

The Ontario Curriculum  
Grades 11 and 12

# The Arts



2000

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Une publication équivalente est disponible en français sous le titre suivant : *Le curriculum de l'Ontario, 11<sup>e</sup> et 12<sup>e</sup> année – Éducation artistique, 2000.*

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

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# Introduction

*The Ontario Curriculum, Grades 11 and 12: The Arts, 2000* will be implemented in Ontario secondary schools starting in September 2001 for students in Grade 11 and in September 2002 for students in Grade 12. This document replaces the following curriculum guidelines or the parts of the guidelines that relate to the senior grades:

- *Dance: Part A, Program Policy, Intermediate and Senior Divisions, 1991*
- *Dance: Part B, Program Planning, Intermediate and Senior Divisions, 1992*
- *Dramatic Arts, Intermediate and Senior Divisions, 1981*
- *Dramatic Arts, Ontario Academic Courses, 1986*
- *Music, Intermediate and Senior Divisions, 1990*
- *Visual Arts, Intermediate and Senior Divisions, 1986*

This document is designed for use in conjunction with *The Ontario Curriculum, Grades 9 to 12: Program Planning and Assessment, 2000*, which contains information relevant to all disciplines represented in the curriculum. The planning and assessment document is available both in print and on the ministry's website, at <http://www.edu.gov.on.ca>.

## **The Place of the Arts in the Curriculum**

Experiences in the arts – dance, dramatic arts, media arts, music, and the visual arts – play a valuable role in the education of all students. 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 different ways. Students gain insights into the human condition through exposure to works of art. 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, they communicate their insights while developing artistic skills and aesthetic judgement. Since artistic activities are closely connected to play and human interaction, students experience a sense of wonder and joy when engaged in the arts, which can motivate them to participate more fully in cultural life and in other educational opportunities.

The courses described in this document prepare students for a wide range of challenging careers, not only for careers in 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. In arts courses, students develop their ability to reason and to think critically as well as creatively. They develop their communication and collaborative skills, as well as skills in using different forms of technology. Through studying various works of art, they deepen their appreciation of diverse perspectives and develop the ability to approach others with openness and flexibility. They also 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.

Participation in arts courses helps students develop their ability to listen and observe, and enables them to become more self-aware and self-confident. It encourages them to take risks, to solve problems in creative ways, and to draw on their resourcefulness. In short, the knowledge and skills developed in the study of the arts can be applied in many other endeavours.

In studying the arts, students learn about artistic principles and elements that are common to all the arts. Dance and drama share techniques in preparation and presentation, and require similar 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 elements of visual design, interpretation, and presentation – making connections among movement, space, texture, and environment. Media arts make use of aspects of various arts, such as sound, movement, and visual effects. All the arts reflect historical periods and cultural values.

Students can also learn about the variety of ways in which they can draw upon different arts when they are engaged in creative work in the arts. One art work can be used as a stimulus for creating another; for example, the subject of an art reproduction can provide motivation for a drama tableau, or a musical phrase can inspire a line drawing in visual art. One art form can be an extension of another, as is the case when musical phrases are adapted to dance movements. A topic can be treated in an interdisciplinary way; for example, in producing a work illustrating a ritual, students can make masks, choreograph dance movements, write a choral script, compose a musical accompaniment, and/or produce special effects using photographic slides to create lighting images and synthesizers to create sound effects. Another interdisciplinary approach might be to focus on how common artistic principles and/or elements – balance, unity, emphasis, contrast, pattern, rhythm, and movement – find expression in dance, drama, media arts, music, and the visual arts.

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. History, geography, and social science students can gain insights into other cultures and periods through studying the visual arts of those cultures and times. Music students can make use of their knowledge of principles of physics in studying sound waves emitted by a musical ensemble. Dance students can make use of principles of physical motion in their choreography.

Subject matter from any course in the arts can be combined with subject matter from one or more courses in other disciplines to create an interdisciplinary course. The policies and procedures regarding the development of interdisciplinary courses are outlined in the interdisciplinary studies curriculum policy document.

The courses in this document are intended to help students build on the strengths they have developed in arts courses in Grades 9 and 10. Arts courses for the first two years of secondary school are designed to appeal to students' interests and imagination, and provide a basis for more intensive and specialized study. In all arts subjects in Grades 11 and 12, emphasis is placed on acquiring more advanced skills and applying them in more complex ways. An important aim of the Grade 11 and 12 courses is to help students understand the world in which they live and to help them make choices that will not only enrich their lives but prepare them for a variety of careers. To this end, course content is designed to encourage students to understand the connections between what they are doing at the Grade 11 and 12 levels and what is required in a broad range of university and college programs and in the world of work.

# The Program in the Arts

## Overview of the Program

The arts program in Grades 11 and 12 consists of three courses in dance, four in dramatic arts, two in media arts, three in music, and three in visual arts, as well as a course entitled Exploring the Arts.

As outlined in *The Ontario Curriculum, Grades 9 to 12: Program Planning and Assessment, 2000*, the new curriculum for secondary school is organized into several types of courses. (See the document mentioned for a description of the different types of secondary school courses.) However, not all types of courses are available in every discipline. In the arts program in Grades 11 and 12, two types of courses are offered – university/college preparation and open. A list of the Grade 11 and 12 courses is given below. A chart showing prerequisites is given on page 7.

## Courses in the Arts, Grades 11 and 12

Grade	Course Name	Course Type	Course Code*	Prerequisite
<b>Dance</b>				
11	Dance	University/College	ATC3M	Grade 9 or 10 Dance, Open
11	Dance	Open	ATC3O	Grade 9 or 10 Dance, Open
12	Dance	University/College	ATC4M	Grade 11 Dance, University/College or Open
<b>Dramatic Arts</b>				
11	Dramatic Arts	University/College	ADA3M	Grade 9 or 10 Dramatic Arts, Open
11	Dramatic Arts	Open	ADA3O	Grade 9 or 10 Dramatic Arts, Open
12	Dramatic Arts	University/College	ADA4M	Grade 11 Dramatic Arts, University/College or Open
12	Dramatic Arts	Open	ADA4O	Grade 11 Dramatic Arts, University/College or Open
<b>Exploring the Arts</b>				
12	Exploring the Arts	Open	AEA4O	Any Grade 9 or 10 course in the arts
<b>Media Arts</b>				
11	Media Arts	Open	ASM3O	Any Grade 9 or 10 course in the arts
12	Media Arts	Open	ASM4O	Any Grade 11 course in the arts

Grade	Course Name	Course Type	Course Code*	Prerequisite
<b>Music</b>				
11	Music	University/College	AMU3M	Grade 9 or 10 Music, Open
11	Music	Open	AMU3O	Grade 9 or 10 Music, Open
12	Music	University/College	AMU4M	Grade 11 Music, University/College or Open
<b>Visual Arts</b>				
11	Visual Arts	University/College	AVI3M	Grade 9 or 10 Visual Arts, Open
11	Visual Arts	Open	AVI3O	Grade 9 or 10 Visual Arts, Open
12	Visual Arts	University/College	AVI4M	Grade 11 Visual Arts, University/College or Open

*Note:* Each of the courses listed above is worth one credit.

\*The course codes consist of five characters. The first three characters identify the subject; the fourth character identifies the grade (i.e., 3 and 4 refer to Grade 11 and Grade 12, respectively); and the fifth character identifies the type of course (i.e., *M* refers to “university/college preparation” and *O* refers to “open”).

**A Note About Credits.** Courses in Grades 11 and 12 are designed to be offered as full-credit courses. However, half-credit courses may be developed for specialized programs, such as school-work transition and apprenticeship programs, as long as the original course is not designated as a requirement for entry into a university program. Individual universities will identify the courses that are prerequisites for admission to specific programs. Such courses must be offered as full-credit courses, to ensure that students meet admission requirements.

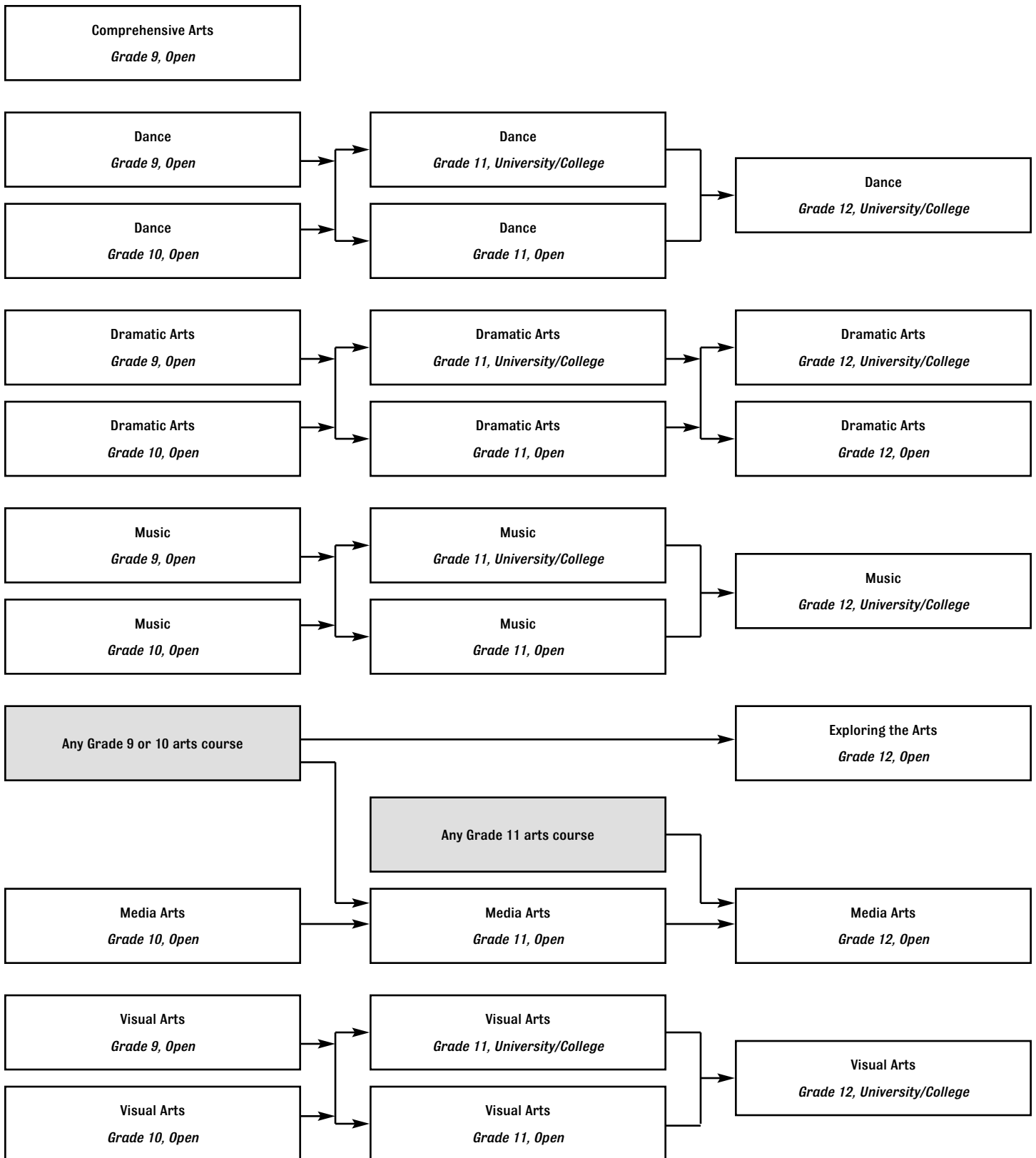
In Grades 9 to 12, half-credit courses, which require a minimum of fifty-five hours of scheduled instructional time, must adhere to the following conditions:

- The two half-credit courses created from a full course must together contain all of the expectations of the full course, drawn from all of the strands of that course and 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 that they 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 September Report.

### Prerequisite Chart for the Arts, Grades 9–12

This chart maps out all the courses in the discipline and shows the links between courses and the possible prerequisites for them. It does not attempt to depict all possible movements from course to course.





The curriculum expectations for the courses in dance, dramatic arts, 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 in dance, dramatic arts, music, and visual arts:

- *dance*: ballet, modern dance, Central and South American dance, jazz dance, dance composition
- *dramatic arts*: production, film/video, music theatre
- *music*: vocal jazz, instrumental music, musical creation, electronic music
- *visual arts*: printmaking, sculpture, painting, ceramics, industrial design, fashion design, 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 grade in dance, dramatic arts, music, and visual arts, provided that the focus of the courses is different. For example, a student could take two courses in music in Grade 11, 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. Schools may offer one or both of the media arts courses given in this document.

The course codes given in the chart listing courses on pages 5–6 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 from the list of Common Course Codes posted on the ministry's website, at [www.gov.on.ca](http://www.gov.on.ca). For example, the code identifying a Grade 11 open course in vocal jazz is AMJ3O; the code identifying a Grade 11 open course in instrumental band music is AMI3O.

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.

### **Teaching Approaches**

It is important that students have opportunities to learn in a variety of ways: individually and cooperatively; independently and with teacher direction; through hands-on activities; and through the study of examples followed by practice. There is no single correct way to teach or to learn. The nature of the arts curriculum calls for a variety of strategies for learning. The strategies should vary according to the curriculum expectations and the needs of the students.

## 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 are listed for each *strand*, or broad curriculum area, of each course. 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 organized under subheadings that reflect particular aspects of the required knowledge and skills and that may serve as a guide for teachers as they plan learning activities for their students. The organization of expectations in strands and subgroupings is not meant to imply that the expectations in any one strand or group are achieved independently of the expectations in the other strands or groups.

Many of the expectations are accompanied by examples, given in parentheses. These examples are meant to illustrate the kind of skill, the specific area of learning, the depth of learning, and/or the level of complexity that the expectation entails. They are intended as a guide for teachers rather than as an exhaustive or mandatory list.

Expectations dealing with skills and areas of knowledge that continue to be of major importance as students progress from grade to grade are repeated for all relevant grades. Progression is indicated either by means of modifications in the expectations or by increasingly complex examples. (It should be noted that all the skills described in the expectations for previous grades continue to be developed and refined as students move through Grades 11 and 12, even though these skills may not be referred to in the expectations for Grades 11 and 12.)

## Strands

The expectations for all courses in the arts are organized in three distinct but related strands:

- Theory
- Creation
- Analysis

In the Theory strand, the focus is on the understanding of concepts, including elements, forms, styles, and techniques. The expectations in the Creation strand deal with creative and practical work. The focus of the Analysis strand is on analysis of works of art, as well as examination of aesthetic issues and the function of art in society. Aspects of the history of a particular art may be dealt with in both the Theory and Analysis strands.



