component of the strategy.

In an environment based on the principles of inclusive education, all students, parents, caregivers, and other members of the school community – regardless of ancestry, culture, ethnicity, sex, physical or intellectual ability, race, religion, gender identity, sexual orientation, socio-economic status, or other similar factors – are welcomed, included, treated fairly, and respected. Diversity is valued, and all members of the school community feel safe, comfortable, and accepted. Every student is supported and inspired to succeed in a culture of high expectations for learning. In an inclusive education system, all students see themselves reflected in the curriculum, their physical surroundings, and the broader environment, so that they can feel engaged in and empowered by their learning experiences.

The implementation of antidiscrimination principles in education influences all aspects of school life. It promotes a school climate that encourages all students to work to high levels of achievement, affirms the worth of all students, and helps students strengthen their sense of identity and develop a positive self-image. It encourages staff and students alike to value and show respect for diversity in the school and the broader society. Antidiscrimination education promotes fairness, healthy relationships, and active, responsible citizenship.

Teachers can give students a variety of opportunities to learn about diversity and diverse perspectives. By drawing attention to the contributions of women, the perspectives of various ethnocultural, religious, and racial communities, and the beliefs and practices of First Nation, Métis, and Inuit peoples, they enable students from a wide range of backgrounds to see themselves reflected in the curriculum. It is essential that learning activities and materials used to support the curriculum reflect the diversity of Ontario society. In addition, teachers should differentiate instruction and assessment strategies to take into account the background and experiences, as well as the interests, aptitudes, and learning needs of all students.

School–community interactions should reflect the diversity of both the local community and the broader society. A variety of strategies can be used to communicate with and engage parents and community members from diverse communities, and to encourage their participation in and support of school activities, programs, and events. Family and community members should be invited to take part in teacher interviews, the school council, and the parent involvement committee, and to attend and support activities such as plays, concerts, co-curricular activities and events, and various special events at the school. Schools may consider offering assistance with childcare or making alternative scheduling arrangements in order to help caregivers participate. Students can also help by encouraging and accompanying their families, who may be unfamiliar with the Ontario school system. Special outreach strategies and encouragement may be needed to draw in the parents of First Nation, Métis, or Inuit students, and to make them feel more comfortable in their interactions with the school.

In an inclusive arts program, learning resources and art work presented for analysis reflect the broad range of both female and male students' interests, backgrounds, cultures, and experiences. Teachers routinely use materials that reflect the diversity of Canadian and world cultures, including those of contemporary First Nation, Métis, and Inuit peoples, and ensure that students have access to such material. At the same time, the creation of various forms of art, inspired by styles from diverse cultures, provides opportunities for students to explore issues relating to their identity.

Students should be made aware of the historical, cultural, and political contexts of both the traditional and non-traditional gender and social roles represented in the material they are studying. Attention should be drawn to the ways in which minority groups are represented. In visual arts, for instance, examples can be taken from traditional art forms and crafts, which in the past were largely the purview of women, as well as from fine arts. In music, male and female students should be encouraged to play instruments of their choice without facing gender bias. In dance, opportunities to explore non-stereotypical social roles in dance forms should be provided. The dramatic arts provide opportunities for teachers and students to examine the work of Aboriginal storytellers and playwrights and those from other minority groups.

Outside the classroom, the work of women and many minority groups is underrepresented in public galleries, theatres, dance and music concert halls, and the world of popular culture. As a result, women's and minority perspectives and viewpoints in drama, film, dance, music, and the visual arts are limited. Changes are occurring, however. For example, many instrumental music groups hold auditions for new members behind a screen so that the evaluators cannot tell whether they are assessing female or male instrumentalists. Nevertheless, there are few female conductors of major orchestras in the world, and in the dance world, the works of male choreographers predominate. Teachers should make students aware of these equity issues and ensure that the work of a socio-culturally and historically diverse range of both women and men is valued and explored. As well, teachers should provide positive role models for both male and female students in the areas they are exploring, both to engage the students and to help them consider the possibility of careers in those areas.

The arts give both students and teachers a unique way to explore positive ways of dealing with the social and emotional impact of various forms of discrimination, such as racism, sexism, homophobia, and religious intolerance, as well as the effects of bullying, harassment, and other expressions of violence and hatred. Teachers can help students link the understanding they gain in this regard to messages conveyed through the school's antibullying and violence-prevention programs.

Participation in the arts can also benefit students who have not had educational or economic advantages. By being actively engaged in arts activities, students become motivated and can develop the ability to be persistent in tasks; through their successes, they develop self-confidence. In addition, participation in the arts gives them opportunities to develop social skills, such as skills in conflict resolution, self-control, and collaboration, as well as social tolerance and empathy. They can also learn to take creative risks in a safe environment.

MULTIPLE LITERACIES IN THE ARTS

Literacies in the arts are developed as students learn in, through, and about different art forms within the arts disciplines and as they learn to use the "languages" of these disciplines to communicate and to interpret meaning. There are many ways of knowing and of communicating what we know and understand, and the arts provide multiple avenues for expression. These include the visual (e.g., still and animated images, layout, design, hypermedia, three-dimensional forms), oral (e.g., timbre and tone of voice), gestural (e.g., body language, kinesthetic movement), and aural (e.g., music, sound effects) –

in fact, anything that can be "read", whether it uses print or other symbol systems to communicate. Visual, auditory, or kinesthetic signs and symbols are used by artists, choreographers, composers, dancers, dramatists, and musicians as part of the language of their discipline.

Because the arts offer various ways of knowing and different forms of communication, they provide students with relevant options for developing and representing their understanding. Education in arts programs is relevant to learning in all disciplines because it offers students different means of expression while strengthening linguistic literacy, and it offers teachers various ways of differentiating instruction and engaging students in learning. In addition, since art forms, genres, styles, and techniques are rooted in a cultural context, students have an opportunity to develop an understanding of the meaning of the artistic languages used in art forms from various cultures by studying art forms in their cultural context.

The various arts disciplines are therefore a vital component of literacy education. The arts disciplines promote literacies that contribute to students' ability to explore, negotiate, communicate, interpret, and make sense of the changing realities of contemporary culture, technology, and society. Since technological advances continue to develop at an unprecedented rate, educators should promote the learning of multiple literacies as crucial to living successfully in an age in which communication and change have so much importance. Education in the arts prepares students not only to adapt to change but also to be active participants in bringing about change.

LITERACY, MATHEMATICAL LITERACY, AND INQUIRY/RESEARCH SKILLS

Literacy, mathematical literacy, and inquiry/research skills are critical to students' success in all subjects of the curriculum and in all areas of their lives.

Many of the activities and tasks that students undertake in the arts curriculum involve the literacy skills relating to oral, written, and visual communication. For example, students use language to record their observations, to describe their critical analyses in both informal and formal contexts, and to present their findings in presentations and reports in oral, written, graphic, and multimedia forms. Understanding in the arts requires the use and understanding of specialized terminology. In all arts courses, students are required to use appropriate and correct terminology, and are encouraged to use language with care and precision in order to communicate effectively.

The arts program also builds on, reinforces, and enhances mathematical literacy. For example, clear, concise communication often involves the use of diagrams, charts, tables, and graphs, and many components of the arts curriculum emphasize students' ability to interpret and use symbols and graphic texts. In addition, mathematical equations can be used in such activities as developing architectural drawings to scale – for example, drawings showing the design and construction of a model of a Roman-style column. Links can also be made between mathematical reasoning and musical composition.

Inquiry and research are at the heart of learning in all subject areas. In arts courses, students are encouraged to develop their ability to ask questions and to explore a variety of possible answers to those questions. As they advance through the grades, they acquire the skills to locate relevant information from a variety of sources, such as books, periodicals,

dictionaries, encyclopedias, interviews, videos, and the Internet. The questioning they practised in the early grades becomes more sophisticated as they learn that all sources of information have a particular point of view and that the recipient of the information has a responsibility to evaluate it, determine its validity and relevance, and use it in appropriate ways. The ability to locate, question, and validate information allows a student to become an independent, lifelong learner.

CRITICAL THINKING AND CRITICAL LITERACY IN THE ARTS

Critical thinking is the process of thinking about ideas or situations in order to understand them fully, identify their implications, make a judgement, and/or guide decision making. Critical thinking includes skills such as questioning, predicting, analysing, synthesizing, examining opinions, identifying values and issues, detecting bias, and distinguishing between alternatives. It involves an inquiry process of exploring questions about and solutions for issues that are not clearly defined and for which there are no clear-cut answers. Students who are taught these skills become critical thinkers who do not merely accept the obvious as a given.

Students use critical thinking skills in the arts when they assess, analyse, and/or evaluate the impact of something and when they form an opinion about something and support that opinion with a rationale. In order to think critically, students need to examine the opinions and values of others, detect bias, look for implied meaning, and use the information gathered to form a personal opinion or stance, or a personal plan of action with regard to making a difference.

As they work to achieve the arts expectations, students frequently need to identify the possible implications of choices. As they gather information from a variety of sources, they need to be able to interpret what they are listening to, reading, or viewing; to look for instances of bias; and to determine why that source might express that particular bias.

In developing critical thinking skills in the arts, students must ask good questions to interpret information, detect bias, and consider the values and perspectives of a variety of groups and individuals.

Critical literacy is the capacity for a particular type of critical thinking that involves looking beyond the literal meaning of a text to determine what is present and what is missing, in order to analyse and evaluate the text's complete meaning and the author's intent. Critical literacy goes beyond conventional critical thinking by focusing on issues related to fairness, equity, and social justice. Critically literate students adopt a critical stance, asking what view of the world the text advances and whether they find this view acceptable, who benefits from the text, and how the reader is influenced.

Critically literate students understand that meaning is not found in texts in isolation. People make sense of a text, or determine what a text means, in a variety of ways. Students therefore need to be aware of points of view (e.g., those of people from various cultures), the context (e.g., the beliefs and practices of the time and place in which a text was created), the background of the person interacting with the text (e.g., upbringing, friends, communities, education, experiences), intertextuality (e.g., information that a viewer brings to a text from other texts experienced previously), gaps in the text (e.g., information that is

left out and that the reader or viewer must fill in), and silences in the text (e.g., voices of a person or group not heard).

In the arts, students who are critically literate are able, for example, to actively analyse art works and other texts and determine potential motives and underlying messages. They are able to determine what biases might be contained in an art work and why that might be, how the content of the art work was determined and by whom, and whose perspectives might have been left out and why. Students would then be equipped to produce their own interpretation of the work and their own opinion on its message or the issue it addresses. Opportunities should be provided for students to engage in a critical discussion of "texts", which can include television programs, movies, web pages, advertising, music, gestures, oral texts, visual art works, media arts installations, and other means of expression. This discussion empowers students to understand the impact intended by the creator of the text on members of society. Language and communication are never neutral: they are used to inform, entertain, persuade, and manipulate.

THE ROLE OF THE SCHOOL LIBRARY IN THE ARTS PROGRAM

The school library program can help to build and transform students' knowledge to support lifelong learning in our information- and knowledge-based society. The school library program supports student success across the arts curriculum by encouraging students to read widely, teaching them to examine and read many forms of text for understanding and enjoyment, and helping them to improve their research skills and to use information gathered through research effectively.

The school library program enables students to:

- develop a love of reading for learning and for pleasure;
- develop a critical appreciation of works of art;
- acquire an understanding of the richness and diversity of artistic and informational texts produced in Canada and around the world;
- obtain access to programs, resources, and integrated technologies that support all curriculum areas;
- understand and value the role of public library systems as a resource for lifelong learning.

The school library program plays a key role in the development of information literacy and research skills. In collaboration with classroom or content-area teachers, teacher-librarians design, teach, and provide students with authentic information and research tasks that foster learning, including the ability to:

- access, select, gather, process, critically evaluate, create, and communicate information;
- use the information obtained to explore and investigate issues, solve problems, make decisions, build knowledge, create personal meaning, and enrich their lives;
- communicate their findings for different audiences, using a variety of formats and technologies;
- use information and research with understanding, responsibility, and imagination.

THE ROLE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY IN THE ARTS PROGRAM

Information and communications technologies (ICT) provide a range of tools that can significantly extend and enrich teachers' instructional strategies and support student learning. ICT tools include multimedia resources, databases, Internet websites, digital cameras, and word-processing programs. Tools such as these can help students to collect, organize, and sort the data they gather and to write, edit, and present reports on their findings. ICT can also be used to connect students to other schools, at home and abroad, and to bring the global community into the local classroom.

The integration of a wide range of technologies into the arts curriculum represents a natural extension of the learning expectations associated with each art form. An education in the arts will engage students in using various technologies through which artistic expression can be achieved. The most obvious example is media arts, which primarily involves solving artistic problems through the application of current technologies; for example, students will gain skills and knowledge related to still and video photography, sound recording, and digital technologies. Study of the other arts also provides excellent opportunities for using relevant technologies. In the dance curriculum, students can use choreographic software for composition and stage technologies for production. In drama, students can gain facility in the use of lighting, sound, and other production technologies. Students of music can use analog and digital technology – including notation, sequencing, and accompaniment software – in composing, arranging, recording, and editing music. Visual arts activities engage students in the use of current technologies – including websites and graphic design software – both as research tools and as creative media. Of particular interest in all of the arts is an analysis of the impact of various technologies on contemporary society.

Whenever appropriate, students should be encouraged to use ICT to support and communicate their learning. For example, students working individually or in groups can use computer technology and/or Internet websites to gain access to museums, galleries, and archives in Canada and around the world. They can also use portable storage devices to store information, as well as CD-ROM and DVD technologies and digital cameras and projectors to organize and present the results of their research and creative endeavours to their classmates and others.

Although the Internet is a powerful learning tool, there are potential risks attached to its use. All students must be made aware of issues of Internet privacy, safety, and responsible use, as well as of the potential for abuse of this technology, particularly when it is used to promote hatred.

ICT tools are also useful for teachers in their teaching practice, both for whole-class instruction and for the design of curriculum units that contain varied approaches to learning to meet diverse student needs. A number of educational software programs to support the arts are licensed through the ministry and are listed on www.osapac.org under the Software/Resource Search link.

THE ONTARIO SKILLS PASSPORT AND ESSENTIAL SKILLS

Teachers planning programs in the arts need to be aware of the purpose and benefits of the Ontario Skills Passport (OSP). The OSP is a bilingual web-based resource that enhances the relevance of classroom learning for students and strengthens school–work connections. The OSP provides clear descriptions of Essential Skills such as Reading Text, Writing, Computer Use, Measurement and Calculation, and Problem Solving and includes an extensive database of occupation-specific workplace tasks that illustrate how workers use these skills on the job. The Essential Skills are transferable, in that they are used in virtually all occupations. The OSP also includes descriptions of important work habits, such as working safely, being reliable, and providing excellent customer service. The OSP is designed to help employers assess and record students' demonstration of these skills and work habits during their cooperative education placements. Students can use the OSP to assess, practise, and build their Essential Skills and work habits and transfer them to a job or further education or training.

The skills described in the OSP are the Essential Skills that the Government of Canada and other national and international agencies have identified and validated, through extensive research, as the skills needed for work, learning, and life. These Essential Skills provide the foundation for learning all other skills and enable people to evolve with their jobs and adapt to workplace change. For further information on the OSP and the Essential Skills, visit http://skills.edu.gov.on.ca.

CAREER EDUCATION

Expectations in the arts program include many opportunities for students to apply their skills to work-related situations, to explore educational and career options, and to become self-directed learners. Arts education can provide students with knowledge and a range of communication skills that are valued in various kinds of employment both in the arts themselves and in marketing and public relations, tourism and hospitality, teaching, and law. Teachers can help students to identify ways in which their involvement in the arts enhances their suitability for a wide range of occupations.

Cultural industries are among the largest sectors of the economy, and educational and career opportunities related to the arts are consequently many and varied. In fact, the workforce in the culture sector has increased over a recent twenty-year period at a much faster rate than the total workforce in Canada.[6] Students can be encouraged to explore careers as artists, technicians, or arts administrators. To prepare students for the varied demands of a wide array of postsecondary educational programs and careers, arts courses require students to develop skills and strategies in research, planning, and presentation. Making oral presentations and working in small groups with classmates help students express themselves confidently and work cooperatively with others.

COOPERATIVE EDUCATION AND OTHER FORMS OF EXPERIENTIAL LEARNING

Cooperative education and other forms of experiential learning, such as job shadowing, field trips, and work experience, enable students to apply the skills they have developed in the classroom to real-life activities in the community and in the world of business and public service.

6. Paul Sereda, *Culture Employment in a North American Context: 1981 to 2001* (Ottawa: Statistics Canada, 2007), p. 18.

Cooperative education and work experience possibilities in the arts include a variety of placements related to each art form. For example, visual arts students could extend their understanding of graphic design and computer technologies by completing an internship in a graphic arts studio or a publishing house. Music students could apply knowledge acquired in class by working in a music library or a compact disk outlet. Media arts students could gain insight into the practical and ethical issues associated with this subject by assisting in a broadcasting facility or an advertising agency. Drama students could apply skills gained at school and acquire insight into theatre practice by volunteering as a production assistant at a professional theatre or community drama centre. Dance students could enhance their knowledge of the elements of movement by leading creative movement activities at a childcare centre. They could learn more about rehearsal discipline by completing a placement at a professional dance company.

Teachers of the arts can support their students' learning by maintaining links with community-based arts organizations to ensure that students have access to hands-on experiences that will reinforce the knowledge and skills gained in school.

PLANNING PROGRAM PATHWAYS AND PROGRAMS LEADING TO A SPECIALIST HIGH SKILLS MAJOR

Arts courses are well suited for inclusion in programs leading to a Specialist High Skills Major (SHSM) or in programs designed to provide pathways to particular apprenticeship or workplace destinations. In an SHSM program, arts courses can be bundled with other courses to provide the academic knowledge and skills important to particular industry sectors and required for success in the workplace and postsecondary education, including apprenticeship. Arts courses may also be combined with cooperative education credits to provide the workplace experience required for SHSM programs and for various program pathways to apprenticeship and workplace destinations. (SHSM programs would also include sector-specific learning opportunities offered by employers, skills-training centres, colleges, and community organizations.)

HEALTH AND SAFETY IN THE ARTS PROGRAM

As part of every course, students must be made aware that health and safety are everyone's responsibility – at home, at school, and in the workplace. Students must be able to demonstrate knowledge of the equipment being used and the procedures necessary for its safe use.

In planning learning activities to help students achieve the arts curriculum expectations, teachers need to ensure that students have opportunities to consider health and safety issues. In the visual arts studio, for example, use of various liquids that may contain toxic properties must be carefully monitored, and such materials must be securely stored when not in use. Appropriate routines need to be in place in the dance and drama studio to help students avoid physical injury as a result of carelessness or lack of proper warm-up. Teachers should ensure that students feel comfortable emotionally and psychologically. For example, they should discuss emotional roles in drama with the students; encourage sensitivity to others' cultural values; and encourage students to be aware of the personal space of others, emphasizing that touching required for a dance or drama activity needs to be respectful.

Health and safety issues not usually associated with arts education may be important when the learning involves fieldwork. Out-of-school fieldwork can provide an exciting and authentic dimension to students' learning experiences. Teachers must preview and plan these activities carefully to protect students' health and safety.

ETHICS IN THE ARTS PROGRAM

The arts provide students with real-life situations that require them to develop an understanding of ethical issues, such as intellectual ownership and use of copyright material. In a technological world in which it is very easy to copy and use various kinds of materials, students must become aware of the ethical issues concerning, for example, reproducing visual images, copying aspects of someone else's style, and incorporating soundtracks in their own works. Distinctions must be made between being inspired by others' works in the arts and reproducing others' works or aspects of them as they create their own works.

COURSES

DANCE

OVERVIEW

Dance at the Grade 9 and 10 level introduces students to the notions that movement is a medium of expression and that the human body is an instrument. Dance transforms images, ideas, and feelings into movement sequences. Learning in dance requires a balance of knowledge, skills, and attitudes, and embraces movement, creation, and performance. Appreciation of dance expands students' awareness of the richness of various cultures around the world. The study and practice of composition provide students with the essential building blocks that support lifelong interest in, appreciation of, and curiosity about dance.

Students develop their kinesthetic awareness and use the elements of dance (body, space, time, energy, and relationship) to compose dance creations. Students also develop dance technique, which emphasizes physiological and safety factors while allowing them to enhance their ability to use the body and all its parts for creative expression.

The art of dance should be shared. Through informal presentations and more formal performances, students use dance to communicate their aesthetic and personal values. By experiencing, analysing, and commenting on the performances of others, students enhance their understanding of the values of other dance artists and cultures.

Students learn about the dynamic relationship between process and product through creating their own choreography and interpreting existing dance works. They also develop their understanding of the role of dance in various cultures, societies, and historical periods.

The expectations for courses in dance are organized into three distinct but related strands:

1. ***Creating and Presenting:*** Students use the creative process (see pages 14–16) to create, re-create, and present dance composition in a variety of contexts. The effective use of this process requires a nurturing environment that encourages students to explore their ideas freely and without inhibition. Creative work in dance involves the realization of exercises, explorations, experiments, dance works, and productions through the development of students' abilities, skills, and competencies.
2. ***Reflecting, Responding, and Analysing:*** The critical analysis process (see pages 16–20) at this level promotes rational and logical thinking for learning in, about, and through dance. Students respond to, analyse, reflect on, and evaluate dance performances; explore and research the forms and functions of dance; and begin to understand dance as a universal language.

3. ***Foundations:*** This strand encompasses the body of knowledge, concepts, conventions, and norms that create an underpinning and a context for dance as an arts discipline. Learning how to move the human body and expanding its movement vocabulary help students understand how and why people dance. This strand emphasizes the importance of health and safety, historical and cultural context, dance vocabulary, and a variety of protocols related to ethics and etiquette.

For policy guidelines pertaining to focus courses, see pages 11–12 of this document.

The list of approved focus courses for Dance can be found at: www.edu.gov.on.ca/eng/curriculum/secondary/arts.html.

Dance, Grade 9

Open ATC1O

This course gives students the opportunity to explore their technical and compositional skills by applying the elements of dance and the tools of composition in a variety of performance situations. Students will generate movement through structured and unstructured improvisation, demonstrate an understanding of safe practices with regard to themselves and others in the dance environment, and identify the function and significance of dance within the global community.

Prerequisite: None

A. CREATING, PRESENTING, AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** use the creative process, the elements of dance, and a variety of sources to develop movement vocabulary;

A2. **Choreography and Composition:** combine the elements of dance in a variety of ways in composing individual and ensemble dance creations;

A3. **Dance Techniques:** demonstrate an understanding of the dance techniques and movement vocabularies of a variety of dance forms from around the world;

A4. **Performance:** apply dance presentation skills in a variety of contexts and performances.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use the elements of dance to develop and perform a personal movement vocabulary inspired by a variety of stimuli, sources, or themes *(e.g., choose five gestures used in everyday life and create a sixteen-bar movement phrase that reflects and exaggerates these gestures; with a partner, generate original movement material based on a personally meaningful source or theme)*

Teacher prompt: "What are some possible movements you can use to illustrate the ideas and feelings suggested by your artistic source?"

A1.2 create and perform phrases that explore two or more elements of dance *(e.g., use contrasting shapes such as geometric versus organic while varying the levels; revisit phrases they have created and explore places within the phrases where they can alter their body base)*

Teacher prompt: "What are the challenges of passing from one movement to the next when changing your body base? What strategies do you use to maintain a smooth flow of movement?"

A1.3 use the elements of dance to generate and perform movement vocabulary through guided improvisation *(e.g., in response to a variety of musical stimuli, allow the body to move in an organic, unrehearsed way while keeping the eyes closed; mirror a partner by standing face to face and moving slowly to copy the exact gestures or actions of the person who is leading)*

Teacher prompt: "What is the biggest challenge of working spontaneously? Why is it helpful to have the improvisation guided or structured? How will improvising in and around other dancers affect your spontaneous movement?"

A1.4 develop solutions to movement problems using specific guidelines for performance *(e.g., present a new perspective on familiar material by taking an eight-count phrase taught in dance technique class and performing it in reverse [retrograde])*

Teacher prompt: "How will you make sure you accurately reproduce the movements that make up this phrase when performing it in a different format?"

A2. Choreography and Composition

By the end of this course, students will:

A2.1 demonstrate an understanding of choreographic forms, structures, and techniques in arranging and performing a series of movement phrases *(e.g., combine phrases from class to create an ensemble composition; arrange phrases to be performed as a canon)*

Teacher prompt: "What are some other ways of arranging these phrases to create visual interest and explore the possibilities of other forms?"

A2.2 construct a short dance composition based on a given stimulus *(e.g., explore creative ways to use a prop [such as a ball, body bag, large piece of fabric, hockey bag, or stick] as the stimulus and starting point for a short dance composition; use a process or form observed in nature as the basis for a short dance composition; create a short dance based on images from nature in Aboriginal art)*

Teacher prompt: "If your prop is meant to be a symbol for something in your dance, how can you structure your dance to clarify the meaning of your prop?"

A2.3 use experimentation to enhance the communicative power of their dance compositions *(e.g., create short dance compositions on the same theme both with and without the use of a defined structure, recipe, or stimulus, and assess the expressive potential of each approach)*

Teacher prompts: "What are the benefits and the challenges of using and not using a given structure, recipe, or stimulus to create a dance composition? In which instance is the movement material more interesting, and why?" "What are some familiar movements we associate with different animals? How might you experiment with other types of movements for communicating new or different ideas about the animals?"

A3. Dance Techniques

By the end of this course, students will:

A3.1 apply an understanding of the movement vocabularies used in a variety of dance forms from around the world *(e.g., explore and practise the basic movements found in dance forms under the umbrella term "jazz", including African dance, swing dance, Luigi jazz, and hip hop or breakdancing)*

Teacher prompt: "How are jazz dance characteristics such as syncopation, individual style, and improvisation reflected in African dance? How might you integrate them into a dance sequence you are creating?"

A3.2 demonstrate accurate memorization and reproduction of dance sequences from verbal, visual, and/or auditory cues *(e.g., demonstrate accurately and in the correct order the components of a plié exercise that has been modelled for them; repeat the exercise, making any necessary self-corrections)*

Teacher prompts: "How does observing correct and incorrect models help you self-correct your technique? What other visual cues do you use to help you reproduce movement?" "When learning movement, do you watch the whole body moving when the teacher is demonstrating or do you focus on one body part at a time?"

A3.3 arrange and present a sequence using the dance vocabulary and technique from a specific dance form *(e.g., in small groups, rearrange and perform a jazz combination)*

Teacher prompt: "What are some of the challenges you think you might face when pulling apart a known phrase and re-sequencing it?"

A4. Performance

By the end of this course, students will:

A4.1 revise and refine movement to enhance dance presentations and performances *(e.g., revisit choreography or dance phrases they created and apply teacher and peer feedback to their next work)*

Teacher prompt: "What is the value of getting feedback from both the teacher and your peers? Do you feel it improves your dance execution? Why, and in what way?"

