

# The Ontario Curriculum Grades 9 and 10

# The Arts



1999

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# Introduction

*The Ontario Curriculum, Grades 9 and 10: The Arts, 1999* will be implemented in Ontario secondary schools starting in September 1999 for students in Grade 9 and in September 2000 for students in Grade 10. This document replaces the sections in *The Common Curriculum: Policies and Outcomes, Grades 1–9, 1995* that relate to the arts in Grade 9, and the parts of the following curriculum guidelines that relate to Grade 10:

- *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*
- *Music, Intermediate and Senior Divisions, 1990*
- *Visual Arts, Intermediate and Senior Divisions, 1986*

This document is designed for use in conjunction with its companion piece, *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*, 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 – drama, dance, 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 can incorporate and be interwoven through the other four disciplines as a means of recording, enhancing, and reinterpreting. All the arts reflect historical periods and cultural values.

One art form can be used as a stimulus for creating another; 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 produce special effects using media such as lighting and sound effects. Another interdisciplinary approach might be to focus on how common 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 Ontario Curriculum, Grades 9 and 10: The Arts, 1999* has been designed in such a way that it complements and follows on from *The Ontario Curriculum, Grades 1–8: The Arts, 1998*.

Dance and dramatic arts are combined in elementary school and taught separately in secondary school, where there is greater emphasis on the connections between dance and music. By the end of Grade 8, students will be able to discuss the skills required by dancers and distinguish between various dance types. By the end of Grade 9, they will have acquired dance skills and will be able to demonstrate knowledge of at least three dance types. They will also have examined the historical, cultural, and social significance of dance, as well as its physiological aspects.

In dramatic arts, the emphasis shifts from personal skills and expression to a broader perspective. While the focus is on voice and gesture in elementary school, it broadens in secondary

school to encompass theatrical conventions and techniques. Grade 8 students generate much of their own material based on personal experience, whereas Grade 9 students work with material from a wide range of authors, categories, and cultures. At both levels, students work in role, but, at the secondary level, the roles become more complex and are sustained over a longer period. Also, there is more reflection about the self, the world, and working with others, and the exchange of ideas is encouraged.

Grade 8 music courses concentrate on helping students become familiar with the intricacies of music notation and the subtleties of sound, whereas the program in Grade 9 focuses on development of the skills and repertoire needed for public performances. Grade 9 listening assignments make more complex demands, there is more opportunity to explore electronic technology, and students begin considering career prospects.

Courses in visual arts in Grade 8 encourage students to express their own thoughts, feelings, and experiences through their artwork. In Grade 9, students of visual arts are urged to become more discerning observers of their surroundings – gathering materials as visual resources, becoming more aware of art in public places, and interpreting visual messages in communication media. They develop specialized skills by using a wide range of materials and processes, and they are given greater independence to experiment with innovative approaches, while taking responsibility for the safe handling of tools and materials, and learning respect for the environment.

# The Program in the Arts

## Overview of the Program

Education in the arts involves students intellectually, emotionally, socially, and physically – stimulating a wide variety of learning styles and increasing a student’s learning potential. Hands-on materials and activities challenge students to move from the concrete to the abstract. The arts can be enjoyable and fulfilling, but they are also intellectually rigorous disciplines involving the use of complex symbols to communicate.

Arts education provides a way of perceiving, interpreting, organizing, and questioning. Through the arts, we can record, celebrate, and pass on to future generations the personal and collective stories, values, and traditions that make us unique as Canadians. The arts broaden young minds and exalt our spirits; they help us understand what it is that makes us human by validating our commonalities and celebrating our differences – so important in a multicultural society like Canada.

Artistic expression involves clarifying and restructuring personal experience. It engages students in perception, production, and reflection. Learning in, through, and about the arts involves using the mind, body, heart, and soul to achieve intellectual, social, emotional, and spiritual well-being.

## Courses in the Arts, Grades 9 and 10

Grade	Course Name	Course Type	Course Code	Credit Value
9	Comprehensive Arts	Open	ALC1O	1
9	Dance	Open	ATC1O	1
9	Dramatic Arts	Open	ADA1O	1
9	Music	Open	AMU1O	1
9	Visual Arts	Open	AVI1O	1
10	Dance	Open	ATC2O	1
10	Dramatic Arts	Open	ADA2O	1
10	Media Arts	Open	ASM2O	1
10	Music	Open	AMU2O	1
10	Visual Arts	Open	AVI2O	1

*Note:* There are no prerequisites for the courses listed above.

***A Note About Courses and Credits.*** As outlined in *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*, 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, there is only one type of course – the “open” course – for each arts subject in Grades 9 and 10.

Courses offered in the arts may be delivered as half-courses, earning half-credits. Half-credit courses, which require a minimum of fifty-five hours of scheduled instructional time, must adhere to the following conditions:

- Courses offered as half-credit courses must include a selection of learning expectations from all strands and must reflect the balance among strands that characterizes the full course.
- A course that is a prerequisite for another course may be offered as two half-courses, but the student must successfully complete both parts of the course to claim the prerequisite.
- 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. Students are not required to complete both Part 1 and Part 2 unless the course is a prerequisite for another course that the student wants to take.