# Dance

## Overview

Dance education goes beyond the study of a repertoire of movements to an investigation of the principles and concepts that govern and define the art. Technique is the foundation of the dance curriculum. The development of technique stimulates creative and expressive abilities. In addition, learning about ways of moving and ways of expanding the ability to communicate through movement helps students understand how and why people dance. In all dance study, emphasis is placed on the importance of knowledge of physiological factors and on safety.

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

- **Theory.** The Theory strand focuses on the study of concepts, including the elements, principles, and forms of dance, as well as conventions and norms. Students gain an understanding of the history and aesthetics of dance, theoretical aspects of dance technique, and health and safety in dance.
- **Creation.** Creative work ranges from exploratory exercises and experiments to art works and productions. It involves the development of artistic abilities and the refinement of technical skills. Students make use of the creative process not only in creating dance compositions and presentations, but in refining pieces for performances.
- **Analysis.** Analysis involves appreciation, reflection, criticism, and personal response to the feelings and situations depicted in the work. In this strand, students appreciate, observe, and critique dance performances; explore and research the forms and functions of dance; and gain understanding of dance as a universal language, an expression of human interaction and life. Through analysis of dance and its relationship to its cultural context, students also gain a deeper understanding of themselves and the communities in which they live.

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## Dance, Grade 11, University/College Preparation

(ATC3M)

This course emphasizes the development of technical, composition, and presentation skills in one or more world dance forms. Students will acquire and refine dance skills; compose and present increasingly complex dance works; interpret and evaluate a variety of dance presentations; and study the historical development of various dance forms and the function of dance in specific cultures.

**Prerequisite:** Dance, Grade 9 or 10, Open

# Theory

## Overall Expectations

By the end of this course, students will:

- describe various dance forms found in Canada and around the world, using appropriate terminology;
- describe the theories and practices that help dancers maintain a healthy body and prevent injury.

## Specific Expectations

### *Aesthetics, History, and Culture*

By the end of this course, students will:

- describe the elements, principles, and techniques used in a variety of dance forms from around the world;
- identify dance forms from a variety of time periods and describe their historical, structural, and stylistic characteristics;
- demonstrate an understanding of the effect of social and political events on the evolution of dance;
- describe the impact, at various time periods in Canada, of the dance forms being studied.

### *Health and Safety*

By the end of this course, students will:

- describe why it is important to take a scientific approach to movement studies;
- describe the muscular and skeletal functions involved in performing simple dance movements;
- identify common dance injuries and describe appropriate care and preventive measures for each;
- demonstrate an understanding of the benefits of a healthy body to both dance and lifestyle.

## Creation

### Overall Expectations

By the end of this course, students will:

- demonstrate technical proficiency in one or more forms of dance;
- choreograph dance works that combine a broad spectrum of complex movement skills and techniques;
- rehearse and perform dances in various settings and for a variety of purposes;
- demonstrate an understanding of dance presentation and production.

### Specific Expectations

#### *Technique*

By the end of this course, students will:

- demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms;
- demonstrate increased technical proficiency in dance, showing coordination, endurance, flexibility, musicality, rhythmic sense, and strength in their performances;
- use technique effectively to extend artistic scope.

#### *Composition*

By the end of this course, students will:

- use improvisation appropriately as a compositional tool for individual and group presentations;
- use sounds, visuals, textures, themes, and historical events as stimuli for improvisation;
- solve complex compositional problems through guided exploration;
- create dance compositions of increasing complexity – that is, trios, duets, and solos, and works for small groups;
- create notation systems that help them develop and record compositions;
- use technology effectively when creating dance works.

#### *Presentation and Performance*

By the end of this course, students will:

- demonstrate the essential skills and appropriate behaviour of performers/ participants, leaders, and audience members;
- demonstrate an ability to prepare for rehearsals and performances (e.g., polish pieces, showing technical accuracy and mature interpretative skills);
- demonstrate appropriate use of skills in technique and composition through their presentation of dance works.

#### *Production*

By the end of this course, students will:

- use the technical skills of stagecraft appropriately in dance productions (e.g., skills in the use of light, sound, special effects);
- use technology effectively in their productions of dance works;
- demonstrate an understanding of the technical aspects of rehearsals and performance (e.g., scheduling, set-up and striking of sets);
- demonstrate the essential skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist).

## Analysis

### Overall Expectations

By the end of this course, students will:

- analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms;
- analyse the significance and function of a variety of dance forms in specific cultures;
- explain how dance can serve as preparation for various arts-related careers.

### Specific Expectations

#### *Appreciation and Criticism*

By the end of this course, students will:

- analyse and evaluate the use of the elements, principles, and techniques of dance with respect to formal structure and meaning in a broad spectrum of dance forms (e.g., jazz, tap, Indian/South Central Asian dance);
- analyse the significance and function of a variety of dance forms in Canadian society (e.g., ballet, modern dance, Afro-Caribbean dance);
- describe and analyse, orally and in writing, the cultural significance of a broad spectrum of dance forms;
- create a set of aesthetic criteria by which to evaluate their own work and that of others;
- use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance.

#### *Career Preparation*

By the end of this course, students will:

- analyse the role of dance in the community;
- explain how knowledge and skills acquired through the study of dance can be applied in other settings;
- explain how knowledge and skills acquired through the study of dance can be applied in a wide range of careers.



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## Dance, Grade 11, Open

(ATC3O)

This course will give students opportunities to express increasingly complex ideas through movement and to experiment with choreography. Students will develop technical skills; study the historical aspects of various dance forms and the function of dance in specific cultures; evaluate dance works; and investigate ways in which the study of dance can prepare them for various careers.

**Prerequisite:** Dance, Grade 9 or 10, Open

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## Theory

### Overall Expectations

By the end of this course, students will:

- describe various aspects of a broad spectrum of dance forms;
- demonstrate an understanding of the hazards of injury in dance and the principles of a healthy lifestyle for dancers.

### Specific Expectations

#### *Aesthetics, History, and Culture*

By the end of this course, students will:

- identify a variety of dance forms and describe their structural and stylistic characteristics;
- create a time line of the dances they studied;
- identify and report on selected topics relating to dance in the local community and in Ontario (e.g., the contributions of a local dance teacher or dance group, the history of a professional dance company).

#### *Health and Safety*

By the end of this course, students will:

- describe ways in which good hygiene, healthy eating habits, and safety principles are important to dance;
- identify common dance injuries and describe appropriate care and preventive measures for each;
- demonstrate an understanding of the benefits of a healthy body image both to dance and to lifestyle.

# Creation

## Overall Expectations

By the end of this course, students will:

- demonstrate technical proficiency in one or more forms of dance;
- choreograph dance works that combine a broad spectrum of movement skills and techniques;
- rehearse and perform dances in various settings;
- demonstrate an understanding of dance presentation and production.

## Specific Expectations

### *Technique*

By the end of this course, students will:

- demonstrate skill in executing movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms;
- demonstrate increased technical proficiency in dance, showing coordination, endurance, flexibility, musicality, rhythmic sense, and strength in their performances.

### *Composition*

By the end of this course, students will:

- use improvisation appropriately as a compositional tool;
- use visual and sound stimuli when improvising dance compositions;
- solve compositional problems through guided exploration;
- create dance compositions – that is, trios, duets, and solos, and works for small groups;
- create simple notation systems that help them develop and record compositions.

### *Presentation and Performance*

By the end of this course, students will:

- demonstrate the essential skills and appropriate attitudes of performers/participants and audience members;
- demonstrate an ability to prepare for rehearsals and performances (e.g., polish pieces, showing technical accuracy and interpretative skills);
- present dance works that demonstrate appropriate use of skills in technique and composition.

### *Production*

By the end of this course, students will:

- use the technical skills of stagecraft appropriately in dance productions (e.g., skills in the use of light, sound, special effects);
- use technology effectively in their productions of dance works;
- demonstrate the essential skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist).

# Analysis

## Overall Expectations

By the end of this course, students will:

- analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms;
- analyse the cultural significance and function of a variety of dance forms from around the world;
- explain how dance can serve as preparation for various careers.

## Specific Expectations

### *Appreciation and Criticism*

By the end of this course, students will:

- analyse the use of elements, principles, and techniques of dance with respect to formal structure and meaning in a broad spectrum of dance forms;
- analyse the significance and function of the dance forms studied;
- explain, orally and in writing, the cultural significance of a broad spectrum of dances, including the specific works studied;
- use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance;
- create a set of aesthetic criteria by which to evaluate their own work and that of others.

### *Career Preparation*

By the end of this course, students will:

- analyse the role of dance in the community;
- explain how knowledge and skills acquired through the study of dance can be applied in other settings;
- explain how knowledge and skills acquired through the study of dance can be applied in a wide range of careers.

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## Dance, Grade 12, University/College Preparation

(ATC4M)

This course emphasizes the development of technical proficiency and the creation and presentation of complex compositions. Students will acquire increasingly difficult technical skills; assume leadership as dancers, choreographers, and production personnel; analyse and evaluate dance performances; and study historical and cultural aspects of dance, especially of dance in Canada.

**Prerequisite:** Dance, Grade 11, University/College Preparation or Open

# Theory

## Overall Expectations

By the end of this course, students will:

- describe various dance forms found in Canada and around the world, using appropriate terminology;
- demonstrate an in-depth knowledge of the principles of hygiene, nutrition, and safety in relation to dance and to a healthy lifestyle.

## Specific Expectations

### *Aesthetics, History, and Culture*

By the end of this course, students will:

- identify and describe the elements, principles, and techniques used in a variety of dance forms from around the world;
- describe the historical and cultural significance of a broad spectrum of dance forms;
- describe societal and artistic changes affecting current dance forms in Canada and in other parts of the world;
- describe the significant contributions of various Canadian dance artists to dance in Canada.

### *Health and Safety*

By the end of this course, students will:

- explain the importance of maintaining good hygiene and healthy eating habits, as well as of observing safety principles, with regard to dance and to a healthy lifestyle;
- research and describe common dance injuries and describe appropriate care and preventive measures for each;
- demonstrate an understanding of the role of muscles, tendons, and the skeletal system in dance movements.

## Creation

### Overall Expectations

By the end of this course, students will:

- demonstrate increased technical proficiency in one or more forms of dance;
- demonstrate proficiency in technique and composition through the presentation of dance works;
- rehearse and perform increasingly complex dances in various settings and for a variety of purposes;
- demonstrate an understanding of stagecraft and management skills required for dance production.

### Specific Expectations

#### *Technique*

By the end of this course, students will:

- demonstrate skill in executing complex movements (locomotor and non-locomotor movements, combinations of movements) and body positions in one or more world dance forms;
- demonstrate increased technical proficiency in dance, showing accuracy, coordination, dynamic range, endurance, flexibility, musicality, rhythmic sense, strength, and technical precision;
- use technique effectively in various ways to extend artistic scope.

#### *Composition*

By the end of this course, students will:

- use improvisation, compositional forms, and various approaches to choreography appropriately when creating dance works;
- create complex dance compositions through experimentation;
- create dance compositions incorporating abstract themes and topics – that is, trios, duets, and solos, and works for large groups and small groups;
- translate the language of dance into a basic notation system for recording and documenting choreography;
- apply the creative process to choreograph dance works and enhance their performance;

- use technology effectively when creating dance works.

#### *Presentation and Performance*

By the end of this course, students will:

- demonstrate appropriate leadership roles and attitudes in class, rehearsal, and performance;
- demonstrate an understanding of the relationship between aspects of presentation/performance and aspects of production (e.g., the relationship between the selecting of costume colours and the selecting of lighting colours);
- present dance works, workshops, and presentations to the community.

#### *Production*

By the end of this course, students will:

- demonstrate an understanding of increasingly complex technical skills of stagecraft and production management used in dance productions (e.g., skills in the use of light, sound, special effects; skills in stage management);
- use technology effectively in their productions of dance works;
- demonstrate the essential leadership skills and appropriate attitudes and behaviour of members of a production crew (e.g., the stage manager, artistic director, sound designer, publicist).

# Analysis

## Overall Expectations

By the end of this course, students will:

- analyse, interpret, and evaluate – orally and in writing – the formal structure and meaning of a broad spectrum of dance forms, including their own works;
- analyse the significance and function of a wide variety of dance forms;
- describe career opportunities in dance and relevant postsecondary program requirements.

## Specific Expectations

### *Appreciation and Criticism*

By the end of this course, students will:

- analyse, interpret, and evaluate a broad range of choreographic works, using a set of aesthetic principles;
- explain their artistic decisions in relation to their own compositions;
- use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance;
- analyse and evaluate dance works, using a variety of theoretical approaches;
- describe and analyse cultural aspects of works studied;
- analyse the significance and function of a variety of dance forms in Canada and from around the world;
- explain how dance characteristics and forms are used in the media, the community, and cultural events (e.g., in advertising and in dramatic performances).

### *Career Preparation*

By the end of this course, students will:

- compare their personal artistic abilities with those required in the professional dance world;
- describe the links between dance education and career options (e.g., in small business, medicine, law, the entertainment industry);
- research and describe postsecondary educational and career possibilities related to dance;
- create a personal performance portfolio in dance and appropriate audition materials for college, university, and career-related options.



# Dramatic Arts

## Overview

The study of dramatic arts provides students with an opportunity to take on roles, to create and enter into imagined worlds, and to learn in a unique way about themselves, the art of drama, and the world around them.

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

- **Theory.** The Theory strand focuses on form and meaning in drama, and on theoretical aspects of the creative process. Students are introduced to theoretical concepts through their active engagement in drama. They also learn about the historical origins of drama and its function within a culture.
- **Creation.** Creative work consists of creating and presenting drama. Through a variety of dramatic forms, students explore characters and issues drawn from a text or from their own ideas. In the process, they have the opportunity to experience at first hand the roles of performer, audience, playwright, producer, technician, and designer.
- **Analysis.** Analysis involves responding to the creation and presentation of drama through ongoing reflection, deconstruction, and evaluation. Students are challenged to examine their personal and collective artistic choices, and to determine what they have learned from these choices. They also acquire a specialized vocabulary for evaluating their own dramas and the work of other dramatic artists.

Drama is a social art form. Creating, presenting, and analysing drama is a collective experience. By communicating in both real and imaginary situations, students develop proficiency in listening, speaking, writing, questioning, and negotiating. Through the process of “stepping into the shoes of another”, students develop and express empathy. Through analysis of dramatic works, they become aware of universal aspects of human experience.