A4.2 apply an understanding of stagecraft in the presentation and performance process *(e.g., explore the function of lighting, sound/music, costume, and setting in dance; research the clothing worn in the 1930s to inform their costume choices for a swing dance piece)*

Teacher prompt: "What factors affect your decisions about the costumes, stage settings, and other supports you need for a performance?"

A4.3 apply an understanding of techniques for projecting moods to enhance meaning in dance rehearsals and performances *(e.g., use the eyes, facial expression, and direction of gaze to support and enhance the message of the dance)*

Teacher prompt: "What message is conveyed by a lowered gaze during a performance? What message is conveyed by an alert, focused expression? Which message would be more appropriate to this particular performance?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** use the critical analysis process to reflect on and evaluate their own and others' dance works and activities;

B2. **Dance and Society:** demonstrate an understanding of how societies present and past use or have used dance, and of how creating and viewing dance can benefit individuals, groups, and communities;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of the purpose and possibilities of continuing engagement in dance arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to identify and describe a variety of dance forms *(e.g., identify and describe key characteristics found in each dance form experienced in the Grade 9 dance program)*

Teacher prompt: "When watching dance on television, what do you look for to help you identify the dance form?"

B1.2 explain the difference between the content of dance and the expressive, interpretive aspects, and assess the contribution of each *(e.g., assess a particular dance performance in terms of the types of movements included and how well they communicate ideas and feelings; express and support an opinion about the relative importance of content and expression in achieving a successful dance performance)*

Teacher prompt: "How can technical skill and expressiveness work together to create an outstanding performance? Can you have one without the other? Have you ever seen or performed a dance that was lacking in one of those areas? What could you do to correct the imbalance?"

B2. Dance and Society

By the end of this course, students will:

B2.1 identify and describe the characteristics and function of a social dance within a society *(e.g., baroque dance of the court of King Louis XIV of France)*

Teacher prompt: "What social dances exist in society today? What social dance do you take part in, and how is that dance a reflection of the society in which you live?"

B2.2 explain how dance exploration can contribute to personal growth and self-understanding *(e.g., identify feelings they experience while dancing that contribute to their sense of well-being or self-worth)*

Teacher prompt: "What have you learned about yourself through dance? Could you learn those things through other activities? Why or why not?"

B2.3 demonstrate an understanding of how different types of dance reflect aspects of the culture that produced them *(e.g., the sailor's hornpipe in nineteenth-century England evolved from a dance done on the wet deck of a ship)*

Teacher prompt: "What was the purpose of the sailor's hornpipe and how did it reflect social conditions in nineteenth-century England?"

B2.4 explain how dance can contribute to a sense of community *(e.g., a dance performance can help draw attention to or raise funds for a social or environmental cause in the school or local community)*

Teacher prompt: "The school is having an assembly to celebrate Earth Day. What could our dance class do to help highlight the significance of this event?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify knowledge, skills, and personal qualities/attitudes they have acquired or strengthened through dance studies that can be applied in other settings and to a variety of careers *(e.g., personal qualities such as willingness to take risks, discipline, cooperativeness, empathy, willingness to take responsibility)*

Teacher prompt: "Is the behaviour expected of you in dance class the same as or different from your usual behaviour outside of class? What situations outside dance class might have behavioural expectations similar to those in the class?"

B3.2 identify and describe ways in which dance plays a role in their community *(e.g., identify local dance schools and organizations and outline their similarities and differences)*

Teacher prompt: "What are the main characteristics that the dance studios and organizations in our community have in common? What part(s) of the community do these dance organizations serve? Are any part(s) of the community left out?"

B3.3 develop a portfolio that records their dance-related learning in a variety of ways *(e.g., in handouts, written work, and project descriptions, in either a digital or a traditional format)*, and use it to analyse their strengths and areas that need improvement

Teacher prompt: "What does your portfolio reveal about your areas of strength in performing and understanding dance as an art form? What does it tell you about areas where you need to improve?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Physiology and Terminology:** demonstrate an understanding of, and use correct terminology when referring to, the physiology of movement as it relates to dance;

C2. **Contexts and Influences:** demonstrate an understanding of the social, cultural, and historical origins and development of dance forms, including their influence on each other and on society;

C3. **Responsible Practices:** demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in dance activities.

SPECIFIC EXPECTATIONS

C1. Physiology and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the importance of a positive body image and a healthy lifestyle to their learning in dance *(e.g., identify a skill or a quality they possess that contributes to their learning and achievement in dance and create a collage to celebrate that aspect)*

Teacher prompt: "Was it difficult to find a personal quality to celebrate? Is it easier to focus on the negative or the positive aspects of our lives? What might be the benefits of focusing on the positive aspects?"

C1.2 demonstrate an understanding of the nature and function of the skeletal system in relation to the physiology of movement *(e.g., create a physical representation of the axial and the appendicular skeleton)*

Teacher prompt: "What are the challenges you faced when trying to place the bones correctly on the body figure handout?"

C1.3 demonstrate, and describe using correct terminology, the movement repertoire of a variety of dance forms from around the world *(e.g., define and demonstrate movements associated with jazz dance, such as "rock step", "isolation", "hip walk", "flat back", "jazz run", "pivot turn", "cat walk"; create a dance sequence to illustrate five movement terms)*

Teacher prompt: "What memorization techniques can you use to help remember dance terminology?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 demonstrate an understanding of the origins and development of a given dance form *(e.g., trace how elements of African drumming and dancing were combined with techniques of European clog and step dancing to become American tap dance in the 1920s; create a timeline highlighting key personalities and events in the evolution of ballet)*

Teacher prompts: "How might you describe the relationships among the innovators of jazz dance in the twentieth century? How can you visually depict the connections among them?" "What contributions to dance were made by the key figures in your timeline? What were some obstacles these people had to overcome in their careers?"

C2.2 identify and describe ways in which choreographers and performers use or have used dance to address social and environmental issues *(e.g., identify issues raised in Danny Grossman's 1981 work* Endangered Species *and discuss their relevance to society today; describe how Isabel Croxatto's* Revolution of the Butterflies *highlights the urgent need to protect and restore the environment)*

Teacher prompts: "What are the social justice issues that are revealed in Grossman's choreography? Are any of those issues currently relevant?" "How are the elements of dance used in *Revolution of the Butterflies* to help convey its message?"

C2.3 identify some shared characteristics of dance forms from around the world and illustrate them through performance *(e.g., describe similarities in two or more of hip hop, Afro-Caribbean, folk, and ballroom dance, and identify cultural factors that influenced the development of each form; identify elements in the Aboriginal dances of two different cultures that reveal their connection to nature and the environment)*

Teacher prompts: "What are some similarities in the foot patterns of breakdance and capoeira?" "How are dances of Polynesians and Aboriginal peoples in Canada the same and/or different in the way they reflect the natural environment?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow responsible practices in dance activities *(e.g., identify which dance positions and movements are most/least compatible with their level of fitness and/or body type, and establish realizable personal goals for training and performance)*

Teacher prompt: "How can we ensure that we are listening to our bodies while we dance? How can we respect our bodies while still striving to improve our dance skills? How can we respect ourselves while still trying to improve coordination and flexibility?"

C3.2 demonstrate collaborative skills during the rehearsal and performance processes *(e.g., listen and respond respectfully to others in rehearsals)*

Teacher prompts: "What do you find most challenging when working with others on a performance task?" "What could you do to improve communication with your peers during collaborative dance activities?"

C3.3 identify and follow safe and ethical practices in dance activities *(e.g., establish a code of conduct and a list of health and safety guidelines for the dance studio; create a web diagram outlining the key character traits necessary to maintain a safe and healthy environment in the dance class; respect copyright laws; develop a class definition of ethical practices in dance; acknowledge all sources and contributions from others; build on the ideas of others without directly copying from them)*

Teacher prompts: "What are some safety concerns that we need to address in our dance studio?" "How does showing respect for the feelings and opinions of others contribute to a safe environment?" "How is it possible to 'borrow' an idea and make it your own without directly copying or plagiarizing?"

Dance, Grade 10

Open — ATC2O

This course emphasizes the development of students' technique and creative skills relating to the elements of dance and the tools of composition in a variety of performance situations. Students will identify responsible personal and interpersonal practices related to dance processes and production, and will apply technologies and techniques throughout the process of creation to develop artistic scope in the dance arts.

Prerequisite: None

A. CREATING, PRESENTING, AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** use the creative process, the elements of dance, and a variety of sources to develop movement vocabulary;

A2. **Choreography and Composition:** combine the elements of dance in a variety of ways in composing individual and ensemble dance creations;

A3. **Dance Techniques:** demonstrate an understanding of the dance techniques and movement vocabularies of a variety of dance forms from around the world;

A4. **Performance:** apply dance presentation skills in a variety of contexts and performances.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use the elements of dance to create and perform a variety of movement phrases inspired by sources *(e.g., select key words, images, and messages from the poem "My Name Is Gossip" and interpret them through a variety of movement phrases; create a short dance composition based on a personal, social, or environmental issue)*

Teacher prompts: "What sources can you examine to enhance your exploration of this social or environmental issue?" "Can movement communicate some messages better than words? What types of messages?"

A1.2 create and perform phrases that manipulate three or more elements of dance *(e.g., with a partner, create movement phrases in three-quarter time, juxtaposing symmetrical and asymmetrical shapes; repeat their phrases, adding an element of energy [fast, slow, light, or strained] and focusing on the relationship between the two movers)*

Teacher prompt: "How might you perform your phrase again with a percussive quality and then with a fluid quality? Which version did you like best and why?"

A1.3 use the elements of dance to create and perform movement vocabulary through guided improvisation *(e.g., use flocking to explore slow-motion movement, changes of levels, and changes of direction/facings)*

Teacher prompts: "What are the challenges of leading others while remaining spontaneous?" "What requirements can be included in the guided improvisational structure in order to encourage creative exploration?"

A1.4 develop multiple solutions to movement problems following specific guidelines for performance *(e.g., vary a sixteen-bar movement phrase by exploring it first as a stationary phrase and then as a locomotor phrase; introduce two pathway changes to help emphasize or reconfigure particular movements within their phrases)*

Teacher prompt: "What movement problem do you need to solve? What strategy can you use to develop a solution?"

A2. Choreography and Composition

By the end of this course, students will:

A2.1 use a variety of choreographic forms, structures, and techniques to connect a series of movement phrases (*e.g., rearrange a phrase learned in class and perform it in a tight clump in unison; retrograde a second phrase and perform it as a canon, then return to the first phrase and repeat to reveal an ABA structure)*

Teacher prompt: "What choreographic techniques could you use to make a smooth transition between one structure or phrase and another? Would the same techniques work with different types of phrases?"

A2.2 construct a dance composition inspired by a source *(e.g., create a dance composition inspired by a two- or three-dimensional art work, or a musical excerpt or poem)*

Teacher prompts: "What are the challenges of selecting a source from one medium and using it to inspire a dance composition?" "What process could you use to help stimulate the creation of phrases for your composition?"

A2.3 use a variety of compositional approaches to extend their ability to express ideas through dance *(e.g., use approaches such as guided improvisation, responding to the stimulus of a poem or a social or environmental issue, or varying and repeating phrases in ABA form)*

Teacher prompt: "Which compositional approaches do you think you will find most helpful in developing your artistic voice and why?"

A3. Dance Techniques

By the end of this course, students will:

A3.1 apply a kinesthetic awareness of the vocabularies within a variety of dance forms from around the world *(e.g., explore and practise basic movements from ballet, modern dance, Afro-Brazilian dance such as samba, and modern/jazz dance [as conceived by dance creators such as Gus Giordiano, Reginald Ray Savage, Wade Robson, Eva Von Gencsy, Vicki Adam-Willis])*

Teacher prompt: "What are the similarities between the dance vocabulary in ballet and modern dance? What is their relationship to gravity? Can you demonstrate their differences in terms of how the spine is used?"

A3.2 accurately reproduce a given spatial pattern or pathway *(e.g., perform a* tendu *exercise* en croix *with a partner and provide feedback to help the partner make corrections; repeat the exercise noting improvements)*

Teacher prompt: "How could providing feedback to others help your own development of movement skills?"

A3.3 arrange and present extended sequences using the dance vocabulary and techniques of an identified dance form *(e.g., rearrange and extend a ballet centre combination by adding familiar stationary and travelling ballet steps)*

Teacher prompt: "What will you do to maintain a sense of flow in your phrases when rearranging the movements?"

A4. Performance

By the end of this course, students will:

A4.1 revise and refine movement to enhance dance performance and interpretation *(e.g., revisit already created phrases to clarify the movement, energy, pathways, formations, and counts and timing)*

Teacher prompt: "How is revising and refining a dance similar to reworking and editing an essay in English? What are the steps you will need to follow?"

A4.2 use the tools of stagecraft in dance performances, including performances at alternative venues *(e.g., suggest solutions for staging problems presented by an alternative or unconventional performance environment, such as an outdoor site)*

Teacher prompt: "What challenges do you face in staging a dance piece in a non-standard performance environment? What are some performance/production considerations related to music/sound, audience sight lines, and the presence of external distractions such as traffic noise?"

A4.3 apply an understanding of the importance of stage presence in rehearsal and performance *(e.g., maintain focus and alertness throughout their performance)*

Teacher prompt: "What type of behaviour will show the teacher or the audience that you are fully engaged in your rehearsal or performance?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** use the critical analysis process to reflect on and evaluate their own and others' dance works and activities;

B2. **Dance and Society:** demonstrate an understanding of how societies present and past use or have used dance, and of how creating and viewing dance can benefit individuals, groups, and communities;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of the purpose and possibilities of continuing engagement in dance arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to identify and compare a wide variety of dance forms *(e.g., compare features of the dance forms experienced in the Grade 10 dance program)*

Teacher prompt: "What are some common features that most dance forms share?"

B1.2 analyse dance works in terms of both their content and their fluency, artistry, or expressiveness *(e.g., describe the individual movement combinations in a dance piece and determine whether they have been put together effectively to create a successful work)*

Teacher prompts: "At what point does a combination of steps become choreography?" "How do technique and artistry come together to create a successful performance from a group such as Motus O Dance Theatre? Have you ever seen a performance that demonstrated one and not the other? What was your reaction?"

B2. Dance and Society

By the end of this course, students will:

B2.1 describe the characteristics and function of a world dance form *(e.g., an oppression dance such as gumboot)*

Teacher prompt: "What are the characteristics of world dances of celebration, oppression, and mourning? What are their purpose? How would you describe the difference among these dances?"

B2.2 explain how dance exploration can contribute to personal growth and self-understanding *(e.g., how they have benefited from listening to feedback or trying to respond to constructive criticism)*

Teacher prompt: "What are some ways in which feedback from teachers or peers has helped you improve your work in dance?"

B2.3 identify and describe ways in which different types of dance reflect the cultures that produced them *(e.g., Kathak expresses devotion to Hindu gods; the hoop dance reflects Aboriginal beliefs about how all living things on the earth grow, change, and are connected)*

Teacher prompts: "What do you know about the dances of your ancestors? How do they reflect the history of your culture?" "What beliefs about the natural world are expressed in the Aboriginal hoop dance or animal dance?"

B2.4 demonstrate an understanding of how dance exploration and presentations can contribute to the school and the broader community *(e.g., use visual, oral, or written means to describe school, community, and professional dance productions they have attended or presented, and explain how they and others benefited from the experience)*

Teacher prompt: "When the local dance studios do their big annual productions, how might we benefit by attending those productions?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify physical, intellectual, and artistic skills that are developed through dance and explain how they can be applied to a variety of careers (*e.g., with a partner, research and report on possible summer volunteer or employment opportunities where their learning in dance could be helpful)*

Teacher prompt: "What skills that you've learned in dance class are required for employment in any field?"

B3.2 identify and describe ways in which dance arts could play a greater role in their community *(e.g., identify groups in the community who might benefit from dance activities but who are not currently served by dance organizations)*

Teacher prompt: "How could dance organizations do outreach to bring the benefits of dance to all members of the community, including the elderly and people who are physically challenged or developmentally delayed?"

B3.3 develop and maintain a traditional or digital portfolio to document and analyse their dance-related learning in a variety of ways *(e.g., through photographs, ticket stubs, programs, videos, recorded or written personal reflections)*, and use it to analyse their strengths and areas that need improvement

Teacher prompt: "Based on the materials in your portfolio, how would you describe your development as a dancer? What knowledge and skills have you acquired or strengthened along the way? What have been your most memorable moments? Why?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Physiology and Terminology:** demonstrate an understanding of, and use correct terminology when referring to, the physiology of movement as it relates to dance;

C2. **Contexts and Influences:** demonstrate an understanding of the social, cultural, and historical origins and development of dance forms, including their influence on each other and on society;

C3. **Responsible Practices:** demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in dance activities.

SPECIFIC EXPECTATIONS

C1. Physiology and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the importance of a positive body image and a healthy lifestyle to their learning in dance *(e.g., explain how self-esteem and positive nutritional choices can enhance their learning and development in dance; create a collage of magazine images that represent stereotypes of beauty)*

Teacher prompt: "Do fashion magazines agree on a standard version of beauty? If so, what are its main characteristics? In what ways is this version the same as or different from your own ideas about beauty? The ideas of your peers?"

C1.2 demonstrate an understanding of basic muscular anatomy as it relates to movement *(e.g., outline the characteristics and functions of cardiac muscle, smooth muscle, and skeletal muscle)*

Teacher prompt: "Which muscles appear to be the prime movers of the bones that lie underneath the muscle?"

C1.3 demonstrate, and describe using correct terminology, the movement repertoire of a variety of dance forms from around the world *(e.g., movements associated with breakdance, such as uprock, freeze, rollback, six-step, zulu spins)*

Teacher prompt: "Why is it important to be able to describe movements as well as demonstrate them?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 identify and describe the contributions of some dance pioneers to particular dance forms *(e.g., Martha Graham's influence on modern dance; Loie Fuller's contribution to modern dance and dance on film; Luigi's contribution to jazz dance)*

Teacher prompts: "What are some common character traits of these pioneers?" "How did Isadora Duncan's connection to sacred art influence how she created dance? How did her lifestyle and the way she was perceived by society affect modern dance at the time?"

C2.2 identify and describe ways in which dance addresses social questions of local and/or global interest *(e.g., explain how the choreography of a dance work on a social justice or environmental theme helps communicate the intended message)*

Teacher prompts: "After viewing *Sarah* by Kaeja d'Dance, can you identify the social justice issues that were the basis for its creation? What particular structures or techniques were most effective in communicating its message? What other choreographies have you seen that portray a theme of social justice? What techniques and structures do they use?" "What dance programs have the CityDance Ensemble of Washington created, and what environmental messages have they presented?"

C2.3 identify and describe similarities and differences in some dance genres from around the world, and illustrate them through performance *(e.g., compare the use of ritual as a key element in two or more dance genres; use a concept attainment chart to compare the key features of various dance genres)*

Teacher prompt: "In performance and/or in writing, compare and contrast breakdance and capoeira, or Chinese fan dance and classical ballet. What do you need to consider before getting started?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow responsible practices in dance activities *(e.g., explain the need for and demonstrate discipline in daily dance practice; identify and carry out the responsibilities of assigned roles; respect the boundaries between their own and others' roles)*

Teacher prompt: "What roles are involved in carrying out this task? Do any of the roles overlap? Are any responsibilities not covered? How can you clarify the roles to avoid both gaps and duplication?"

C3.2 demonstrate problem-solving skills during rehearsal and performance *(e.g., find ways to work constructively with others; explore a variety of possibilities to find solutions to artistic problems)*

Teacher prompt: "Why is it important to explore all options and listen to all feedback when creating phrases and compositions?"

C3.3 identify and follow safe and ethical practices in dance activities in both classroom and performance settings *(e.g., maintain appropriate distances; use equipment safely; refrain from displays of temperament and respond constructively to "acting out" by others; develop a class definition of choreographic property; identify and acknowledge copyrighted material)*

Teacher prompts: "What are some key safety issues we face in dance class?" "What character traits do you want to see celebrated in our dance studio, and why?" "What are some differences between choreographic property, intellectual property, written property, and creative property? Which is easiest to define?"

DRAMA

OVERVIEW

Drama study at the Grade 9 and 10 level provides students with an opportunity to take on roles and to create and enter into imagined worlds. They learn in a unique way about themselves, the art of drama, and the world around them. Students engage in social interaction and collaboration as they create, perform, and analyse drama. Through informal presentations and more formal performances, students use drama to communicate their aesthetic and personal values.

Students develop their awareness and use of the elements of drama (role/character, relationship, time and place, focus and emphasis, and tension) to create drama works that are related to their personal interests and experience. In these courses, they will experience being performer, audience, playwright, technician, designer, and critic.

By communicating in both their real and imagined worlds, students acquire proficiency in listening, speaking, questioning, and problem solving. Through the process of taking on roles, students develop and express empathy for people in a wide range of situations. They develop the ability to interpret and comment on a range of drama works and activities and evaluate their own and others' creative work.

The expectations for drama courses are organized in three distinct but related strands:

1. ***Creating and Presenting:*** Students use the creative process (see pages 14–16) to develop, produce, and perform drama. Through a variety of dramatic forms, students explore characters, issues, and feelings, both individually and collaboratively. Students use dramatic elements, conventions, techniques, and technologies for a variety of purposes.
2. ***Reflecting, Responding, and Analysing:*** In this strand, students use the critical analysis process (see pages 16–20) to reflect on their response to dramatic works and develop their understanding of how dramatic purpose is achieved. Students examine the social functions of drama, including how dramatic exploration promotes appreciation for diverse cultures.
3. ***Foundations:*** This strand is concerned with dramatic forms, conventions, practices, and skills. Students learn about the origins and development of drama and theatre arts and their influence on past and present societies. They learn to communicate by using terminology specific to creating and presenting in drama. This foundational study also introduces students to the significance of health and safety issues as well as a variety of protocols related to ethics and etiquette.

For policy guidelines pertaining to focus courses, see pages 11–12 of this document.

The list of approved focus courses for Drama can be found at: www.edu.gov.on.ca/eng/curriculum/secondary/arts.html.

Drama, Grade 9

Open ADA1O

This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;

A2. **Elements and Conventions:** use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;

A3. **Presentation Techniques and Technologies:** use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of print and non-print sources *(e.g., a still photograph and/or instrumental music; current events headlines from print media; situations and characters from nature)* to generate and focus ideas for drama activities and presentations

Teacher prompts: "Why does this source interest you as a basis for drama? What ideas does it suggest to you?" "What would you like to communicate in your improvisation?"

A1.2 select and use appropriate forms to suit specific purposes in drama works *(e.g., use tableaux to tell a story to a young audience; use improvisational games to dramatize a proverb; develop a ritual that could be part of an Aboriginal celebration)*

Teacher prompts: "Why is it important to consider the audience or the occasion when choosing the form for a scene? What drama form(s) would best communicate what we want to say to our chosen audience?" "What kinds of things might Aboriginal people celebrate with ritual? What types of rituals are used? What are some similarities between ritual and drama?"

A1.3 use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works *(e.g., use improvisation exercises to explore how they might think, feel, and act in specific real-life situations; write in role as a character who is reflecting on the people, events, and relationships affected by a personal, social, or environmental issue)*

Teacher prompts: "How might role playing help you clarify the conflict or puzzling situation in your scene?" "What further insights do we gain about the thoughts and feelings of a fictional character when we write in role?"

A2. Elements and Conventions

By the end of this course, students will:

A2.1 use the elements of drama to suit an identified purpose and form in drama presentations *(e.g., use a historical conflict as the focus for a dramatic monologue revealing a real or fictional character's attitudes, feelings, and reactions; use a futuristic, science-fiction setting for a mask comedy about an environmental or social issue)*

Teacher prompts: "What is the emotional state of your character, and what aspects of voice and body language would help you show it most clearly?" "What might people be thinking about this problem twenty years from now? A hundred years from now? How could you show that?"

A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations *(e.g., use corridor of voices or a day in the life to extend their understanding of characters; use flashbacks or flash forwards to introduce new perspectives or create tension)*

Teacher prompt: "What do we need to know about these characters in order to predict their reactions to this problem? What strategies and conventions could we use to find out?"

A3. Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 identify and use a variety of techniques or methods for establishing a rapport between performer and audience *(e.g., techniques such as breaking the fourth wall, direct address, adapting performance style to suit a particular type of audience [children versus adults])*

Teacher prompts: "How might we present this work to appeal to children? Young adults? Seniors?" "What would happen if the characters left the stage and sat among the audience?"

A3.2 use a variety of expressive voice and movement techniques to support the depiction of character *(e.g., use volume, tone, accent, pace, gesture, and facial expression to reveal character and/or intention)*

Teacher prompts: "What are some ways in which voice and movement can help us reveal character?" "How could you change your intonation to show the character's real intentions?" "How will the meaning change if we do the improvisation without words and let the silence influence our understanding of what is happening in the scene?"

A3.3 use a variety of technological tools to communicate or enhance specific aspects of drama works *(e.g., lighting, sound, props, set, costumes)*

Teacher prompt: "How could you use sound and lighting to highlight the mood of your piece?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;

B2. **Drama and Society:** demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;

B3. **Connections Beyond the Classroom:** identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works *(e.g., use journal writing, teacher-guided reflection, cooperative problem solving, writing in role, and discussion to identify team members' skills and knowledge and assess their use in project tasks)*

Teacher prompts: "What roles do you need in your group to produce this piece of work? What does each role need to do? Are you and your group members achieving these goals?" "What task and maintenance roles did you need to take on to achieve your goal(s) and to keep the group cohesive? Did you try on a new role and take a risk?"

B1.2 interpret short drama works and identify and explain their personal response to the works *(e.g., analyse fairy tales, myths, or legends to clarify the feelings or motives of primary and secondary characters; use journal writing, writing in role, group discussion, and/or teacher-guided reflection to identify and clarify their ideas and opinions about a variety of drama works)*

Teacher prompts: "What evidence in the drama tells you how this character feels just before taking action?" "What new insights do you have about the characters and their situation because of the roles that you played? How will this new understanding affect your thoughts, actions, and reactions to similar people and events in the future?"

B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes *(e.g., write a report outlining the technical and aesthetic strengths of a peer's presentation, using appropriate terminology; describe how basic stagecraft has been applied in a drama; identify and explain or justify their own and others' aesthetic decisions using journals, checklists, or rubrics)*

Teacher prompt: "How was staging used in this drama? How effective were the blocking choices in conveying the characters' attitudes towards one another?"

B2. Drama and Society

By the end of this course, students will:

B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past *(e.g., to provide entertainment; to highlight or interpret religious or ethical beliefs, as in ancient Greece or in Aboriginal cultures; to celebrate or commemorate key traditions or historical events of a culture or country)*

Teacher prompts: "What are some types of drama we experience in everyday life?" "How effective are television documentaries in teaching their audience about the world that they

live in?" "What are some purposes for which we use drama in our society?" "What are some purposes for which people have used drama in other times and places?"