Schools may offer courses focused on specific areas of the five arts subjects. The following is a list of some of these areas:

- *dance*: ballet, modern dance, jazz dance, dance composition
- *dramatic arts*: acting, collective creation, play writing
- *media arts*: technical production, photography, desktop publishing, video production
- *music*: vocal music, instrumental music, music composition, string ensemble
- *visual arts*: printmaking, sculpture, painting, drawing

The particular courses offered (along with their individual course codes) will be listed in school course calendars. Students may take more than one course for credit per grade in a given arts subject. For example, a student in Grade 10 can earn two credits in dance, one for a course in ballet and one for a course in jazz dance. The learning expectations for the Grade 10 dance course outlined in this document would be used for both the ballet and the jazz dance courses.

## 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.



For many courses, the specific expectations are organized under subheadings. This organization is not meant to imply that the expectations in any one group are achieved independently of the expectations in the other groups. The subheadings are used merely to help teachers focus on particular aspects of knowledge and skills as they plan learning activities for their students.

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.

## **Strands**

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

1. Theory
2. Creation
3. Analysis

Each arts subject – dance, dramatic arts, media arts, music, and visual arts – is unique in its content and different in its technique and execution. For instance, visual arts programs focus on studio work and are primarily concerned with exploring the expressive character of what we see and the design of things we use. Within these courses, visual literacy expands into a broader perception – turning seeing into vision, translating reality into symbols and connections, and enhancing all other learning experiences. By comparison, in dance programs the medium of expression is movement and the instrument is the human body. Dance education goes beyond studying a repertoire of movements to offering an understanding of the principles and concepts that govern and define the art. Technique is the foundation of the dance curriculum. Technique emphasizes the importance of physiological and safety factors while leading to a fuller use of the body and all its parts – stimulating creative and expressive abilities.

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## **Comprehensive Arts, Grade 9, Open**

(ALC1O)

This course integrates three or more of the arts (dance, dramatic arts, music, visual arts) and examines the similarities and differences among these subjects. Students will learn specialized arts vocabulary while investigating traditional concepts, stylistic elements, and principles unique to the various arts, as well as applications of new technologies.

# Theory

## Overall Expectations

By the end of this course, students will:

- describe, orally and in writing, the elements and principles of the arts found in their own work and that of others;
- explain the historical context and style of particular artworks/art forms;
- demonstrate an understanding of common practices (e.g., health and safety) while working in the various arts areas.

## Specific Expectations

By the end of this course, students will:

- identify the elements and principles common to all the arts (e.g., space, time, form, contrast, unity, variety, movement, balance);
- demonstrate an understanding of arts elements that are specific to each of the arts (e.g., line to visual art, melody to music);
- demonstrate an understanding of the use of elements and principles in various artworks of their own and others;
- identify how historical, theoretical, and technical change (e.g., increased physical facility and technical ability) have contributed to the development of the arts;
- describe and document the development and impact of technology in the arts;
- identify, research, and describe historical and stylistic links within the arts (e.g., Baroque style in visual arts and music);
- explain how chosen techniques used in works and productions communicate mood and message;
- identify moral and legal ramifications in arts production (e.g., copyright and plagiarism);
- explain the physical and environmental implications of artistic endeavour (e.g., body image, physical and muscular stresses, disposal of hazardous waste).

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# Creation

## Overall Expectations

By the end of this course, students will:

- create a work by applying concepts common to all arts areas;
- create works in all arts areas by applying techniques specific to each;
- create works by using technologies and new technological information;
- use the creative process to produce artworks that demonstrate innovative connections among the arts.

## Specific Expectations

By the end of this course, students will:

- create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts);
- demonstrate the ability to apply techniques and technologies common to two or more arts (e.g., computer-aided design/composition);
- modify elements (e.g., line, form, colour, texture, dynamics, time, space) of a work to change its effect (i.e., change dynamics in a piece of music);
- create an artwork/production that combines materials and techniques from various art forms;
- communicate a specific message, using appropriate materials, techniques, and technologies;
- create a group of works in at least three of the arts by applying a theme (e.g., “Folklore in the Arts”);
- research Canadian artists whose work incorporates more than one art form (e.g., Michael Snow);
- create a multimedia art piece by applying available technologies;
- document the creative process through blocking, choreographic notes, sketches, and musical outlines;
- apply and document the use of improvisation in all the arts.

# Analysis

## Overall Expectations

By the end of this course, students will:

- demonstrate the ability to conduct a step-by-step critical analysis of their own work and that of others;
- demonstrate an understanding of cultural characteristics that distinguish an individual's and/or community's artistic identity;
- explain the socio-economic function of the arts;
- describe similarities and differences among careers in the arts and arts-related fields.

## Specific Expectations

By the end of this course, students will:

- apply the process of critical analysis (initial reaction, description, analysis, interpretation, and judgement) to selected works and productions;
- document perceptual differences within a group of students when applying critical analysis;
- use appropriately language specific to each of the arts when doing critical analysis (e.g., the language of sculpture or the language of photography);
- identify, research, and describe arts resources within the community in cooperation with local artists;
- demonstrate an understanding of the traditions and values reflected in personal artworks;
- identify cultural symbols within artworks (e.g., by examining a type of architecture);
- explain how a culture's social and economic priorities influence the arts and arts production;
- explain how a culture expresses its identity through the arts (e.g., through drawing, song, dance, drama);
- identify career possibilities in arts management, promotion, distribution, and so on, specific to all the arts;
- identify several careers that reflect the individual student's interest;
- describe skills and aptitudes required for specific careers in the arts (e.g., conductor, choreographer);
- demonstrate the ability to manage an artistic project using computer software;
- analyse artworks in one arts area to identify connections with other art forms (e.g., images, themes, materials, procedures, borrowed from another art form).