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## **Dramatic Arts, Grade 11, University/College Preparation (ADA3M)**

This course requires students to create and to perform dramatic presentations. Students will analyse, interpret, and perform works of drama from various cultures, including Western plays from around 1900. Students will also do research on different acting styles and conventions for their presentations, create original works, and analyse the functions of playwright, director, actor, producer, designer, technician, and audience.

**Prerequisite:** Dramatic Arts, Grade 9 or 10, Open

# Theory

## Overall Expectations

By the end of this course, students will:

- describe various approaches to acting;
- demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- describe the background and conventions of dramatic forms, sources, and scripts from the turn of the twentieth century.

## Specific Expectations

### *Role/Character*

By the end of this course, students will:

- describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);
- describe acting strategies developed by theatre teachers (e.g., Uta Hagen, Lee Strasberg);
- describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);
- describe the acting styles of one or more historical periods (e.g., method approach, “body as instrument” approach, “inside-out” and “outside-in” approaches to acting).

### *Elements, Principles, and Techniques*

By the end of this course, students will:

- describe the mechanics of voice production;
- describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;

- describe the influence of historical period and type of audience on ways in which playwrights have used the elements, principles, and techniques of dramatic arts;
- describe how the elements of a dramatic setting are affected by the type of drama, the identified theme, and the available performance space;
- identify and describe sources of conflict in a play (e.g., power relationships between the protagonists and antagonists).

### *Dramatic Forms*

By the end of this course, students will:

- describe the functions of primary and secondary sources of information in the development of an original dramatic presentation;
- describe the conventions of scripts as developed by Chekhov, Ibsen, Shaw, Strindberg, and others dating from the turn of the twentieth century;
- describe the conventions of different forms of drama (e.g., kabuki, bunraku, theatre of the absurd);
- describe the social and historical contexts of the plays studied.

## Creation

### Overall Expectations

By the end of this course, students will:

- interpret a variety of roles/characters, using the techniques of character development;
- create and present an original or adapted dramatic work;
- identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations;
- use technology to develop a drama, or to enhance the communicative power of a drama.

### Specific Expectations

#### *Creating*

By the end of this course, students will:

- create the inner and outer life of a character, using a variety of strategies (e.g., improvisation, research, textual analysis);
- develop the background of a character, using appropriate techniques (e.g., writing in role; analysing a character’s motivation and influences);
- reinterpret roles in rehearsal and performance, demonstrating insight into the characters;
- apply appropriate voice and movement techniques in rehearsal and performance;
- create an original or adapted dramatic presentation, using a variety of strategies (e.g., research, improvisation, workshop techniques);
- create a working script for production, using a variety of strategies (e.g., improvisation, revision of drafts, experimentation with time and place).
- demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in a theatre ensemble (e.g., make artistic decisions, give support to others);
- identify the needs and interests of different audiences, and use the elements and principles of drama in ways that are appropriate for each audience;
- select and prepare an original or adapted dramatic presentation for a specific audience (e.g., scenes from a Shakespeare play for an English class, a presentation on violence against women for a health education class);
- demonstrate an understanding of the dynamic role of the audience in a live performance (e.g., the audience may laugh in response to an action, or may “give advice” to characters);
- use technology effectively (e.g., synthesized music for sound effects, animated slides projected as backgrounds) to convey theme, setting, or time.

#### *Presenting*

By the end of this course, students will:

- interpret and present a dramatic text from the turn of the twentieth century;
- demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);

## Analysis

### Overall Expectations

By the end of this course, students will:

- evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology;
- evaluate dramatic performances presented in the school and the community;
- explain how dramatic arts represent, influence, and contribute to culture and society;
- explain how the study of dramatic arts can foster self-development and global awareness;
- analyse the personal, social, and career skills acquired through the study of dramatic arts.

### Specific Expectations

#### *Analysis and Evaluation*

By the end of this course, students will:

- evaluate their dramatic presentations, using specific criteria;
- identify and evaluate their personal artistic strengths and weaknesses;
- explain how skills, concepts, and theories in dramatic arts are applied in the creation and performance of a drama;
- justify their artistic choices of elements, principles, and techniques in their dramatic presentations;
- demonstrate an ability to review theatre performances given in the school, in the community, or on video;
- identify the artistic choices made by the actors, director, designer, and technicians in a dramatic production, and assess the effectiveness of these choices;
- analyse the connections between the theatre, themselves, and society;
- analyse stereotypes and prejudices portrayed in plays and assess their impact on the audience.

#### *Personal Development and Career Preparation*

By the end of this course, students will:

- analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience;
- explain how personal, professional, and social skills (e.g., collaborating, analysing, empathizing, speaking, communicating) can be developed through dramatic arts and then applied in a variety of contexts (e.g., personal, social, career).

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## **Dramatic Arts, Grade 11, Open**

(ADA3O)

This course requires students to create and to present dramatic works. Students will do research on and study such types of contemporary theatre as docudrama and forum theatre. They will interpret and present works in a variety of dramatic forms; create and script original works; analyse and reflect on dramatic works; and develop their communication skills and other skills useful in a variety of careers.

**Prerequisite:** Dramatic Arts, Grade 9 or 10, Open

## Theory

### Overall Expectations

By the end of this course, students will:

- describe connections between role play and character development;
- demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- identify and describe a variety of dramatic sources, scripts, and types.

### Specific Expectations

#### *Role/Character*

By the end of this course, students will:

- identify and describe methods of creating, sustaining, and re-creating roles in a convincing way (e.g., methods involving research, observation, analysis, improvisation);
- describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;
- demonstrate an understanding of subtext, motivation, and status in the development of a character.

#### *Elements, Principles, and Techniques*

By the end of this course, students will:

- demonstrate an understanding of the techniques of voice production and projection;
- describe techniques of movement as they relate to the communication of roles/characters and dramatic tension;
- identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).

#### *Dramatic Forms*

By the end of this course, students will:

- identify primary and secondary sources of information and their functions;
- describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);
- describe the origins and characteristics of different types of drama, including docu-drama, anthology, and issues-based theatre.

## Creation

### Overall Expectations

By the end of this course, students will:

- apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- use an ensemble approach to create and present drama;
- create, adapt, and script dramatic presentations, making appropriate use of research, improvisation, workshop techniques, and rehearsal;
- create and present dramatic works that demonstrate an understanding of audience perspectives and needs;
- use technology appropriately in the presentation of drama.

### Specific Expectations

#### *Creating*

By the end of this course, students will:

- create roles/characters, using a variety of appropriate techniques (e.g., writing in role; analysing a character's motivation, background, and influences);
- apply appropriate voice and movement techniques in rehearsal and performance;
- interpret a variety of roles from a range of sources and scripts with an emphasis on contemporary Canadian playwrights (e.g., David French, Michel Tremblay, Ann-Marie MacDonald, Dennis Foon);
- re-create roles in performance, demonstrating commitment and insight into character;
- interpret and present a dramatic text, using only voice or movement techniques (e.g., techniques used in reader's theatre or dance drama);
- demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);
- demonstrate an understanding of the purposes and conventions of improvisation (e.g., improvise to develop a character or

scene; act in both spontaneous and planned ways, as required; accept the circumstances of the improvisation);

- create and revise a script for a scene, using research, improvisation, and rehearsal appropriately;
- demonstrate an understanding of the purpose and conventions of rehearsal (e.g., rehearse to determine where revisions need to be made; treat others and their work with respect).

#### *Presenting*

By the end of this course, students will:

- identify community/audience interests and needs, using a variety of methods (e.g., researching, interviewing, surveying), and present dramatic productions that are suitable for specific audiences;
- identify and make appropriate use of ways of engaging the audience (e.g., use an appropriate language level for children's theatre);
- identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;
- use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.



## Analysis

### Overall Expectations

By the end of this course, students will:

- analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- explain how dramatic arts represent, and contribute to, culture and society;
- explain how role playing and character development foster self- and community awareness;
- analyse the personal, social, and career skills acquired through the study of dramatic arts.

### Specific Expectations

#### *Analysis and Evaluation*

By the end of this course, students will:

- identify and use specific criteria to evaluate a dramatic presentation;
- identify and analyse the skills and concepts used to create and present a drama;
- analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;
- demonstrate an ability to review a theatre performance presented in the school, in the community, or on video;
- explain the connections between the theatre, themselves, and society (e.g., relevance of cultural rituals in the development of self-awareness; functions of issues-based theatre).

#### *Personal Development and Career Preparation*

By the end of this course, students will:

- analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);
- explain connections between their own lives and universal truths expressed through drama (e.g., truths derived from the stories of Holocaust survivors, refugees, and heroes);
- explain how the communication skills they have developed through drama can be applied in a variety of contexts;
- research and describe postsecondary programs and careers in dramatic arts that are related to the personal, social, and career skills that they have acquired through their study of dramatic arts.

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## **Dramatic Arts, Grade 12, University/College Preparation (ADA4M)**

This course requires students to experiment with forms and conventions in dramatic literature, and to create/adapt and present dramatic works. Students will do research on dramatic forms, conventions, themes, and theories of acting and directing from different historical periods, and apply their knowledge of these in analysing and interpreting dramatic literature, including Canadian works and works from various cultures in the late twentieth century. Students will also examine the significance of dramatic arts in various cultures.

**Prerequisite:** Dramatic Arts, Grade 11, University/College Preparation or Open

## Theory

### Overall Expectations

By the end of this course, students will:

- describe historical and contemporary approaches to acting, directing, and play writing;
- describe how the elements, principles, and techniques of dramatic arts can be applied or considered when creating, presenting, or analysing theatrical works;
- describe the origins and characteristics of different dramatic forms from a variety of cultures and periods, including the late twentieth century.

### Specific Expectations

#### *Role/Character*

By the end of this course, students will:

- describe character development within a particular acting theory;
- describe how specific genres, settings, and periods influence character development;
- describe the directing process as it relates to role/character development.

#### *Elements, Principles, and Techniques*

By the end of this course, students will:

- describe a range of techniques used to train the voice;
- describe a range of movement techniques used to train the body (e.g., Laban, Feldenkrais);
- explain the elements (e.g., line, colour) and principles (e.g., unity, variety) of design as they relate to dramatic arts;
- describe how the elements, principles, and techniques of dramatic arts have been used in the past (e.g., in the staging of Greek, Roman, medieval, Renaissance, Elizabethan, and Restoration drama).

#### *Dramatic Forms*

By the end of this course, students will:

- identify a variety of approaches used in play writing;
- describe the development of Canadian theatre, focusing on some specific aspects (e.g., playwrights, works, regional theatres, docutheatre);
- describe the historical and cultural origins of the dramatic literature chosen for exploration.

## Creation

### Overall Expectations

By the end of this course, students will:

- create and interpret a variety of characters, using the theories and conventions of specific acting methods, as well as historical and cultural styles;
- design, create, and present drama, using an ensemble approach;
- script and produce an original dramatic work, using a range of dramatic forms and processes, and demonstrate an understanding of their audience;
- use technology appropriately to design, create, and present drama.

### Specific Expectations

#### *Creating*

By the end of this course, students will:

- create and develop a character, using a classical or contemporary style of characterization;
- convey character through the effective use of voice and movement techniques;
- apply the acting theories of a particular practitioner (e.g., Stanislavski, Brecht) to interpret a character in a script from the practitioner’s period;
- reinterpret characters, using suggestions or notes provided by the director and peers, and demonstrating further insight into the characters in subsequent rehearsals and performances;
- demonstrate an understanding of the function of the playwright in the development and scripting of an original scene or dramatic presentation;
- apply a set of specific criteria in the selection of plays, scenes, or dramatic forms for presentation;
- research either a historical or contemporary style of theatre before creating and presenting a theatre piece in that style.

#### *Presenting*

By the end of this course, students will:

- demonstrate an understanding of the tasks and interrelated responsibilities of individuals in the production of theatre;
- demonstrate an understanding of the responsibility of all members of a theatre ensemble to develop and communicate the intended meaning or theme of a dramatic piece;
- create and present an original dramatic piece, choosing from a variety of dramatic forms, processes, and theories;
- create production schedules (e.g., rehearsal schedules, production plans);
- describe the variety of relationships between audience and performer, and apply them in the creation and performance of a dramatic work;
- use technology effectively (e.g., sound and lighting effects, computer-assisted design programs, music, slides, video) to convey mood, tension, and universal meaning in a production.

## Analysis

### Overall Expectations

By the end of this course, students will:

- evaluate their personal and collective contributions to all aspects of production, using appropriate dramatic arts terminology;
- analyse and evaluate theatre presentations, using the terminology of dramatic arts correctly;
- analyse the personal, social, and cultural impact of dramatic arts;
- identify and research postsecondary options in dramatic arts and in related arts fields.

### Specific Expectations

#### *Analysis and Evaluation*

By the end of this course, students will:

- evaluate the development and presentation of dramatic works, using student-produced criteria;
- explain why written theatre reviews must be structured differently for different media (e.g., newspapers, radio, academic papers);
- compare theatre reviews of the same play produced both within the community and in other locations across the country;
- explain the tension between personal expression and public acceptance in dramatic arts;
- identify universal concepts and themes from a study of theatre works, and analyse their personal, social, and cultural significance;
- explain how theatre can reflect issues, societal concerns, and the culture of the community, the country, and other countries;
- compare the contribution of theatre to different societies and cultures, both past and present.

#### *Personal Development and Career Preparation*

By the end of this course, students will:

- explain how participation in the theatre fosters self-awareness and awareness of others for performers, authors, and audiences;
- explain how their experiences in dramatic arts have helped develop or enhance their beliefs, philosophies, or world views;
- identify leadership roles in dramatic arts, and explain how they can be applied in a variety of different contexts (e.g., in creating and presenting Remembrance Day assemblies, facilitating in a Grade 9 classroom, mentoring, presenting a play in the community);
- explain how the personal development and academic skills (e.g., leadership, public speaking, and research skills) acquired through their study of dramatic arts are connected to career goals in a variety of professions and occupational areas (e.g., administration, teaching, law);
- research and describe education and career opportunities in dramatic arts and other related arts (e.g., in film, television, music).

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## **Dramatic Arts, Grade 12, Open**

(ADA4O)

This course requires students to create and present a variety of dramatic works. Students will present works by Canadian and other playwrights, and develop original material based on personal narratives, local community issues, or global concerns. They will have hands-on experiences with various aspects of dramatic arts productions, including performance, set design, lighting, costumes, stage and technical management, and marketing. Students will also explore possible careers related to the dramatic arts.