B2.2 explain how dramatic exploration can contribute to personal growth and self-understanding *(e.g., explain how attributes such as self-awareness, empathy, confidence, and a willingness to take risks are developed and strengthened through drama activities; discuss the importance of the spoken word and rap to give voice to some cultures)*

Teacher prompt: "Does assuming the role of another person change your understanding or opinion of that person?"

B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values (*e.g., record in a journal what they learned about collaboration, negotiation, mediation, and listening techniques during the rehearsal process; explain how drama can help strengthen community among both presenters and audience)*

Teacher prompt: "How did your group work together on this project? What did you do to contribute to the group process? What did this experience teach you about working with others?"

B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions *(e.g., describe what they learned from experiencing different perspectives on reality through drama works based on Aboriginal and/or international sources)*

Teacher prompts: "What did you learn about our connections to nature and the world around us from viewing or presenting dramas based on Aboriginal legends?" "How does presenting or viewing drama based on stories from another culture help you understand that culture better?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities *(e.g., acting/directing: willingness to take risks, negotiating skills, flexibility, self-confidence; stage managing: listening skills, willingness to consult, organizing skills, people-management skills)*

Teacher prompts: "What kinds of teamwork skills are developed through drama? In what other activities might you use these skills?" "Why is it important to maintain the group process as well as achieve the group goal in drama? What are the challenges in group collaboration? What kinds of leadership roles must all members of the group share in order for the goals to be achieved?"

B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life *(e.g., describe their personal development in areas such as risk taking, self-confidence, self-awareness, listening, questioning, negotiating, consensus building)*

Teacher prompt: "How have you grown as a student in the drama classroom? What are your strengths? In what areas could you improve?"

B3.3 identify and describe various roles, responsibilities, and competencies of key personnel in theatre work *(e.g., director, actor, stage manager, set/costume designer, front-of-house administrator, executive producer)*

Teacher prompt: "What skills and preparation would you need for the role of a stage manager?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Concepts and Terminology:** demonstrate an understanding of the nature and function of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;

C2. **Contexts and Influences:** demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;

C3. **Responsible Practices:** demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

SPECIFIC EXPECTATIONS

C1. Concepts and Terminology

By the end of this course, students will:

C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects *(e.g., explain how character interactions are used to create humour, how flashbacks are used to clarify motive, or how flash-forwards are used to heighten tension or create dramatic irony)*

Teacher prompts: "How does the flashback help us understand this character's situation?" "How could blocking help communicate the crowd's mood?"

C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama *(e.g., tableau, blocking, setting, improvisation, flash-forward, guided tour, upstage)*

Teacher prompt: "What are some choral speaking techniques (e.g., unison, repetition, echo) we can use in the presentation of our poem?"

C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works *(e.g., technical rehearsal, dress rehearsal, props list, entrance cue, speech cue)*

Teacher prompt: "What aspects of a production do we review and/or trouble-shoot in a technical rehearsal? In a dress rehearsal?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 describe the origins and development of various drama forms, elements, conventions, and techniques *(e.g., report on the role of the chorus in Greek theatre or the clown in slapstick comedy; report on how the changing uses of the thrust stage and the proscenium stage reflect developments in drama)*

Teacher prompt: "How has choral speaking been used in dramas at different times in the past? How is it used in contemporary theatre? To achieve what effect?"

C2.2 describe ways in which contemporary dramas show the influence of social trends *(e.g., identify topical themes and/or familiar stereotypes in popular films and television dramas; compare the roles played by women characters today and in the past)*

Teacher prompt: "What are some popular theatre productions and/or television shows? What do you think they tell us about the values of society today?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow safe and ethical practices in drama activities *(e.g., find ways to ensure the emotional safety [trust] and physical safety of themselves and others, both onstage and offstage;*

identify and follow guidelines for avoiding plagiarism and for respecting/protecting their own and others' intellectual property rights)

Teacher prompts: "Why is trust an important part of drama? What classroom norms can we agree on to ensure we feel safe to take risks in our classroom?" "Why would artists want to protect their work when it is being used by others as we are doing in this classroom work?"

C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works *(e.g., demonstrate respect for others and use focused listening, negotiating, consensus-building, and collaborative skills in group work)*

Teacher prompt: "What are your obligations to the group? What kinds of things can you do or say that will demonstrate your commitment to the tasks that lie ahead?"

C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts *(e.g., listen attentively during school performances and assemblies)*

Teacher prompts: "How can you show that you are paying attention as an audience member? What is appropriate body language for an audience member?" "What should we do if other audience members are disruptive?"

Drama, Grade 10

Open ADA2O

This course provides opportunities for students to explore dramatic forms, conventions, and techniques. Students will explore a variety of dramatic sources from various cultures and representing a range of genres. Students will use the elements of drama in creating and communicating through dramatic works. Students will assume responsibility for decisions made in the creative and collaborative processes and will reflect on their experiences.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;

A2. **Elements and Conventions:** use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;

A3. **Presentation Techniques and Technologies:** use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 develop interpretations of issues from contemporary or historical sources *(e.g., photographs, videos, music, newspaper/magazine articles, an eyewitness account of a historical event)* as the basis for drama

Teacher prompt: "How would you interpret the situation of the people in the photograph? What words and actions could you use to dramatize what they seem to be going through?"

A1.2 select and use appropriate forms to present identified issues from a variety of perspectives *(e.g., use a radio play, improvisation, or series of tableaux to present two opposing views about a political, social, or environmental issue)*

Teacher prompts: "Whose point of view do you want to represent? What drama forms would help communicate the different perspectives most clearly?" "What effect could you create by alternating the different forms and points of view throughout the scene? What are some other ways you could highlight the contrast between these perspectives?"

A1.3 use role play and characterization to explore personal and social issues *(e.g., with a partner, create or assume a role that explores an issue such as bullying; create a scenario that reveals details about a character's motivation)*

Teacher prompt: "How could playing a character who is quite different from yourself influence your perspective on this issue?"

A2. Elements and Conventions

By the end of this course, students will:

A2.1 select and combine the elements of drama to achieve a variety of purposes in ensemble presentations *(e.g., use the elements of character, time, and place in a drama about making a difficult choice; use the elements of time and place to clarify the focus in a drama about a historical event)*

Teacher prompts: "How could you use the character's indecision to create dramatic suspense in this scene?" "Would a flashback be a good way to explain the character's response to the crisis?" "How could you use setting to emphasize the different viewpoints of men and women in this period?"

A2.2 use a variety of conventions to create a distinct voice that reflects a particular global, social, or personal perspective *(e.g., use voices in the head, role on the wall, and hot seating to create a complex character from another region or country)*

Teacher prompt: "From whose perspective will this story be told? What factors in this character's life have most influenced his or her point of view? What kinds of speech patterns could you use to show the character's response to adversity?"

A3. Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 identify and use a variety of techniques to influence the audience in specific ways *(e.g., have actors enter the performance space from the audience to increase audience connection to the drama; use blocking to focus audience attention on key characters or relationships between characters)*

Teacher prompt: "How could you position the actors to ensure that this character's silent stage business can be clearly seen by the audience?"

A3.2 use a variety of voice and movement techniques to support the creation of character or atmosphere during rehearsal *(e.g., use voice and movement to suggest an airport, circus, or factory environment)*

Teacher prompt: "What techniques could you use to create this environment using only the actors' voices?"

A3.3 use a variety of technological tools *(e.g., light, sound, set design, props, models)* to enhance the impact of drama works

Teacher prompts: "What are some ways we can use technological tools such as sound and lighting to heighten impact?" "How could you use sound to suggest a natural setting such as a forest or a rocky ocean shore?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;

B2. **Drama and Society:** demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;

B3. **Connections Beyond the Classroom:** identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process before and during drama projects to identify and assess individual and peer roles and responsibilities in producing drama works *(e.g., identify and assess the contribution of leadership and supporting roles, group dynamics, and cooperative problem solving to their process of creating drama works)*

Teacher prompt: "What role did you play when planning your group presentation? How could you improve your effectiveness in this role?"

B1.2 analyse a variety of drama works to compare and assess how they explore universal themes and issues *(e.g., compare and contrast the handling of similar themes in dramatizations of folk tales, myths, legends, personal stories, and/or Aboriginal tales)*

Teacher prompt: "Which drama on this theme do you prefer? Why? What are some advantages or disadvantages of taking a comic or a serious approach to this theme?"

B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes *(e.g., write theatre or film reviews assessing whether the lighting, sound, set design, and costumes of a drama are used effectively to illustrate the intended message)*

Teacher prompts: "How were staging and blocking used to help communicate information about the characters? Did they contribute to an effective presentation?" "What technical aspects of the production had impact in the presentation?"

B2. Drama and Society

By the end of this course, students will:

B2.1 identify different types of drama and explain their function in diverse communities and cultures from the past and present *(e.g., the function of television, film, or video game dramas with predictable plot lines and stock or stereotypical characters in today's society; the function of theatre in ancient Greece, liturgical drama in medieval Europe, Shakespearean drama in Elizabethan England, and/or "social problem" dramas today)*

Teacher prompts: "What common roles do we see in theatre, television, and other media sources? Why do some character archetypes, such as the villain or hero, endure?" "How was choral speaking used in drama in ancient Greece? How is it used in festivals today? How does this current use reflect our sense of community?"

B2.2 explain how dramatic exploration helps develop awareness of different roles and identities people have in society *(e.g., explain what they learned through role playing characters from different socio-economic groups)*

Teacher prompts: "How does it feel to take on the role of someone with a low or high status?" "How has your involvement in representing stories and legends through drama changed the way in which you understand yourself and the world? How has the experience of 'living through' another's reality in your imagination affected your view of the world?"

B2.3 describe ways in which different types of dramatic exploration and drama presentations contribute to the school and broader community *(e.g., list school productions, community theatre, professional theatre, street theatre, children's theatre, or school-spirit assemblies they have attended, and describe how they and the audience benefited from the experience)*

Teacher prompts: "What is the purpose of a Remembrance Day assembly?" "What are the benefits of coming together as a school to celebrate or commemorate important events?"

B2.4 identify ways in which dramatic exploration contributes to their understanding of diverse cultures and traditions *(e.g., identify insights they gained through exploring the role of ritual in Greek theatre and/or Aboriginal ceremonies)*

Teacher prompt: "What kinds of personal, social, and/or religious rituals or ceremonies have been depicted in dramas you have viewed or presented? How do they resemble or differ from rituals or ceremonies that are part of your culture?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify and describe skills, attitudes, and strategies they used in collaborative drama activities *(e.g., brainstorming, active listening, and cooperative problem-solving skills; strategies for sharing responsibility through collaborative team roles)*

Teacher prompt: "What skills or strategies did you use to negotiate in your group? How did the strategies help you solve problems during the rehearsal process?"

B3.2 identify skills they have developed through drama activities and explain how they can be useful in work and other social contexts *(e.g., explain in a journal how their brainstorming and negotiation skills support teamwork in a variety of contexts)*

Teacher prompt: "When do you have to work as a team member in other areas of your life? What skills do you need to be part of a team?"

B3.3 identify connections between their learning in drama and possible employment opportunities in the broader educational and arts sectors *(e.g., production and/or performance roles in community theatre, television/radio broadcasting, filmmaking)*

Teacher prompt: "How could you go about gaining experience if you were interested in working in television? What skills might you need to be successful in that field?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Concepts and Terminology:** demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;

C2. **Contexts and Influences:** demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;

C3. **Responsible Practices:** demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

SPECIFIC EXPECTATIONS

C1. Concepts and Terminology

By the end of this course, students will:

C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used, or can be used, to achieve specific effects, with a focus on ensemble drama works *(e.g., how a comic drama form can be used to convey a serious message, how setting and time period can be used to sharpen the focus on a moral dilemma, how characters can be used to vary the mood within a drama)*

Teacher prompt: "Why might you sometimes include comic characters and scenes in a serious play?"

C1.2 demonstrate an understanding of and use correct terminology to refer to the forms, elements, conventions, and techniques of drama, with a focus on ensemble drama works *(e.g., chorus, protagonist, ingénue, supporting role, act, scene, climax, resolution, improvisation, mask, freeze-frame image)*

Teacher prompts: "What do we mean when we refer to the 'protagonist' in a drama?" "What is the difference between the 'climax' and the 'resolution' of a play?"

C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works *(e.g., set design, costume design, lighting plot, light cue sheet, sound cue sheet, prompt book, set sketch, set model)*

Teacher prompt: "Why is it important to map out the lighting cues for a performance? How will you make this simple and straightforward for your lighting operator?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 identify ways in which dramatic expression and performance reflect communities and cultures, past and present *(e.g., the prominence of socially and/or politically powerful characters in the drama of pre-industrial societies; the use of boy actors for female roles in Shakespearean theatre; the emphasis on religious themes in the drama of many cultures in different eras)*

Teacher prompt: "What are some ways in which the love story in *Romeo and Juliet* has been changed in *West Side Story* to fit a modern context?"

C2.2 describe how drama is used for various purposes in a range of social contexts *(e.g., to express or celebrate group or community sentiments or values in street theatre or parades; to mark important historical or religious anniversaries of a country or culture; to raise awareness of social, environmental, and political issues; to explore personal relationships or social arrangements)*

Teacher prompts: "Where do we see dramatic expression in everyday life?" "How does drama help us to communicate with each other, or spread awareness of an issue?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow safe and ethical practices in drama activities *(e.g., exhibit safe use of sound and lighting boards; follow procedures for the environmentally responsible use of materials and energy; prepare an individual or group seminar report on the nature and purpose of one or more of the following: copyright protection, royalties, public domain, intellectual property rights)*

Teacher prompts: "What can we do to ensure that we are working safely in a theatre space?" "How do you determine whether a play you want to produce is protected by copyright law?"

C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works *(e.g., use active listening and cooperative problem-solving skills; practise punctuality; use tact in suggesting changes and improvements; demonstrate willingness to accept criticism and build consensus)*

Teacher prompt: "What are your obligations to the group? What can you do to help the team succeed?"

C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts *(e.g., as a performer: show willingness to take direction and behave appropriately towards other actors; as a viewer: demonstrate respect for performers and other audience members by paying attention, not interrupting or talking, and applauding when appropriate)*

Teacher prompts: "What are the characteristics of a good audience member?" "Why does theatre management ask the audience to turn off cellphones during a performance?"

INTEGRATED ARTS

OVERVIEW

Integrated arts focuses on both art appreciation and creation. It allows students to analyse works from various arts disciplines and create art works or productions that integrate aspects of these disciplines. This course encourages creative expression and fosters the development of skills and knowledge that prepare students for lifelong learning and participation in the arts and arts-related activities.

In integrated arts, students explore creative challenges through the use of elements, principles, materials, and techniques from two of more of the arts disciplines, including dance, drama, media arts, music, and visual arts. Students also explore the functions of, influences on, and impact of art works from various disciplines.

The expectations for the course in integrated arts are organized into three distinct but related strands:

1. ***Creating and Presenting:*** Students apply the creative process (see page 14–16) to produce and present art works/productions using materials and elements and/or principles from more than one arts discipline. Students use technologies, tools, and techniques associated with these disciplines to create, present, and promote integrated art works/productions for a variety of purposes.

2. ***Reflecting, Responding, and Analysing:*** In this strand, students use the critical analysis process (see pages 16–20) to develop their understanding of and appreciation for works from various arts disciplines. Students examine the role of art in society and how the arts have affected their values and sense of identity, generating a deeper understanding of themselves and the communities in which they live.

3. ***Foundations:*** In this strand, students develop their understanding of, and use proper terminology when referring to, elements, principles, and other key concepts related to various arts disciplines. They learn about themes, symbols, and approaches used by various artists as well as conventions and ethical considerations associated with creating and experiencing different types of art works.

Integrated Arts, Grade 9 or 10

Open ALC1O/ALC2O

This course integrates two or more of the arts (dance, drama, media arts, music, and visual arts), giving students the opportunity to produce and present integrated art works created individually or collaboratively. Students will demonstrate innovation as they learn and apply concepts, styles, and conventions unique to the various arts and acquire skills that are transferable beyond the classroom. Students will use the creative process and responsible practices to explore solutions to integrated arts challenges.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the creative process to create integrated art works/productions, individually and/or collaboratively;

A2. **Elements and Principles:** apply key elements and principles from various arts disciplines when creating, modifying, and presenting art works, including integrated art works/productions;

A3. **Tools, Techniques, and Technologies:** use a variety of tools, techniques, and technologies to create integrated art works/productions that communicate specific messages and demonstrate creativity;

A4. **Presentation and Promotion:** present and promote art works, including integrated art works/productions, for a variety of purposes, using appropriate technologies and conventions.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming with a partner, word webs, mind maps)* to generate ideas to address an integrated arts challenge, individually and/or collaboratively

Teacher prompts: "Where might you find inspiration for an integrated art work?" "Why is it necessary to consider more than one way of approaching a creative challenge?" "What are some of the challenges and benefits of using a collaborative process to generate ideas?"

A1.2 use exploration, input, and reflection to develop, revise, and refine plans for integrated art works/productions, individually and/or collaboratively *(e.g., use a think-pair-share strategy to explore ideas and select one for their art work; use a checklist to develop their plan; reflect on the input of their peers and revise their plan as appropriate)*

Teacher prompt: "What steps are involved in developing a plan to create integrated art works? Why is it important to follow all of these steps? What can happen if you do not reflect carefully on the feasibility of your plan?"

A1.3 use the appropriate stages of the creative process to produce and present preliminary integrated art works, individually and/or collaboratively, in response to creative challenges *(e.g., a multidisciplinary art work on a topic such as folklore, body image, or the environment; a work that integrates drama and music to represent a First Nation, Métis, or Inuit world view)*, and revise their works on the basis of peer- and self-assessment *(e.g., present versions of their preliminary work to a small group of their peers and make notes on the group's response; reflect on the applicability of the input before revising their work)*

Teacher prompts: "Which arts disciplines might you combine in a work on an environmental theme?" "Have you been able to integrate more than one discipline into a seamless work? What might you do to enhance the integrative aspects of the work?" "In what ways did the feedback of your peers affect your own assessment of your work? What did you change about your work as a result of peer assessment?"

A2. Elements and Principles

By the end of this course, students will:

A2.1 select and apply a combination of key elements and principles from more than one arts discipline when creating and presenting integrated art works/productions *(e.g., combine the elements of space and energy from dance with focus from drama to depict a "living" art work; create a work that combines the principle of rhythm from*

visual arts with the element of duration from music; present a work that applies the principles of point of view and hybridization from media arts with the element of role/character from drama)

Teacher prompt: "When you listen to aspects of duration (beat, rhythm) in this piece of music, does a visual image come to mind? How might you combine music and visual arts to produce an integrated work that provides both a visual and aural representation of 'rhythm'?"

A2.2 modify the elements and/or principles of an existing art work to achieve a particular intent *(e.g., change the use of space in a dance presentation to convey a feeling of entrapment; change the point of view in a film clip to reflect the perspective of a minor character; modify the pitch and/or dynamics of the soundtrack for an animation to create a feeling of suspense)*, and compare the effects of the original and modified works

Teacher prompt: "What was your reaction to this art work the first time you experienced it? How do you think your changes will affect the way the audience reacts to the new work?"

A3. Tools, Techniques, and Technologies

By the end of this course, students will:

A3.1 integrate media/materials, tools, and techniques from more than one arts discipline to create an integrated art work/production that communicates a specific message *(e.g., in the style of Barbara Kruger or Jenny Holzer, create a work that conveys a message on an issue such as the dangers of smoking, the causes and/or effects of global warming, or another issue of interest to them; create a video and/or audio public service announcement to inform a specific audience about a current issue)*

Teacher prompts: "What is your chosen topic? What do you wish to communicate to your audience about this topic? What types of materials or techniques seem particularly suited to the subject matter?" "What are the advantages of being able to use techniques from more than one arts discipline to convey a message to an audience?"

A3.2 use technologies, tools, and techniques associated with more than one arts discipline to create integrated art works/productions that demonstrate creativity *(e.g., create a music video that dramatizes their response to a particular piece of music; create a stage production using a digital sound track, video projection, and contemporary dance techniques)*

Teacher prompts: "What do we mean by the term *creativity*? How can we determine the criteria for whether an art work or production demonstrates creativity?" "What techniques might you use to transform an unoriginal or derivative art work into a unique, creative one?"

A4. Presentation and Promotion

By the end of this course, students will:

A4.1 apply current technologies to present integrated art works/productions *(e.g., add digitally designed lighting and music to enhance a drama presentation; present a virtual, interactive, and/or web-based version of a live project; present their work in a virtual gallery)*

Teacher prompts: "What types of technological enhancements can be used when presenting art works digitally that could not be used in a live presentation?" "Why can a presentation in a virtual gallery reach a broader audience than one in a traditional museum or art gallery?"

A4.2 demonstrate an understanding of and apply appropriate standards, conventions, and practices associated with the preparation, promotion, and presentation of art works, including integrated art works/productions, for a variety of purposes *(e.g., format works for presentation in a gallery or for inclusion in a portfolio; describe the procedures and tools used to promote a production, including posters, tickets, programs)*

Teacher prompts: "In what ways can the inclusion of an artist's statement in your portfolio provide insight into your artistic intent?" "How will you organize and present your body of work in your portfolio to highlight your strengths and range of abilities and experiences?" "How might you approach promoting an art show in your school?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by applying it to study works from various arts disciplines as well as integrated art works/productions;

B2. **The Function of the Arts in Society:** demonstrate an understanding of various functions of the arts in past and present societies;

B3. **Values and Identity:** demonstrate an understanding of how creating, presenting, and analysing art works has affected their understanding of personal, community, and cultural values and of Canadian identity;

B4. **Connections Beyond the Classroom:** describe the types of skills developed through creating, presenting, and analysing art works, including integrated art works/productions, and identify various opportunities to pursue artistic endeavours outside the classroom.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 identify and communicate their initial reaction to works from a variety of arts disciplines, using various strategies and modes of communication *(e.g., a small-group or class discussion, a placemat exercise, a blog, a journal)*

Teacher prompt: "When you initially encountered this art work, what were the first five words that came to mind? What questions did the work raise? What three questions would you like to ask the artist about his or her work?"

B1.2 identify and describe the elements and principles used to create integrated art works *(e.g., Noh theatre, music videos, installation or performance art, ballet)*, and describe the methods used to combine these elements and principles into unified art works

Teacher prompt: "What disciplines did the artist draw on to create this music video? What elements are combined in the work? How are they integrated into a seamless whole?"

B1.3 identify and reflect on the qualities of their own art works and the works of others *(e.g., using a journal, a blog, discussions with peers)*, and evaluate the effectiveness of these works

Teacher prompts: "What aspects of this art work do you think are successful? Why?" "When you reflect on your own completed art work/production, is there anything that you would do differently? Why or why not?"

B2. The Function of the Arts in Society

By the end of this course, students will:

B2.1 describe the role of the arts as a vehicle for both cultural expression and the individual expression of the artist, with reference to works from both the past and the present *(e.g., describe how a specific work of art conveys the artist's personal perspective; prepare a model demonstrating a ceremony or ritual, and explain its cultural significance; prepare a presentation on the cultural significance of different types of clothing; listen to popular music of the 1920s and describe its connections to changing cultural/social mores of that decade; compare indigenous dances from different parts of the world with respect to their cultural meaning)*

Teacher prompts: "What does this particular dance reveal about the culture that created it?" "What pieces of public art do you encounter on a daily basis? What do they reveal about the society in which you live?"

B2.2 communicate an understanding of the ability of the arts to inform and instruct and to contribute to social change *(e.g., with a partner, research art works that communicate a specific message, and describe their effect; explore and describe the purpose of art works created for a specific audience, including works intended for a local, national, and global audience; describe the intention and techniques of didactic drama such as Augusto Boal's Theatre of the Oppressed; research and report on protest songs from different eras; prepare a presentation on the use of propaganda art during the Cultural Revolution in China; describe the influence of current music videos on youth culture)*

Teacher prompts: "What purpose do you think musical theatre productions such as *Hair* or *Rent* served? Why?" "What are some of the social issues that have been addressed in protest songs? What role does such music play in society?"

B3. Values and Identity

By the end of this course, students will:

B3.1 describe how creating, presenting, and analysing a variety of art works has affected their personal values and their awareness of the values of their community and culture and those of other cultures *(e.g., how reflecting on their initial reaction to an art work has helped them understand their own values; how creating an art work addressing an issue of local importance has contributed to their awareness of the values of their community; how analysing art works from a variety of cultures has contributed to their awareness of the values of those cultures)*

Teacher prompts: "What have you learned about yourself from engaging in the creative process?" "What have you learned about the values of your peers from feedback received from presenting your art work?"

B3.2 demonstrate an understanding of how exploring the arts has affected their perception and understanding of Canadian identity *(e.g., their understanding of Canadian multiculturalism; their understanding of issues that concern Canadians, including Aboriginal peoples; their awareness of the diversity of the artistic community in Canada)*

Teacher prompts: "Why does the art of the Group of Seven have so prominent a place in perceptions of Canadian identity?" "How has your knowledge of the work of Aboriginal artists contributed to your understanding of Canadian identity?" "What impact has your study of the songs of Québécois *chansonniers* had on your perception of Canadian identity?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 identify skills, character traits, and work habits that are developed through the processes of creating, analysing, presenting, and/or promoting art works, including integrated art works/productions *(e.g., problem-solving skills; technical skills; their ability to express themselves; character traits developed through collaboration, such as cooperativeness, flexibility, and respect for the opinion of others; ability to work in teams and independently)*, and describe how they can be applied outside the classroom *(e.g., create a visual organizer to compare integrated arts skills with Essential Skills in the Ontario Skills Passport or Human Resources and Skills Development Canada [HRSDC] Essential Skills; describe how their cooperative work habits can be applied in family situations or in their job; describe how they can use their analytical skills when attending arts-related presentations in their community)*

Teacher prompt: "What decision-making and problem-solving skills developed in this course can be applied in your part-time job?"

B4.2 identify and explore arts-related careers and secondary and postsecondary pathways that reflect their interests and skills *(e.g., create a list of college and university programs and apprenticeships related to their field of interest in the arts; conduct on-line research on arts-related careers; hold mock interviews for a position in the arts and culture industry; create a personal skills inventory and compare it to the skills required in their field of interest; interview [online or in person] an artist in their community about that person's career choice)*

Teacher prompts: "What arts-related career opportunities exist in our community?" "Are there any local artists working in your area of interest? What types of skills would you need to develop to do this kind of work?"