# Dance

## Overview

In dance, the medium of expression is movement, and the instrument is the human body. Dance education goes beyond studying a repertoire of movements to offering an understanding of the principles and concepts that govern and define the art. Technique is the foundation of the dance curriculum. Technique emphasizes the importance of physiological and safety factors while leading to a fuller use of the body and all its parts – stimulating creative and expressive abilities. The expectations for courses in dance are organized into three distinct but related strands:

1. *Theory.* Theory encompasses the body of knowledge, understanding, concepts, conventions, norms, and information that create a foundation and a context for dance as an arts discipline. Learning how to move the human body and expanding its vocabulary helps students understand how and why people dance. Theory helps them understand health and safety, history and culture, and dance technique.
2. *Creation.* Creative work involves the realization of exercises, explorations, experiments, artworks, and productions through the refinement of abilities, skills, and competencies. Applying the creative process is necessary for creating dance compositions, presentations, and performances.
3. *Analysis.* Analysis involves appreciation, introspection, reflection, criticism, and identification that allows a deeper understanding of our selves and the communities in which we live. Through analysis, students appreciate, observe, and critique dance performances; explore and research the form and function of dance; and understand dance as a universal language – an expression of human interaction and life.

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**Dance, Grade 9, Open**

(ATC1O)

This course emphasizes the basic movements of one or more world dance forms, and the scientific and safety principles related to dance. Students will create movement vocabulary for dance compositions, express themselves through movement, and investigate the historical and cultural development of dance. They will also learn about creative influences on dancers and choreographers, and the role of criticism in the art of dance.

# Theory

## Overall Expectations

By the end of this course, students will:

- apply safety principles in the dance environment and in the execution of movement skills;
- describe how dance contributes to physical well-being;
- define good hygiene and healthy eating habits;
- explain the historical and cultural significance of one or more world dance forms;
- demonstrate basic movement skills in one or more world dance forms studied, and identify the terminology associated with each.

## Specific Expectations

### *Health and Safety*

By the end of this course, students will:

- explain the implications of eating disorders and define a healthy awareness of body image;
- demonstrate an elementary understanding of the science of movement (e.g., biomechanics, kinesiology, physiology);
- demonstrate an understanding of dance as a means to physical well-being (e.g., cardiovascular endurance, flexibility, strength);
- demonstrate an understanding of safe practices in regard to self and others in the classroom and in performance settings.

### *History and Culture*

By the end of this course, students will:

- describe, using their own observations, a broad spectrum of dance (e.g., ballet, jazz dance);
- demonstrate an understanding of the historical development of one or more world dance forms;
- outline the cultural significance of one or more world dance forms (e.g., modern, jazz, Afro-Caribbean, South Asian);

- demonstrate an understanding of the relationship between dance and social issues as expressed in the lives and works of particular artists;
- identify commonalities among various dance forms (e.g., steps, patterns, choreography);
- describe aspects of dance in their own surroundings and of the artistic heritage of Canadian peoples (e.g., Native sacred circle dancing).

### *Technique*

By the end of this course, students will:

- identify basic movement terminology pertaining to the world dance form(s) studied (e.g., turnout, step-hop, *port de bras*, salutation, arabesque);
- identify and describe the main characteristics of one or more world dance forms studied;
- demonstrate basic body positions, movement skills, simple movement patterns, and combinations in at least one world dance form studied (e.g., modern).



# Creation

## Overall Expectations

By the end of this course, students will:

- identify and explore in basic ways the elements of movement (e.g., flow, space, time), and combine them into sequences;
- improvise to vary established patterns and develop an idea or theme;
- demonstrate an understanding of fundamental presentation and performance skills;
- perform in appropriate settings;
- demonstrate knowledge of appropriate conventions relating to classroom presentations, and conventions affecting performers and audience members.

## Specific Expectations

### *Elements of Dance Movement*

By the end of this course, students will:

- demonstrate elements of dance (e.g., shape, time, energy, space) alone and in combination;
- apply movements as stimuli to develop movement vocabulary (e.g., everyday movements in work and play, major choreographers' ideas);
- explore movement through structured improvisation (e.g., lead and follow, mirroring);
- explore improvised movement based on a variety of other stimuli (e.g., objects, pictures).

### *Composition*

By the end of this course, students will:

- create dance sequences using explored elements;
- create dance compositions using various forms and structures (e.g., canon, rondo, themes);
- compose original dance pieces using various other stimuli (e.g., body percussion, literature, objects, voice);
- use computer technology as a compositional tool (e.g., videocam hooked up to computer, animation software).