**Prerequisite:** Dramatic Arts, Grade 11, University/College Preparation or Open

## Theory

### Overall Expectations

By the end of this course, students will:

- describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;
- describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;
- describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;
- describe how a variety of dramatic forms are used by communities and cultures other than their own to preserve and communicate aspects of culture.

### Specific Expectations

#### *Role/Character*

By the end of this course, students will:

- describe how dramatic elements (e.g., costumes, make-up, props, lighting, set design) are used to develop character and theme;
- describe how acting techniques are used to develop characters that are in keeping with the themes in the script;
- describe the acting styles employed for different genres of theatre.

#### *Elements, Principles, and Techniques*

By the end of this course, students will:

- describe the elements (e.g., line and colour) and principles (e.g., unity and variety) of design as they apply to dramatic arts;
- describe the steps required to create a set, costume, or lighting plot;
- describe the vocal techniques (i.e., articulation and projection) used by actors;
- explain methods of training the body (e.g., focused movement, acrobatics, stage fighting);
- demonstrate an understanding of the fundamental techniques of stage management;
- describe the tasks and responsibilities of the technical crew and the stage crew.

#### *Dramatic Forms*

By the end of this course, students will:

- describe how character and theme are communicated in different forms of theatre;
- describe some of the scripts, performance spaces, and theatre conventions of different periods and cultures;
- describe the criteria used for selecting a play or scene for production;
- describe methods of researching the background of a particular scene or play;
- describe the process used to analyse a scene or a play prior to rehearsal and performance;
- describe the social and historical contexts of the plays studied.

## Creation

### Overall Expectations

By the end of this course, students will:

- create and sustain characters that are consistent with their interpretations and with the intentions of the script;
- carry out all aspects of rehearsal and production effectively, working in collaboration with others;
- adapt or interpret a variety of dramatic works, focusing on works by contemporary Canadian playwrights;
- use a variety of technologies appropriately to enhance the communicative power of a dramatic work.

### Specific Expectations

#### *Creating*

By the end of this course, students will:

- interpret a character by applying a variety of approaches (e.g., script analysis, character biography, research);
- identify and use specific criteria for selecting props, costumes, and make-up to help portray characters;
- use voice and movement techniques appropriately in all aspects of rehearsal and performance;
- reinterpret roles in rehearsal and performance, demonstrating commitment and insight into character;
- script, revise, and present a scene, making appropriate use of research, improvisation, and rehearsal;
- integrate the suggestions or notes provided by the director and peers into subsequent rehearsals and performances;
- present a range of original or adapted Canadian and international dramatic works that address relevant student, community, or international issues and concerns (e.g., works by David French, Judith Thompson, Ann-Marie MacDonald);
- use light and sound appropriately to develop and communicate character, theme, plot, and setting in a production;

- create a set design, a lighting plot, or costume sketches for a specific dramatic scene or play, using the elements and principles of design appropriately;
- solve problems that arise as a result of staging dramatic works (e.g., devise a special effect, deal with set changes between scenes);
- use technical equipment appropriately (e.g., projectors, microphones, sound and light consoles).

#### *Presenting*

By the end of this course, students will:

- demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production (e.g., the responsibility to arrive punctually, attend all classes and rehearsals, demonstrate respect for others and the performance space, and exhibit cooperation, determination, and flexibility);
- demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;
- apply the conventions of rehearsal and production (e.g., warming up the voice and body, recording and assimilating the director's notes, remaining silent backstage during dramatic presentations);



- identify and apply marketing principles and techniques to promote a theatre presentation or production (e.g., press releases, programs, posters, ticket sales);
- identify and apply the criteria used to select performance spaces and audiences for particular productions or presentations (e.g., audience demographics, seating and performance-space limitations);
- take into account community interests and concerns when choosing dramatic works for presentation (e.g., opposition to presenting an issue-based drama to local elementary school students).

## Analysis

### Overall Expectations

By the end of this course, students will:

- evaluate all aspects of rehearsal and production, using a variety of strategies;
- evaluate dramatic presentations in the school or community, using appropriate dramatic arts terminology;
- evaluate the contribution of dramatic arts to individuals and the community;
- analyse the social and cultural impact of dramatic arts;
- analyse education and career opportunities in dramatic arts and related arts fields.

### Specific Expectations

#### *Analysis and Evaluation*

By the end of this course, students will:

- use student-produced criteria to evaluate their work, to set goals for their own performances, and to determine the success of a production from a variety of points of view (e.g., the point of view of the director, the stage manager, a reviewer, the audience);
- defend the artistic choices made in productions (e.g., by actors, writers, technicians, designers, or directors), using an established framework;
- demonstrate an ability to review a live theatre performance;
- explain the factors considered in the “selection of a theatre season” (e.g., audience needs, individual strengths within the company, financial constraints);
- explain how Canadian theatre interprets and reflects Canadian issues and concerns (e.g., Dennis Foon’s exploration of racism in *Skin*, Rick Salutin’s investigation of unrest in Upper Canada in 1837 in *The Farmer’s Revolt*, the recognition of Native sovereignty in Drew Hayden Taylor’s *Dreamer’s Rock*);
- explain how dramatic arts contribute to and represent culture and society, both locally and internationally.

#### *Personal Development and Career Preparation*

By the end of this course, students will:

- analyse all stages of the creative process in dramatic arts, using a variety of approaches (e.g., writing personal responses in a journal, discussing issues in a group, writing in role and evaluating the results);
- identify the central metaphor of a play and connect it to their own lives;
- explain how role play and character development foster self-development (e.g., the development of the ability to empathize, respect others, and resolve conflicts);
- explain the life and leadership skills (e.g., skills in critical and creative thinking, teamwork, risk taking, interpersonal communication, and problem solving) acquired through the design, creation, and presentation of a dramatic work;
- research and describe the career opportunities available in all aspects of production (e.g., careers in acting, designing, directing, writing);
- research and describe postsecondary programs in dramatic arts and related arts disciplines.

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# Exploring the Arts

## **Overview**

The course entitled Exploring the Arts provides students with opportunities to study the arts in a variety of ways, focusing on areas that particularly interest them in dance, dramatic arts, media arts, music, and/or visual arts.

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

- **Theory.** The Theory strand focuses on the study of concepts, including elements and forms of various arts and principles of composition. Students will examine aspects of the history of the arts they are studying, and will also learn about safe practices in the study of the arts.
- **Creation.** This strand deals with various aspects of the creation and/or performance or presentation of works, including the use of technology in the arts. As part of their creative endeavours, students will develop a portfolio of works.
- **Analysis.** In analysing works of art, students will develop their ability to think critically about art. They will also gain an understanding of the function of the arts in society.

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## Exploring the Arts, Grade 12, Open

(AEA4O)

This course emphasizes the acquisition and application of knowledge and skills related to the creation, interpretation, and production of works involving dance, drama, media arts, music, and/or visual arts. Students will study, evaluate, create, and promote art works and productions, and will use a variety of established and experimental techniques and various technologies in individual or group projects (e.g., the presentation of a theatrical scene or an art exhibit on a website.)

**Prerequisite:** Any Grade 9 or 10 course in the arts

## Theory

### Overall Expectations

By the end of this course, students will:

- describe the concepts (the elements, principles, styles, genres, and techniques) used in various art forms;
- describe artistic works and productions in terms of their historical contexts;
- demonstrate an understanding of safety and interpersonal skills within the arts.

### Specific Expectations

#### *Concepts*

By the end of this course, students will:

- describe the use of the elements, principles, and techniques (e.g., those related to sound, light, musical rhythm, voice) in various productions or works of art, using language appropriate to the relevant art forms;
- describe the use of elements and principles that are common to various productions or works of art (e.g., visual design in painting, dance, and drama; movement or stagecraft in drama and dance).

#### *Historical Context*

By the end of this course, students will:

- describe an artistic movement or style (e.g., postmodernism in media arts, dance, and music) in terms of its links to past movements and styles;
- describe a work or production with reference to its historical context.

#### *Safety and Interpersonal Skills*

By the end of this course, students will:

- describe safe practices that should be followed in each of the arts (e.g., labelling of chemical products in visual arts);
- explain why it is important that participants in an arts project respect each other's roles and responsibilities within the project.

# Creation

## Overall Expectations

By the end of this course, students will:

- apply arts concepts (elements, principles, genres, styles, and techniques) in the creation of a production or a work of art;
- identify and apply appropriate techniques and technical effects – both traditional and emerging – in the creation of a work of art or a production;
- apply appropriate steps in the creative process (e.g., researching, exploring, experimenting, executing, evaluating) in completing individual or group projects.

## Specific Expectations

### *Applying Concepts*

By the end of this course, students will:

- identify and use relevant arts concepts to create a work of art or a production in one or more of the arts (i.e., dance, drama, music, media arts, visual arts);
- use arts concepts associated with one art form in the production of another art form (e.g., use a Greek chorus in a dance production).

### *Applying Techniques and Technology*

By the end of this course, students will:

- use a variety of techniques (e.g., slow motion in dance) and technical effects (e.g., lighting, music, sound effects, special effects) appropriately within a group framework (e.g., use ensemble techniques in music, design the lighting for a dance production);
- use a variety of traditional techniques and/or emerging technologies (e.g., dance techniques, digital recording, traditional and digital photography) appropriately to communicate a message;
- use traditional technical equipment appropriately (e.g., a sound board or a video camera);
- create a work of art or a production that effectively integrates computer and emerging technologies (e.g., music interface, video editing software).

### *Applying the Creative Process*

By the end of this course, students will:

- solve a problem (e.g., a problem in the production of a show or the creation of an art website), applying appropriate steps in the creative process;
- conceive and execute, individually or as a group, a production that integrates selected art forms (e.g., a website art production incorporating music);
- document, using a portfolio, their creative process in the creation or production of an art work.

## Analysis

### Overall Expectations

By the end of this course, students will:

- analyse and interpret their own and others' works of art or productions, demonstrating an understanding of the process of critical analysis;
- analyse aspects of cultural identity found in works of art and productions;
- analyse the socio-economic importance of the arts and their impact on the community;
- research and identify career possibilities in the arts and related educational and skill requirements.

### Specific Expectations

#### *Analytical Process*

By the end of this course, students will:

- evaluate a selected work of art or a production, following standard procedures in critical analysis (e.g., describe their initial reaction, analyse the work using appropriate terminology, and evaluate the effectiveness of the work);
- analyse aesthetic features of a chosen work of art or a production;
- analyse how a specific work of art or production is used as a vehicle for ideas, values, and ideologies.

#### *Functions of Art*

By the end of this course, students will:

- analyse cultural aspects of works of art or productions;
- analyse the socio-economic impact of the arts within the community with reference to specific projects;
- identify the knowledge and skills required to pursue careers in a variety of arts areas;
- research and report on career possibilities in a variety of arts areas with reference to their personal interests and skills.

# Media Arts

## Overview

Media arts is an emerging arts subject area that represents a new aesthetic model and extends traditional art forms. It may involve new ways of creating traditional art forms or innovative ways of using traditional arts to create what can be called “hybrid” forms of art. In fact, hybridization is a characteristic of many forms of media art. Media art works may also involve interaction with the viewer and include, for example, interactive installations, robosculture, performance art, simulations, and network art (e.g., art transmitted over the Internet). Some forms of media art involve virtual environments, and these include art produced with laser projections and holography. Other forms include video art, photocopy art, neon art, and computer graphics.

The process of creating media art includes the solving of expressive and creative problems through the integrated use of technology and the elements and materials of different arts. The technologies and processes used and adapted in creating media art may include photography, videography, cinematography, photocopying, analog and electro-acoustic sound recording, and classical animation. The technologies and processes may also be digital and may include digital imaging and graphics; digital sound recording and sonic sculpture; two- and three-dimensional modelling; multimedia production; holography; and robotics. Many of the elements of media art are the same as those of the arts on which a specific work of media art draws – for example, line, colour, and texture in visual arts; space, time, and energy in dance; rhythm, harmony, and dynamics in music; and character, place, and conflict in dramatic arts. Principles of composition are also essentially the same as in traditional works of art – for example, balance, variety, and unity. Unlike most traditional works of art, however, a media art work may make use of virtual instead of real materials – for example, instead of using paint to produce lines and textures in an art work, the artist may use projected images that result in virtual lines and textures. In looking at such a work, the viewer may also see quite a different composition depending on the point from which the work is viewed (the point of reception). In addition, a sense of the ephemeral may be transmitted to the viewer simply through the use of a specific medium – in this case, images projected into a space.

Media arts courses focus on the development of the practical skills and theoretical knowledge needed to communicate ideas, feelings, and beliefs to specific audiences and to interact with them. These courses afford students a context for reflecting on the cultural, historical, social, and economic contexts of media art. Through active participation in media arts, students can develop their imaginative abilities and their capacity for self-expression, while refining the skills needed for lifelong learning and participation in the community.

The expectations for the courses in media arts are organized in three distinct but related strands: Theory, Creation, and Analysis. The Theory strand is focused on understanding of concepts, including elements and principles, as well as techniques, technologies, and processes. The Creation strand deals with various aspects of the creation of media art works. The Analysis strand is focused on examination of aesthetic issues and the function of media arts in society.



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## Media Arts, Grade 11, Open

(ASM3O)

This course emphasizes the development of the knowledge and skills required for the production of media art works (e.g., robosculture, photocopy art, computer animation with synthesized sound). Students will develop an appreciation of the history of media arts through analysing specific works, and will create media art works using a variety of technologies (e.g., digital camera, photo-imaging software, computer-modelling software, synthesizer, videotape, multi-track sound recording).

**Prerequisite:** Any Grade 9 or 10 course in the arts

# Theory

## Overall Expectations

By the end of this course, students will:

- use appropriate vocabulary to discuss media art in a variety of contexts;
- describe how various concepts (e.g., elements, principles) and techniques and procedures are used in their media art works and the works of others;
- describe media art works in terms of their historical foundations (e.g., in cinematography, videography, electro-acoustics);
- describe legal, safety, and interpersonal practices related to media arts production.

## Specific Expectations

### *Concepts and Terminology*

By the end of this course, students will:

- demonstrate an understanding of the use of media arts elements, principles, technologies, and procedures in their art works and those of others, using appropriate vocabulary (e.g., *ephemeral* with regard to an installation, *interactive* with regard to performance art, *point of reception* in sound or laser art);
- identify elements, principles, and other concepts in a work of media art that are found in other art forms (e.g., the elements of dance in performance art, the elements of music in electro-acoustics).

### *History*

By the end of this course, students will:

- describe the contribution of technology to media arts (e.g., the effect of digital technology on the development of media arts);
- explain the development of media arts in terms of their historical context (e.g., the history of the art film, the art video, or synthesized music).