B4.3 identify opportunities for continuing engagement in artistic and cultural endeavours beyond the classroom, and communicate their findings *(e.g., brainstorm in small groups to create a list of various community arts programs, organizations, and activities, such as ballroom dancing, community bands, choirs, arts centres, theatre groups; research ways to become involved in arts advocacy; compile a list of arts-related hobbies or arts-appreciation opportunities)*

Teacher prompt: "What types of arts activities are you most interested in? What opportunities exist in our school or community for you to engage in these activities?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Terminology:** demonstrate an understanding of, and use proper terminology when referring to, elements, principles, and other key concepts related to various arts disciplines;

C2. **Contexts and Influences:** demonstrate an understanding of symbols and themes associated with art works produced by various cultures, and describe past and present influences on various arts disciplines;

C3. **Conventions and Responsible Practices:** demonstrate an understanding of conventions and responsible practices associated with various arts disciplines, and apply these practices when creating, presenting, and experiencing art works.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 use appropriate terminology related to elements, principles, and other key concepts when creating, analysing, or presenting various types of art works *(e.g., use appropriate terminology when writing a simple melody with a partner, when creating a framing project in media arts, when designing a school uniform that reflects the values and culture of their school, when using flash animation or music to enhance a website, when describing their initial reaction to a painting; design a "terminology bingo" game using key terms related to the various arts disciplines)*

C1.2 demonstrate an understanding of elements, principles, and other key concepts associated with the various arts disciplines *(e.g., describe examples of energy, tension, point of view, hybridization, duration, colour, balance; create a word wall of important terms, organized by discipline)*, and identify those terms that are common to more than one discipline

C1.3 describe similarities and differences in approaches to the creative process within various arts disciplines *(e.g., with reference to inspiration in drama and visual arts, experimentation in dance and music, presentation in media arts and music)*

C2. Contexts and Influences

By the end of this course, students will:

C2.1 demonstrate an understanding of common symbols and themes in past and present art works from a variety of cultures, including First Nation cultures *(e.g., explore world views and values inherent in Aboriginal cultural symbols; compile a list of and describe symbols that are used in art works associated with a particular cultural identity; describe the symbols or themes used in applied art works such as logos for companies or branding of products)*

Teacher prompts: "What sorts of symbols are evident in common corporate logos? Why do you think the companies have adopted these symbols?" "What are some of the most common symbols in First Nation art? What is the meaning of these symbols for First Nation artists?"

C2.2 describe, on the basis of research, themes in the work of some past and/or present artists, including Canadian artists, whose body of work incorporates more than one art form *(e.g., prepare a short presentation on themes explored by artists such as Vera Frenkel, Robert Lepage, Tomson Highway, Michael Snow, Janet Cardiff)*

Teacher prompt: "How many different art forms has this artist used? How has the artist's use of different media changed over the course of his or her career? What connections can you make between the artist's choice of media and the theme of the work?"

C2.3 describe, on the basis of research, past and present influences from around the globe on different arts disciplines *(e.g., colonization and decolonization, technological developments, historical immigration and settlement patterns, religion, philosophical or social movements)*

Teacher prompts: "What information can you gather about the history of colonial Canada from the folk music of the time?" "In what ways has globalization influenced contemporary artists?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 identify and appropriately apply conventions associated with the experiencing of various types of art works *(e.g., develop a protocol for etiquette in a gallery/museum, concert hall, or theatre, and create a poster illustrating this protocol)*

Teacher prompts: "What types of behaviours can enhance the audience's experience of a dance or drama performance? What behaviours can detract from the audience's experience?" "Should we continue the tradition of not clapping between movements at an art music concert? Why or why not?"

C3.2 demonstrate an understanding of safe and conscientious work practices associated with the various arts disciplines, and apply these practices when engaged in the creative process *(e.g., create a quiz based on Workplace Hazardous Materials Information System [WHMIS] guidelines; follow instructional manuals or the teacher's instructions when using new tools and technologies; demonstrate respect for the work of other students; create classroom rules and expectations through small-group discussions)*

Teacher prompts: "Why should you not use spray paint in a classroom?" "What organizations or unions are concerned with the safety of artists in your chosen media? Do they have specific safety guidelines? How do these apply to your work?"

C3.3 identify, on the basis of research, ethical and legal practices related to the various arts disciplines, and apply these practices when creating, presenting, or promoting art works, including integrated art works/productions *(e.g., use media from Creative Commons; use accepted sources for stock photography; seek permission and provide appropriate credit when borrowing from the work of visual artists, composers, and/or choreographers; respect cultural protocols when exploring First Nation, Métis, and/or Inuit art forms)*

Teacher prompts: "Is it ethical for artists to borrow from the work of others?" "What copyright considerations did you need to address in your work? How did you deal with them?" "What can you do to protect ownership of your art works if you submit them to contests or publications or present them at festivals or exhibitions?"

C3.4 identify environmental issues associated with the arts, and apply environmentally responsible practices when creating and presenting art works, including integrated art works/productions *(e.g., dispose of paint containers in an environmentally responsible way; recycle batteries and toner cartridges; source environmentally friendly materials)*

Teacher prompts: "How can art affect the environment? How can the environment affect art?" "What are some ways in which an individual artist can contribute to the environment?"

MEDIA ARTS

OVERVIEW

Media arts at the Grade 10 level focuses on the development of students' creativity, artistic and technical skills, and theoretical knowledge. Students produce media art works that communicate ideas, feelings, and beliefs to specific audiences. This course also provides students with the opportunity to reflect on the social, cultural, and historical contexts of media art, which enhances their understanding of the world in which they live.

Media arts incorporates materials, practices, tools, and skills from a variety of arts disciplines including dance, drama, music, and visual arts. Its elements are also drawn from contributing arts: for example, line, colour, and texture from visual arts; space, time, and energy from dance; rhythm (duration), harmony (pitch), and dynamics from music; and character, place, and tension from dramatic arts. The technologies and processes used and adapted to create media art may be traditional, including, but not limited to, photography, film, photocopy art, analog and electro-acoustic sound, classical animation, and video/television. The technologies and processes may also be digital: computer software, digital imaging and graphics, digital sound recording and sonic sculpture, two- and three-dimensional animation, multimedia production, holography, and web page design.

Four organizing principles guide the creation of media art works: hybridization, interactivity, duration, and point of view. *Hybridization* involves innovative ways of combining art disciplines to create what can be called "hybrid" forms of art. *Duration* explores the nature of time and how its perception can be manipulated and presented. *Interactivity* involves viewer participation and includes artforms such as interactive installations, performance art, gaming environments, and web-based art. *Point of view* can be expressed both conceptually – revealing, for example, the artist's political perspective – and physically through perspective.

The expectations for the course in media arts are organized into three distinct but related strands:

1. ***Creating and Presenting:*** Students use the creative process (see pages 14–16) independently and collaboratively to produce and present media art works that incorporate the principles of media arts and the elements of the contributing arts. Students explore traditional and emerging technologies, tools, and techniques to create works for a variety of audiences.
2. ***Reflecting, Responding, and Analysing:*** In this strand, students use the critical analysis process (see pages 16–20) to develop their understanding of and appreciation for media art works. Students examine the interrelationships between media art works and individual and cultural identities and values, generating a deeper understanding of themselves and the communities in which they live.

3. ***Foundations:*** In this strand, students acquire theoretical concepts and a specialized vocabulary for evaluating their own creations and the work of other media artists. They learn about the historical and sociocultural contexts of media arts and examine ethical, environmental, and safety issues associated with this art form.

Media Arts, Grade 10

Open ASM2O

This course enables students to create media art works by exploring new media, emerging technologies such as digital animation, and a variety of traditional art forms such as film, photography, video, and visual arts. Students will acquire communications skills that are transferable beyond the media arts classroom and develop an understanding of responsible practices related to the creative process. Students will develop the skills necessary to create and interpret media art works.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the creative process to create media art works, individually and/or collaboratively;

A2. **The Principles of Media Arts:** design and produce media art works, applying principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts);

A3. **Using Technologies, Tools, and Techniques:** apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming, concept webs, mind maps, research using sources such as the Internet and/or oral sources)* to generate ideas, individually and/or collaboratively, for solutions to creative challenges *(e.g., creating a media art work based on a theme such as child poverty in Ontario)*

Teacher prompts: "What sources might you use for inspiration when trying to generate ideas? How can you access oral sources, such as First Nation, Métis, and Inuit storytelling, in your research?" "Why is it necessary to generate more than one idea to address a creative challenge?" "What are some of the challenges and benefits of using a collaborative process to generate ideas?"

A1.2 develop plans, individually and/or collaboratively, that address a variety of creative challenges *(e.g., use thumbnail sketches, storyboards, and/or production notes to help them develop their plans)*, and revise their plans on the basis of peer- and self-assessment

Teacher prompt: "What are some of the potential problems in addressing this challenge that must be considered in your plan? How can these problems be resolved? Can your experience in developing plans to address other challenges help you solve these problems?"

A1.3 produce and refine media art works, using experimentation, peer and/or teacher input, and personal reflection *(e.g., experiment with techniques and materials to find ones that are appropriate for their planned media art work; reflect on input from class critiques and/or discussion boards, and apply the comments to revise their works)*

Teacher prompts: "Do you agree with the critical input of your peers? Why or why not? How could you use their comments to revised your art work?" "When experimenting with different ideas to address the creative challenge, why is it important to track your attempts and results?"

A1.4 present media art works, individually and/or collaboratively, using a variety of methods that are appropriate for their work *(e.g., a classroom exhibition, projected digital images accompanied by sound, an interactive web page, a site-based installation, a projected animation or live action video)*

Teacher prompt: "What factors should you consider when deciding what presentation methods and media you might use?"

A1.5 use a variety of tracking tools *(e.g., sketchbooks, process journals, digital collections of images and/or sounds)* to document their use of the creative process, and use this record as a basis for reflection on the effectiveness of their procedures

Teacher prompt: "Does your process journal capture all the stages of the creative process that you used in the creation of your art work? When you review this journal, can you identify stages in the process where you experienced difficulties? Knowing what you know now, what would you do differently?"

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 demonstrate an understanding of one or more of the principles of media arts, and apply the principle(s) to transform an existing work from one of the contributing arts *(e.g., use the principle of hybridization to transform a painting into a digital collage or an animation)*

Teacher prompt: "How might you use one of the principles of media arts to enhance an aspect or change the meaning of the original work?"

A2.2 design and produce original media art works on a specific theme *(e.g., an environmental issue)* by combining one or more of the principles of media arts and a variety of elements from the contributing arts *(e.g., design and produce an installation that uses the principles of duration and point of view and integrates the elements of colour, space, pitch, and form in the style of Fabrizio Plessi)*

Teacher prompt: "What elements from other arts disciplines could you use in your art work? What principles could you use to organize these elements? How might a change in one of these principles change the meaning of your art work or the elements you use in it?"

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore a variety of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works *(e.g., use digital still and/or video cameras and image-editing software; use available OSAPAC software; manipulate found sounds; experiment with light and 2D animation software to recreate the optical illusion created by a phenakistoscope; create a virtual flipbook on the Internet; use digital photography and printing techniques to create an actual flipbook for their portfolio)*

Teacher prompts: "What types of tools are commonly used in media arts? How might you successfully use some of these tools to create an art work?" "What did you learn from using this technique that will assist you with future projects?"

A3.2 use appropriate technologies, tools, and techniques to create and present media art works for a variety of audiences *(e.g., use bright primary colours and simple images in an animation to be presented to young children; use a computer monitor as a point of access for a presentation on the Internet; use back projection on a stage for an art work with live performance elements)*

Teacher prompts: "In what ways can the make-up of an audience affect your decisions about the techniques or technologies you use in your art work?" "What revisions would you make to your animation if its audience were senior citizens rather than elementary students?"

A3.3 communicate personal messages by creating and presenting media art works using a variety of approaches and techniques *(e.g., create a collage of still images and sound conveying their perspective on an issue related to discrimination)*

Teacher prompts: "What specific media arts techniques have you chosen to use to express your personal message? Why?" "Which approach do you think best conveys your message? Why?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, assessing, and reflecting on media art works;

B2. **Identity and Values:** demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in media arts and how they can be used outside the media arts classroom.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 identify and describe their initial responses to media art works *(e.g., Marie Jo Lafontaine's* Tears of Steel*)*, using various strategies and modes of communication *(e.g., a small-group or class discussion, a placemat exercise, a blog, a journal, a sketchbook)*

Teacher prompt: "How does Marie Jo Lafontaine's art work make you feel? Does it remind you of anything in your personal experience? Does it remind you of other art works you know? How might those connections influence your initial reaction to the work?"

B1.2 identify and describe, on the basis of exploration, the aesthetic and technical features of a contemporary media art work, and describe how the artist has combined these features to create a unified work *(e.g., identify the tools, techniques, and materials used by a media artist, and describe how they have been used to create the art work; identify elements and principles used in the work, and describe in a T-chart or journal how the artist uses them to achieve an effect, convey an emotion, or communicate a message; explore the technical and aesthetic features of Char Davies's virtual environments)*

Teacher prompts: "How has the artist used technology to create a specific effect?" "What is the effect on the viewer of the images created by the manipulation of a few visual elements?"

B1.3 use the critical analysis process to assess the effectiveness of media art works in communicating a message or expressing an emotion, and describe how their assessment of the works has evolved throughout the critical analysis process *(e.g., review their notes or other records and reflect on how their assessment has changed as their analysis of the art work has deepened)*

Teacher prompt: "What does Nam June Paik's work *Electronic Superhighway* communicate about modern cultural identity? In what ways has your understanding of this work and its message changed from your initial reaction to your more fully informed interpretation?"

B1.4 communicate an understanding of how they use the stages of the critical analysis process when they are creating their own media art works *(e.g., describe how they use aspects of the critical analysis process to assess the viability of their plan, to focus an experiment with a medium or technology and evaluate its success in achieving their intended purpose, or to decide how to present their media art work; reflect on and describe how their analysis of the work of other media artists, including their peers, has influenced their own creativity, their use of tools or technologies, or their presentation decisions)*

Teacher prompts: "What aspects of the critical analysis process do you use when determining the effectiveness of your experiments with a new medium or technology?" "In what ways has your analysis of the work of other media artists influenced your own work?"

B2. Identity and Values

By the end of this course, students will:

B2.1 identify and describe, particularly with reference to their own art works and those of their peers, ways in which media art works reflect artists' personal identities *(e.g., artists' experiences, values, concerns, challenges)*

Teacher prompt: "In what ways does your personal identity come through in the media art works you create? Knowing how aspects of your own identity are evident in your art works, what can you infer about this media artist's personal identity?"

B2.2 identify and describe ways in which media art works reflect cultural identity *(e.g., the animated short film* The Sweater*; the media art works of Ron Noganosh)*

Teacher prompts: "How might a media artist use video to interpret and present the culture and history of the Métis?" "What are some of the ways in which media artists from areas such as South Asia, Southeast Asia, or Southern Africa have portrayed their culture?"

B2.3 identify and describe ways in which media art works can influence community or societal values *(e.g., the impact on their school community of a media art work on combating climate change)*

Teacher prompt: "Can you identify some media artists who deal with issues related to nature or the environment in their work? What do you see as the potential of these or similar media artists to help society address environmental challenges in the future?"

B2.4 describe, using a variety of formats *(e.g., digital scrapbooks, digital timelines, a reflection journal)*, how creating and presenting media art works has affected their personal values and their understanding of their culture and community *(e.g., how creative challenges have encouraged them to explore and take a position on social issues; how feedback from presenting a work provides insights into the values of their community)*

Teacher prompts: "How might you use a digital scrapbook to illustrate your personal values and those of your community?" "How did creating your heritage video lead you to a richer understanding of your culture?"

B2.5 describe how the process of critically analysing media art works has affected their understanding of the values of other cultures and communities *(e.g., how analysing Bollywood films has affected their understanding of South Asian culture)*

Teacher prompt: "What have you learned about Kenyan society from watching the documentary *Taking Root* about Nobel laureate Wangari Maathai?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify, on the basis of research, areas for continued study in media arts and related fields *(e.g., using available resources, create a list of advanced media arts courses, contributing arts courses, and relevant technology courses at both the secondary and postsecondary level; identify opportunities for experiential learning)*

B3.2 identify and describe the skills required in careers related to media arts *(e.g., animator, music composer for film/video, special effects artist, video editor)*

Teacher prompt: "What skills do you need in order to become a successful interactive online game designer? Describe how these skills are used in this career."

B3.3 identify and describe skills and understandings acquired through the creative and critical analysis processes in the media arts *(e.g., collaborative, technical, analytical, and communication skills; ability to meet deadlines; ability to understand multiple points of view; cultural awareness)*, and describe how they can be applied in everyday life *(e.g., to analyse an item in the mass media; to reflect on and respond to a conflict with a peer; to create a DVD for a family reunion; to create a slide show for an environmental organization)*

Teacher prompts: "What skills have you learned through media arts that make you a more critical consumer of media? How might this critical ability affect the decisions you make in your personal life?" "Describe how media arts processes have improved your communication skills. How can these skills help you in your job, at school, or with your friends and family?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;

C2. **Contexts and Influences:** demonstrate an understanding of the sociocultural and historical contexts of media arts;

C3. **Responsible Practices:** demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 identify the stages of the creative and critical analysis processes, and identify and correctly use terminology related to the conventions and concepts of media arts when creating and analysing media art works *(e.g., in small groups, brainstorm to develop lists of stereotypes, symbols, styles, icons, structures, and recipes used in media arts)*

C1.2 identify and describe some elements from contributing arts that are used in media arts *(e.g., in small groups, create a visual or other representation of line or texture from visual arts, pitch or timbre from music, space or energy from dance, tension or relationship from drama)*, and describe some of the principles of media arts that can be applied to organize these elements

C1.3 correctly use terminology related to the technologies, tools, and techniques used in the production and presentation of media art works *(e.g., cropping, key frames, camera angles, zoom, microphone, choreography, transition, light board)*

C2. Contexts and Influences

By the end of this course, students will:

C2.1 identify, through exploration, and describe *(e.g., in class discussions or presentations; using comparison charts, illustrations, concept maps, or diagrams)* connections between a contemporary media art work and related historical art works *(e.g., the photographs of Edward Burtynsky and the landscape paintings of Emily Carr)*

Teacher prompt: "In what ways are the photographs by Zoe Strauss in the Philadelphia Public Art Project different from historical photographs or paintings of urban areas?"

C2.2 describe, on the basis of research, the history and development of a media arts tool, medium, or technology *(e.g., create a slide show to illustrate the technological development of photo imaging from Henry Fox Talbot to the present; create a timeline tracing the history of audio production; write a research paper on the development of film technology)*

C2.3 describe *(e.g., in an online presentation, class discussion, essay, or Venn diagram)* how sociocultural trends have contributed to the development of an aspect of media arts *(e.g., how the digital revolution has affected the types of media and how they are used; how aesthetic traditions from around the world have influenced techniques; how social issues such as global warming have influenced content)*

Teacher prompt: "What percentage of teenagers do you think use MP3 players, portable gaming devices, and/or cellphones? How can these devices been used as tools for the creation of media art works?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and apply healthy, safe, and conscientious work practices when performing tasks related to media arts production *(e.g., use healthy practices such as stretching before movement activities; use safe practices when setting up lighting kits, using a tripod, or packing up equipment; use conscientious practices such as updating computer anti-virus programs)*

Teacher prompts: "What steps should you use when setting up a photo shoot to ensure the safety of all participants?" "How can you protect the files on your home computer? Why is it important to do so?"

C3.2 describe some ethical and legal practices associated with media arts, particularly with respect to copyright laws, and apply these practices when creating media art works *(e.g., seek permission to sample songs from musicians; use authorized sources for stock photography or other licensed materials; show respect for other cultures)*

Teacher prompt: "Why is it important to seek formal permission from the copyright holder when using other people's work?"

C3.3 identify and apply responsible environmental practices associated with the media arts workplace *(e.g., dispose of chemicals and batteries in environmentally safe ways; use energy conservation practices; recycle used materials when possible)*

Teacher prompt: "Are you working with any chemicals or other materials that could damage the environment? What practices could you adopt to minimize the environmental impact of your work?"

C3.4 identify positive character traits associated with both independent and collaborative media arts production, and explain the importance of these traits (*e.g., use a think-pair-share strategy to generate a list of positive traits, and create an animation to explain their importance; review entries in their work journal to determine the character traits that contributed to the success of their personal media arts project or their creative interactions with others)*

C3.5 identify and appropriately apply conventions associated with the experiencing of media art works *(e.g., follow protocols for visiting galleries, museums, theatres, or installations; show respect for the work of classmates; demonstrate proper audience etiquette during performance pieces)*

MUSIC

OVERVIEW

Music study at the Grade 9 and 10 level is intended to develop students' understanding and appreciation of music through a focus on practical skills and creative work. Students will find in music a source of enjoyment and personal satisfaction and will gain creative problem-solving skills, individual and cooperative work habits, knowledge of themselves and others, a sense of personal responsibility, and connections to their communities and future careers.

Students develop their awareness of the elements of music (pitch – melody, harmony, and tonality; duration – beat, metre, rhythm, and tempo; dynamics and other expressive controls; timbre; texture; and form) and apply them to create and perform works that are related to their personal interest and experience. Students also refer to the elements of music when reviewing, evaluating, and reflecting and commenting on their own and others' creative work.

Performance technique and an understanding of theory are of major importance for music students and are repeated in the expectations for both courses. Through informal presentations and more formal performances, students not only develop their technique but also use music to communicate their aesthetic and personal values. By experiencing, analysing, and commenting on the performances of others, students enhance their understanding of the values of other musicians and cultures.

The expectations for music courses are organized into three distinct but related strands:

1. ***Creating and Presenting:*** Creative work involves the practical application of skills and knowledge of theory as they relate to performance and composition. Students will perform, individually and in ensembles (e.g., using voice, band instruments, string instruments, guitar, keyboards, or other performance media). They will perform notated or improvised music and compose or arrange music, demonstrating technical skills and applying current digital technologies where appropriate.
2. ***Reflecting, Responding, and Analysing:*** Using the critical analysis process (see pages 16–20) to analyse and reflect on different types of music enables students to develop a deeper understanding of themselves and the communities in which they live. Analysis involves listening to live or recorded performances from a range of cultures to understand the language of music, its historical and cultural context, and how effectively its composers and performers communicate to their audience. Students also explore how music reflects and affects the societies in which it was created.

3. ***Foundations:*** This strand involves learning the symbols, concepts, and conventions used in music. Students also develop the vocabulary necessary for discussing and evaluating music. This foundational study helps them understand and appreciate different musical forms as well as ethical issues and musical etiquette.

For policy guidelines pertaining to focus courses, see pages 11–12 of this document.

The list of approved focus courses for Music can be found at: www.edu.gov.on.ca/eng/curriculum/secondary/arts.html.

Music, Grade 9

Open AMU1O

This course emphasizes the creation and performance of music at a level consistent with previous experience and is aimed at developing technique, sensitivity, and imagination. Students will develop musical literacy skills by using the creative and critical analysis processes in composition, performance, and a range of reflective and analytical activities. Students will develop an understanding of the conventions and elements of music and of safe practices related to music, and will develop a variety of skills transferable to other areas of their life.

Prerequisite: None

A. CREATING AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;

A2. **The Elements of Music:** apply elements of music when performing notated and improvised music and composing and/or arranging music;

A3. **Techniques and Technologies:** use a variety of techniques and technological tools when performing music and composing and/or arranging music.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 apply the creative process when performing notated and/or improvised music *(e.g., explore variations in and make artistic decisions about tempo, dynamics, and phrasing and related aspects of articulation; experiment with a variety of possible responses in a call-and-response activity; perform music for a partner, and reflect on his or her feedback in order to refine aspects of their performance)*

Teacher prompts: "How do you decide whether your experiments with dynamics or other expressive changes have been successful?" "In what ways did feedback from your peers influence how you have refined your performance of this piece of music?"

A1.2 apply the creative process when composing and/or arranging music (*e.g., use the applicable steps of the creative process when arranging an existing melody for performance on their instrument or when creating a simple composition for available percussion instruments; explore sounds from the human-created or natural environment as possible inspiration for a musical composition; refine their composition/arrangement on the basis of peer- and self-assessment)*

Teacher prompts: "What might you use as an inspiration for your melody?" "Why is it important to build in time for experimentation and revision as you prepare your composition for performance?"

A2. The Elements of Music

By the end of this course, students will:

A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music *(e.g., accurately play or sing notated articulations such as slurs, accents,* staccato*; play or sing repertoire with accurate pitch and intonation; play or sing maintaining a consistent tempo; accurately interpret dynamic intensities as indicated in notated musical phrases; play or sing with tone colour appropriate to the repertoire)*

Teacher prompts: "Are the elements of pitch and duration equally important in your performance of this selection? Why or why not?" "Which aspect of the element of duration is more important to the success of your performance of this selection, tempo or rhythm? Why?"

A2.2 manipulate the elements of music and related concepts appropriately when improvising melodies and rhythms *(e.g., when practising rhythmic call-and-response patterns and scales; when improvising melodies and rhythms using diatonic and pentatonic patterns; when improvising simple two-bar call-and-response melodies and rhythms; when improvising simple four-bar diatonic melodies over accompaniments generated by accompaniment software and representing a variety of accompaniment styles)*

Teacher prompts: "Which elements are easiest for you to work with when you are improvising?" "What role does accompaniment play in your improvisation?"

A2.3 apply the elements of music and related concepts appropriately when composing and/or arranging simple pieces of music *(e.g., when writing a four-bar rhythm pattern that could be used as the basis for a composition; when writing a simple diatonic melody over a prescribed harmonic progression; when creating a simple composition using melody and rhythm in binary form)*

Teacher prompt: "When you are composing, do you approach rhythm or melody first? What aspect of the composition do you approach next? Why?"

A3. Techniques and Technologies

By the end of this course, students will:

A3.1 demonstrate technical skill when performing notated and/or improvised music *(e.g., perform a sixteen-bar melody using proper bow or finger technique; correctly perform articulations when sight-reading a piece of music; play a wind instrument or sing with suitable breath control)*

Teacher prompts: "In what ways does proper breathing support successful performance? Where are the best spots to breathe in this selection?" "What musical information do you need to consider prior to attempting to sight-read a piece?"

A3.2 apply compositional techniques when composing and/or arranging simple pieces of music *(e.g., compose a simple melody with an effective melodic shape; arrange selected melodies to reflect specific musical forms)*

Teacher prompts: "What is the most important characteristic of your melody? Why?" "Why is it important for your melody to have contour?" "How might you revise your melody to create a different shape or line?" "What revisions might you make to the melodic shape or line to make your melody more effective?"

A3.3 use current technology when practising, performing, composing, and/or arranging music *(e.g., use available technology to record their performance or composition for self-assessment or to record a performance for evaluation; use notation software when composing simple melodies; perform with accompaniment software)*

Teacher prompts: "What is the most effective way of recording a performance you wish to assess?" "Which functions in your music software are similar to those in other software programs, such as word processing programs?" "What effect does changing the style in your accompaniment program have on your performance?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

B2. **Music and Society:** demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities or cultures;

B3. **Skills and Personal Growth:** demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;

B4. **Connections Beyond the Classroom:** identify and describe various opportunities for continued engagement in music.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 listen to selections that represent a variety of musical styles and genres, and identify and reflect on their personal responses to them *(e.g., their initial reaction to an in-class performance by their peers; their favourite contemporary commercial music groups and the aspects of this music that they enjoy; their favourite parts of their band repertoire and what they like about them; the influence of specific pieces, styles, or genres on their arrangements or performance)*

Teacher prompt: "Why does this piece of music appeal to you? Has it influenced the way you approach your own compositions, arrangements, or performances? Why or why not?"