### *Presentation and Performance*

By the end of this course, students will:

- describe and demonstrate appropriate dress (e.g., proper footwear) and behaviour (e.g., punctuality) in dance class, rehearsal, presentation, and performance;
- demonstrate an understanding of the importance of focus, concentration, and repetition in reproducing movement accurately;
- identify and describe parts of the stage and basic stagecraft (e.g., current lighting, sound, and recording technologies);
- present and perform dance in different group forms (e.g., trios, small and large groups).

# Analysis

## Overall Expectations

By the end of this course, students will:

- observe and identify a broad spectrum of dance;
- describe dance works, using the language of dance criticism;
- reflect on their own work and that of others;
- exhibit basic library research skills, using current information technologies;
- explain how skills developed in dance can be applied in a variety of careers.

## Specific Expectations

### *Appreciation and Criticism*

By the end of this course, students will:

- develop criteria for discussing a broad spectrum of observed dance (e.g., ballet, jazz, tap, swing);
- demonstrate the difference between learning steps and creating a dance work;
- demonstrate an understanding of concentration, effective projection, and clarity in communication;
- identify types and/or styles of dance, describing them orally and in written form (e.g., butoh; modern dance styles of Graham or Cunningham).

### *Exploration and Research*

By the end of this course, students will:

- use library facilities and information technology to complete assignments;
- use CD-ROMs, the Internet, and other sources, to collect and review information on various topics and themes (e.g., eating disorders, dance and gender, movement in ritual).

### *Self and Community*

By the end of this course, students will:

- identify ways dance is used in the community (e.g., liturgical, performance settings, recreation, therapy);
- understand and demonstrate appropriate behaviour at dance performances;
- describe the distinctive characteristics of presenting dance in small and large groups;
- explain how physical, intellectual, and artistic skills and knowledge developed in dance can be applied in a variety of careers (e.g., self-discipline, confidence with movement).

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**Dance, Grade 10, Open**

(ATC2O)

This course requires students to develop their dance skills and learn the theoretical basis for working with anatomical structure in executing dance movements. Student learning will include the processes that form the basis for creating dance; the historical development of dance; students' own aesthetic appreciation of dance as they participate in dance class, rehearsals, and performances; and the specialized vocabulary of dance criticism.

# Theory

## Overall Expectations

By the end of this course, students will:

- understand the relationship between human anatomy and dance movements;
- identify and explain the historical and cultural significance of one or more world dance forms;
- observe, identify, and describe a broad spectrum of dance;
- understand how technique assists in the development of self-discipline and contributes to artistic scope;
- demonstrate the technique of one or more dance forms studied.

## Specific Expectations

### *Health and Safety*

By the end of this course, students will:

- describe good hygiene, healthy eating habits, and the principles of safety in all aspects of dance;
- demonstrate further understanding of the science of movement (e.g., biomechanics, kinesiology, physiology);
- identify and describe the skeletal and muscular system in relation to movement;
- demonstrate an understanding of the connection between dance and a healthy body image;
- describe the beneficial effects of dance on health, self-esteem, and self-image.

### *History and Culture*

By the end of this course, students will:

- observe and describe a broad spectrum of dance (e.g., musical theatre, ballroom, Mediterranean);
- compare and contrast the historical development and cultural significance of various dance forms from around the world;
- describe ways in which dance is part of the culture within their local community, in Ontario, in Canada, and worldwide, with particular emphasis on dance in Ontario (e.g., history of National Ballet Company).

### *Technique*

By the end of this course, students will:

- identify more complex movement terminology pertaining to the world dance form(s) studied (e.g., ball change, *chassé*, syncopation, *relevé* turn);
- demonstrate more complex movement skills, patterns, combinations, body positions, locomotor and non-locomotor movements in one or more world dance forms studied;
- demonstrate an understanding of how technique functions as a tool in developing artistic scope;
- explain the role of coordination, flexibility, strength, and proper breathing in dance.

# Creation

## Overall Expectations

By the end of this course, students will:

- apply the elements of dance and various stimuli to create movement sequences;
- use improvisation to vary established movement patterns;
- devise different approaches to compositional forms;
- demonstrate the ability to practise and polish dance pieces for effective performance;
- demonstrate a higher level of the skills that lead to effective rehearsals and performances.

## Specific Expectations

### *Elements of Dance Movement*

By the end of this course, students will:

- apply the elements of dance (e.g., flow, space, time) to create movement sequences;
- use movement as a stimulus (e.g., body actions, energy, space, time, structural relationships and resulting actions);
- observe and demonstrate improvised movement patterns, combinations, studies, and group dances.

### *Composition*

By the end of this course, students will:

- develop compositional forms and structures (e.g., binary, canon, narrative);
- create increasingly long and complex dance compositions, exploring themes, ideas, and topics;
- create increasingly long and complex dance compositions, using computer technology;
- compose original dance pieces, using other sources of stimuli (e.g., body percussion, images, sounds, voice).

### *Presentation and Performance*

By the end of this course, students will:

- demonstrate appropriate dance class discipline and procedures specific to each world dance form studied;
- demonstrate an ability to prepare for rehearsal, polish pieces, practise movement memory, and refine technique;
- demonstrate cooperation and leadership in performing the compositions of others (e.g., students, teachers, guests);
- demonstrate an understanding of the need for and methods of projecting oneself during presentation and performance (e.g., use of appropriate movements to communicate clearly in a classroom or a large hall).