### *Practices*

By the end of this course, students will:

- describe the legalities related to the production and distribution of media art work (e.g., freedom of information, right to privacy, copyright);
- describe the importance of following applicable safety standards and routines when working in media arts (e.g., when laying electric cables for an installation);
- demonstrate an understanding of the importance of respect for common property in studios, laboratories, rehearsal spaces, and installation and gallery spaces (e.g., respect for shared equipment and resources).

## Creation

### Overall Expectations

By the end of this course, students will:

- use media arts concepts in their own work;
- use both traditional and emerging technologies and procedures to create media art works;
- apply the stages of the creative process (e.g., researching, exploring, experimenting, executing, evaluating) to create art works individually and in groups;
- use concepts and procedures that media arts shares with other arts when creating works of media art.

### Specific Expectations

#### *Use of Concepts and Procedures*

By the end of this course, students will:

- use media arts elements, principles, technologies, and procedures to create hybrid works of art that combine visual images, sound, and movement (e.g., a multivideo display, a video sculpture);
  - use appropriately a variety of media arts concepts in creating their works (e.g., hybridization, temporality);
  - choose a concept or procedure that is found in a traditional art form and experiment with it in the creation of a work of media art.
- demonstrate skills in using computer hardware and software (e.g., digital recorder, digital camera, photo-imaging software, computer-modelling software) to produce a work of digital media art;
  - demonstrate effective interpersonal and problem-solving skills related to the production and creation of media art works;
  - organize a digital portfolio of their art work (e.g., a database, a multimedia production).

#### *Production Skills*

By the end of this course, students will:

- use a variety of traditional techniques and procedures to produce a hybrid work that combines visual images, sound, and movement (e.g., a multivideo display);
- select appropriate traditional techniques and emerging technologies, and use them to communicate a message (e.g., techniques used in analog video editing, computer animation);

# Analysis

## Overall Expectations

By the end of this course, students will:

- evaluate the aesthetic components of their own and others' works of media art or productions, demonstrating an understanding of the process of critical analysis;
- analyse the impact of media art works and productions on themselves and their communities;
- analyse the function of media art in society;
- describe careers related to their interests in media arts.

## Specific Expectations

### *Critical Analysis*

By the end of this course, students will:

- evaluate a hybrid work, following standard procedures in critical analysis (e.g., consider their initial reaction; describe the work using appropriate terminology; analyse and interpret the work; evaluate the effectiveness of the work);
- produce critiques of visual, acoustic/ electro-acoustic, and cinematic media art works from various periods.

### *Self and Community*

By the end of this course, students will:

- analyse and compare ways in which various examples of media art have an effect on their lives;
- analyse and compare ways in which works of media art influence various audiences and ways in which dynamic interaction with those audiences can affect the meaning of a work;
- explain how media arts productions can be used to express social and cultural realities.

### *Function of Media Art*

By the end of this course, students will:

- analyse the symbolic function of elements in a selected work of media art;
- explain the importance of media arts in the expression, transmission, and promotion of a culture (e.g., the impact of media arts on the promotion of cultural groups);
- explain the socio-economic benefits of media arts productions (e.g., benefits of exhibiting and/or performing media arts).

### *Career Preparation*

By the end of this course, students will:

- research and describe the skills required in careers related to the creation, production, distribution, or management of media arts products or processes;
- analyse ways in which their interests and skills relate to possible careers in media arts.

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## Media Arts, Grade 12, Open

(ASM4O)

This course emphasizes the development of the knowledge and skills required for the production of interactive media art forms (e.g., interactive art installations, interactive videos, simulations, network art). Students will analyse and evaluate media art works, and will create their own works using a variety of technologies and processes (e.g., computer graphics, photo-imaging, digital video production techniques, electro-acoustics). Students will maintain a portfolio of their media art works.

**Prerequisite:** Any Grade 11 course in the arts

# Theory

## Overall Expectations

By the end of this course, students will:

- use appropriate vocabulary to discuss media art in a variety of contexts;
- demonstrate an understanding of the basic concepts (e.g., elements, principles) and procedures used in media arts, as well as selected emerging technologies;
- describe interactive media art works in terms of their historical foundations;
- demonstrate an understanding of conventions used in the practice of media arts.

## Specific Expectations

### *Concepts and Terminology*

By the end of this course, students will:

- describe how various concepts, procedures, and techniques of media arts are used in their art works and in those of others, using appropriate vocabulary;
- describe the use of various new technologies, particularly those used in interactive media art forms (e.g., in network art).

### *History*

By the end of this course, students will:

- explain the development of media art forms in terms of their origins in traditional art forms (e.g., holography in terms of sculpture; performance art in terms of drama and dance);
- describe the contribution of new technologies to media arts (e.g., the effect of robotics on robosculture or of technology on artists' collectives);
- identify and describe the use of aspects or characteristics of artistic styles of different historical periods in specific works of media art (e.g., in works of video art since the 1960s, in works of copy art);
- identify theories and trends related to media arts (e.g., current “techno-thought”, the cyberpunk aesthetic movement).

### *Practices*

By the end of this course, students will:

- research and describe the legalities related to the production and distribution of works of media art (e.g., laws concerning digital distribution);
- demonstrate an understanding of the safety standards and routines used in the practice of media arts (e.g., establishing ergonomic workstations, placing equipment safely).

## Creation

### Overall Expectations

By the end of this course, students will:

- use media arts concepts in the production of media art works;
- use both traditional and emerging technologies, procedures, and techniques to create media art works;
- use and adapt the stages of the creative process in individual and collective productions;
- choose concepts and procedures from other art forms and other disciplines, and apply them appropriately in their media art works.

### Specific Expectations

#### *Use of Concepts and Procedures*

By the end of this course, students will:

- use media arts elements, principles, technologies, and procedures to create interactive art works (e.g., alternating interactions in an art installation);
- research a variety of techniques and procedures and use them appropriately in a work of media art, demonstrating an understanding of the use of some specific elements, principles, or other concepts;
- research a theory, concept, or procedure from another discipline (e.g., fractals in mathematics, chaos theory in physics), and use it to develop an interactive work.

#### *Production Skills*

By the end of this course, students will:

- use a variety of traditional techniques and procedures (e.g., analog recording techniques) to create a work of media art;
- communicate a message using emerging technologies (e.g., sound publishing software, digital video editing);
- select an interface and use it to create an interactive work (e.g., use a circuit to make an interactive light sculpture);

- produce a digital portfolio of art works using analog and digital encoding procedures (e.g., CD-ROM, interactive multimedia work, Internet site);
- apply appropriate skills and technology (e.g., the use of organizational charts, schedules, templates, or management software) to manage a project in media arts;
- demonstrate effective leadership, interpersonal, and problem-solving skills related to the production and creation of media art works.

#### *Creative Process*

By the end of this course, students will:

- develop and combine a variety of approaches to communicate ideas or to solve problems in the creation of media art works;
- document the stages of the creative process used for an individual or group project in media arts (e.g., document the process involved in the collection of material and in design work, production, and feedback relating to the creation of a promotional CD-ROM or a network art site in cyberspace to distribute art work).

# Analysis

## Overall Expectations

By the end of this course, students will:

- evaluate an interactive work of art, demonstrating an understanding of the process of critical analysis;
- analyse and evaluate the impact of works of media art on themselves and on their communities;
- analyse the function of media art works in society;
- investigate and report on career possibilities related to their skills in media arts.

## Specific Expectations

### *Critical Analysis*

By the end of this course, students will:

- evaluate interactive art works, following standard procedures in critical analysis (e.g., consider their initial reaction; describe the works using appropriate terminology; analyse and interpret the works; evaluate the effectiveness of the works);
- analyse and evaluate the use of aesthetic and compositional components in media art works.

### *Self and Community*

By the end of this course, students will:

- anticipate and analyse the impact of their own art work on specific audiences, including themselves;
- analyse and compare ways in which works of media art influence various audiences and ways in which dynamic interaction with those audiences can affect the meaning of a work.

### *Function of Media Art*

By the end of this course, students will:

- analyse the symbolic elements of a culture (e.g., the iconography of technoculture) in a selected work of media art;
- analyse ways in which media arts can form and represent the viewpoints and values of different representative groups (e.g., cultural, economic, or regional groups);
- analyse the socio-economic impact of media arts on the cultural sector in local and wider contexts;
- demonstrate an understanding of the function and significance of exhibiting and/or performing for commercial or artistic purposes.

### *Career Preparation*

By the end of this course, students will:

- compare their skills with the qualifications required for careers related to the creation, production, distribution, and management of media arts products or processes;
- identify and evaluate career possibilities connected to the production of media art works.



# Music

## Overview

The program in music is intended to develop students' understanding and appreciation of music through practical and creative work. In the study of music, students will not only find a source of enjoyment and personal satisfaction, but will further develop critical- and creative-thinking skills, problem-solving skills, and good work habits. They will continue to gain experience in working both independently and with others, take increasing responsibility for their work, and learn more about themselves and others through working collaboratively and studying aspects of music in society. An important part of the Grade 11 and 12 music program is investigation of possible careers in or related to music, both in the students' communities and farther afield.

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

- **Theory.** This strand is focused on the study of concepts – for example, the elements of music (i.e., melody, harmony, rhythm, dynamics, timbre, texture, form) and various aspects of those elements (e.g., specific chords, metres, and structural devices).
- **Creation.** In the university/college preparation courses, this strand is focused on the development of performance skills and the practical application of knowledge of theoretical elements as they relate to the performance medium, as well as composition. Students will perform individually and in ensembles, using the voice, band instruments, string instruments, guitar, keyboards, or other performance media. They will improvise, interpret, and compose music, using a variety of media, including computers. In the open course, this strand is focused on development of performance skills and on the creation of musical productions.
- **Analysis.** This strand is focused on analysis of music, mainly through listening to live or recorded performances. Students will also examine the music they are studying in its historical and cultural context, and determine how effectively the composers and performers communicate to their audience. The music analysed will be drawn from a range of cultures.

The importance of listening cannot be emphasized enough. Several expectations expressly require students to demonstrate understanding of musical concepts through listening and to analyse music through listening. Listening to a variety of musical works must be a part of all music courses.

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## Music, Grade 11, University/College Preparation

(AMU3M)

This course emphasizes the appreciation, analysis, and performance of various kinds of music, including baroque and classical music, popular music, and Canadian and non-Western music. Students will perform technical exercises and appropriate repertoire, complete detailed creative activities, and analyse and evaluate live and recorded performances. They will continue to increase their understanding of the elements of music while developing their technical and imaginative abilities.

**Prerequisite:** Music, Grade 9 or 10, Open

## Theory

### Overall Expectations

By the end of this course, students will:

- demonstrate an understanding of the elements of music in relation to music of the baroque and classical periods, popular music, and Canadian and non-Western music;
- demonstrate the ability to notate rhythmic patterns, melodies, and chords accurately through listening;
- demonstrate an understanding of concepts required in the use of music software.

### Specific Expectations

#### *Musical Literacy*

By the end of this course, students will:

- identify, using correct terminology, and notate accurately the following: major, melodic and harmonic minor, whole tone, chromatic, and blues scales; simple and compound intervals and their inversions; major, minor, augmented, and diminished triads; dominant seventh, diminished seventh, major seventh, and minor seventh chords; and perfect, plagal, and imperfect cadences;
- notate accurately, through listening, rhythmic patterns of up to four measures in simple and compound metres;
- notate accurately, through listening, melodies of up to four measures in simple and compound metres;
- identify and notate accurately, through listening, dominant seventh, diminished seventh, major seventh, and minor seventh chords, and perfect, plagal, and imperfect cadences;

- describe aspects of the elements of music (i.e., melody, harmony, rhythm, dynamics, timbre, texture, form) in music of the baroque and classical periods, and in popular music, Canadian music, and non-Western music, using appropriate terminology;
- demonstrate an understanding of the layout and conventions involved in the use of various ensemble scores (e.g., vocal, orchestral, wind ensemble, and jazz scores).

#### *Understanding of Technological Concepts*

By the end of this course, students will:

- demonstrate an understanding of basic concepts of music input in sequencing and notation software (e.g., real-time input, step-time input);
- demonstrate an understanding of basic concepts in the editing of sound in sequencing and notation software (e.g., cutting, copying, and pasting of sound elements; quantizing).

# Creation

## Overall Expectations

By the end of this course, students will:

- perform music appropriate for the course with accuracy and artistic sensitivity;
- demonstrate mastery of technical skills appropriate for the course;
- compose and/or arrange musical works, showing an understanding of the creative process and making appropriate use of technology.

## Specific Expectations

### *Performing*

By the end of this course, students will:

- perform musical works proficiently in a variety of styles for various ensembles;
- demonstrate the specific technical skills necessary for the expressive performance of repertoire required in the course (e.g., skills in handling articulation, phrasing, intonation, dynamics, tempi, rhythms, balance, blend) through the performance of studies (e.g., solo studies, studies for small or large ensembles) and course repertoire;
- perform accurately, at sight, music that is appropriate for the course;
- perform accurately from memory major, relative melodic minor, and blues scales with up to four sharps and four flats, covering two or three octaves as appropriate for the instrument or voice;
- perform accurately the chromatic scale from the lowest functional note to the highest functional note in the range of the instrument or voice;
- reproduce accurately, by clapping, playing, or singing, rhythmic patterns of up to four measures in simple and compound metres;
- reproduce accurately, by playing or singing, melodies of up to four measures in simple and compound metres.

### *Composing and Arranging*

By the end of this course, students will:

- compose and/or arrange simple homophonic compositions, using technology where appropriate (e.g., compose a melody with lyrics that includes non-chord tones and that is set to given chord progressions that include dominant sevenths; arrange existing music for an ensemble of available instruments or voices, transposing where appropriate);
- demonstrate facility with simple polyphonic techniques (e.g., imitation), using sequencing software where appropriate (e.g., write a round);
- improvise a melody within given parameters (e.g., a melody eight measures long, with a MIDI accompaniment in B-flat major using I, IV, and V chords);
- demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements (i.e., generate ideas, develop a plan, compose or arrange a first version, revise the work, produce the final version);
- demonstrate the ability to use the Internet to find possible materials (texts and music) for their works, showing understanding of the necessity of using such materials in an ethical way.

## Analysis

### Overall Expectations

By the end of this course, students will:

- analyse and evaluate musical works, demonstrating an understanding of some major characteristics of baroque and classical music, popular music, and Canadian and non-Western music;
- identify, analyse, and evaluate musical works through listening;
- analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis;
- analyse the relationship between music and its cultural context;
- demonstrate an understanding of possibilities for postsecondary studies and for careers related to music.