B1.2 identify and describe the use of elements and other components of music in a variety of selections, including their performance repertoire *(e.g., describe melodic characteristics, rhythmic components, signs and symbols, dynamics, and timbres in the print version of a choral selection before hearing the selection; describe how elements are used for expressive purposes in an arrangement being performed by the class, and how changes in these elements might alter the expressive qualities of the performance; describe technical aspects of a professional performance)*

Teacher prompts: "How has the composer manipulated the elements of music to create changes in the 'feel' of this selection?" "How would you characterize the mood of this work, based on the tempo and style markings?"

B1.3 describe the difference between technical aspects and expressive aspects of music, with particular emphasis on shaping musical phrases and choosing appropriate tempo, and assess the contribution of both aspects to the successful interpretation of musical selections *(e.g., demonstrate both technical and expressive characteristics when interpreting music in performance; address both technical and expressive characteristics when analysing musical performances)*

Teacher prompt: "What is the relationship between technical skill and artistry in the interpretation of music? Have you ever heard or performed a piece that was lacking in one of these areas? What effect did this have on the performance? How could the imbalance have been corrected?"

B1.4 conduct research to gather reliable information relating to specific music, musicians, and the musical opinions of others, and describe the impact this information has had on their own opinions or assessments *(e.g., listen to, read about, and discuss with their peers a selection of music by a contemporary artist or group; assess*

the reliability of the judgements expressed in their sources; describe how a particular source has influenced their opinions and/or why a different source has not influenced them)

Teacher prompts: "Based on information obtained from your research, what have you learned about the quality of this group's musical output and the nature of its members' careers?" "What range of opinions did you find among audience members with respect to last week's lunch-time recital? Did their insights influence your opinion of the recital? Why or why not?" "Which types of sources have had the greatest impact on your opinion about this composer? Why?"

B2. Music and Society

By the end of this course, students will:

B2.1 identify and describe ways in which traditional music reflects the society in which it was created and how it has affected communities or cultures *(e.g., the Celtic influence on East Coast fiddle music as a reflection of historical immigration patterns to Canada, and how this music has contributed to the local community; the focus of the music in ceremonies and celebrations of some of Canada's Aboriginal peoples; how instruments and scale patterns used in traditional Chinese music contributed to the creation and preservation of a distinct musical style in China)*

Teacher prompts: "Why do many Canadian folk songs have French origins? What do these songs tell us about the lives of people who immigrated to Canada?" "Why are First Nation musical ceremonies and celebrations often connected to aspects of nature? What do these themes tell us about the Aboriginal societies in question?"

B2.2 identify and describe ways in which commercial music reflects the society in which it was created and how it has affected communities or cultures *(e.g., Big Band and other popular music during World War II as a source of support for the troops; the inspiration for the Seattle Grunge scene in the 1990s and its cultural impact; the links between reggae and Rastafarianism)*

Teacher prompt: "What are some features of anti-establishment peace songs written in North America in the 1960s and 1970s? In what ways do these features reflect aspects of North American culture, or counterculture, at the time?"

B2.3 identify and describe ways in which art music reflects the society in which it was created and how it has affected that culture or community *(e.g., the impact of religious practices on the art music of different cultures, including various Asian cultures; the impact of availability of materials on the musical instruments developed by various cultures; the influence of Mozart's patrons on the composer's operatic work, and the impact Mozart had on changing the way opera was perceived)*

Teacher prompts: "What impact did the patronage system in Europe have on the development of the Western canon of art music? In what ways did this system reflect the class structure at the time?" "What are the distinguishing characteristics of art music in Chinese culture?" "In what ways do developments in contemporary art music reflect the preoccupations of the present generation?"

B3. Skills and Personal Growth

By the end of this course, students will:

B3.1 identify and describe how the study of music has contributed to their personal growth (including the development of their values), their ability to express themselves, their awareness of the aural world around them (both human-created and natural), and their awareness of others *(e.g., how expressing themselves through performing or creating music has affected their self-awareness; how musical study has affected their appreciation of the aesthetic value of the sounds of nature and their awareness of people from other communities or cultures)*

Teacher prompts: "In what ways has your ability to express an idea or emotion through a musical composition contributed to your self-awareness?" "What has the discipline associated with regular musical practice taught you?"

B3.2 describe the development of their musical skills and knowledge, and identify the main areas they will focus on for improvement *(e.g., use journals and reflective practice logs as means of self-assessment; listen to and reflect on their own work; reflect on the input of peers and/or the teacher; compare their performance to an exemplary performance to help them identify areas for improvement)*

Teacher prompts: "How does the tempo of your performance of this selection compare to that in an exemplary performance of the same

selection?" "What element of music seems to give you the most difficulty? What might you do to improve your skill with respect to that element?"

B3.3 identify and describe some of the interpersonal skills and work habits that contribute to the successful completion of individual and collaborative musical tasks *(e.g., the importance of punctuality, active participation, and active-listening, team-building, and leadership skills when participating in ensembles; the importance of preparation and perseverance when working independently)*

Teacher prompt: "What character traits and interpersonal skills should individual participants display when part of an ensemble? Why?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 identify and describe a variety of work or career possibilities related to music study *(e.g., explore job websites; interview a freelance musician and report on his or her typical work week; identify the positions and track the responsibilities of all the people involved in the production and marketing of a commercial recording, including those involved in touring and publicity)*

Teacher prompts: "What are some of the benefits and drawbacks of pursuing a career in music?" "What sorts of activities might a freelance musician combine to make a living in the music field?"

B4.2 identify and describe possible opportunities for continued musical study both in and out of school *(e.g., the secondary courses necessary to go on to music-related study at a college or university; music or arts camps/workshops, including those offered through the Ontario Educational Leadership Camp, that are available to Ontario students; ways to extend their music learning outside of the classroom, including private lessons, music clubs)*

Teacher prompt: "What courses are available in your community that would allow you to expand your study of music?"

B4.3 identify opportunities for and explain the benefits of participating in co-curricular music activities and other arts activities in the school *(e.g., bands and/or choirs; opportunities to coordinate music for drama or dance presentations; opportunities related to arts activities outside of music, such as decoration, design, or technical opportunities associated with school events)*

Teacher prompts: "In what ways might participating in a school play, concert, or other arts presentation enhance your musical performance ability?" "How do you feel when you know a close friend or family member is in the audience for your performance?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Theory and Terminology:** demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;

C2. **Characteristics and Development of Music:** demonstrate an understanding of the history of some musical forms and of characteristics of types of music from around the world;

C3. **Conventions and Responsible Practices:** demonstrate an understanding of responsible practices and performance conventions relating to music.

SPECIFIC EXPECTATIONS

C1. Theory and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the elements of music, particularly through practical application and aural recognition, and use appropriate terminology related to these elements *(e.g., describe scales and scale patterns, and perform them with appropriate dynamic contrasts and articulation and varied rhythms; describe the main characteristics of a variety of styles of music with reference to their use of elements, and use accompaniment software programs to demonstrate them; identify the elements of music in a range of aural samples; use correct terminology to describe the elements of music in a selection they are preparing for performance; identify and describe various textures in music [monophonic, homophonic, polyphonic])*

C1.2 demonstrate an understanding of, and use proper terminology when referring to, fundamental concepts associated with notation *(e.g., identify notes of the grand staff; identify and describe the meaning of signs and symbols; notate scale patterns; identify and demonstrate their understanding of varied tempo and expressive markings in the music in their repertoire; describe the cycle of fifths; transpose a vocal line from another range into their voice range)*

C1.3 reproduce or identify accurately, from notation and/or listening, simple melodic, rhythmic, and harmonic examples *(e.g., accurately play or sing notated rhythm patterns at sight; identify simple sound layering and voicings in aural samples; identify given intervals in a major scale from aural samples, and notate the intervals; identify major or minor tonality in examples and/or repertoire)*

C2. Characteristics and Development of Music

By the end of this course, students will:

C2.1 demonstrate an understanding of the origins and development of some musical forms *(e.g., identify composers within a particular genre and situate them on a timeline; describe the development of music associated with rituals and ceremonies in various cultures)*

Teacher prompt: "Why is it important to have an understanding of music history and cultural context when performing a new piece of repertoire?"

C2.2 identify and describe shared and unique characteristics of types of music from around the world, including Aboriginal music *(e.g., the use of instruments in Aboriginal song; the ways digital sound is used in contemporary music; the use of dissonance in choral music from various cultures)*

Teacher prompts: "What was unique about Mozart's operatic works?" "What are some ways in which a film score composer can engage a movie audience?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 identify and describe key physical and health considerations associated with practising, performing, and listening to music *(e.g., the correct body posture for playing their musical instrument; the function of the major muscles and the skeleton in performance situations; the importance of keeping their instrument clean and well maintained; the risks from exposure to loud sounds and the precautions necessary to protect hearing when performing or listening to loud music)*

Teacher prompts: "What are some of the main physical considerations that musicians should address in their daily practice and performance routines?" "Why is it important to have good posture when performing?"

C3.2 demonstrate an understanding of conventions related to music performance, with reference to both performers and audience members *(e.g., demonstrate respect for others within the ensemble; respond to non-verbal communication from the conductor's podium; explain why the audience might applaud in the middle of a piece performed by a jazz quartet but not by a classical orchestra)*

Teacher prompts: "What differences might there be between the response of audiences at a classical concert and a rock concert?" "Why is it important that audience members turn off their cellphones and other electronic devices when attending a concert?"

C3.3 identify ethical and legal responsibilities associated with music *(e.g., conduct a role play to illustrate responsibilities related to copyright law; brainstorm to develop a list of emerging forms of music distribution on the Internet and ethical and legal issues associated with them)*

Teacher prompt: "Do you use authorized sources when downloading music? Why is it important to do so?"

Music, Grade 10

Open AMU2O

This course emphasizes the creation and performance of music at a level consistent with previous experience. Students will develop musical literacy skills by using the creative and critical analysis processes in composition, performance, and a range of reflective and analytical activities. Students will develop their understanding of musical conventions, practices, and terminology and apply the elements of music in a range of activities. They will also explore the function of music in society with reference to the self, communities, and cultures.

Prerequisite: None

A. CREATING AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;

A2. **The Elements of Music:** apply elements of music when performing notated and improvised music and composing and/or arranging music;

A3. **Techniques and Technologies:** use a variety of techniques and technological tools when performing music and composing and/or arranging music.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 apply the creative process when performing notated and/or improvised music *(e.g., experiment with an existing étude or musical exercise, reflect on the results, and apply their findings when making artistic choices with respect to their performance piece; use innovation, experimentation, and reflection to explore and assess the effectiveness of improvisational choices; use peer feedback and self-assessment to help them evaluate the effectiveness of their creative choices)*

Teacher prompts: "How has feedback from your peers influenced your creative choices?" "Have you experimented with changes in tempo in your improvisation? What effects do these changes have on the melody?"

A1.2 apply the creative process when composing and/or arranging music *(e.g., in a small group, plan and create a simple composition; use innovation, planning, experimentation, reflection, and refinement when arranging and transposing music or when composing an eight-bar melody with appropriate accompaniment)*

Teacher prompts: "How might you gather input from your peers on your composition?" "Which stages of the creative process did your group use when creating its composition? How did the group approach the revision stage of the process?" "What role did imagination and experimentation play in developing your arrangement?"

A2. The Elements of Music

By the end of this course, students will:

A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music *(e.g., accurately play or sing articulations such as a variety of accents; demonstrate detailed and subtle dynamics; play or sing repertoire with accurate pitch and intonation; play or sing maintaining a consistent tempo, and change tempi as appropriate; play or sing in various metres; demonstrate uniform expressive control [blend and balance] when playing or singing in an ensemble)*

Teacher prompts: "Why is it important to try to match the pitch, dynamics, and articulation of the person playing or singing next to you?" "How do ensemble members who support the melodic line contribute to the balance of a selection?"

A2.2 manipulate the elements of music and related concepts appropriately when improvising melodies and rhythms *(e.g., when making creative choices with respect to melody, rhythm, and tempo during an improvised performance; when improvising rhythms and melodies over an appropriate chord progression; when improvising a melody based on a twelve-bar blues or a modal chord progression)*

Teacher prompts: "How might a change of tempo affect other aspects of your improvisation?" "What role might varied dynamics play in your improvisation?"

A2.3 apply the elements of music and related concepts appropriately when composing and/or arranging simple pieces of music *(e.g., when writing and performing diatonic melodies over an appropriate harmonic progression; when creating a simple two-part composition; when creating a soundscape using environmental sounds such as forest sounds or sounds in a machine shop, and developing a means of notating the sounds)*

Teacher prompts: "When you write a composition, can you use certain elements of music and not others?" "Which elements of music does your notation need to convey? How will you accomplish this?"

A3. Techniques and Technologies

By the end of this course, students will:

A3.1 demonstrate technical skill when performing notated and/or improvised music *(e.g., perform, with control and subtlety, notated or stylistically correct dynamics; accurately perform scales, patterns, or technical exercises related to the repertoire; apply correct articulations when performing notated passages; perform with suitable breath control, bow control, stick technique, or finger style, as appropriate)*

Teacher prompt: "What specific technical skills does this selection require? What exercises might you practise to enhance those skills?"

A3.2 apply compositional techniques when composing and/or arranging simple pieces of music *(e.g., compose simple diatonic melodies that demonstrate an understanding of instrumental and/or vocal range; compose or arrange a selection in binary form for more than one voice or instrument; arrange a selection for percussion using musical forms common in West African drumming)*

Teacher prompts: "How can you use the tessitura of various instruments or voices in your arrangement?" "Would you describe the melodic shape of your composition as conjunct, disjunct, or both? Why did you choose this shape?"

A3.3 use current technology when practising, performing, composing, and/or arranging music *(e.g., use audio-editing software to create an audio composition using environmental sounds; use software to notate a simple eight-bar composition; use accompaniment software to create the rhythm section for a twelve-bar blues progression)*

Teacher prompts: "What are the advantages of using notation software over traditional pencil and paper techniques?" "How can you use accompaniment software to enhance your arrangement?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

B2. **Music and Society:** demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities and cultures;

B3. **Skills and Personal Growth:** demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;

B4. **Connections Beyond the Classroom:** identify and describe various opportunities for continued engagement in music.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 listen to selections that represent a variety of musical styles and genres, and describe and reflect on their responses to them *(e.g., describe their initial response to a recording of folk music from Atlantic Canada; reflect on their response to a new musical selection, connecting it to their response to a selection they have heard before; describe their response to musical choices made by the choral director with respect to a selection of music, and give reasons for their response; describe their response to choral works from different cultural or religious traditions; explain why their response to a piece of music may vary at different points in their life or course of study)*

Teacher prompts: "Why might a piece of music seem to improve with repeated listening?" "What might cause a piece of music to seem less effective over time?" "Which aspects of this selection appeal to you? Which do you dislike? Why?"

B1.2 identify and explain the use of elements and other components of music in a variety of selections, including their performance repertoire *(e.g., identify aspects of elements that contribute to the development of form in traditional folk music [melodic themes, rhythmic patterns, harmonic structures, dynamic levels]; identify individual elements and describe how they have been manipulated in a small ensemble performance by their peers; explain how composers indicate expressive intent through a variety of markings [signs, symbols, terminology]; identify elements in musical selections from a variety of cultures, and explain how these elements make the music distinctive)*

Teacher prompts: "In this jazz selection, in what ways have the musicians manipulated the melody? What effect does this manipulation produce?" "How have you altered your approach to the elements of this étude between your original sight-reading and your most recent performance? What are the reasons for the changes?"

B1.3 explain the difference between technical aspects and expressive aspects of music, with particular emphasis on style and appropriate use of dynamics and other expressive controls, and assess the contribution of both aspects to the successful interpretation of musical selections *(e.g., assess a musical performance in terms of its technique, fluency, and expression; express and support an opinion about the relative importance of technique and fluency in achieving a successful musical performance)*

Teacher prompt: "Would a change in expression in the performance of this selection change your assessment of this work? Why or why not?"

B1.4 conduct research to gather information relating to music, musicians, and the musical opinions or analysis of others *(e.g., connections between the music of a contemporary group or ensemble and the performers' life experiences; audience feedback on a school concert)*, assess the validity of the information, and reflect on it to enhance their own analysis and critical judgement *(e.g., create a summary of feedback on a concert and reflect on how it might apply to their own performance)*

Teacher prompts: "Do you agree or disagree with the critics' assessment of this singer? Why?" "What impact does the information you have found about this performer's life experiences have on your opinion of her work?" "When you learned about the inspiration for this piece of music, did this knowledge affect your interpretation or assessment of the work? Why or why not?"

B2. Music and Society

By the end of this course, students will:

B2.1 explain the origins of traditional, commercial, or art music with reference to the culture or community in which it was created *(e.g., the origins and use of Gregorian chant in Christian worship during the Middle Ages; the origins of country music in rural communities; the origins of hip hop in urban youth culture)*

Teacher prompts: "What types of music aided slaves on the Underground Railroad?" "Although they have the same melody, 'God Save the Queen' and 'My Country, 'Tis of Thee' have very different lyrics. Why?" "What are the roots of rock 'n' roll?"

B2.2 describe significant contributions of individuals within a community or culture to genres of traditional, commercial, and/or art music *(e.g., the impact of Bob Dylan on protest music of the 1960s; Susan Aglukark's integration of her Inuit musical heritage into contemporary music; the differences in the origins of Louis Armstrong and Benny Goodman and their contributions to the development of jazz; the influence of Ravi Shankar on South Asian and Western music)*

Teacher prompts: "What contributions did Telemann make to Baroque music?" "What impact has Jimi Hendrix had on guitarists?" "Who are some of the musicians Youssou N'Dour has collaborated with? Describe how he has influenced their style of music."

B2.3 explain the ways in which traditional, commercial, and art music function in and influence community or cultural rituals and celebrations *(e.g., create a list of music that might be performed at a wedding ceremony in their community, including examples from traditional, art, and commercial categories; explain the function of various musical forms [anthems, jingles, sacred music] in daily life)*

Teacher prompts: "What are some of the uses of work or union songs in different communities?" "What role does music play in worship in your faith practice or that of one of your peers?"

B3. Skills and Personal Growth

By the end of this course, students will:

B3.1 explain how the study of music has contributed to their personal growth (including the development of their values), their ability to express themselves, their awareness of social and environmental issues, and their understanding of others *(e.g., how honesty and integrity are encouraged through musical study; how the study of music has contributed to their appreciation of beauty and their ability to express emotion; how knowledge of the music of other cultures and communities has helped them develop empathy for other people)*

Teacher prompts: "How has performing in an ensemble affected your understanding of yourself and your peers?" "What types of social issues have arisen through your study of music? How has your study contributed to the position you have adopted on these issues?"

B3.2 describe the performance, creative, and analytical skills and knowledge they have developed through the study of music, and explain the ongoing steps they will take to ensure continued improvement in these areas *(e.g., record and review their own performance of a selection, and compare it with an exemplary performance of the same selection; maintain a reflective practice log, and analyse and reflect on the entries to assess their progress and develop plans to improve specific aspects of their work; reflect on and describe their own strengths and areas for improvement, and compare these to feedback from peers and/or their teacher)*

Teacher prompts: "When you reflect on your performance, what do you think is your greatest strength? What aspect is in greatest need of improvement?" "Why might analysing a musician's improvisation help you enhance your

own improvisational skills?" "What are some strategies you could adopt to enhance your analytical skills?"

B3.3 describe and demonstrate interpersonal skills and work habits that contribute to the success of individual and collaborative musical work *(e.g., the importance of active listening, cooperation, patience, preparedness, professionalism; the ability to encourage, direct, and motivate others; the importance of discipline and self-motivation when working independently)*

Teacher prompts: "What types of skills are required for collaborative improvisations? How can you develop these skills?" "What strengths do you bring to ensemble work? How do they contribute to the overall success of the group?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 identify and describe a variety of music-related work opportunities that reflect their own skills and knowledge *(e.g., identify music-related part-time jobs and/or work-related activities that would be appropriate for them at their skill level, such as providing singing lessons for younger children, teaching music at a summer camp, job shadowing a music producer; identify cooperative education opportunities; create a résumé and job search list for summer employment in the field of music; list possible performance opportunities; create a business plan that outlines ways they could generate income through music)*

Teacher prompt: "Where might you find information about summer or part-time jobs related to music that would suit your interests and skills?"

B4.2 identify and describe, on the basis of research, formal and informal music learning opportunities that are available both in and outside of school *(e.g., describe opportunities in their school and community for expanding their music education, such as music camp, summer workshops, private lessons, music clubs; map pathways from this course through secondary school and into postsecondary programs that would support a formal music education)*

Teacher prompt: "What is the benefit of formal education in music to a musician in any genre? What are some ways of supplementing this formal education? How might such informal experiences contribute to your musical education?"

B4.3 identify opportunities for and explain the benefits of ongoing involvement in musical activities and the arts community *(e.g., research local cultural organizations, describe how they support music and other arts in the community, and explain the benefits of this support; list performance opportunities in their community, including youth ensembles, musical theatre youth companies, jam sessions, musical events at senior citizens' homes or service clubs)*

Teacher prompt: "What are some of the roles that arts advocacy groups play in this community? What opportunities exist for you to participate in one of these groups?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Theory and Terminology:** demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;

C2. **Characteristics and Development of Music:** demonstrate an understanding of the history of various musical forms and of characteristics of music from around the world;

C3. **Conventions and Responsible Practices:** demonstrate an understanding of responsible practices and performance conventions relating to music.

SPECIFIC EXPECTATIONS

C1. Theory and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the elements of music, particularly through practical application and aural recognition, and use appropriate terminology related to these elements *(e.g., describe and accurately perform major and minor scales and major triads as they relate to course repertoire, integrating changing dynamics and varied articulations; describe and demonstrate an understanding of the form of a twelve-bar blues progression; describe and demonstrate appropriate approaches to dynamics in the interpretation of a musical selection; identify the elements in a broad range of aural samples; use correct terminology when describing and/or demonstrating repetition and contrast in musical forms; identify various forms and aspects of form such as binary and ternary form, rondo, introduction and coda, theme and variation, opera, round/canon, fugue)*

C1.2 demonstrate an understanding of, and use proper terminology when referring to, fundamental concepts associated with notation *(e.g., demonstrate correct notation such as articulation and phrase markings when constructing melodies; use correct notation when arranging a standard ballad from a lead sheet; use style and tempo markings that are appropriate for the musical style of their composition or arrangement)*

C1.3 reproduce or identify accurately, from notation and/or listening, melodic, rhythmic, and/or harmonic examples *(e.g., reproduce, aurally identify, and notate examples of intervals, from unison to an octave, including major, perfect, and minor intervals; identify sound layering from simple to more complex voicings through listening; identify diminished and augmented chords)*

C2. Characteristics and Development of Music

By the end of this course, students will:

C2.1 demonstrate an understanding of the development of various musical forms *(e.g., create a graphic organizer outlining the history of jazz; describe similarities in selections of music from the same time period or by the same composer or performer; describe the development of musical theatre)*

Teacher prompt: "What are the main periods of Western art music? How do these compare to the development of art music in Japan or India?"

C2.2 identify and describe shared and unique characteristics of traditional and contemporary music, including Aboriginal music, from Canada and around the world *(e.g., compare and contrast Native music from Canada with that of other countries; in a small group, replicate ceremonial music from a Canadian Aboriginal*

group; explore how Latin dance rhythms have been used in jazz music; describe how artists such as Paul Simon or Sting have used musical elements from other cultures in their work)

Teacher prompts: "What are some of the characteristics of Canadian Aboriginal music? Why does it often portray or speak about nature and the environment?" "What are the differences between using music for ceremony and simply listening for enjoyment?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 identify and explain physical and health considerations associated with practising, performing, and listening to music *(e.g., describe, on the basis of research, the importance of protecting their aural health, with specific reference to volume levels on personal music players and amplification at rock concerts; demonstrate the importance of instrument maintenance and cleanliness; describe a range of physical ailments that musicians are susceptible to)*

Teacher prompts: "Why is breath control important to most performers? What are some ways to improve breath capacity and control?" "Would you consider using some type of ear plugs at a rock concert? Why or why not?"

C3.2 demonstrate an understanding of conventions related to music performance, with reference to both performers and audience members *(e.g., demonstrate appropriate rehearsal etiquette in band, choir, or orchestra sectionals or in drum circles; make a list of acceptable concert hall etiquette, exchange lists with a partner, and discuss differences in the lists; compare and contrast the programs for different types of concerts and explain the reasons for the differences)*

Teacher prompts: "What is the role of a concertmaster?" "When there is no conductor, what conventions do members of a jazz ensemble use to communicate with each other during a performance?" "How might audience and performance conventions differ in performances in a classroom and in a larger concert space? What impact might these differences have?"

C3.3 demonstrate an understanding of ethical and legal practices relating to music, with reference to both consumers and producers of music (*e.g., ethical obligations of consumers; legal obligations regarding uses of music by radio stations, advertising agencies, and filmmakers or on websites; legal protections for composers and performers)*

Teacher prompt: "You have just written what might be the next hit single on the pop music charts. Why is it important for you to protect your creative efforts? How would you do so?"

VISUAL ARTS

OVERVIEW

Visual arts at the Grade 9 and 10 level includes studio work and art appreciation. Within the visual arts courses, visual literacy expands into a broader perception – turning seeing into vision, translating reality into symbols and connections, and enhancing all other learning experiences. Learning in, about, and through visual arts helps students use their imagination and make creative choices to communicate their ideas, observations, feelings, and values.

Students create art works that integrate the fundamental components of design known as elements (colour, form, line, shape, space, texture, and value). Students explore design principles (balance, contrast, emphasis, harmony, movement, proportion, rhythm and repetition, unity, and variety) and use them to arrange design elements to produce visual effects.

Students explore the expressive character of art, their personal perceptions of art works, and the elements and principles of design. They investigate and produce a variety of art works using various media, processes, and traditional and emerging technologies. They develop skills in using art tools, materials, and techniques. Such learning also enhances students' ability to respond to and interpret existing works.

Students learn how art works construct and record the history, values, and beliefs of various societies and cultures. Through experiencing a wide range of art works, including the rich heritage of Canadian art, students come to understand and appreciate the range and significance of artistic expression.

The expectations for visual arts courses are organized into three distinct but related strands:

1. ***Creating and Presenting:*** Applying the creative process (see pages 14–16) is a necessary part of designing and producing original art works. Students use the stages of the creative process to generate ideas for, plan, produce, and present works of art. They explore technologies and the elements and principles of design to create art works for a variety of purposes. Throughout, they document their approach in a portfolio, which they can use to reflect on the effectiveness of their use of the creative process.
2. ***Reflecting, Responding, and Analysing:*** Through the critical analysis process (see pages 16–20), students interpret and assess the effectiveness of their own and others' art works. By learning how art works reflect both social and personal values, students develop a deeper understanding of themselves, past and present societies, and the communities in which they live.