# Analysis

## Overall Expectations

By the end of this course, students will:

- define and describe the criteria for analysing dance;
- compare and contrast a broad spectrum of dance;
- develop and use criteria for self- and peer evaluation (e.g., elements and principles);
- describe and demonstrate how technology can be used as a tool in the field of dance;
- investigate and report on various dance careers and other related career opportunities.

## Specific Expectations

### *Appreciation and Criticism*

By the end of this course, students will:

- define the criteria for analysing dance;
- analyse improvisations, movement phrases, and more formal compositions created in class;
- reflect and report – in oral and written form – on their own compositions and those of others (their peers, dancers in other cultures).

### *Exploration and Research*

By the end of this course, students will:

- solve a variety of creative problems through movement (e.g., combining phrases, matching compositional pattern to musical patterns);
- use computer technology and software to explore aspects of dance (e.g., digitizing movement-related effects);
- use CD-ROMs, the Internet, and/or other telecommunications technologies to compare and contrast topics and themes in dance (e.g., “Dance and Gender”, “Dance in Films”, “Social Dance in Latin America and Canada”).

### *Self and Community*

By the end of this course, students will:

- identify how dance is integrated into other presentation media (e.g., ceremonies, multimedia productions, musicals);
- explore and describe ways in which problem-solving skills in dance are transferable to other settings, disciplines, and work-related environments (e.g., perseverance and capacity to accept constructive criticism);
- analyse their own dance works presented in small groups (e.g., duets, trios, quartets).

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# 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:

1. *Theory.* Theory is concerned with form, function, meaning, and the creative process. Students acquire theoretical concepts through active engagement in the art form. They learn about the historical origins of drama and its function within a culture.
2. *Creation.* Creative work consists of constructing and performing drama. Through a variety of dramatic forms, students explore characters and issues drawn from a text or from their own ideas. The process encourages questioning, interpreting, and shaping meaning. Each student has the opportunity to experience being performer, audience, playwright, technician, designer, and critic.
3. *Analysis.* Analysis is the process of responding to the constructing and performing of drama through ongoing reflection, deconstruction, and evaluation. Students are challenged to examine their personal, collective, and artistic choices, and determine what they have learned from these choices. They acquire a specialized vocabulary for evaluating their own dramas and the work of other dramatic artists.

Drama is a social art form. Constructing, performing, and analysing drama involve a collective experience of social interaction. By communicating in both their real and imagined worlds, students develop proficiency in listening, speaking, questioning, and negotiating. Through the process of “stepping into the shoes of another”, students develop and express empathy. Analysis of dramatic works reveals the universal aspects of human experience.

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**Dramatic Arts, Grade 9, Open****(ADA1O)**

This course emphasizes the active exploration of dramatic forms and techniques, using material from a wide range of authors, genres, and cultures. Students will construct, discuss, perform, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.



# Theory

## Overall Expectations

By the end of this course, students will:

- demonstrate an understanding of the conventions of role playing;
- demonstrate an understanding of the elements and principles of dramatic expression (e.g., voice, movement, production values);
- identify and describe a variety of dramatic forms (e.g., tableau, storytelling, improvisation).

## Specific Expectations

### *Role*

By the end of this course, students will:

- demonstrate an understanding of “willing suspension of disbelief”;
- demonstrate an understanding of role as a balance of self (student) and other (role and circumstances in the drama);
- identify the skills necessary to remain engaged in role and the drama (e.g., concentration, listening, interpreting, questioning);
- demonstrate an understanding of how roles may be developed (e.g., through research, interaction with other roles, understanding of past and possible future of the role).

### *Elements and Principles*

By the end of this course, students will:

- demonstrate an understanding of volume, tone, pace, and intention in the development of expressive speech;
- demonstrate an understanding of coordination, spatial awareness, kinesthetics, and gesture in the development of expressive movement.

### *Dramatic Forms and Sources*

By the end of this course, students will:

- demonstrate an understanding of how a variety of dramatic forms can be used in the construction, communication, and reflection of a drama (e.g., ritual, teacher-in-role, choral speaking);
- identify possible reasons for selecting a particular form at a given stage in the creation of a drama;
- demonstrate an understanding of how aspects of a dramatic production may be organized (e.g., costuming, lighting, set design, publicity);
- demonstrate an understanding of the process of transforming a source into a dramatic text (e.g., interpreting a poem through movement);
- research a dramatic form prevalent before the twentieth century (e.g., *commedia dell’arte*, Greek comedy, and Shakespearean tragedy);
- trace the development of a convention of comedy (e.g., the clown in slapstick, Restoration comedy, and vaudeville).

# Creation

## Overall Expectations

By the end of this course, students will:

- demonstrate acting technique by engaging in a variety of roles;
- demonstrate effective communication skills, such as listening and speaking, both in and out of role;
- demonstrate an understanding of drama as a collaborative art form;
- interpret a variety of global sources (e.g., stories, photographs, music), using a wide range of dramatic forms (e.g., improvisation, storytelling);
- demonstrate an understanding of the process of selecting and organizing dramatic forms and sources to construct a drama to communicate a specific intention.