### Specific Expectations

#### *Music Appreciation*

By the end of this course, students will:

- analyse works from the baroque and classical periods, and from popular, Canadian, and non-Western traditions (e.g., a chorale and fugue, a sonata-allegro movement, a jazz bebop song, a raga), explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;
- analyse and compare the use of specific aspects of musical structure in baroque, classical, popular, Canadian, and non-Western music (e.g., a bridge passage in a fugue, a sonata, and a popular song);
- analyse live and/or recorded performances of music (e.g., performances by themselves, their peers, professional musicians), following standard procedures in critical analysis (e.g., describe their initial reaction, analyse the performance using appropriate terminology, and evaluate the performer's interpretation of the work);
- compare some stylistic characteristics of baroque and classical music with characteristics of some of the other arts in the eighteenth century (e.g., ornamentation in music and architecture of the baroque);
- explain the influence of some political, social, and/or technological factors on the lives and music of the major composers of the baroque and classical periods (e.g., Bach, Handel, Scarlatti, Vivaldi, Haydn, Mozart, Beethoven);
- analyse two contrasting musical presentations (e.g., a rock concert and a symphony concert; a string quartet performance and an orchestral performance), focusing on essential differences;
- analyse the relationship between the audience and a live performance in a specific setting (e.g., a drum ceremony at an Ojibway gathering; a late-night performance by a quartet in a jazz club; an opera performance in a large theatre), and explain why a particular audience might find the performance satisfying.

#### *Career Preparation*

By the end of this course, students will:

- evaluate the usefulness, in various careers, of skills and knowledge that can be developed through the study of music, including interpersonal and leadership skills;
- identify requirements for careers in music and in fields related to music, through an analysis of various career possibilities.

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**Music, Grade 11, Open****(AMU3O)**

This course develops students' artistic knowledge and skills through the performance of music and the preparation of music productions. Students will perform appropriate works, particularly works in contemporary popular styles. Independently and in groups, they will also plan, market, and produce music productions, making use of appropriate technology, and will evaluate the results.

**Prerequisite:** Music, Grade 9 or 10, Open

## Theory

### Overall Expectations

By the end of this course, students will:

- demonstrate an understanding of the elements of music as they are used in contemporary popular styles;
- demonstrate an understanding of basic elements of arts project management;
- identify technological tools that are necessary in organizing and presenting a music production, and explain their use.

### Specific Expectations

#### *Musical Literacy*

By the end of this course, students will:

- demonstrate an understanding of the elements of music (i.e., melody, harmony, rhythm, dynamics, timbre, texture, form) as they are used in the popular music studied;
- use a wide variety of musical concepts and terms correctly (e.g., chord, major key, minor key, chromatic scale, interval, groove, intonation, dynamics, articulation, phrasing) when discussing, orally and/or in writing, the musical materials of the course;
- describe aspects of musical form in current music productions (e.g., music videos, musical theatre, or films), using appropriate terminology (e.g., *chorus* in popular songs, *riff* in blues, *theme* in orchestral music).

#### *Understanding of Elements of Production Management*

By the end of this course, students will:

- demonstrate an understanding of various aspects of a music production project (e.g., requirements in the creative and/or performance areas; types of administrative personnel needed; budget; time frame of the project; physical resources needed, such as lighting, cameras, musical instruments, computers; promotion);
- explain the use of technology in various aspects of production administration (e.g., in financial planning, scheduling, promotion) and presentation (e.g., lighting, sound);
- demonstrate an understanding of legal and copyright issues surrounding the creation, interpretation, and recording of music.

## Creation

### Overall Expectations

By the end of this course, students will:

- play or sing with proficiency musical works and technical exercises that are appropriate for the course;
- plan a music production and carry out part(s) of a production, demonstrating an understanding of music production and arts management;
- use technology appropriately in planning and presenting a music production.

### Specific Expectations

#### *Performing*

By the end of this course, students will:

- demonstrate proficiency in performance skills in studies and in repertoire in various musical styles (e.g., popular, blues, light classical, folk styles);
- perform accurately, at sight, music that is appropriate for the course;
- perform accurately from memory major, relative melodic minor, and blues scales with up to three sharps and three flats, covering two or three octaves as appropriate for the instrument or voice;
- perform accurately the chromatic scale from the lowest functional note to the highest functional note in the range of the instrument or voice;
- reproduce accurately, by clapping, playing, or singing, rhythmic patterns that are similar to those in music that they are studying (e.g., simple examples of syncopation in popular songs, four measures long);
- reproduce accurately, by playing or singing, melodic patterns (e.g., patterns four measures long in 4/4 time) that are similar to those in music that they are studying.

#### *Planning and Presentation of a Music Production*

By the end of this course, students will:

- plan a multifaceted music production for the school and/or community (e.g., a school music concert with various ensembles, a musical theatre production, an elementary school tour, a cultural exchange trip), demonstrating an understanding of the creative process (e.g., generate ideas, develop a plan, ensure that the necessary resources are available, revise the plan, organize the production, plan the promotion);
- identify their artistic aims for a music production, and devise appropriate production strategies and techniques (e.g., in the use of lighting, sound, computer-assisted set design) to realize their aims;
- demonstrate an understanding of the relationship between available resources (e.g., human and technical resources, time, transportation, performing space, budget) and the aims of a music production;
- demonstrate the technical skills required for creating a music production (e.g., skills in script writing, in lighting design, in the use of sound equipment);



- demonstrate an understanding of the roles of one or more of the following: producer, director, production manager, performer (e.g., the producer and director make artistic decisions; the manager makes decisions on stage preparation and publicity);
- demonstrate leadership and the ability to take responsibility in class activities;
- use technology appropriately in organizing and promoting a music production (e.g., use a spreadsheet program to organize a rehearsal schedule; produce an advertisement; use a template to produce tickets);
- demonstrate the ability to find information on music productions, producers, performers, and writers on the Internet that is relevant to the planning and producing of their own productions.

## Analysis

### Overall Expectations

By the end of this course, students will:

- analyse and evaluate musical works in the course repertoire, demonstrating an understanding of the main characteristics of contemporary popular music;
- identify, analyse, and evaluate musical works through listening;
- analyse and evaluate a variety of music productions;
- demonstrate an understanding of music in its social context;
- demonstrate an understanding of possibilities for postsecondary studies and for careers related to music.

### Specific Expectations

#### *Music Appreciation*

By the end of this course, students will:

- analyse works in various styles in the course repertoire (e.g., popular music, blues), explaining how various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;
- analyse works of popular music, through listening, explaining how various elements work together, and evaluate the effectiveness of the use of the elements;
- analyse aspects of musical structure in music productions through listening (e.g., overall organization of the music in a music video; use of instrumental interludes in a work for musical theatre; the relationship between drama and music in a film), and compare the structures of music productions, demonstrating an understanding of various musical styles (e.g., jazz, blues, pop);
- analyse live and/or recorded performances of music (e.g., performances by themselves, their peers, professional musicians), following standard procedures in critical analysis (e.g., describe their initial reaction, analyse the performance using appropriate terminology, and evaluate the performer's interpretation of the work);
- describe the aesthetic characteristics of musical sound tracks from twentieth-century films, and analyse the contribution of composers to popular films;
- analyse the relationship between identity (e.g., the identity of an ethnic or a religious group; regional, provincial, or national identity) and music in a society;
- analyse the relationship between the audience and a live performance in a specific setting (e.g., a rock concert, a Broadway musical, a school concert), and explain why a particular audience might find the performance satisfying.

#### *Evaluation of Music Productions*

By the end of this course, students will:

- analyse and evaluate management and production practices in their own work and the work of current professionals (e.g., practices related to the use of human and technical resources, the use of performing space, time management, the creation of a production budget, the use of transportation), and identify the most effective practices;
- evaluate their own music productions and the productions of professionals, using specific criteria (e.g., appropriateness for the audience and context, degree of achievement of artistic aims, effectiveness of marketing strategy);

- analyse the data recorded in their production log or journal, identifying effective aspects of the production (e.g., lighting design was striking) and aspects that needed improvement (e.g., planned rehearsal time was insufficient);
- evaluate the impact of music productions on parents, students, the school system, and the community at large.

***Career Preparation***

By the end of this course, students will:

- evaluate the usefulness, in various careers, of skills and knowledge that can be developed through the study of music, music production, and arts management;
- identify requirements for careers in music and in fields related to music that particularly interest them, through an analysis of various career possibilities.

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## Music, Grade 12, University/College Preparation

(AMU4M)

This course emphasizes the appreciation, analysis, and performance of music from the romantic period and the twentieth century, including art music, jazz, popular music, and Canadian and non-Western music. Students will concentrate on developing interpretive skills and the ability to work independently. They will also complete complex creative projects.

**Prerequisite:** Music, Grade 11, University/College Preparation or Open

## Theory

### Overall Expectations

By the end of this course, students will:

- demonstrate an understanding of the elements of music in relation to music of the romantic period and the twentieth century, including art music, jazz, popular music, and Canadian and non-Western music;
- demonstrate the ability to notate complex rhythmic patterns, melodies, and chords accurately through listening;
- describe the use of technology in music research, in performance and composition, and in the distribution of music.

### Specific Expectations

#### *Musical Literacy*

By the end of this course, students will:

- identify, using correct terminology, and notate accurately the following: the seven standard diatonic modes; major, minor, diminished, and augmented triads in root position and all inversions; dominant, diminished, and major and minor seventh chords in root position and all inversions; perfect, plagal, imperfect, and deceptive cadences; and a variety of standard chord progressions;
- notate accurately, through listening, complex rhythmic patterns of up to eight measures in simple and compound metres;
- notate accurately, through listening, complex melodies (e.g., melodies with dissonant intervals) of up to four measures in simple and compound metres;
- identify and notate accurately, through listening, all triads, seventh chords, and cadences listed above, in root position only;
- describe aspects of the elements of music (i.e., melody, harmony, rhythm, dynamics, timbre, texture, form) in music studied in the course, using appropriate terminology.

#### *Understanding of Technological Concepts*

By the end of this course, students will:

- explain the use of advanced editing techniques in sequencing and notation;
- explain the use of the Internet in music research and composition;
- demonstrate knowledge of the different methods of music distribution (e.g., use of a web page, compact discs and tapes, e-mail files);
- demonstrate an understanding of legal aspects of playing, recording, and taping music, and of photocopying musical material.

## Creation

### Overall Expectations

By the end of this course, students will:

- perform music appropriate for the course with accuracy, fluency, and sensitivity to the musical style;
- demonstrate mastery of technical skills appropriate for the course;
- compose and/or arrange musical works, showing an understanding of the creative process;
- use music technologies appropriately in composing, editing, and performing, and in distributing their creative work.

### Specific Expectations

#### *Performing*

By the end of this course, students will:

- perform musical works proficiently in a variety of styles for a solo performer and for various ensembles;
- demonstrate a high level of competence in technical skills (e.g., skills in handling articulation, phrasing, intonation, dynamics, tempi, rhythms, balance, blend) through the performance of complex studies (e.g., solo studies, studies for small or large ensembles) and course repertoire;
- demonstrate the ability to listen to themselves and others, and to make appropriate adjustments (e.g., in tempo, in balance), while performing;
- perform accurately, at sight, music that is appropriate for the course;
- use basic conducting patterns (e.g., patterns for simple metres) and techniques (e.g., cueing) correctly, and read scores accurately;
- perform accurately from memory all major, melodic minor, and chromatic scales, all major and minor arpeggios, and all seven diatonic modes covering two or three octaves, as appropriate for the instrument or voice;
- reproduce accurately, by clapping, playing, or singing, complex rhythmic patterns of up to four measures in simple and compound metres;
- reproduce accurately complex melodies (e.g., melodies with dissonant intervals and/or large leaps) of up to four measures in simple and compound metres, using technology where appropriate;
- demonstrate problem-solving skills in a variety of musical contexts (e.g., identify the need for an alternative fingering and decide on a fingering; deal appropriately with a difficult rhythmic pattern in a work);
- demonstrate an understanding of various interpersonal skills, attitudes, and aspects of behaviour that are essential for the effective functioning of a musical ensemble (e.g., the ability to listen actively, the appropriate use of body language, leadership skills, cooperativeness, organizational skills, skills in delegation of responsibilities, willingness to take responsibility).

***Composing and Arranging***

By the end of this course, students will:

- compose and/or arrange simple homophonic compositions in four or more parts, using technology where appropriate (e.g., write a composition using non-chord tones in the melody and chord progressions that include dominant sevenths; arrange existing music for an ensemble of available instruments or voices, transposing where appropriate);
- compose a simple piece in a twentieth-century style (e.g., expressionist, impressionist, minimalist, jazz, blues, popular, aleatoric, *musique concrète*), using appropriate techniques (e.g., serial, improvisatory) and appropriate technology (e.g., tapes, synthesizers);
- improvise melodies within given parameters (e.g., a melody twelve measures long, with a MIDI accompaniment in G minor using i, iv, and V chords);
- demonstrate an understanding of all stages of the creative process in producing compositions and/or arrangements (i.e., generate ideas, develop a plan, compose or arrange a first version, revise the work, produce the final version);
- promote and distribute student compositions and/or arrangements, using appropriate technology.

## Analysis

### Overall Expectations

By the end of this course, students will:

- analyse and evaluate music from the romantic period and the twentieth century, including art music, jazz, popular music, and Canadian and non-Western music;
- identify, analyse, and evaluate musical works through listening;
- analyse musical works and performances of works, demonstrating an understanding of the process of critical analysis;
- analyse the relationship between music and its cultural context;
- demonstrate an understanding of possibilities for postsecondary studies and for careers in music.

### Specific Expectations

#### *Music Appreciation*

By the end of this course, students will:

- analyse music from the romantic period and the twentieth century (including art music, jazz, popular music, and Canadian and non-Western music), explaining how the various elements of music work together in the particular style, and evaluate the effectiveness of the use of the elements;
- analyse live and/or recorded performances of music (e.g., performances by themselves, their peers, professional musicians), following standard procedures in critical analysis (e.g., describe their initial reaction, analyse the performance using appropriate terminology, and evaluate the performer's interpretation of the work);
- demonstrate an understanding of the structure of some major forms of music in the romantic period (e.g., symphony, opera, nocturne, *Lied*) and twentieth-century music (e.g., impressionist tone poem, serial work, *musique concrète* work);
- identify and describe stylistic characteristics of music from the romantic period and the twentieth century (e.g., use of thematic transformation in romantic music; use of complex harmonies in nineteenth- and twentieth-century music, including tone clusters; use of improvisation in jazz, Arabic music, and the music of India);
- analyse works by some major composers of the romantic period and the twentieth century (e.g., Schubert, Berlioz, Chopin, Schumann, Wagner, Verdi, Brahms, Schoenberg, Debussy, Stravinsky, Bartók, Varèse, Ives, Berio, Coulthard), and describe the significance of their contributions;
- analyse the relationship between a musical work from the nineteenth or twentieth century (e.g., Chopin's "Revolutionary" Etude, a jazz piece, a raga) and the period in which it was created;
- describe, through research and listening, a distinctive aspect of a non-Western musical tradition (e.g., throat singing in Inuit culture);
- explain how current social, economic, and technological factors affect the performance, composition, and production and distribution of music;
- analyse the impact of the arts, especially of music, on the local economy, the Ontario economy, and the Canadian economy.