3. ***Foundations:*** In this strand, students develop their understanding of conventions, techniques, and processes that people use to produce visual art works. They develop the vocabulary necessary for describing and evaluating their own and others' art works. This strand also introduces students to responsible practices associated with visual arts such as the importance of health and safety practices and respect for their environment.

For policy guidelines pertaining to focus courses, see pages 11–12 of this document.

The list of approved focus courses for Visual Arts can be found at: www.edu.gov.on.ca/eng/curriculum/secondary/arts.html.

Visual Arts, Grade 9

Open AVI1O

This course is exploratory in nature, offering an overview of visual arts as a foundation for further study. Students will become familiar with the elements and principles of design and the expressive qualities of various materials by using a range of media, processes, techniques, and styles. Students will use the creative and critical analysis processes and will interpret art within a personal, contemporary, and historical context.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the creative process to create a variety of art works, individually and/or collaboratively;

A2. **The Elements and Principles of Design:** apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. **Production and Presentation:** produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works *(e.g., use research, synectic charts, and/or a class brainstorming session to generate a variety of creative ideas; reflect on the suitability of the ideas and choose one to serve as the basis for their plan; use notes and/or thumbnail sketches to develop their plans; revise their plans on the basis of peer- and self-assessment)*

Teacher prompts: "What creative strategies can you use to optimize the number and quality of ideas that you generate?" "How does our everyday experience influence what we decide to create?"

A1.2 use exploration/experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, and printmaking *(e.g., explore a variety of materials and/or techniques; reflect on the input of their peers; refine their art work on the basis of useful feedback)*

Teacher prompt: "What considerations might lead you to modify your original idea or plan when you are in the process of developing your art work?"

A1.3 document their use of the creative process in a portfolio *(e.g., include thumbnail sketches of ideas and/or plans, notes on or examples of the results of experiments with different media or techniques, and copies of their preliminary and final work to show evidence of revision and artistic growth)*, and refer to this portfolio to reflect on how effectively they have used the creative process

Teacher prompt: "What evidence can be found in your portfolio of how the exploration and revision stages changed your original idea?"

A2. The Elements and Principles of Design

By the end of this course, students will:

A2.1 explore elements and principles of design, and apply them to create art works that express personal feelings and/or communicate emotions to an audience *(e.g., explore the use of colour, texture, and/or space to express specific emotions)*

Teacher prompt: "What do you associate with the colour red? How would these associations influence your use of red in a self-portrait? How might other people's associations with the colour affect their perception of your portrait?"

A2.2 apply elements and principles of design to create art works that communicate ideas and information *(e.g., an informational public service poster on a social issue such as bullying or protecting the environment)*

Teacher prompts: "What message do you want your poster to communicate? How might you use the principles of contrast and emphasis to underscore this message?" "When designing your comic book cover, how could you draw the reader's attention to the name of your hero or to some of your hero's powers or abilities?"

A3. Production and Presentation

By the end of this course, students will:

A3.1 explore and experiment with a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and apply them to produce art works *(e.g., experiment with contemporary art-making methods and materials; incorporate found objects, digital images, and mixed media into their art work; use alternative painting surfaces and implements)*

Teacher prompts: "How could you use found materials to create an art work that shows your concern for the environment?" "What are some ways in which you could create an image without using a pencil and paper?" "What are some techniques that you could use to create three-dimensional works?"

A3.2 use appropriate practices to prepare their art works for presentation *(e.g., complete all aspects of their art works; sign and date and/or number their works and prepare appropriate labels for them; mount, mat, and/or frame their works, as appropriate)*

Teacher prompts: "Does your label clearly state your name, the title of the work, and the media you have used to create it?" "Why is it important to present your work in its best possible condition?" "What practice do artists use to indicate the order in which an edition of prints was made? Why does the artist include this information directly on the prints?"

A3.3 demonstrate an understanding of some of the ways in which art works can be presented to reach a variety of audiences *(e.g., peers in a classroom, a range of students and teachers in a school, a broader audience at a venue in the community)*

Teacher prompts: "What criteria would you use when selecting an art work to present to your class? Would you use different criteria when selecting a work for a community art show? Why?" "What, if anything, would you do differently when creating your art work if you knew it was going to be displayed in a public space? Why?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B2. **Art, Society, and Values:** demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect personal values;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and identify various opportunities related to visual arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 identify and describe their initial reactions to a variety of art works *(e.g., their emotional reaction to a work such as Paul Peel's* After the Bath; *their first impression of a work's mood, subject, intent)*

Teacher prompts: "What is your initial reaction to the images represented in the large-scale silhouettes of Kara Walker? What do you think is the subject of these works? What kind of mood or feeling do these works convey to you?" "What does the relative proportion of the figures in Sofonisba Anguissola's painting *Bernardino Campi Painting Sofonisba Anguissola* suggest to you about the artist's intent?"

B1.2 identify, on the basis of examination, elements and principles of design used in various art works, and describe their effects *(e.g., the use of value to enhance contrast between foreground and background; the use of colour to contribute to mood, depth, and/or unity)*

Teacher prompts: "How does the artist use colour to convey a particular mood in this art work?" "How has the artist created an area of emphasis?"

B1.3 interpret a variety of historical and/or contemporary art works *(e.g., prehistoric cave paintings, Egyptian tomb paintings, Claes Oldenburg's* Shoestring Potatoes Spilling from a Bag) to identify their subject matter and purpose and the meanings they convey

Teacher prompts: "What purpose do you think this art work served? Why?" "Do you think a modern audience's interpretation of the meaning of this work is the same as that of the artist's contemporaries? Why or why not?" "What is the subject of Oldenburg's work?"

B1.4 use a variety of strategies *(e.g., peer- and self-assessment, formal and informal critiques, small-group and class discussions)* to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

Teacher prompt: "Now that you have studied various ways in which artists have presented the human figure, how could you apply this knowledge to improve the effectiveness of your painting of this person? What other ideas or approaches would you like to explore in relation to the creation of images of the human figure?"

B2. Art, Society, and Values

By the end of this course, students will:

B2.1 identify the functions of various types of art works *(e.g., advertising, environmental installations, religious art works, satirical works)* in past and present societies

Teacher prompt: "What are some of the functions of religious art works? Why were these works important in societies in which most people were illiterate?"

B2.2 identify ways in which various art works reflect the society in which they were created *(e.g., the cave paintings at Lascaux, the pyramids at Giza, the Parthenon, the Qin terracotta warriors and horses)*

Teacher prompts: "What are some of the ways in which the images found in the cave paintings at Lascaux or the tomb paintings of ancient Egypt reflect the beliefs and spiritual focus of their respective societies?" "What do the pyramids in Egypt or Mexico tell us about the level of technological advancement in the societies that created them?"

B2.3 identify ways in which creating and/or analysing art works has affected their personal identity and values *(e.g., with reference to their self-perception, their level of empathy, their awareness of stereotypes, their awareness of their emotions and their ability to express them)*

Teacher prompt: "What response do you have when you view a photograph of a child who has been injured in war? Does the cultural, social, or religious background of that child influence your response? Why or why not?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify types of knowledge and skills acquired in visual arts *(e.g., knowledge related to visual literacy; creative problem-solving skills, visual communication skills)*, and describe how they could be applied in a variety of areas of personal and professional life

Teacher prompts: "What particular knowledge or skills do artists possess that might be used to address social or environmental problems?" "Describe how you have used your creative problem-solving skills in a situation that was not related to making or looking at art."

B3.2 identify a variety of secondary and postsecondary pathways and careers related to visual arts *(e.g., postsecondary arts programs; careers in advertising, animation, art therapy, fashion design, graphic design)*

Teacher prompt: "What careers can you think of that are related to visual arts? How could you go about expanding and varying this list? Would a college pathway allow you to enter all of these careers, or would some require a different pathway?"

B3.3 identify, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts *(e.g., opportunities to be involved with design and/or decoration for multicultural events, school plays or exhibits, and/or community festivals; opportunities to design posters for a variety of events; volunteer or job opportunities at a local organization where they could use and/or develop their skills in visual arts)*

Teacher prompt: "What types of cultural, social, or environmental events are held in your community? Could any of these provide opportunities for you to design promotional material, make costumes, design sets, or display your art works?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. **Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C3. **Responsible Practices:** demonstrate an understanding of responsible practices related to visual arts.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 use appropriate terminology when identifying and describing the use of elements and principles of design in their own art works and the works of others *(e.g., when describing the use of colour, value, and proportion in Tom Thomson's* The Jack Pine, *the use of line and space in Sol LeWitt's* X with Columns, *or the use of layers of tone and texture in Eva Hess's* Contingent)

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works *(e.g., brayers, conté, frottage, markers, painting techniques, pencil techniques, relief, stencil)*

C1.3 identify the stages of the creative process and the critical analysis process using appropriate terminology *(e.g., in small groups, draw labelled diagrams to illustrate the stages of the creative and critical analysis processes)*

C2. Conventions and Techniques

By the end of this course, students will:

C2.1 demonstrate an understanding of some techniques that artists use to achieve specific effects *(e.g., the use of cross-hatching to create a feeling of depth and dimension; the use, in watercolour painting, of a transparent wash of colour to create the effect of light coming through the composition)*

Teacher prompt: "What are some techniques that artists use to create the effect of light in a painting?"

C2.2 demonstrate an understanding of some of the conventions used in visual art works *(e.g., the use of metaphor, similes, symbols, synectics to create a specific effect or to communicate an idea; the use of conventions associated with narrative art)*

Teacher prompt: "What might animals such as lions, snakes, ravens, or bulls symbolize in an art work?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify some legal and ethical issues associated with visual arts *(e.g., copyright and ownership issues)*, and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works *(e.g., seek permission before reproducing copyrighted material)*

Teacher prompts: "Is it acceptable to practise drawing by copying from a comic book or other source? Is it acceptable to display this copy as your own work? Why or why not?" "Under what circumstances would it be unethical or illegal to use found images in an art work?"

C3.2 demonstrate safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts *(e.g., identify hazardous materials and adopt appropriate precautions and/or protective measures when using them; demonstrate respect for property, including classroom facilities, tools, equipment, and technological devices)*

Teacher prompts: "What safe practices should you demonstrate when working with art tools?" "What are some ways in which you have contributed to the responsible use of materials, equipment, or technological devices in this classroom?"

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works *(e.g., reduce, reuse, and recycle when possible; limit their use of environmentally hazardous substances or non-sustainable resources; dispose of materials in environmentally responsible ways)*

Teacher prompts: "Why is it important to recycle newspapers used as packing material as opposed to throwing them in the garbage?" "What is the environmentally responsible way to dispose of empty ink containers?"

Visual Arts, Grade 10

Open AVI2O

This course enables students to develop their skills in producing and presenting art by introducing them to new ideas, materials, and processes for artistic exploration and experimentation. Students will apply the elements and principles of design when exploring the creative process. Students will use the critical analysis process to reflect on and interpret art within a personal, contemporary, and historical context.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the creative process to create a variety of art works, individually and/or collaboratively;

A2. **The Elements and Principles of Design:** apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. **Production and Presentation:** produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works *(e.g., in small groups, use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment)*

Teacher prompts: "What criteria can you use when filtering your ideas?" "Have you demonstrated flexibility and originality in generating ideas?" "Have you elaborated on your plan so it is clear and sufficiently detailed?"

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media *(e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their art work)*

Teacher prompts: "How do you decide if an experiment with a new medium is successful?" "Has feedback from your peers been helpful? Why or why not? What impact did peer feedback have on your final work?"

A1.3 document their use of the creative process in a portfolio *(e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and/or graphic organizers to show evidence of experimentation, reflection, and revision)*, and refer to this portfolio to reflect on how effectively they have used the creative process

Teacher prompt: "Does your portfolio show evidence of experimentation? How did this process influence your choices with respect to your finished art work?"

A2. The Elements and Principles of Design

By the end of this course, students will:

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience *(e.g., create a mixed-media self-portrait that uses colour, line, and shape in the style of Frida Kahlo to convey their personality and elicit emotions from the audience)*

Teacher prompts: "How could you use colour for emphasis or to capture viewers' attention?" "How might you use warm saturated colours to create a feeling of excitement?" "Given that warm colours appear to come forward and cool colours recede, where might you best use cool colours in your portrait?"

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue *(e.g., use colour, line, shape, contrast, and emphasis when creating an art work that addresses an issue in their local community; incorporate symbolism to communicate a message about an environmental issue)*

Teacher prompt: "How might you use colour, texture, and emphasis to help convey the effects of climate change? What imagery might you incorporate into this work?"

A3. Production and Presentation

By the end of this course, students will:

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works *(e.g., use recycled, found, and/or hand-made objects to make a mosaic or assemblage; experiment with technology such as scanners or digital cameras; use appropriate techniques when working with media such as plaster, paint, charcoal, or clay; combine photo transfers with watercolour and graphite)*

Teacher prompt: "What sorts of objects might you combine in an art work related to the environment? How can combining traditional and non-traditional materials enhance the impact of this work?"

A3.2 demonstrate appropriate ways to prepare their art works for presentation *(e.g., mat, mount, frame, label, sign, date, and/or number their work, as appropriate; provide an artist's statement explaining their approach to the work)*

Teacher prompt: "How does providing information such as your work's title, the media used, and an artist's statement assist the viewer in understanding your intentions?"

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences *(e.g., in a classroom display, in a sculpture garden or other outdoor space in the community, on the sides of buildings or in bus shelters, mounted on the walls or on stands in the lobby of a public building such as a library, in a real or virtual gallery)*

Teacher prompt: "In what ways can displaying art work in a virtual gallery expand your potential audience and increase the impact of your work? What type of audience might not visit a virtual gallery?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. **The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B2. **Art, Society, and Values:** demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect personal values;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions *(e.g., the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent)*

Teacher prompt: "What emotions do you feel when you look at Albrecht Dürer's engraving *Melancholia*? What aspects of the work do you think contribute to those emotions? In what ways does your personal experience influence your initial response to this work?"

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects *(e.g., how line, colour, and shape are used to create emphasis, mood, and/or movement)*

Teacher prompt: "What are the similarities and differences in the use of shape, pattern, and colour between an illumination from a medieval manuscript and a contemporary art work that incorporates text? What effects do these elements and principles produce in these works?"

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey *(e.g., compare medieval and Renaissance art or architecture with respect to their style and purpose and the media/materials they use; describe the style and meaning of the works of Roy Lichtenstein)*

Teacher prompts: "Why were sculptures of figures elongated and stylized during the Romanesque period? Why did this approach change during the Renaissance? Do the changes in style affect the meaning of the works? Why or why not?" "What do you think was the purpose of Edouard Manet's *Le Déjeuner sur l'Herbe*? What aspects of the style or content of the painting support your opinion?"

B1.4 use a variety of strategies *(e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays)* to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

Teacher prompt: "What did you learn about your art work from having it on display with the works of others and from receiving feedback from your audience? Is there anything you would change in your work in response to this feedback?"

B2. Art, Society, and Values

By the end of this course, students will:

B2.1 identify and describe the function of various types of art works *(e.g., propaganda art, religious art, satirical works; works that focus on personal narrative or anthropological study)* in past and present societies

Teacher prompt: "What are some of the ways in which political regimes use propaganda art? How might opponents of a regime use this type of art?"

B2.2 identify and describe ways in which various art works reflect the society in which they were created *(e.g., with reference to the use of available materials, cultural influences, the depiction of current events or issues important to that society, the purpose of the work, the views and beliefs of audiences at the time)*

Teacher prompts: "Who created illuminated manuscripts? What purpose did they serve? What do they tell you about the society in which they were produced?" "In what ways can fashion design reflect social mores?" "How did access to materials affect the type of art works historically produced by various Aboriginal cultures in Canada (e.g., Mi'kmaq quillwork, Inuit soapstone sculpture, Haida cedar masks)?"

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values *(e.g., with reference to their self-concept, their awareness of stereotypes, their approach to fashion, their attitudes towards objects associated with particular cultural groups, their ability to express their emotions)*

Teacher prompt: "What did you learn when you created an art work that reflected a point of view other than your own on the issue of social inequality? Did this process affect your own beliefs about this issue?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify types of knowledge and skills acquired in visual arts *(e.g., knowledge related to visual literacy; creative problem-solving skills; skills related to visual communication, spatial organization, and presentation)*, and describe how they could be applied in a variety of careers and in various areas of study

Teacher prompts: "In what ways have you used your visual arts skills in other subjects?" "Can you think of ways in which your visual arts skills could be used in the future, either for work or for school? What are some fields, other than fine arts or commercial art, in which you could apply these skills?"

B3.2 identify, on the basis of research, a variety of secondary and postsecondary pathways and careers related to visual arts *(e.g., apprenticeships; postsecondary art programs; art-related careers in advertising, animation, fashion design, filmmaking, graphic design, industrial design, photo journalism)* and the education required for these careers

Teacher prompts: "What sorts of apprenticeships are available for someone wanting to pursue a career in fashion design?" "Would you require a college certificate or university degree to pursue a career in art therapy?"

B3.3 describe, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts *(e.g., opportunities to create decorations for an event associated with a cultural or religious practice; opportunities to work on community murals or to create posters for a school event; opportunities to produce classroom or school-wide art shows and exhibits)*

Teacher prompt: "How would you go about organizing an art exhibition in our school?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. **Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C3. **Responsible Practices:** demonstrate an understanding of responsible practices related to visual arts.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works *(e.g., when comparing the use of line, colour, shape, and contrast in African textiles with those in medieval illuminated manuscripts; when demonstrating or describing how to create an area of emphasis using colour, contrast, and shape)*

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works *(e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flipbooks, illuminated manuscripts, mosaics, stained glass works)*

C1.3 identify and describe the stages of the creative process and the critical analysis process *(e.g., how reflection relates to the other stages of the creative process)*

C2. Conventions and Techniques

By the end of this course, students will:

C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects *(e.g., the use of atmospheric perspective to create the perception of depth, the use of additive and subtractive sculpture to explore space and form, the use of layering to provide a sense of dimensionality)*

Teacher prompt: "What techniques could you use to create a sense of depth in your painting?"

C2.2 demonstrate an understanding of several conventions used in visual art works *(e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works)*

Teacher prompt: "How could you use exaggeration in a drawing or sculpture to satirize a celebrity?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify legal and ethical issues associated with visual arts *(e.g., copyright; ownership of virtual and intellectual property; issues related to cultural sensitivity)*, and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works *(e.g., seek permission before incorporating copyrighted materials in their art work; show respect for intellectual property; demonstrate sensitivity when using patterns or conventions from other cultures in their art work)*

Teacher prompts: "Under what circumstances might it be acceptable to use a part of another artist's work in your own art work? If you did so, would you need to acknowledge that artist in any way?" "If you base your art work on everyday objects or public icons, do you need to provide an indication of the source of your inspiration? How would you do so?" "What is the difference between *appropriation* and *plagiarism*?" "What does the term *intellectual property* mean?"

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works *(e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices)*

Teacher prompt: "Why is it important to know about the toxicity of art materials? What are some precautions you should take when working with toxic materials?"

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works *(e.g., use recycled materials where possible; separate recyclable and hazardous materials from their waste; limit the use of environmentally hazardous substances or non-sustainable resources)*

Teacher prompt: "What is the most environmentally responsible way of disposing of photographic chemicals? Why? What other substances do you use that can be partially or wholly recycled?"

GLOSSARY

The following definitions of terms are intended to help teachers and parents use this document. Terms that apply throughout the document are listed first, then terms connected with Dance, Drama, Media Arts, Music, and Visual Arts.

Aboriginal person. A person who is a descendant of the original inhabitants of North America. In Canada, the Constitution Act (1982) recognizes three primary groups as Aboriginal peoples: Indians, Inuit, and Métis.

achievement levels. Brief descriptions of four different degrees of student achievement of the provincial curriculum expectations for any given grade. Level 3, which is the "provincial standard", identifies a high level of achievement of the provincial expectations. Parents of students achieving at level 3 in a particular grade can be confident that their children will be prepared for work at the next grade level. Level 1 identifies achievement that falls much below the provincial standard. Level 2 identifies achievement that approaches the standard. Level 4 identifies achievement that surpasses the standard.

aesthetic. Relating to the nature and appreciation of beauty, especially in the arts.

artistic scope. The breadth of creative study and application.

artist's statement. A concise summary in which the artist reflects on and/or analyses what he or she has done, in order to help the audience understand his or her purpose, priorities, and techniques.

audience etiquette. Acceptable audience behaviour for an arts performance, presentation, exhibition, or installation.

context (for a work of art). The interrelated social, cultural, historical, and personal circumstances surrounding and influencing the creation of an art work.

critique. A critical judgement regarding the effectiveness of an art work, performance, or presentation, including the appropriateness of the choices made by the creator or performer of a work. Critiques, in the form of constructive feedback, of an art work in progress can be used by the artist during the revision process.

culture. The customs, beliefs, institutions, and achievements of a particular nation, people, or group, including the art works and other embodiments of the intellectual achievements of the group.

expectations. The knowledge and skills that students are expected to develop and to demonstrate in their class work, on tests, and in various other activities on which their achievement is assessed. Overall expectations describe in general terms the knowledge and skills that students are expected to demonstrate by the end of each grade. Specific expectations describe the expected knowledge and skills in greater detail.

strands. The three major areas of knowledge and skills into which the curriculum for the arts is organized. The strands for the arts are: Creating and Presenting *or* Creating and Performing *or* Creating, Presenting, and Performing (depending on the arts subject); Reflecting, Responding, and Analysing; and Foundations.

subject matter. The ideas, objects, figures, feelings, and understandings represented in a work of art.

think-pair-share. A learning strategy in which a student thinks about a topic or idea, works on it with a partner, and then shares the result with the whole group.

DANCE

AB. A two-part choreographic pattern form with an A theme and a B theme. The form consists of two distinct, self-contained dance sequences or sections.

ABA. A three-part choreographic pattern form with an A theme and a B theme in which the second section contrasts with the first section and the third section restates the first section in a condensed, abbreviated, or extended form.

accent. A strong movement or gesture used for emphasis.

asymmetry. (1) A difference in size, shape, or position between parts on opposite sides of a dividing line (e.g., different arm and leg positions on the right and left sides of the body). (2) A difference in the placement of dancers in a space on opposite sides of a dividing line.

balance. (1) Maintenance of a controlled position of the body, whether the body is in movement or still. (2) A state of equilibrium in the spatial arrangement of bodies (e.g., in performance space).

body. *See* **elements of dance**.

body base. The part of the body that is supporting the rest of the body. When someone is kneeling, for example, the knees are the body base.

canon. A choreographic form in which a dance phrase is performed by more than one soloist or group and begins at different times so that the phrases overlap (analogous to a round in music).

choreographer. A person who plans and creates dance pieces.

choreographic form. A structure that organizes movements. Choreographic forms may be defined as *narrative* or *patterned* (e.g., canon, call and response, retrograde, ABA, rondo). *See also* **composition**.

choreography. The creation and composition of dances, whether for a solo dancer, duets, trios, or small ensembles, by planning or inventing steps, movements, and patterns of movements and arranging them into a meaningful whole to communicate a feeling, idea, or theme.

composition. (1) The exploratory process of creating and arranging movements with artistic intent. (2) A dance sequence that is created with a specific intent to communicate a feeling, idea, or theme using movement; used in solo dance, as well as duets, trios, and small ensembles. *See also* **choreographic form**.

contact improvisation. Spontaneously created movement in response to body contact with another dancer. This is usually done in a duet. The partners are often moving in and out of physical contact while mutually supporting and following each other's movements. It is often a starting point for choreography.

contrast. The pairing of unlike movements. In dance, two contrasting movements might differ in energy, space (e.g., size, direction, level), shape (e.g., symmetrical/asymmetrical, open/closed), or timing (fast/slow, even/uneven). Contrast is often used to emphasize differences.

dance piece. A series of connected phrases.

dance sequence. Part of a larger dance piece. Dancers connect choreographed or personal movements (movement vocabulary) to form a sequence. A dance sequence is longer than a phrase but shorter than a section. It may be performed in isolation or as part of a larger dance piece. It conveys a sense of rhythmic completion and contains a beginning, middle, and end.

dance style. A way of performing dance that is characteristic of a particular period, setting, choreographer, performer, group, culture, or other category. *See also* **genre**.

dance science. The application of scientific principles to the study of dance, with a focus on preventing injuries and on improving the performance and the general health of dancers. Disciplines that are often part of the study of dance science are anatomy, biomechanics, physiology, and psychology. Study of somatic practices such as Pilates, yoga, and the Alexander technique may also be included.

elements of dance. Fundamental components of dance, which include the following:

- ***body***. The instrument of dance. The term *body* may also refer to body positions or shapes (e.g., curved, straight, angular, twisted, symmetrical, asymmetrical) or to body movements (e.g., locomotor, non-locomotor).
- ***energy.*** The force with which the body moves (e.g., light, strong, sustained, sudden).
- ***relationship.*** The way in which two or more things are connected to or associated with one another (e.g., dancer to dancer, dancer to object, right arm to left arm).
- ***space.*** The physical area in which the body moves; also, the area surrounding the body.
- ***time.*** An element involving rhythm, tempo, accent, and duration. Time can be based on measured beats, as in music, or on body rhythms, such as breath, emotions, and heartbeat.

energy. *See* **elements of dance**.

ensemble. A group of performers.

flocking. A type of improvisation in which students move in groups, with no set pattern or in a diamond formation, following a leader and all doing the same movements simultaneously. This is an extended version of mirroring for three or more people. Participants do not necessarily need to be able to watch each other, as long as they can see the leader.

fluency. The ability to perform dance movements with apparent effortlessness.

fluid movement. Movement that is easily changing, smooth, or unconstrained.

freeze. A stop; an absence of movement.

genre. A category of dance (e.g., ballet, Bharata Natyam, modern, Afro-Caribbean).

guided improvisation. In dance, a movement or series of movements created spontaneously by a dancer, with teacher guidance. *See also* **improvisation**.

improvisation. In dance, a movement or series of movements created spontaneously by a dancer, either independently or in a group.

kinesthetic awareness. The ability to be aware of one's own body parts (e.g., muscles, tendons, joints), position (e.g., posture), and movement (e.g., tension and relaxation of muscles, shifting of weight, movement of the body through space). Dancers who have developed kinesthetic awareness, or body awareness, are more likely to be able to perform the various movements of dance safely, to have a good sense of balance, and to respond to stimuli appropriately (e.g., judge correctly where to move while dancing in a group).

level. The height of the dancer's movements in relation to the floor, usually measured as high, medium, and low.

locomotor movement. A movement that involves travelling from one place to another across a space (e.g., walking, galloping, rolling).

mirroring. A type of improvisation. Two students face each other. Student A initiates the movement, while student B follows, maintaining eye contact as appropriate; students switch roles after a set time.

motif. A distinctive recurring gesture, movement, sequence, or image that can be elaborated upon in a variety of ways. A motif may be used to provide a theme or unifying idea for a dance piece.

movement vocabulary. A repertoire of steps, movements, and sequences that might be used in creating a dance piece. They can be particular to a dance form (e.g., traditional dance) or personal (e.g., creative dance).

negative space. The unoccupied space surrounding a body, in the opening created by body shapes, or between bodies.

non-locomotor movement. A non-travelling movement, where the body is anchored in one place; also called *axial movement* (e.g., moving the arms and/or twisting the body while staying in one spot).

notation. A formal written system of symbols, shapes, and lines that represent body position and movement. Various types of "invented notation" can also be used instead of formal forms of dance notation. Invented notation consists of visuals used to plan, map, or record movement.

pathway. (1) The route or movement taken from point A to point B. (2) A pattern or design created on the floor or in the air by movements of the body (e.g., moving an arm in a circular motion creates a circular air pathway; galloping across the general space in a zigzag motion creates a ground pathway).

pattern. An arrangement or sequence of elements in which one or more of the elements is repeated in a planned way.

pattern form. A choreographic form used to communicate an abstract idea or message (as opposed to a narrative). Examples of pattern forms include AB, ABA, call and response, canon, collage, retrograde, rondo, theme and variation.

phrase. A small group of movements that stand together as a unit (analogous to a phrase in language).

posture. The way a person carries his or her body.

quality. The manner in which a movement is performed (e.g., jerkily, smoothly, cautiously; in a gliding, slashing, or dabbing manner), usually in order to communicate information about the physical and/or emotional state the performer is attempting to portray.

relationship. *See* **elements of dance**.

retrograde. A choreographic form in which a dance or movement sequence is performed in reverse order (e.g., a dance phrase performed from back to front).

rondo. A choreographic form that expands on ABA form to ABACADA (lengthened indefinitely), in which the A theme is repeated or varied.

site specific. Created for a specific location (e.g., a dance that can be danced only in a particular location because the physical environment is part of the dance).

space. *See* **elements of dance**.

stimulus. An inspiration for creating a dance phrase or piece (e.g., a story, theme, idea, or object).

style. The distinguishing way in which a dance is created and performed; style is often associated with a particular performer, performance group, choreographer, or time period.

symmetry. (1) An exact match in size, shape, and position between the parts on opposite sides of a dividing line (e.g., identical arm and leg positions on the right and left sides of the body). (2) An exact match in the positioning of dancers in relation to other dancers on opposite sides of a dividing line.

technique. (1) The physical skills of a dancer that enable him or her to execute the steps and movements of dance. (2) A set of movements that are characteristic of a particular form or genre of dance (e.g., ballet, modern dance).

tempo. The speed at which a dance is performed.

theme and variation. A choreographic form that starts with an original movement idea that is repeated with various modifications (e.g., performed faster or slower, with lighter or stronger movements, in a new place) while still maintaining its structure and sequence, resulting in an A-A1-A2-A3 pattern. The theme may be repeated between the variations.

time. *See* **elements of dance**.

transitions. The links between dance movements and phrases.

unison movement. A movement or action performed in exactly the same way by two or more people at the same time.