## Specific Expectations

### *Constructing*

By the end of this course, students will:

- demonstrate an understanding of focus and concentration in playing a role;
- identify and employ different kinds of questions to develop and deepen roles within a drama (e.g., open-ended questions, questions seeking information, questions that establish setting and context);
- demonstrate an understanding of how to adapt or modify roles based on the input of other role players and the evolving drama (e.g., characterization, plot development);
- explain how props, costume, masks, voice, and movement communicate a role;
- identify and apply principles of listening (e.g., eye contact, focus, non-verbal cues and responses, paraphrasing) both in and out of role;
- identify and apply different language registers in vocal technique associated with a role within a drama (e.g., high, low pitch);
- identify biased and stereotyped language;
- demonstrate an understanding of the tasks and responsibilities of an effective working group (e.g., mutual goal setting, task management, task completion);

- demonstrate an understanding of group process in negotiating decisions about form and content in the construction of a dramatic presentation (e.g., listening, questioning, consensus seeking);
- identify problems that may occur in group settings, along with possible solutions.

### *Communicating and Performing*

By the end of this course, students will:

- perform, in the classroom, a variety of dramatic presentations, using a range of forms (e.g., choral speaking, soliloquy);
- explain how the ideas of a drama may be expressed through dramatic elements and forms (e.g., climax, storyline, plot, docu-drama, dance drama);
- demonstrate an understanding of when to use various structures or formations to effectively communicate drama (e.g., small groups simultaneously presenting to other small groups, traditional performer/audience configuration, formal rehearsed presentations);
- identify reasons for presenting a work at a particular stage in its development, and the purpose of each presentation;
- find the most effective way to position an audience and performers to attain a desired effect.

## Analysis

### Overall Expectations

By the end of this course, students will:

- use the vocabulary of theatrical criticism to evaluate their own dramatic presentations;
- explain how role playing in dramatic arts can function as a catalyst for learning about self, others, and the world.

### Specific Expectations

#### *Evaluation*

By the end of this course, students will:

- describe the various kinds of learning (e.g., social, personal, artistic, deepened understanding of content) made possible through drama;
- generate criteria to assess individual contributions to the collective development of a drama;
- use specific criteria to assess how forms, sources, and activities within a drama (e.g., clarity of communication, organization of ideas, research skills) may generate learning;
- identify the characteristics of a receptive, discriminating audience (e.g., engagement, listening, focus);
- use specialized vocabulary correctly in discussing and writing about drama (e.g., *production value*, *role development*, *stagecraft*, *comic relief*, *satire*, *irony*);
- explain how forms and elements are used to create a specific effect in live drama presentations (e.g., nineteenth-century melodrama and realism);
- identify the main aspects of a production (e.g., acting, set design, lighting, costumes);
- identify areas of expertise essential to career possibilities in developing and presenting theatre (e.g., director, actor, designer, front-of-house manager);
- explain the choices of form and stagecraft that can result in different interpretations of the same material.

#### *Reflection*

By the end of this course, students will:

- demonstrate an understanding of the purposes of reflecting – in and out of role, throughout and upon completion of a drama;
- identify and describe the function of various methods of reflection (e.g., discussion, journal writing, writing in role);
- demonstrate an understanding of how empathy functions as a component of role playing;
- identify universal themes and issues in drama;
- identify personal skills and qualities developed through engagement in the dramatic arts (e.g., negotiation, spontaneity, overcoming inhibition);
- demonstrate an understanding of how these skills may be applied in academic and personal life (e.g., career possibilities).

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**Dramatic Arts, Grade 10, Open****(ADA2O)**

This course requires students to actively explore dramatic forms and techniques, using their own ideas and concerns as well as sources selected from a wide range of authors, genres, and cultures. Student learning will include identifying and using the principles of space, time, voice, and movement in creating, sustaining, and communicating authentic roles within a drama. Students will assume responsibility for decisions made in the creation and presentation of the drama, and will analyse and reflect on the experience.

# Theory

## Overall Expectations

By the end of this course, students will:

- demonstrate an understanding of the conventions of role playing and structuring of dramatic works;
- demonstrate an understanding of the elements and principles of dramatic expression (e.g., voice, movement, production values);
- identify and describe various dramatic forms (e.g., ritual, storytelling, mime) and describe the historical origins of these forms.

## Specific Expectations

### *Role*

By the end of this course, students will:

- demonstrate an understanding of the theory of “willing suspension of disbelief” both as performer and as audience;
- identify and explain methods of creating and developing roles within a drama that accurately reflect the intentions of the performers and the circumstances of the drama;
- demonstrate an understanding of techniques used to re-create roles (e.g., observation, research, improvisation);
- demonstrate an understanding of the process of structuring drama (e.g., selection of source, choice of roles, negotiation of action).

### *Elements and Principles*

By the end of this course, students will:

- demonstrate an understanding of the control of volume, tone, pace, and intention in an expressive speech;
- demonstrate an understanding of the basic process of voice production;
- demonstrate an understanding of the principles and elements of movement;
- demonstrate the use of movement, gesture, and non-verbal communication to express ideas in a drama (e.g., mime).