***Academic Development and  
Career Preparation***

By the end of this course, students will:

- demonstrate an ability to do independent research on a specific topic, to organize their research in written form, to follow accepted scholarly procedures (e.g., acknowledgement of sources), and to give a presentation on a topic;
- analyse skills acquired in the study of music, and explain how they can be applied in a variety of other contexts;
- describe differences and similarities between university and college programs in music, between various careers in music, and between careers in fields related to music.

# Visual Arts

## Overview

Visual arts courses focus on art appreciation and studio activities. Within these courses, students analyse and interpret works of fine art, works in applied design, and works in crafts. Through practical activities, they design and create art works and products, and experiment with a variety of media and processes.

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

- **Theory.** The Theory strand focuses on knowledge and ideas related to the organization, history, and application of art. This strand is subdivided into the following thematic sections: Visual Arts Literacy, and Art History and Culture. It is important to note that selective attention to particular styles, periods, communities, and cultures is required at each grade level to ensure that a broad, equitable, and comprehensive range of study is accomplished by the end of Grade 12.
- **Creation.** At the centre of visual arts education is imaginative creation based on problem solving. This strand is organized around the following themes: Perceiving and Planning, Experimenting and Producing, and Reviewing and Evaluating.
- **Analysis.** Analysis is the detailed examination of elements, structures, and ideas by which conclusions, interpretations, and judgements are formed. The expectations in this strand are grouped in three sections: Critical Process, Aesthetics, and Personal Development and Career Preparation.

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## Visual Arts, Grade 11, University/College Preparation (AVI3M)

This course provides students with opportunities to further develop their skills and knowledge in visual arts. Students will explore a range of subject matter through studio activities, and will consolidate their practical skills. Students will also analyse art works and study aspects of Western art history, as well as art forms from Canada and other parts of the world.

**Prerequisite:** Visual Arts, Grade 9 or 10, Open

# Theory

## Overall Expectations

By the end of this course, students will:

- use appropriate visual arts terminology in all areas of visual arts theory;
- demonstrate an understanding of a segment of Canadian art, fifteenth- to nineteenth-century Western art, and the art of Asian and other cultures;
- describe the impact of art practices and materials on the environment.

## Specific Expectations

### *Visual Arts Literacy*

By the end of this course, students will:

- use appropriate terminology to discuss the art materials, techniques, and styles associated with art forms studied in the course;
- explain how the elements and principles of design reflected in a specific work of art support the concepts and ideas expressed through that work;
- describe the use and effect of different materials, expressive qualities, and modes of representation in the art works studied;
- describe environmental concerns related to the production of works of fine art, works in applied design, and works in crafts (e.g., production hazards, recycling, disposal of materials such as lead used in pottery glazes).

### *Art History and Culture*

By the end of this course, students will:

- describe aspects of the history of fifteenth- to nineteenth-century Western art (the Renaissance, the baroque, and the neoclassic, romantic, and realist periods);
- demonstrate an understanding of selected aspects of Canadian art or architecture (e.g., portraiture, topographical painting, church architecture and decoration);
- compare examples of applied design and fine art from Canada and other cultures that have similar stylistic qualities;
- describe how the same iconographic symbols are used in different cultures (e.g., the lion in East Asian art and the lion in European art);
- describe the relationship between the works of artists or artisans of different periods in non-Western cultures and the political, social, and religious climates of those periods;
- describe what was happening concurrently in art, dance, drama, music, science, and philosophy during any period studied.

## Creation

### Overall Expectations

By the end of this course, students will:

- demonstrate through their studio assignments the ability to solve visual and conceptual problems;
- produce original art works, using a variety of materials, tools, processes, and technologies appropriately;
- document and evaluate their creative process and art works, using portfolios.

### Specific Expectations

#### *Perceiving and Planning*

By the end of this course, students will:

- analyse well-known historical works of art that use media and processes that they wish to explore;
- use images from cultures from around the world as source material for interpretation;
- use research material (including material obtained from the Internet) appropriately and extensively in the preparation stage of studio assignments.

#### *Experimenting and Producing*

By the end of this course, students will:

- demonstrate competence in basic drawing skills (representational, abstract, conceptual);
- produce watercolour paintings (using washes, glazing, or other techniques), complete intaglio prints (using dry point, engraving, or etching), and make assemblages or construction sculpture (using wood, wire, or textiles);
- apply the elements and principles of design to express a particular concept or idea;
- produce fine art, applied design, and craft forms that explore chosen themes or issues and that reflect informed design decisions;

- plan and transform images, using new technology (e.g., photo manipulation programs, CAD/CAM) as a resource for their work;
- use equipment and art processes safely for specific fine art, craft, and applied design projects.

#### *Reviewing and Evaluating*

By the end of this course, students will:

- use appropriate specialized terminology when discussing materials and processes;
- evaluate their choice and application of the materials and processes used in their work;
- document their creative process by including in their portfolios evidence of the research and resources they used, as well as their rough sketches, plans, revisions, and final art works;
- identify the most appropriate works to include in their presentation portfolios.

## Analysis

### Overall Expectations

By the end of this course, students will:

- evaluate their own art works and those of others, demonstrating an understanding of the process of critical analysis and providing grounds for their aesthetic judgements;
- analyse works of art in relation to their cultural, social, political, and historical contexts;
- analyse ways in which cultural institutions shape our perception and understanding of art;
- analyse the influence of art on their lives;
- analyse postsecondary educational and career opportunities in visual arts.

### Specific Expectations

#### *Critical Process*

By the end of this course, students will:

- evaluate works of art orally and in writing, following standard procedures in critical analysis (e.g., consider their initial reaction; describe the works using appropriate terminology; analyse and interpret the works; evaluate the effectiveness of the works);
- use relevant concepts and appropriate terminology when analysing works of art;
- explain how the style, history, and artist-related information associated with specific works of art inform their own work;
- analyse the narrative, symbolic, and conceptual aspects of specific works of art;
- identify and explain the visual information used to communicate meaning in particular works of art;
- identify cultural preferences, social stereotypes, and personal biases related to specific works of art and artists.

#### *Aesthetics*

By the end of this course, students will:

- explain how representational elements and the formal organization of visual content are used in both the creation and the evaluation of art works;
- explain how moods, feelings, and ideas are used in both the creation and the analysis of works of art;

- analyse the impact of galleries and museums on the way in which we view and experience art works, focusing on social and political issues (e.g., the means by which collections have been created; the allotment of exhibition space; the ways in which various cultures are represented in collections);
- analyse the issues surrounding a controversial work of art, as well as works inspired by social and economic events (e.g., the Crystal Palace in London, the purchase of *Voice of Fire* by the National Gallery of Canada).

#### *Personal Development and Career Preparation*

By the end of this course, students will:

- analyse and describe the intellectual, emotional, and spiritual influence that art has on their lives;
- evaluate the usefulness, in various careers, of skills and knowledge that can be developed through the study of visual arts;
- describe arts programs in various postsecondary institutions;
- identify requirements for careers in visual arts and fields related to visual arts, through an analysis of various career possibilities (e.g., public relations for a gallery, curatorial work).

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## Visual Arts, Grade 11, Open

(AVI3O)

This course focuses on studio activities in one or more of the visual arts. Students will create art works that explore a wide range of subject matter, and will evaluate art works, providing grounds for their aesthetic judgements. They will also examine historical and cultural contexts of Western art (including Canadian art) and art from various world cultures to support their study of specific media.

**Prerequisite:** Visual Arts, Grade 9 or 10, Open

# Theory

## Overall Expectations

By the end of this course, students will:

- use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials, and techniques;
- demonstrate an understanding of art of the Western world, including Canada, and of other world cultures, that relates to the studio content of the course.

## Specific Expectations

### *Visual Arts Literacy*

By the end of this course, students will:

- explain how the application of the elements and principles of design supports the concepts and ideas expressed in their creative work;
- identify and describe materials, techniques, and stylistic qualities in works studied that they could use or incorporate when creating their own works;
- use appropriate terminology in their oral and written work.

### *Art History and Culture*

By the end of this course, students will:

- demonstrate an understanding of various aspects of selected works in Western and non-Western art, applied design, and crafts, both historical and contemporary, that have particular relevance for their own studio focus and interests;
- describe examples of applied art from a variety of cultures that have been influenced by new techniques and materials;
- identify style, content, and technique in the art works studied, and speculate on each artist's intent.



## Creation

### Overall Expectations

By the end of this course, students will:

- produce art works using a variety of materials, tools, processes, and technologies safely and in ways that are appropriate to the content of their work;
- produce a body of creative work that represents a progressive record of their studio development in both technique and expression;
- describe their art activities, using specialized terminology;
- document and evaluate their creative process and art works, using portfolios.

### Specific Expectations

#### *Perceiving and Planning*

By the end of this course, students will:

- use varied and extensive research in the preparation stage of studio work;
- select elements and principles of design that best express their ideas and feelings;
- use personal imagery that relates to the themes and issues explored in their work;
- analyse works of art that use the media and processes they wish to explore in their own work.

#### *Experimenting and Producing*

By the end of this course, students will:

- demonstrate skill in both representational and expressive drawing;
- demonstrate an in-depth understanding of one or more of the following: painting, printmaking, sculpture, photography, art work produced using new technologies;
- produce fine art, applied design, or craft works that explore specific themes or issues, using appropriate subject matter, techniques, and designs;

- adapt the techniques and styles used in historical works of art studied (e.g., frescoes, mosaics) and apply them in personal studio projects;
- use materials, equipment, and processes safely when producing art works.

#### *Reviewing and Evaluating*

By the end of this course, students will:

- use precise and appropriate terminology for materials and processes;
- document their creative process by including in their portfolios evidence of the research and resources they used, as well as their rough sketches, plans, revisions, and final art works;
- identify the most appropriate works to include in their presentation portfolios.

## Analysis

### Overall Expectations

By the end of this course, students will:

- evaluate their own art works and those of others, demonstrating an understanding of the process of critical analysis and providing grounds for their aesthetic judgements;
- describe various historical and contemporary influences on their work;
- analyse ways in which cultural institutions shape our perception and understanding of art;
- describe postsecondary educational and career opportunities in the arts.

### Specific Expectations

#### *Critical Process*

By the end of this course, students will:

- evaluate works of art orally and in writing, following standard procedures in critical analysis (e.g., consider their initial reaction; describe the works using appropriate terminology; analyse and interpret the works; evaluate the effectiveness of the work);
- use appropriate terminology to describe the style, history, and artist-related information associated with specific works of art;
- explain the effect of social, political, economic, and other influences, including their personal beliefs and experiences, on their own art works;
- compare aspects of their own creative works, including themes, with similar aspects of contemporary and historical works of art;
- explain the significance of the symbolic and conceptual aspects of their works;
- explain the decisions and strategies used to communicate particular meanings in their art works.

#### *Aesthetics*

By the end of this course, students will:

- explain how representational elements and the formal organization of visual content are used in both the creation and the evaluation of art works;
- explain how moods, feelings, and ideas are used in both the creation and the evaluation of art works;
- explain how aspects of specific works of art make them visually dynamic and thought provoking;
- analyse the impact of galleries and museums on the way in which we view and experience art works, focusing on social and political issues (e.g., the means by which collections have been created; the allotment of exhibition space; the ways in which various cultures are represented in collections).

#### *Personal Development and Career Preparation*

By the end of this course, students will:

- describe how the study of visual arts has affected their personal development;
- describe arts programs in various postsecondary institutions;
- identify requirements for careers in visual arts and in fields related to visual arts that particularly interest them, through an analysis of various career possibilities.

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## Visual Arts, Grade 12, University/College Preparation

(AVI4M)

This course focuses on the refinement of students' skills and knowledge in visual arts. Students will analyse art forms; use theories of art in analysing and producing art; and increase their understanding of stylistic changes in modern and contemporary Western art, Canadian (including Native Canadian) art, and art forms from various parts of the world. Students will produce a body of work demonstrating a personal approach.

**Prerequisite:** Visual Arts, Grade 11, University/College Preparation or Open

# Theory

## Overall Expectations

By the end of this course, students will:

- use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
- demonstrate an understanding of modern and contemporary art, especially Canadian (including Native Canadian) art, as well as African, Oceanic, and Central and South American art;
- demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms.

## Specific Expectations

### *Visual Arts Literacy*

By the end of this course, students will:

- demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;
  - explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;
  - identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers).
- describe characteristics and trends in contemporary art, especially Canadian art (including contemporary Native art);
  - describe the history of the form, function, and content of selected works of art (e.g., paintings, architectural structures, textiles, furniture) from several non-Western cultures, nations, or groups;
  - describe the influence of art works and artists from the past on their own art works;
  - describe ways in which the media and content of some modern, contemporary, and non-Western art forms reflect the changing roles of men and women in society (e.g., quilting as a form of fine art, themes in feminist art, the production of pottery and fabric in developing countries);
  - describe the influences of technology on crafts, fine arts, and applied design forms.

### *Art History and Culture*

By the end of this course, students will:

- describe aspects of the history of modern Western art and of selected forms of African, Oceanic, and Central and South American art;

## Creation

### Overall Expectations

By the end of this course, students will:

- identify and develop ideas and concepts to shape and unify their own art works;
- choose the materials, tools, techniques, themes, and processes best suited to their fine art, applied design, or craft forms, and use materials and tools safely;
- produce a body of art work, using the stages of the creative process;
- document and evaluate their creative process and art works, using portfolios.

### Specific Expectations

#### *Perceiving and Planning*

By the end of this course, students will:

- research and describe historical and recent works of art from around the world that specifically relate to the processes used and the issues and concerns expressed in their own work;
- create a proposal for a body of personal art works that defines a set of connected ideas related to their interests and includes an outline of the research to be completed, a description of the media and processes to be used, rough drawings, and an indication of the scope and range of the proposed works.