DRAMA

a day in the life. A convention in which students explore the experience of a person by working backwards from a significant moment or turning point in a character's life to build the story that accounts for the event. Students work in groups, using tableau, improvisation, and/or role play to depict key moments that may have occurred in the last twenty-four hours of the character's life. The scenes are then run in chronological sequence to depict the events leading up to the dramatically significant moment.

Anansi stories/tales. Anansi stories originated in West Africa, where the tradition of storytelling has thrived for generations. The Ashanti people in Ghana in the west of Africa still tell stories of Kweku Anansi, the spider, a trickster figure in African folktales, who both entertains and teaches life lessons. Many of the Anansi tales, or adapted versions of them with different heroes, now exist in North America, South America, the West Indies, and the Caribbean.

atmosphere. The mood established for a drama, or for a scene within a drama. Music, lighting, sets, and costumes may all be used to help create a particular mood or atmosphere.

audience. (1) In a formal or traditional play, the audience is typically seated in front of or around the action of the play. (2) In a shared drama experience or role play in the classroom, the students typically are both actors and spectators in the experience. At times, the students are all in role together; at other times, some are out of role viewing a group presentation as audience members. They may also be audience members viewing a scene or presentation while they are in role (e.g., in role as the king's assistant, viewing a presentation by local villagers).

blocking. (1) In drama and theatre, a technique for working out and/or mapping the movement and positioning of actors on the stage. (2) The obstruction of an actor by an object or another actor. (3) In drama improvisation, the rejection of an idea introduced by another performer.

Brechtian theatre. A theatre movement of the early to mid-twentieth century associated with the German playwright Bertolt Brecht. Brecht's "epic theatre" uses various distancing devices to remind audiences that the primary purpose of a play is neither to entertain nor to create an illusion of reality but to present ideas for the audience to reflect on.

caption making. A convention in which students work in groups to devise slogans, titles, newspaper headlines, or chapter headings that convey in words the intended message of tableaux or pictures. The captions may be shared orally by the groups, read out by a narrator, or written on placards to be read by the class.

ceremony/ritual. A set of actions prescribed by the beliefs or traditions of a community or culture and thought to have symbolic value.

character/role. *See* **elements of drama**.

choral speaking, chanting. The reading or reciting of a text by a group. Preparation for a performance may involve interpretation of the text; experimentation with language, rhythm, volume, pace, and different numbers of voices; and rehearsal.

chorus. A convention in which individuals or groups provide spoken explanation or commentary on the main action of a drama.

collective creation. A collaborative method of playwriting that involves developing a play as a group, with or without the aid of a playwright.

commedia dell'arte. A style of improvisational comedy popular in sixteenth-century to eighteenth-century Italy, involving stock situations and characters and the use of masks.

conventions of drama. Practices and forms of representation that are widely accepted for use in drama instruction as ways to help students explore meaning and deepen understanding. Hot seating, voices in the head, and freeze-frame images are a few examples, among many.

corridor of voices. A convention used to explore the inner life of a character in drama. The character moves along the "corridor" between two lines of students who voice feelings, thoughts, or moral concerns the character might be likely to have. The convention can also be used to explore the thoughts of a character who is facing a difficult task or decision. In this case, the voices would give advice and warnings. *See also* **voices in the head**.

cue sheet. (1) A record of words, phrases, or stage actions that signal to a performer to begin a speech or action. (2) A list of technical effects (e.g., lights, sound, special effects) and when they occur in a performance or production.

dialogue. A conversation involving two or more characters.

director. The person who supervises the actors and directs the action and production of a show.

drama anthology. A drama based on a collection of related sources about a particular theme, issue, or person. Both fiction and non-fiction sources may be used (e.g., diary entries, songs, poems, speeches, images, headlines).

drama works. In an educational setting, drama works that are experienced, created, and viewed by students (e.g., plays, improvised drama, short scenes, tableaux, shared drama experiences, reader's theatre scripts).

dramatic exploration. The spontaneous, imaginative use by students of materials and equipment available in the classroom to create drama.

elements of drama. Fundamental components of drama, including the following:

- ***character/role.*** An actor's portrayal of a character in a drama, developed with attention to background, motivation, speech, and physical traits.
- ***focus or emphasis.*** The theme, character, problem, event, moment in time, or centre of visual interest (e.g., in a tableau or staging) that gives purpose or impetus to a drama.
- ***place and time.*** The setting, time period (e.g., past, present, future), duration (e.g., one day), and chronology of the action of a story or drama.
- ***relationship(s).*** The connection(s) between people, events, and/or circumstances.
- ***tension.*** A heightened mental or emotional state resulting from uncertainty about how the conflict or problem in a drama will be resolved.

Elizabethan theatre. Theatre associated with the reign of Queen Elizabeth I of England (1558–1603), and particularly with the plays of William Shakespeare. Other dramatists of the period include Thomas Dekker, Thomas Heywood, Ben Jonson, Thomas Kyd, and Christopher Marlowe.

empathy/empathize. The capacity to "step into the shoes" of another and to understand and appreciate that person's experiences and circumstances. In drama, empathy is developed through role play, reflection, writing in role, and viewing and discussing plays, stories, and films. The ability to empathize with characters in drama is a fundamental aspect of building role/character and is essential to skill development.

ensemble. A group of actors who perform together.

flashback and ***flash forward.*** Conventions used to provide different perspectives on the action in a drama by showing events from an earlier or later time. A *flashback* might be used to explain the causes of an action in the present, a *flash forward* to show an action in the light of its imagined or actual outcome.

focus or ***emphasis.*** *See* **elements of drama**.

form. (1) The compositional structure that shapes a drama, as opposed to its theme or content. (2) A broad category of drama that may include within it a number of styles (e.g., puppetry is a form, and different styles of puppetry are characterized by the use of glove puppets or marionettes or shadow puppets; dance drama is a form, and there are different styles of dance drama around the world, such as Kathakali of India and wayang topeng of Bali and Java).

forum theatre. An approach to creating drama works that enables a group to consider a range of options or possible outcomes for a dramatic conflict or complication. A small subgroup uses improvisation to explore a dramatic situation while the rest of the group observes. All members of the full group participate in creating the scene – through discussion, by stopping the scene to make suggestions, or by taking over a role. The objective is to shape an authentic scene that fits the dramatic context and is satisfying to the whole group. This approach is central to Augusto Boal's theatre of the oppressed. *See also* **theatre of the oppressed**.

freeze-frame image. A convention in which students pose to make an image or tableau that communicates an idea or a theme or that depicts a moment in time. Also called a group sculpture or tableau. *See also* **tableau**.

games/warm-ups. Activities that help develop a group's readiness for intensive drama work. Such activities can promote group cooperation, trust, risk taking, and listening.

genres. The categories into which dramas and other literary works can be grouped. Examples include: thriller, comedy, action, horror, docu-drama, melodrama.

gesture. A movement of the body or limbs used to express or emphasize a thought, emotion, or idea.

Greek theatre. Theatre that evolved from religious rituals and flourished from approximately 600 BCE to 200 BCE in Athens, Greece, and that made important contributions to acting, tragedy, comedy, and the architecture and terminology of theatre. Dramatists of the period include Aeschylus, Sophocles, Euripides, Aristophanes, and Menander.

guided imagery. A convention used to help a group visualize the setting for a drama. The teacher or a student uses descriptive language to create a picture of the physical setting and/or historical context in which the action takes place.

hot seating. A convention in which students allow themselves to be questioned by the rest of the group. The questioners may speak as themselves or in role (e.g., as reporters).

improvisation. An unscripted, unrehearsed drama spontaneously created by a student or students in response to a prompt or an artefact.

inner and outer circle. A convention used for ensemble sharing of contrasting perspectives related to a drama. Students gather in two circles: an inner circle representing one character in the drama and an outer circle representing a second character. (1) *In role:* Students as characters describe their reactions and state of mind at a particular point in the drama. (2) *Out of role:* Students share personal reflections with one another as they are given prompts. Students may speak spontaneously or read from a short passage. Typically, the teacher orchestrates the sharing (e.g., by tapping a student on the shoulder when it is that student's turn to speak), so that the contrasting points of view are highlighted for dramatic effect.

in role. Acting a part. *See also* **role**; **role playing/role play**.

interpretation. The process of making meaning from stories, images, and poetry and the use of drama conventions to represent or communicate that meaning to others. Students can also interpret drama works that they view at the theatre and on television.

interviewing. A convention in which a person or group in the role of "interviewer" asks questions of a student in the role of "expert" to gain information about a particular dramatic situation.

journal writing. A means for students to reflect on drama experiences, out of role, by writing and/or drawing in a journal. The teacher may pose questions to guide students' thinking.

Kabuki theatre. One of the traditional forms of Japanese theatre, originating in the 1600s and combining stylized acting, costumes, make-up, and musical accompaniment.

mapping. A convention in which students make maps or diagrams in order to establish context, build belief in the fictional setting, or reflect on the drama.

meaning. (1) The intended message expressed by an actor or by a drama work. (2) A viewer's or listener's understanding of the message of a drama work.

meetings. A convention in which students and teacher come together in role to hear new information, make decisions, and plan actions or strategies to resolve problems that have emerged in a drama.

mime. The use of gesture, movement, and facial expression without words or sounds to communicate actions, character, relationships, or emotion.

monologue. A long speech by one character in a drama, intended to provide insight into the character.

mood. *See* **atmosphere**.

narration. A convention in which a speaker describes the action that is occurring in a drama.

Noh theatre. One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.

out of role. Not acting a part. The term may be used to refer to discussions that take place out of character to further the drama or to plan or discuss artistic choices.

overheard conversations. A convention in which the students, role playing in small groups, "listen in" on what is being said by different characters in the drama. A signal is given to freeze all the groups. Then each group in turn is "brought to life" to continue its improvisation while the other groups watch and listen.

performance. The presentation of a polished dramatic work to others, usually an audience of people outside the class.

performance space. The area where a presentation occurs. Types of performance space include proscenium (in front of the curtain), alley, thrust, in the round, and forum (large open space).

place and time. *See* **elements of drama**.

play. A drama work to be read, performed on stage, or broadcast.

plot. The sequence of events in a narrative or drama. The sequence can be chronological or presented in a series of flashbacks, flash forwards, and vignettes.

prompt book. An annotated copy of a script that includes blocking notes and diagrams, performers' and technicians' cues, and other production information. A stage manager keeps a master copy, which is used to coordinate all elements of a production.

prop. A portable object used in a drama to support the action or to give authenticity to the setting.

protagonist. The main character in a play.

reader's theatre. A theatre genre in which students: (a) adopt the roles of different characters and of a narrator to read a text; *or* (b) develop scripts based on familiar texts, practise their parts, and present their rehearsed reading to others. Reader's theatre does not involve costumes, sets, props, or movement. The readers generally stand while reading, using their voices to bring the action of the scene to life.

relationship(s). *See* **elements of drama**.

role. The part played by an actor depicting a character in a drama.

role on the wall. A convention in which students represent an important role in picture form "on the wall" (usually on a large sheet of paper) so that information about the role can be collectively referred to or added as the drama progresses. Information may include: the character's inner qualities and external appearance; the community's and/or the family's opinions about the character; the character's view of him- or herself; the external and internal forces working for and against the character; known and possible hidden influences on the action or character.

role playing/role play. An instructional technique in which a student and/or the teacher acts the part of a character in an imagined situation, usually in order to explore the character's thoughts, feelings, and values.

scene. A unit of a play, in which the setting is unchanged and the time continuous.

script. The written text of a drama, including stage directions and dialogue.

simulation. A re-creation of a series of events from real life. Students are assigned roles and provided with background information to help them re-enact the real-life situation. Students work in role in groups to plan their contribution, then negotiate as a class to create a joint product.

source. A text, idea, or event that provides the basis for a drama.

stage areas. Locations on the stage, such as stage left (actor's left), stage right (actor's right), upstage (away from audience), and downstage (close to audience).

stage manager. The person in charge of overseeing a production and calling technical cues.

style. (1) A particular type of drama within a broader dramatic category (e.g., commedia dell'arte is a type or style of mask comedy). (2) A distinct manner of presenting drama, often associated with a particular historical period, movement, writer, or performer.

tableau. A group of silent, motionless figures used to represent a scene, theme, or abstract idea (e.g., peace, joy), or an important moment in a narrative. Tableaux may be presented as stand-alone images to communicate one specific message or may be used to achieve particular effects in a longer drama work. Important features of a tableau include character, space, gesture, facial expression, and level.

talking stick. A drama strategy named after a ceremonial artefact used in many cultures (e.g., Aboriginal) to ensure that everyone's voice is heard. In Aboriginal tradition, a stick decorated with eagle feathers and crystals was held by a speaker to show that he or she had the right to speak without being interrupted. In drama activities, a stick or other object passed among students can be used to give everyone a turn to speak.

techniques. (1) Methods or procedures used in drama for specific purposes (e.g., use of the voice, facial expressions, gestures, movement, breath control, warm-ups). (2) Specific theories about and/or methods for creating and exploring characters in dramatic work. Examples include the Alexander technique; the Stanislavski method; the Meisner technique; and the theories of Uta Hagen, Lee Strasberg, and Rudolf Laban.

technology. In drama, machinery, including electrical or digital equipment, that is used to help implement or enhance a drama production (e.g., lighting equipment, sound equipment, recording equipment, projector).

tension. *See* **elements of drama**.

text. A spoken, written, or media work that communicates meaning to an audience.

theatre in the round/arena stage. A type of stage situated in the centre of the space, with the audience facing it from all sides. The placement of the audience quite close to the action creates a feeling of intimacy and involvement.

theatre of the absurd. Theatre associated with the work of mainly European playwrights of the 1950s and 1960s and motivated by a perception of the "absurdity" or meaninglessness of the human condition. Plays often use broad comedy to comment on the predicament of characters in hopeless situations, as well as innovative forms and distortions of conventional speech to challenge complacent attitudes. Playwrights include Samuel Beckett, Eugene Ionesco, Jean Genet, and Harold Pinter.

theatre of the oppressed. A form of popular theatre established in the early 1970s by Brazilian director and Workers' Party activist Augusto Boal and created by, about, and for people engaged in the struggle for liberation.

thought tracking. A strategy in which the teacher circulates, tapping students on the shoulder to prompt them to focus on their inner thoughts and feelings. Thought tracking helps students in role to draw on thoughts and emotions that lie beneath the surface, enabling them to deepen their response and/or contrast outer appearance with inner experience. The strategy can be used effectively with students in tableaux.

unity of time. One of three "unities" associated with Aristotle's discussion of Greek theatre in the Poetics. A play whose action occurs within a single twenty-four-hour period is said to have unity of time. The other two unities are "unity of place" and "unity of action". A play set entirely in one location is said to have unity of place. A play that focuses on one main action or story with no subplots is said to have unity of action.

voice. The distinctive style of expression of a character, an author, or an individual work conveyed through such means as the use of vocabulary, sentence structure, and imagery, as well as through auditory elements such as volume, timbre, projection, diction, dialect, tone, pitch, articulation, and rhythm and pace of speech.

voices in the head. A convention used to deepen students' understanding of a conflict or a difficult choice facing a character in the drama. The student representing the character remains silent while others standing behind speak out to express the thoughts and feelings the character might be experiencing at this point. *See also* **corridor of voices**.

writing in role. Writing done from the point of view of a character in a drama in order to deepen the writer's understanding of the character and create or develop scenes that reflect this understanding. Some examples of forms that may be used include diaries, letters, and reports on specific events that indicate the character's responses to those events.

MEDIA ARTS

acoustics. (1) The branch of science that is concerned with the properties of sound. (2) The properties of a particular space (e.g., a performance venue) that determine how sounds (e.g., the sounds of musical instruments and the human voice) are transmitted in it.

animation. The process of creating the illusion of movement through a series of images (e.g., drawings, digital images, paper cut-outs, photographs, puppets, sculpted figures) that show slight, progressive changes sequentially in time using various techniques (e.g., claymation, cut-out/collage animation, flipbook, thaumatrope, pixilation, rotoscope, stop motion, digital processes).

avatar. A graphic image that is used to represent a person in a virtual environment.

camera angles. Various positions of the camera in relation to the subject being photographed, each giving a different viewpoint and perspective.

codes and conventions. Symbols, icons, formulas, and practices, used in various media to convey meaning.

collage. A form of art in which a variety of materials (e.g., photographs, fabric, found objects, bits and pieces of originally unrelated images including commercial images) are arranged and attached to a flat background, often in combination with painted or drawn areas. Also known as découpage.

content. The meaning of an image beyond its overt subject matter, including the emotional, intellectual, symbolic, thematic, and narrative connotations.

cropping. The trimming or cutting away of unnecessary or unwanted edges of a picture, or the reframing of an area of an image to create a stronger composition. A viewfinder may be used to help determine the best composition before cropping.

deconstruction. The process of identifying elements, principles, symbols, and other components of an art work, interpreting their meaning, and analysing how the artist has combined them for a particular purpose.

design process. A problem-solving model that involves the concrete manipulation of images, materials, and technology for the purpose of solving a design problem. The technical design process can be open ended when the student designs all the steps, or it can be teacher directed to varying degrees.

duration. A principle of media arts. Duration refers to time and how its perception can be manipulated and presented in media art works. It can also be used to describe the temporal nature of those art works that exist for only a limited time.

elements of contributing arts. The elements used in media arts are derived from other arts disciplines. Elements include space, time, and energy in dance; character, place, and conflict in drama; rhythm, harmony, and dynamics in music; line, colour, and texture in visual arts.

elements of design. Fundamental components of visual art works. They include colour, form, line, shape, space, texture, and value.

flipbook. A book of pictures in which the sequential images vary slightly from one page to the next. When the pages are turned (flipped) rapidly, the sequence of changes in the pictures simulates motion. Persistence of vision creates the illusion that continuous motion, rather than a series of discontinuous images, is being seen.

hybridization. A principle of media arts. Hybridization is the technique used in creating art works in which genres, styles, concepts, materials, media, and forms are combined to create new "hybrid" forms.

installation. A two-dimensional, three-dimensional, or time-based art work (or a combination of these) made specifically for a chosen site or environment, arranged in place either by the artist or to the artist's specifications, and

often involving interaction between the work, its audience, and the site. Installations are relatively large, and may be temporary or permanent and created for indoor or outdoor settings.

interactivity. A principle of media arts. Interactive media art works involve viewer participation in the art work itself. Common interactive media art works include interactive installations, performance art, and web-based art.

media production. The use of a variety of technological and media tools to create a work that conveys information or represents a student's culminating performance or project. Tools used in media production may include cameras, video or digital editing equipment, televisions, video players, audio recorders and players, projectors, computers, and the appropriate software required to use these tools. Media production provides the opportunity to integrate and present text, graphics, sound, video, and animation in new ways.

media technologies. Evolving practical developments that expand artists' ability to control and adapt media, tools, and techniques to create art works. Media technologies include computer, digital imaging, and sound technologies, and the Internet.

multimedia art works. Like mixed-media art works, multimedia art works are composed of components from multiple media. However, rather than drawing only on traditional visual arts media, multimedia works draw on a broad range of media that can include audio, video, text, graphics, animation, and a variety of digital media.

point of view. A principle of media arts referring to the perspective of an art work. Point of view can be either conceptual or physical. Conceptual points of view include internal, external, subjective, objective, cultural, political, and social viewpoints. Physical points of view include bird's eye, worm's eye, eye level, 360 degree, internal, micro, macro, and telescopic viewpoints.

principles of media arts. The organizing concepts used in the creation of media art works. The principles determine the organization of elements taken from contributing art forms. There are four organizing principles that guide the creation of media art works: duration, hybridization, interactivity, and point of view.

sketchbook. A book of drawing paper in which artists record things they see or imagine. It may include sketches, completed work, rough plans, notes, images, and clippings.

storyboard. A visual planning tool for organizing ideas for an animated work, story, video, or comic book into a sequence of sketches, images, or "shots". Each item (frame) in the sequence depicts scenes or figures and includes commentary that describes details of how the image should look and how it fits into the story.

techniques. The styles and/or approaches that can be used with tools and media to create a particular effect in a media art work.

thumbnail sketch. A small, quick sketch that records ideas and very basic information. Thumbnail sketches are often used as examples of possible layouts, showing combinations of pictorial elements of various heights and widths, different vertical and horizontal treatments, and/or close-ups and distant views.

tools. The mechanical or virtual implements used to manipulate media to create media art works.

tweening. The process in animation of inserting one or more frames between two images to make the second image follow smoothly from the first. Tweening is used frequently in all types of animation, including computer animation.

MUSIC

active listening. The process of listening to music with a particular focus and for particular purposes; for example listening for changes in dynamics in order to discuss them with a classmate or listening to a melody to determine its range.

arrange. Adapt a composition for performance by voice(s) and/or instrument(s) that are different from those of the original version of the composition. The result is often called an arrangement.

analog. A method of sound recording that employs wave forms. The sound is most often recorded on magnetic tape.

articulation. The way in which tones or notes are rendered in performance. Common types of articulation in Western music, all of which can be indicated in notation, include *staccato*, *legato*, *tenuto*, *glissando*, slurs, phrasing marks, accents, and *sforzando*.

art music. Musical works created for an aesthetic purpose rather than for commercial reasons.

aural/oral. *Aural* relates to hearing and listening. *Oral* relates mainly to singing, but can also include spoken rhymes and chant as well as instrumental music (as in "oral tradition").

balance. The appropriate relationship between voices and/or instruments in a musical work, or the positioning of voices and/or instruments in a performance. Particular aspects of the total sound may be relatively more prominent at different times depending on the context (e.g., a solo violin melody in a dense orchestral texture; a statement of the subject in an inner voice in a fugue).

bar. The notes and rests contained between two bar lines on the musical staff. Also called a measure.

beat. An aspect of the element called duration. A steady pulse. The underlying pulse of many musical forms. In music with a metre, there are strong beats (beats that are often emphasized) and weak beats (unstressed beats). *See also* **rhythm**.

binary form (AB form). A musical form that consists of two contrasting sections (A and B). *See also* **form**.

blend. The matching of tone quality by the various voices within an ensemble.

blues. A vocal and instrumental form that is characterized by blue notes and often by a twelve-bar structure ("twelve-bar blues"). Blue notes are most often the third and seventh, which may occur both natural and flatted (E/E♭ and B/B♭). *See also* **blues scale**.

blues scale. Usually a six-note scale in which a chromatic half step is added to the pentatonic scale, which gives it the typical blues sound. A flatted note, often the third or seventh note, occurs in place of an expected major interval and a flatted fifth may also occur (e.g., C–E♭–F–G♭–G–B♭). *See also* **blues; scale**.

bridge. A transitional passage connecting two sections of a composition, also transition.

cadence. A melodic or harmonic pattern or formula that is used to end a phrase, section, or piece of music. Typical harmonic cadences are perfect (V–I), imperfect (IV–V or II–V), plagal (IV–I), and deceptive (V–VI).

call and response. (1) A lead-and-follow activity, sometimes also called question and answer. (2) A song or rhythmic pattern consisting of alternating sections of calls sung or played by a leader (solo) and responses sung or played by an individual or a group. The call (question) and response (answer) are different phrases (not echoes). It is a form that is common in many musical traditions. Calls and responses are often improvised.

canon. A piece in which the same melody is repeated exactly by a different voice that begins a short interval after the original voice has started. Canons may also be for more than two voices, and may be sung or performed on instruments. *See also* **round**.

chant. The rhythmic speaking or singing of words or sounds, sometimes using only one or two pitches, called reciting tones. Some chants are very simple (e.g., children's chants), whereas others are very complex melodically (e.g., Gregorian chant, which was sung by monks in religious services in the Middle Ages).

chord. Several notes, often three or four, played simultaneously, usually containing a root, third, and fifth. Chords of three notes are often called triads. For example, a G-major chord (triad) is made up of the notes G (root), B (third), and D (fifth). Chords are usually described with roman numerals – for example, I for the chord on the first degree of the scale, or tonic; V for the chord on the fifth degree of the scale, or dominant; IV for the chord on the fourth degree of the scale, or subdominant. A commonly used chord progression is therefore written and described as I–IV–V–I.

chord progression. *See* **chord**.

chorus. One or more lines that are repeated at the end of a verse in a song.

chromatic scale. A scale made up of twelve consecutive notes, each a half step apart.

coda. (1) An extra section of music at the end of a piece. (2) A concluding musical section announcing the end of a piece.

commercial music. Music in various styles, usually styles of popular music, that is disseminated through mass media.

compose. Create a piece of music (a composition) using the elements of music to convey musical thoughts and meaning.

compound metre. A metre in which each main beat in a bar is divided into three (e.g., compound duple: $\frac{6}{8}$; compound triple: $\frac{9}{8}$). *See also* **metre**.

cycle of fifths. Also often called the circle of fifths, because a succession of perfect fifths leads back to the starting point after proceeding through all twelve tones (C–G–D–A–E–B–F♯–C♯/D♭–A♭–E♭–B♭–F–C). Keys that are most closely related to a main key are those that are based on the note a fifth above or a fifth below the main key.

diatonic. A term used to describe the major and minor scales, as well as intervals and chords based on the notes of these scales. It is also used to describe the harmonic language of musical styles that are largely based on the use of the major and minor scales, rather than on the chromatic scale.

digital. A way of recording music in which the sound waves are represented digitally (as a numbered sequence in a computer) resulting in a much cleaner recording with very little background noise.

dissonance. Any musical sound that requires a resolution in a particular context.

duration. The element of music relating to time. Major aspects include beat, rhythm, metre, and tempo.

dynamics. The element of music relating to the varying degree of volume. Some fundamental concepts related to this element are: *crescendo*, *decrescendo*; *forte* (***f*** – loud), *fortissimo* (***ff*** – very loud), *mezzo forte* (***mf*** – moderately loud); *piano* (***p*** – soft), *pianissimo* (***pp*** – very soft), *mezzo piano* (***mp*** – moderately soft).

elements of music. Fundamental components of music. They are defined for the purposes of this document as duration (beat, rhythm, metre, tempo), pitch (melody), dynamics, timbre, texture/harmony, and form. *See also* individual entries for all of these terms.

expressive controls. Particular kinds of emphasis given to notes, using such means as articulation, fermatas, tempo, dynamics, and timbre.

folk song. A song that is usually transmitted orally over several generations, often related to the daily life of the people in a culture or community.

form. The element of music relating to the structure of musical works or pieces. *See also* **binary form (AB form)**; **rondo**; **ternary form (ABA form)**; **theme and variations**; **twelve-bar blues**.

found sounds. (1) Rhythmic or pitched sounds that can be produced by using everyday objects, such as sticks, combs, pop bottles, shakers, or pots. (2) Environmental sounds, such as the sounds of hammering, traffic, or birds, that can be used in creating a musical composition.

genres. The categories into which musical works can be grouped (e.g., song, sonata, opera, ballad).

grand staff. The combination of a staff notated in the treble clef with one notated in the bass clef. This staff is used for notating piano music and music for other keyboard instruments, and is also used to notate vocal works.