### *Dramatic Forms and Sources*

By the end of this course, students will:

- demonstrate an understanding of criteria for selecting forms in the construction and communication of a drama;
- explain how dramatic forms may effectively communicate more than one perspective;
- demonstrate an understanding of historical and cultural origins of various dramatic forms (e.g., storytelling, pageantry, dance, mask making);
- demonstrate an understanding of the conventions of a specific form or genre (e.g., conventions of mask, mime, puppetry);
- identify dramatic conflict or tension within a source;
- explain how the contributions of various production workers (e.g., director, designer, stage manager, technical operator) can affect formal expression in a dramatic presentation;
- trace the use of the convention of the mask (e.g., from Greek drama to modern plays);
- identify sources of modern theatrical conventions such as the aside, monologue, or soliloquy, and cite examples (e.g., soliloquies in Shakespeare’s plays);
- demonstrate knowledge of dramatists’ use of form through reading and analysing excerpts from nineteenth- and twentieth-century plays.

# Creation

## Overall Expectations

By the end of this course, students will:

- use various ways to sustain a role within a drama;
- demonstrate an understanding of group responsibility in the creation of a drama;
- create drama through research or the interpretation of a source;
- create and perform dramatic presentations, using knowledge of conventions, performance spaces, and audience perspectives.

## Specific Expectations

### *Constructing*

By the end of this course, students will:

- demonstrate an understanding of methods for developing roles that clearly express a range of feelings, attitudes, and beliefs (e.g., interaction with other roles, research into the past, motivation);
- demonstrate an understanding of the element of risk in playing a role (e.g., adapting to challenges to personal and social beliefs);
- demonstrate an understanding of how role is communicated through language, gesture, costume, props, and symbol;
- demonstrate an understanding of language that is free from bias and stereotyping;
- identify various solutions to the problem of conflict in group situations and compare their effectiveness;
- demonstrate an understanding of their own and others' respective functions in collaborative work on a drama;
- identify and use effective styles of collaboration in drama;
- identify and pursue appropriate questions in beginning to research a topic;
- identify research methods appropriate to developing ideas and text for a drama.

### *Communicating and Presenting*

By the end of this course, students will:

- demonstrate an understanding of the effect of various forms in the interpretation and communication of a source or idea (e.g., puppetry, clowning);
- demonstrate an understanding of the function of design, lighting, and sound in the communication of a drama;
- explain reasons for presenting a particular type of drama (e.g., children's theatre) to a particular audience;
- demonstrate an understanding of audience perspective in the communication of a drama;
- identify and explain the function of a variety of media (e.g., electronic music, lights, costumes, videotape, slides) in presenting a drama.

# Analysis

## Overall Expectations

By the end of this course, students will:

- generate and apply criteria to evaluate their own dramatic presentations;
- use the vocabulary of dramatic arts to discuss, critique, and review drama presentations in the school and the community;
- describe similarities in the dramatic arts of their own and other cultures in the global community;
- demonstrate an understanding of how role taking and the processes of drama are connected to their lives.

## Specific Expectations

### *Evaluation*

By the end of this course, students will:

- describe the skills, theories, and concepts being demonstrated as a drama is developed;
- demonstrate an understanding of methods for the evaluation and analysis of a drama (e.g., reviews, discussion);
- use specific criteria (e.g., understanding of basic concepts) to evaluate their work in the creation and communication of a drama;
- demonstrate an understanding of the function of the director, designer, stage manager, and technician in the production of a drama;
- identify and make connections with individual artists or groups involved in drama (e.g., professional theatre companies such as the Shaw Festival, Stratford Festival; local amateur theatre groups);
- compare how vocal techniques, space, costume, movement, character, and conventions are used in the dramas of their own and other cultures;
- demonstrate an understanding of universal meaning in drama.

### *Reflection*

By the end of this course, students will:

- identify and explain various methods of reflection (e.g., discussion, writing in and out of role, questioning);
- explain connections between their own lives and the metaphor or theme in a drama;
- demonstrate an understanding of the interactive processes that promote respect for the ideas, feelings, and perspectives of others in developing the roles and circumstances of a drama;
- analyse various roles to gain a deeper understanding of the personal and social beliefs inherent in a drama;
- demonstrate an understanding of the diverse skills that may be acquired through a study of dramatic arts (e.g., creative thinking, critical thinking, problem solving, risk taking, teamwork);
- identify career and life skills learned in drama (e.g., public speaking, presentation skills, taking initiative and responsibility in a group).

# Media Arts

## Overview

Media arts is an emerging discipline that incorporates a new aesthetic model extending beyond traditional art forms. It may involve new, visionary ways of creating art or may supply innovative, hybrid ways of using and expanding traditional arts disciplines. The process of creating media art is driven by the solving of expressive and creative problems through the applied and integrated use of the arts, technology, and other disciplines. The technologies and processes used and adapted to create media art may be traditional, including, but not limited to, photography, film, photocopy art, analog and electro-acoustic sound, classical animation, and video/television. The technologies and processes may also be digital: computer software; digital imaging and graphics; digital sound recording and sonic sculpture; two- and three-dimensional animation; multimedia production; holography; robotics and artificial intelligence; and web page design. The concepts of light, colour, sound, time, movement, point of view, performance, framing, editing, balance, interactivity, hybridization, and temporality are used to create “cutting edge” works of art.