#### *Experimenting and Producing*

By the end of this course, students will:

- demonstrate competence in representational drawing, drawing as an expressive art form, and drawing to document process;
- demonstrate competence in painting (oil, acrylic or another alternative to water-colour, mixed media), planographic print-making (e.g., monoprints, xerography, hand-manipulated photographs), conceptual sculpture (e.g., installations, constructions, environmental sculptures), and new technologies;

- create a coherent body of work in one or more of the fine arts, applied design, or crafts;
- solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;
- create and transform visual images, using both new and traditional technologies;
- use materials, equipment, and processes safely when producing art works.

#### *Reviewing and Evaluating*

By the end of this course, students will:

- use appropriate specialized terminology when discussing materials and processes;
- produce a portfolio of art works, in one or more media, that provides concrete evidence of the process of creating the works, and evaluate their work;
- identify and explain the reasons why the works included in their presentation portfolios are the most appropriate works for inclusion.

## Analysis

### Overall Expectations

By the end of this course, students will:

- evaluate, individually and in groups, the effectiveness of their personal research, creative process, and art products;
- analyse and evaluate modern and contemporary Western works of art, as well as selected works of fine art, works in applied design, and works in crafts from African, Oceanic, Central and South American, and emerging art communities;
- analyse the role of critics and art criticism in the understanding of art;
- explain the influence of aspects of social, cultural, and political contexts, including arts organizations, on the creation and understanding of fine art, applied design, and craft works;
- describe the relationship between the knowledge and skills acquired through visual arts and postsecondary educational opportunities.

### Specific Expectations

#### *Critical Process*

By the end of this course, students will:

- write original comparative analyses of art works, using appropriate terminology;
- analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;
- explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created;
- produce well-reasoned interpretations of art works based on information distilled from analyses of the works and from research on the works;
- identify influential contemporary artists whose art works reflect themes, techniques, content, or cultural connections similar to their own.

#### *Aesthetics*

By the end of this course, students will:

- explain how representational elements, the formal organization of visual content, and the expression of moods, feelings, and ideas are used in both the creation and the analysis of art works;
- analyse the form, scale, and presentation strategies associated with works of art intended for large audiences;
- explain, orally or in writing, a variety of reasons for making judgements about works of art;
- demonstrate an ability to compare and contrast the views of art critics on the same works of art;
- analyse the relationship between the works of an artist or designer and his or her culture;
- analyse ways in which art work shapes specific identities of groups or societies;
- research and describe how a particular collection in a gallery or museum has been created, and analyse the potential impact on individual viewers and communities.

***Personal Development and  
Career Preparation***

By the end of this course, students will:

- describe organizations that promote or support the arts (e.g., arts councils, artist-run centres), and develop a personal plan for arts advocacy in their community;
- explain how involvement in visual arts and related activities can lead to postsecondary educational opportunities;
- analyse skills acquired in the study of visual arts, and explain how they can be applied in a variety of other contexts;
- describe similarities and differences between university and college programs in visual arts and between various careers in visual arts.

## Some Considerations for Program Planning in the Arts

Teachers who are planning a program in the arts must take into account considerations in a number of important areas. Essential information that pertains to all disciplines is provided in *The Ontario Curriculum, Grades 9 to 12: Program Planning and Assessment, 2000*. The areas of concern to all teachers that are outlined there include the following:

- types of secondary school courses
- education for exceptional students
- the role of technology in the curriculum
- English as a second language (ESL) and English literacy development (ELD)
- career education
- cooperative education and other workplace experiences
- health and safety

Considerations relating to the areas listed above that have particular relevance for program planning in the arts are noted here.

***Education for Exceptional Students.*** The Education Act and regulations made under the act require school boards to provide exceptional students with special education programs and services that are appropriate for their needs.

An Individual Education Plan (IEP) must be developed and maintained for each student who is identified as exceptional by an Identification, Placement, and Review Committee (IPRC). The IEP must outline, as appropriate, any modified or alternative curriculum expectations and any accommodations (i.e., the specialized support and services) that are required to meet the student's needs. The IEP must also identify the methods by which the student's progress will be reviewed. For exceptional students who are fourteen years of age or older and who are not identified solely as gifted, the IEP must contain a plan to help them make the transition to postsecondary education, apprenticeship programs, or the workplace, and to help them live as independently as possible in the community.

An IEP may also be prepared for a student with special needs who is receiving special education programs and/or services but who has not been identified as exceptional by an IPRC.

In arts education, there are adaptive techniques and technical aids that can assist teachers in meeting the needs of exceptional students as set out in their IEP. Some students may require modified visual arts tools or materials, a Braille, a voice synthesizer, a personal amplification system, or computer-assisted instruction.

In dance or music, a student who is hearing-impaired or who has a physical disability may achieve the Theory and Analysis expectations with few adaptations or with no more than are required in other subjects. The hearing-impaired student can be encouraged to create music with computers and to create compositions using such vibration sources as the voice, home-made and traditional instruments, and found objects.



In visual arts, visually impaired students could use materials such as clay or wood to make three-dimensional objects, rather than using materials such as pencil and paper or paint and canvas to make two-dimensional works. When learning to respond to visual art works by others, the visually impaired student might need electronic assistance or Braille resource books, and might rely on interviews and the sense of touch when analysing art works.

The wide range of arts courses set out in this document also allows students of exceptional ability to be challenged and to develop their talents. Arts courses may be offered in concentration in some schools, particularly in schools for the arts, and students who have exceptional artistic ability will benefit greatly from intensive involvement in such courses.

Because the arts are experiential as well as content-based, they provide an avenue by which students with special needs can find alternative ways to develop their ability to express themselves.

***The Role of Technology in the Curriculum.*** The use of traditional and new technologies in the arts supports a wide range of artistic expression. Dramatic arts students, for example, make use of lighting, sound, and other production technologies to enhance their theatrical presentations. Music students may make use of analog and digital recording. Dance students can use notation software as a compositional tool. Numerous art galleries and museums around the world are making photographs of their collections available on the Internet, which provide an invaluable research resource for students in the visual arts. Visual arts students, as well as other arts students, may also make use of traditional technologies such as film, video, and photography, which are art forms in their own right. Students in media arts use a combination of traditional and new technologies, such as digital imaging and recording, holography, multimedia technology, and robotics, to solve artistic problems.

***English As a Second Language and English Literacy Development (ESL/ELD).*** The arts provide different “languages” of communication that can act as catalysts for students to express themselves in the English language. Incorporating movement, dance, mime, mask, music, visual arts, and cooperative drama games into the learning of ESL/ELD students allows them to experience success, develop a sense of confidence, and move forward into experimentation with oral language. Teachers of arts subjects should encourage ESL/ELD students to explore ways of using language in arts classes in order to help them develop their ability to speak, read, and write in English.

Many schools offer ESL/ELD dramatic arts courses. These courses are popular and successful because they provide ongoing opportunities for students to enter into meaningful language-learning situations, through both non-verbal and verbal communication.

***Career Education.*** Cultural industries are among the largest sectors of the economy, and educational and career opportunities related to the arts are consequently many and varied. Students can be encouraged to explore careers as artists, technicians, or arts administrators. Arts education can also provide students with a range of communication skills and knowledge that are valued in other kinds of employment, including, for example, 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.

***Cooperative Education and Other Workplace Experiences.*** Cooperative education and work experience possibilities in the arts are many and include various kinds of placements related to each art form. For example, students in visual arts 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, a broadcasting facility, or a compact disc outlet. Students of dramatic arts could apply skills gained at school and acquire insight into theatre practice by working as volunteer production assistants 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 child-care centre. They could learn more about rehearsal discipline by completing placements at a professional dance company.

***Health and Safety.*** Health and safety issues are relevant in each of the arts subject areas (e.g., proper warm-ups and cool-downs to prevent injuries in dance; safe use of building, lighting, and sound technologies in dramatic arts; awareness of potential for musculo-skeletal injuries in music; safe storage, handling, and disposal of toxic substances in visual arts).

Health and safety in the arts include attention to such considerations as Workplace Hazardous Materials Information System (WHMIS) training; proper handling of toxic substances; proper use of safety facilities such as eye-wash stations; and proper handling of electrical equipment. Each of the arts presents a unique range of health and safety issues that must be addressed.

# The Achievement Chart for the Arts

The achievement chart that follows identifies four categories of knowledge and skills in the arts – Knowledge/Understanding, Thinking/Inquiry, Communication, and Application. These categories encompass all the curriculum expectations in courses in the discipline. For each of the category statements in the left-hand column, the levels of student achievement are described. (Detailed information on the achievement levels and on assessment, evaluation, and reporting policy and its implementation is provided in *The Ontario Curriculum, Grades 9 to 12: Program Planning and Assessment, 2000*.)

The achievement chart is meant to guide teachers in:

- planning instruction and learning activities that will lead to the achievement of the curriculum expectations in a course;
- planning assessment strategies that will accurately assess students' achievement of the curriculum expectations;
- selecting samples of student work that provide evidence of achievement at particular levels;
- providing descriptive feedback to students on their current achievement and suggesting strategies for improvement;
- determining, towards the end of a course, the student's most consistent level of achievement of the curriculum expectations as reflected in his or her course work;
- devising a method of final evaluation;
- assigning a final grade.

The achievement chart can guide students in:

- assessing their own learning;
- planning strategies for improvement, with the help of their teachers.

The achievement chart provides a standard province-wide method for teachers to use in assessing and evaluating their students' achievement. A variety of materials is being made available to assist teachers in improving their assessment methods and strategies and, hence, their assessment of student achievement.

The ministry is providing the following materials to school boards for distribution to teachers:

- a standard provincial report card, with an accompanying guide
- instructional planning materials
- assessment videos
- training materials
- an electronic curriculum planner

When planning courses and assessment, teachers should review the required curriculum expectations and link them to the categories to which they relate. They should ensure that all the expectations are accounted for in instruction, and that achievement of the expectations is assessed within the appropriate categories. The descriptions of the levels of achievement given in the chart should be used to identify the level at which the student has achieved the expectations. Students should be given numerous and varied opportunities to demonstrate their achievement of the expectations across the four categories. Teachers may find it useful to provide students with examples of work at the different levels of achievement.

The descriptions of achievement at level 3 reflect the provincial standard for student achievement. A complete picture of overall achievement at level 3 in a course in the arts can be constructed by reading from top to bottom in the column of the achievement chart headed “70–79% (Level 3)”.

**Achievement Chart – Grades 11 and 12, The Arts**

<b>Categories</b>	<b>50–59% (Level 1)</b>	<b>60–69% (Level 2)</b>	<b>70–79% (Level 3)</b>	<b>80–100% (Level 4)</b>
<b>Knowledge/ Understanding</b>	<b>The student:</b>			
– knowledge of facts and terms	– demonstrates limited knowledge of facts and terms	– demonstrates some knowledge of facts and terms	– demonstrates considerable knowledge of facts and terms	– demonstrates thorough knowledge of facts and terms
– understanding of concepts, elements, principles, and theories	– demonstrates limited understanding of concepts, elements, principles, and theories	– demonstrates some understanding of concepts, elements, principles, and theories	– demonstrates considerable understanding of concepts, elements, principles, and theories	– demonstrates thorough and insightful understanding of concepts, elements, principles, and theories
– understanding of relationships between concepts	– demonstrates limited understanding of relationships between concepts	– demonstrates some understanding of relationships between concepts	– demonstrates considerable understanding of relationships between concepts	– demonstrates thorough and insightful understanding of relationships between concepts
<b>Thinking/Inquiry</b>	<b>The student:</b>			
– critical analysis (e.g., analysing aesthetic components)	– uses critical analysis with limited clarity and effectiveness	– uses critical analysis with moderate clarity and effectiveness	– uses critical analysis with considerable clarity and effectiveness	– uses critical analysis with a high degree of clarity and effectiveness
– creative thinking skills (e.g., fluency, flexibility, divergent thinking)	– uses creative thinking skills with limited effectiveness	– uses creative thinking skills with moderate effectiveness	– uses creative thinking skills with considerable effectiveness	– uses creative thinking skills with a high degree of effectiveness
– making connections (e.g., between the arts and personal experiences, among the arts, and between the arts and the world outside the school)	– makes connections with limited effectiveness	– makes connections with moderate effectiveness	– makes connections with considerable effectiveness	– makes connections with a high degree of effectiveness

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Communication</b>	<b>The student:</b>			
– communication and expression of ideas and information for different audiences and purposes	– communicates and expresses ideas and information for different audiences and purposes with limited clarity	– communicates and expresses ideas and information for different audiences and purposes with moderate clarity	– communicates and expresses ideas and information for different audiences and purposes with considerable clarity	– communicates and expresses ideas and information for different audiences and purposes with a high degree of clarity
– use of artistic language and symbols	– uses artistic language and symbols with limited accuracy and effectiveness	– uses artistic language and symbols with some accuracy and effectiveness	– uses artistic language and symbols with considerable accuracy and effectiveness	– uses artistic language and symbols with a high degree of accuracy and effectiveness
– use of various forms of communication relevant to the subject	– demonstrates limited command of the various forms	– demonstrates moderate command of the various forms	– demonstrates considerable command of the various forms	– demonstrates extensive command of the various forms
<b>Application</b>	<b>The student:</b>			
– application of knowledge and skills in familiar contexts	– uses knowledge and skills in familiar contexts with limited effectiveness	– uses knowledge and skills in familiar contexts with moderate effectiveness	– uses knowledge and skills in familiar contexts with considerable effectiveness	– uses knowledge and skills in familiar contexts with a high degree of effectiveness
– transfer of knowledge and skills to new contexts	– transfers knowledge and skills to new contexts with limited effectiveness	– transfers knowledge and skills to new contexts with moderate effectiveness	– transfers knowledge and skills to new contexts with considerable effectiveness	– transfers knowledge and skills to new contexts with a high degree of effectiveness
– use of equipment, materials, and technology	– uses equipment, materials, and technology safely and correctly only with supervision	– uses equipment, materials, and technology safely and correctly with some supervision	– uses equipment, materials, and technology safely and correctly	– demonstrates and promotes the safe and correct use of equipment, materials, and technology
– application of the creative process (e.g., striving for originality, exploring alternative approaches)	– applies the creative process with limited effectiveness	– applies the creative process with some effectiveness	– applies the creative process with considerable effectiveness	– applies the creative process with a high degree of effectiveness, and with confidence

*Note:* A student whose achievement is below 50% at the end of a course will not obtain a credit for the course.

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.

ISBN 0-7778-9184-0

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