Gregorian chant. The central tradition of Western plainsong, which is a form of monophonic, unaccompanied vocal music of the Western Christian church.

harmony. One of the elements of music. Harmony is the simultaneous sounding of two or more notes, or pitches. *See also* **chord; texture**.

historical periods. For the purposes of this document, the historical periods for Western classical music are the Middle Ages (ca. 500–ca. 1450), the Renaissance (ca. 1450–1600), the baroque period (1600–1750), the Classical period (ca. 1750–1820), the Romantic period (ca. 1820–1900), and the twentieth century and beyond (from approximately 1900 on). Classical musical traditions from other parts of the world also have written historical records (e.g., North and South Indian, Arabic, Persian, Chinese).

homophony (homophonic music). Music consisting of a single melodic line with chordal accompaniment.

imitation. The repetition by one voice of a melody, phrase, or motif stated earlier in a composition by another voice.

improvise. Compose, play, or sing spontaneously without the aid of written music, applying skills learned.

improvisation. Either the music produced by or the activity of improvising.

interpretation. (1) Analysis or appreciation of a musical work by a viewer or listener. (2) The particular understanding of a musical work that is communicated by a performer of the work.

interval. The distance between two notes (e.g., the interval between two pitches that are one step apart, such as C–D, is called a second).

intonation. The ability to play or sing in tune.

inversion. (1) The form of an interval that occurs when the lower note is moved to become the upper note. (2) The form of a chord that occurs when the root of the chord is moved to a position above one or more of the other notes of the chord (e.g., root position: C-E-G; first inversion: E-G-C; second inversion: G-C-E).

key signature. The pattern of sharps (♯) or flats (♭) placed on the staff immediately to the right of the clef to indicate which notes are to be played sharp or flat throughout a piece of music. (Sharps or flats indicated in the key signature can be temporarily cancelled by a natural sign [♮].) The key signature also identifies the key and scale associated with the music.

major and minor keys. A major key is based on the notes of the major scale (e.g., C major: C–D–E–F–G–A–B–C), while a minor key is based on the notes of the minor scale (e.g., A minor [harmonic]: A–B–C–D–E–F–G♯–A). *See also* **major scale**; **minor scales**.

major interval. The distance between two notes within the major scale, measured from the first note of a major scale; that is, the major second, major third, major sixth, and major seventh (e.g., the interval F–G is a major second, and C–E is a major third).

major scale. A stepwise series of eight notes composed of whole steps and half steps in the following sequence – whole, whole, half, whole, whole, whole, half. In this pattern, a major interval occurs between the first note of the scale and each of the second, the third, the sixth, and the seventh notes of the scale. *See also* **minor scales**; **scale**.

measure. *See* **bar**.

melodic dictation. A process in which the teacher performs a melodic pattern and the students write it in musical notation after listening to it.

melody. An aspect of the element called pitch. A succession of sounds (pitches) and silences moving through time. Melodies can be thought of as movement in sound by repetition of a pitch, by step, and by skip, or as movement by a series of intervals (unison, step, skip, leap).

metre. An aspect of the element called duration. The grouping of beats in music using time signatures. Metres are typically simple (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$), compound (e.g., $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$), and irregular (e.g., $\frac{5}{4}$). Duple metres have two main beats in a bar (e.g., $\frac{2}{4}$, $\frac{6}{8}$, $\frac{6}{4}$). Triple metres have three main beats in a bar (e.g., $\frac{3}{4}$, $\frac{9}{8}$).

minor interval. (1) The distance between two notes within the minor scale, measured from the first note of a minor scale; that is, the minor third, minor sixth, and minor seventh (e.g., a minor sixth is A–F). (2) Any interval that is one half step (or semitone) smaller than a major interval (e.g., a major second is C–D, but the minor second is C–D♭).

minor scales. (1) In the *natural minor*, there is a stepwise series of eight notes composed of whole steps and half steps in the following sequence – whole, half, whole, whole, whole, half, whole. In this pattern, a minor interval occurs between the first note of the scale and each of the third, the sixth, and the seventh notes of the scale. (2) In the *harmonic minor*, the seventh note is raised. (3) In the *melodic minor*, the sixth and seventh notes are raised going up the scale, and are lowered going down (lowered to the same pitches as those in the natural minor). Common to all three minor scales, ascending and descending, is the minor interval between the first note and the third. *See also* **major scale**; **scale**.

MIDI (Musical Instrument Digital Interface). The technical standard that allows the software and hardware of a computer to communicate with a synthesizer or keyboard. MIDI is most commonly used with sequencing and/or recording software, as well as notation software. *See also* **notation software**.

modes. Types of scales that are commonly used in jazz, folk traditions, Gregorian chant, and music of various cultures. Although the names of the modes have their basis in ancient Greek musical theory, which was transmitted through the Middle Ages, they are still used to describe a variety of basically diatonic scale structures. The most commonly used modes are ionian, dorian, phrygian, and mixolydian.

monophony (monophonic music). Music consisting of a single melodic line with no accompaniment. It can be performed by one person (a solo) or by several in unison (e.g., a unison chorus).

motif. A dominant, recurring aspect of a musical theme.

movement. A relatively independent segment of a larger work that is found in such works as sonatas, symphonies, and concertos.

musical literacy. The ability to understand and use the variety of ways in which meaning is communicated through music, including use of the elements, aural skills (in listening and performing), reading and writing skills (use of notation, symbols, terminology), and interpretative performance skills.

notation. A way of indicating pitch and rhythm in written form; for example, standard notation, tablature, and percussion notation, as well as written forms of oral syllables, such as the syllables used in the Indian tabla tradition and the Griot tradition of Africa.

notation software. A computer application used to compose, arrange, and publish musical compositions. Most notation software is able to receive information from, and send information to, a MIDI-capable keyboard or synthesizer.

note. A musical sound or the symbol used to write it down.

ostinato. A continuous repeated rhythmic or melodic pattern.

pentatonic scale. A musical scale of five pitches or notes (e.g., C–D–E–G–A). *See also* **scale**.

phrase. (1) A group of sounds that has a beginning, a middle, and an end. (2) A musical sentence that is both rhythmic and melodic (often four to eight measures long).

pitch. The element of music relating to the highness or lowness of a tone.

polyphony (polyphonic music). Music consisting of two or more melodic lines that are performed simultaneously. Also called counterpoint.

ragas. Melodic modes used in North and South Indian music.

repertoire. The accumulated portfolio of pieces that a performer or group of performers are able to play or sing.

rhythm. An aspect of the element called duration. The pattern of long and short sounds or silences. *See also* **beat**.

riff. A repeated pattern (e.g., a rhythmic pattern, a chord progression, or a melodic pattern) often used in jazz. It is often the basis of the accompaniment in an improvisation.

rondo. A form of music in which the main theme alternates with contrasting themes. It often consists of five sections, of which the first, third, and fifth are the same or almost the same (ABACA or ABABA). *See also* **form**.

round. A piece for three or more voices or instruments in which each sings or plays the same melodic material but starts one after the other at a set point (e.g., "Row, Row, Row Your Boat", "Frère Jacques"). It is a kind of canon.

scale. A series of notes that go up or down, often stepwise (e.g., C–D–E–F–G–A–B). Chords based on the notes of the scale are referred to with roman numerals. *See also* **chord**; **chromatic scale**; **major scale**; **minor scales**; **modes**; **pentatonic scale**.

section. A part of a larger composition that is longer than a phrase (e.g., an introduction, a verse, a chorus, a coda). Musical forms, such as binary and ternary, are built from smaller musical units called sections.

sequencer. A computer program that records music on one or many tracks.

sight reading. Singing or playing notated music that one has not seen before.

style. Characteristic use of the elements of music by musicians of particular traditions. Often refers to music of a specific historical period (e.g., baroque style). Knowledge of aspects of the style of a particular time or tradition is essential for proper interpretation and performance of works in that style.

symbols. Conventional marks, signs, or characters indicating how to perform musical notes.

syncopation. The displacement of beats or accents so that emphasis is placed on weak beats rather than on strong beats.

tablature. A form of notation used for guitar and other plucked instruments, such as the lute. *See also* **notation**.

technical exercises. Exercises that develop performance skills and facility.

technology. Electronic instruments and interfaces, as well as compositional hardware and software, used for composing music and altering and recording sound.

tempo. An aspect of the element called duration. The speed of a piece. Some common tempo indications are: *allegro* (quickly and in a lively way), *moderato* (at a moderate speed), *andante* (somewhat slowly, at a walking pace), *largo* (slowly), *adagio* (slowly and gracefully), and *vivace* (briskly, quickly, brightly).

ternary form (ABA form). A musical form that consists of three sections – a first section, a contrasting section, and a third section that is a repetition of the first. *See also* **form**.

texture. One of the elements of music. The relationship between the "horizontal" aspect of music (i.e., a single line such as a melody) and the "vertical" (i.e., some type of accompaniment such as harmony). For example, texture that is mainly vertical is homophonic (i.e., it consists of a melody with chordal accompaniment), and texture that is mainly horizontal is polyphonic (i.e., it consists of two or more melodies sung or played together). Texture may also be created by a group of percussion instruments playing music that is not primarily melodic, such as the Balinese gamelan. *See also* **harmony**.

theme. An important melodic subject of a piece of music.

theme and variations. A form of music in which a melody or section of music constitutes the basis (the theme) for a series of variations (A, A1, A2, A3...). The variations often result from changes in the key, metre, rhythm, harmony, speed, and/or mood of the theme. *See also* **form**.

timbre. The element of music relating to the unique quality of sounds that allows us to distinguish between them (e.g., the characteristic sound of a trumpet versus a clarinet, or a male versus a female voice). Also called tone colour.

triad. A basic chord consisting of three notes: the root, the third above the root, and the fifth above the root. *See also* **chord**.

triplet. A grouping of three notes that takes the same amount of time that two notes of the same value would normally take in a specific piece. A small numeral "3" is placed above the triplet. Heard in succession, triplets produce a gently swinging motion.

tone colour. The quality of a particular musical sound. Also referred to as timbre. Words that are sometimes used to describe the tone colour or timbre of an instrument or the tone colour(s) of a musical work might be rich, bright, mellow, or piercing.

tone row. A non-repetitive ordering of the twelve tones of the chromatic scale that is used in serialism. Tone rows were widely used by serialist composers of the twentieth century.

twelve-bar blues. One of the most popular forms in the blues and in other popular music. The twelve-bar blues has a distinctive structure both musically and in its lyrics. The typical twelve-bar blues chord progression is a version of the I–IV–V–I chord progression (e.g., G–C–D^7–G or A–D–E^7–A). This chord progression forms the basis of thousands of songs, not only blues songs such as "Shake, Rattle, and Roll" and "Hound Dog", but also jazz classics such as "Night Train" and pop and rock songs, such as the Clash's "Should I Stay or Should I Go?". Lyrics are typically in three lines, and the first two lines are almost the same with slight differences in phrasing and interjections. *See also* **form**.

unison. (1) The sound produced when two or more instruments or voices play or sing the same pitch. (2) The interval that occurs when two melodic parts (voices or instruments) join to produce the same sound.

VISUAL ARTS

animation. The process of creating the illusion of movement through a series of images (e.g., drawings, digital images, paper cut-outs, photographs, puppets, sculpted figures) that show slight, progressive changes sequentially in time using various techniques (e.g., claymation, cut-out/collage animation, flipbook, thaumatrope, pixilation, rotoscope, stop motion, digital processes).

appropriation. The taking or borrowing of elements to recontextualize them or create new works. The borrowed elements may include images, forms, or styles from art history or from popular culture, or materials and techniques from non-art contexts (e.g., everyday objects). The audience or viewer may or may not be aware of the intertextuality of the imagery.

assemblage. A three-dimensional work of art that combines a variety of materials such as textiles and found objects or parts of objects.

background. The part of a composition that appears to be farthest from the viewer or behind the other objects.

balance. A principle of design. A feeling of balance results when the elements of design are arranged symmetrically or asymmetrically to create the impression of equality in weight or importance or harmony of design and proportion. Forms and figures acquire greater weight the farther away they are positioned from the centre axis of the image.

collage. A form of art in which a variety of materials (e.g., photographs, fabric, found objects, bits and pieces of originally unrelated images including commercial images) are arranged and attached to a flat background, often in combination with painted or drawn areas. Also known as découpage.

colour. An element of design. The particular wavelength of light seen by the eye when an object reflects or emits light. The four characteristics of colour are hue (name), value (lightness and darkness), intensity (saturation, or amount of pigment), and temperature (warm and cool). *See also* **cool colours**; **primary colours**; **secondary colours**; **value**; **warm colours**.

composition. The organization of the elements of design in an art work, following principles of design. *See also* **design process**; **elements of design**; **principles of design**.

contrast. A principle of design. The juxtaposition of different elements of design (e.g., complementary colours such as red and green, textures such as rough and smooth, values such as dark and light) in order to highlight their differences and/or create balance, visual interest, or a focal point.

cool colours. Colours that suggest coolness (e.g., blue, green, purple). Cool colours often appear to recede into the background or distance.

cross-hatching. A drawing technique for shading using numerous crossed sets of parallel lines, and usually resulting in darker values, to create a sense of depth or three-dimensionality on a flat surface. The darker values are created by frequency rather than thickness of line: fewer lines create a light image, while more lines, closely spaced, create a darker image. The hatching technique can also be used with parallel lines and/or curved lines to follow the shape of the object.

design. *See* **composition**.

design process. A problem-solving model that involves the concrete manipulation of images, materials, and technology for the purpose of solving a design problem. The technical design process can be open ended when the student designs all the steps, or it can be teacher directed to varying degrees.

dimension. An object's extent in space. A two-dimensional object has length and width. A three-dimensional object has length, width, and depth.

elements of design. Fundamental components of art works. They include colour, form, line, shape, space, texture, and value.

emerging technologies. Recently developed digital technologies that can be used to create such art works as digital animation, interactive video-based displays, installations incorporating new media, and web-based art.

emphasis. A principle of design. Special attention or importance given to one part or element in an art work (e.g., a shape of darker value in a light composition). Emphasis can be achieved through placement, contrast, colour, size, and repetition, among other means.

exaggeration. A technique of enlarging or distorting an element, object, or figure.

flipbook. A book of pictures in which the sequential images vary slightly from one page to the next. When the pages are turned (flipped) rapidly, the sequence of changes in the pictures simulates motion. Persistence of vision creates the illusion that continuous motion, rather than a series of discontinuous images, is being seen.

foreground. The area of a picture that appears to be closest to the viewer and in front of the other objects. It is often at the bottom of the picture plane.

form. (1) An element of design. The compositional style, design, and arrangement of the visual elements within an art work. (2) The physical shape and dimensions of an object within an art work. (3) A particular field or genre within the visual arts (e.g., painting, printmaking).

harmony. A principle of design. The combination of elements so as to highlight their similarities and produce a unified composition.

hybridization. The technique used in creating hybrid art works. Hybrid art is art in which genres, styles, concepts, materials, media, and cultural forms are combined to create new forms.

installation. A two-dimensional, three-dimensional, or time-based art work (or a combination of these) made specifically for a chosen site or environment, arranged in place either by the artist or to the artist's specifications, and often involving interaction between the work, its audience, and the site. Installations are relatively large, and may be temporary or permanent and created for indoor or outdoor settings.

juxtaposition. The placing of items in an image close to one another to reveal some contrast or similarity that conveys a message.

landscape. (1) A painting or drawing in which rural scenery is the main feature. Cityscapes, streetscapes, and seascapes are variants of the landscape genre. (2) The physical orientation of a two-dimensional art work, where the width is greater than the height.

layering. A technique of applying one layer of opaque or transparent material (e.g., tissue paper, paint, glaze) on top of another.

layout. The arrangement and positioning in a design of text, illustrations, photographs, and/or diagrams.

line. An element of design. The visual path left by a moving point; also, a mark, guide, or boundary that leads the eye in an art work. Differences in the type, orientation, and/or quality of lines can be used to suggest a variety of ideas, states, or moods. For example, horizontal and curving lines can feel restful or inactive, and vertical and diagonal lines can imply movement or action; combinations of horizontal and vertical lines can suggest stability.

logo. A typographic or graphic form or image used as an emblem to identify an individual, club, organization, project, or product. Also called a logotype.

materials. The substances out of which something is or can be made, including various media (e.g., paint, chalk, modelling clay, canvas, paper, wood) and found objects (e.g., leaves, shells, wire). *See also* **medium.**

medium (plural: media). (1) The material(s) used by an artist to produce a work of art. A medium may be two-dimensional (e.g., graphite, ink, paint, photographic paper, canvas), three-dimensional (e.g., fibre, clay, wood, metal, glass, plastic), or time-based (e.g., animation, video), and may have wet properties (e.g., paint, ink, dye, wash) or dry properties (e.g., pencil, charcoal, conté, crayon). (2) A clear polymer or acrylic gel or emulsion used for glazing or varnishing in painting, in image transfer processes, or as an adhesive in collage. (3) The liquid with which powdered pigments are mixed to make paint (e.g., in oil paints, linseed oil is the medium). *See also* **mixed-media work**.

mixed-media work. An art work in which more than one medium is used (e.g., acrylic paint, collage, and oil pastels, in combination).

mosaic. An art work made with small pieces of a material, such as coloured stone, glass, paper, or tile.

movement. A principle of design. The way in which the elements of design are organized so that the viewer's eye is led through a work of art in a systematic way, often to the focal area. Movement can be directed, for example, along lines and edges and by means of shape and colour within the work. *See also* **line**.

multimedia applications. Computer software programs that combine a variety of elements such as sound, animation, text, and graphics and can be used to create a multimedia production. Multimedia applications that provide hypertext links among elements such as computer text, visual material, and sound files are called hypermedia applications. Multimedia applications may be non-linear. They allow students to compose, communicate, and create in innovative ways.

negative space. The empty or open areas within or around an object or form (in two-dimensional and three-dimensional art work). When these areas have boundaries, they also function as design shapes in the total structure.

original art work. An art work created by hand using techniques such as drawing, printmaking, painting, and sculpture, singly or in combination.

pattern. (1) A principle of design. A regular arrangement or sequence of alternated or repeated elements (shapes, lines, colours) or motifs. (2) A template, model, or guide for making something.

perspective. The representation of space and three-dimensional objects on a two-dimensional surface so as to convey the impression of height, width, depth, and relative distance. The illusion of depth, distance, and so on, is created through methods such as the depiction of faraway objects as smaller in scale and positioned closer to the top of the art paper and the use of overlapping objects, vertical placement, diminishing size, and shadows and shading. In *linear perspective*, the parallel lines of buildings and rectangular shapes or objects are drawn so as to converge at a point on the horizon or eye-level line called the vanishing point. In *atmospheric perspective*, the intensity of colour and the distinctness of detail are gradually lessened to indicate an increase in the distance between objects and the viewer.

primary colours. Red, yellow, and blue. These are colours that cannot be created by mixing other colours but that can be mixed to produce all the other colours.

principles of design. Generally accepted ideas about the qualities that contribute to the effectiveness of an art work that are used as guidelines in composing an image and analysing how viewers are likely to perceive it. The qualities include but are not limited to the following: balance, emphasis, harmony, movement, proportion, repetition, rhythm, unity, variety.

proportion. A principle of design. The relationship between objects with respect to size, number, and so on, including the relation between parts of a whole.

repetition. A principle of design. The repeated use of similar elements and visual effects in a composition. Repetition may produce the dominance of one visual idea, a feeling of harmonious relationship or unity, a pattern, or a rhythmic movement of the viewer's eye (e.g., a repeated pattern of similar colours, brushstrokes, and textures can lead the eye through the art work).

rhythm. A principle of design. The use of recurring elements to direct the movement of the viewer's eye through the art work and give a sense of unity to the composition. There are five kinds of rhythm: random, regular, alternating, progressive, and flowing.

sculpture. (1) A work of art in three dimensions (i.e., with height, width, and depth), usually intended to be viewed from all sides. (2) The technique of creating three-dimensional forms or figures by carving, cutting, hewing, casting, moulding, welding, or assembling materials. Materials may include clay, found objects, modelling clay, papier mâché, plaster bandages, wire, and wood. Types of sculpture include the following:

- ***found-object sculpture.*** A type of sculpture made of materials and objects found in the environment. The materials and objects are reorganized and reassembled into a new form with or without surface decoration.
- ***free-standing sculpture.*** A self-supporting three-dimensional form surrounded by space and designed to be viewed from all sides. Also called sculpture in the round.

scumbling (drawing). A drawing technique that uses layers of small, calligraphic, scribbled marks to build up value and texture.

secondary colours. Colours that are created by mixing two primary colours (e.g., orange is made by mixing red and yellow; green is made by mixing blue and yellow; violet is made by mixing blue and red).

shape. An element of design. The external form or outline of an image produced by the use of line, value, colour, and/or texture. Shape may be geometric or organic, positive or negative. Shapes have two dimensions, length and width.

space. An element of design. The area around, within, or between images or elements. The appearance of space can be created on a two-dimensional surface by means of techniques such as the overlapping of objects, the varying of object size or placement, the varying of colour intensity and value, and the use of detail and diagonal lines.

style. The way of creating art that is characteristic of a particular person, culture, historical period, or group. In an art work, the type and use of materials, methods of work, subject matter, and so on, may reflect a particular style. The following are some major artistic styles: abstract art, cubism, expressionism, impressionism, modernism, naturalism or realism, non-objective art, op art (optical art), postmodernism, surrealism.

symmetry. Equality in size, shape, and/or position between parts or elements or objects.

technique. A method or procedure of using a tool or material to produce a work of art or achieve an expressive effect (e.g., using the side of a pencil to shade light and dark tones; using the point of a pencil to create a fine line).

texture. An element of design. The feel, appearance, thickness, or stickiness of a surface or substance. Subcategories of *texture* include the following:

- ***illusory texture.*** A visual effect in which the eye is tricked into seeing three-dimensional materials (e.g., wood, fur, glass, metal, fabric) on a two-dimensional surface. Also called simulated texture or the illusion of texture.
- ***real texture.*** The three-dimensionality of surfaces and materials that is perceptible by touch as well as sight (e.g., smooth, rough, silky, furry).

textile. Fibre or yarn usually woven into cloth.

thumbnail sketch. A small, quick sketch that records ideas and very basic information. Thumbnail sketches are often used as examples of possible layouts, showing combinations of pictorial elements of various heights and widths, different vertical and horizontal treatments, and/or close-ups and distant views.

tone. *See* **value**.

unity. A principle of design. The arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole.

value. An element of design that describes the lightness or darkness of a colour and/or the gradual changes in the lightness or darkness of an art work even when colour is absent. In technical terms, a *tint*, or a light value of a colour, is created by adding white, and a *tone*, or a dark value of a colour, is created by adding black.

variety. A principle of design. The quality of being diverse or incorporating a number of different or contrasting elements. Variety may be achieved by opposing, changing, elaborating, or contrasting the elements of design.

warm colours. Colours that suggest warmth (e.g., red, yellow, orange). Warm colours usually appear to advance into the foreground.

watercolour paint. Transparent, water-soluble paint available in solid cakes or in semi-liquid form in tubes.

watercolour techniques. Painting techniques using water-soluble paint. Types of watercolour techniques include the following:

- ***dry brush.*** A technique that involves the use of thick paint and little water on the brush. The relative dryness causes the brush to skip on the surface of the paper, producing a broken or textured appearance.
- ***salt resist.*** A technique that involves sprinkling coarse salt on washes of damp, water-based paint. The salt crystals gradually take up the pigment, creating a multiplicity of light, starlike shapes on the surface of the paper.
- ***wash.*** A technique that involves broadly applying thin layers of diluted pigment to a surface, producing an almost transparent effect.
- ***wet on dry.*** A technique that involves letting each layer dry before applying another layer of colour on top.
- ***wet on wet.*** A technique that involves applying wet paint to a wet surface so that the paints bleed and blend into one another.

The Ministry of Education wishes to acknowledge the contribution of the many individuals, groups, and organizations that participated in the development and refinement of this curriculum policy document.

Printed on recycled paper

10-006
ISBN 978-1-4249-8066-6 (Print)
ISBN 978-1-4249-8067-3 (PDF)
ISBN 978-1-4249-8068-0 (TXT)

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