Media arts education focuses on the practical skills and theoretical knowledge needed to communicate ideas, feelings, and beliefs to specific audiences, and even interact with them. This course affords a context for reflecting and creating, as well as for interpreting and discussing the cultural, historical, and social contexts of current and emerging media art processes. Active participation and study in this course will allow for imaginative self-expression and will foster self-development while preparing students with skills and knowledge for lifelong learning and participation in the wider community.

The expectations for the course in media arts are organized into three distinct but related strands: Theory, Creation, and Analysis.



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## **Media Arts, Grade 10, Open**

(ASM2O)

This course will develop students' artistic knowledge and skills by introducing them to current media arts technologies and processes. Student learning will include the analysis, appreciation, and production of media art, using a variety of traditional techniques (e.g., photography, film, photocopy art, video, analog sound recording) and emergent technologies (e.g., computer, digital camera, scanner, multimedia, animation).

# Theory

## Overall Expectations

By the end of this course, students will:

- explain the elements and principles of media arts as they apply to their own work and the work of others;
- explain the historical foundations of media arts;
- demonstrate an understanding of conventions as they apply to the practice of media arts production.

## Specific Expectations

### *Concepts and Terminology*

By the end of this course, students will:

- identify and describe the use of elements and principles of media arts in selected works and productions;
- identify and describe elements and principles borrowed from traditional art disciplines as found in media art;
- recognize and use vocabulary specific to media art.

### *History*

By the end of this course, students will:

- identify and describe the foundations of media art by viewing/experiencing selected media artworks and/or productions;
- identify and describe the effect of technologies on the evolution of media arts from 1950 to 1980 (e.g., microcomputer on photo-imaging and animation, development of synthesized sound or music, video camera on cinematography);
- identify and describe the influences and contributions of various art forms to media artworks and productions.

### *Conventions*

By the end of this course, students will:

- demonstrate an understanding of the importance of safety (e.g., electronic connections) and routine (e.g., punctuality, preparation for class) in the studio;
- identify and describe procedures for respecting and maintaining common property, equipment, space, and materials;
- demonstrate an understanding of ecological and environmental considerations in the development and production of media art;
- demonstrate an awareness of legal implications in the production and distribution of media artworks (e.g., acknowledge the sources of all non-original material, implications of personal privacy, and freedom-of-information laws).

# Creation

## Overall Expectations

By the end of this course, students will:

- use the concepts of media art in their own work;
- demonstrate skills in manipulating traditional art tools related to media art (e.g., camera, video camera, photocopier, tape recorder);
- demonstrate skills in manipulating new and emergent digital technologies used in creating media art (e.g., digital camera, scanner, digital recorder, computer);
- use the stages of the creative process to communicate their ideas individually and in groups (e.g., exploration, experimentation, production, evaluation);
- use concepts and procedures from other art forms in creating media artworks.

## Specific Expectations

### *Use of Concepts*

By the end of this course, students will:

- use elements and principles specific to media art in their own work;
- use a variety of processes to demonstrate a specific element or principle of media art (e.g., light, colour, sound);
- transform an existing artwork by modifying an element or principle (e.g., point of view, movement) through a media art technique.

### *Production Skills*

By the end of this course, students will:

- use a variety of the techniques and materials of traditional art forms related to media art;
- communicate an idea through a traditional art form related to media art;
- use appropriately the tools and equipment of traditional art forms related to media art;
- use appropriately a variety of the techniques and materials of new and emergent technologies;

- communicate an idea through the integrated use of digital techniques and materials;
- create a digital portfolio of experiments and completed works using new and emergent technologies.

### *Creative Process*

By the end of this course, students will:

- research existing media artworks and productions to inspire new works (e.g., create a journal of existing works and productions);
- experiment in traditional and digital media art techniques to create media artworks (e.g., create a file of sketches and ideas);
- solve creative problems in production teams by following all stages of the creative process.

### *Connections*

By the end of this course, students will:

- use similarities between the arts to explore and experiment in the creation of media artworks;
- identify and apply a specific idea, concept, or theme common to other art forms (e.g., narration, colour) to a media artwork.

# Analysis

## Overall Expectations

By the end of this course, students will:

- use the stages of critical analysis to examine and discuss the aesthetic and compositional components of current and historical media artworks;
- identify the impact of media artworks and productions on themselves and their community;
- identify the function of media art in society;
- identify connections between media arts and possible future education and careers.

## Specific Expectations

### *Critical Analysis*

By the end of this course, students will:

- use the stages of critical analysis (e.g., initial reaction, identification, analysis, interpretation, evaluation) to study their own media artworks or productions;
- use the stages of critical analysis to critique early forms of artwork (e.g., photographic manipulation in the 1950s);
- use correctly an appropriate vocabulary (e.g., *framing*, *digital photography*, *imaging*) to discuss media art in group settings.

### *Self and Community*

By the end of this course, students will:

- identify and explain, orally and in writing, how various examples of media art have had an effect on their lives;
- identify and interact with artists within their community or region;
- exhibit or perform effectively media artworks or productions in individual and group settings for a variety of audiences (e.g., peers, community, teacher).

### *Function of Media Art*

By the end of this course, students will:

- identify, decode, and explain, orally and in writing, the codes and conventions (e.g., stereotypes, icons, structures) in various examples of media art;
- identify and explain, orally and in writing, how media artworks affect perceptions of identity (e.g., ethnic group, regional/provincial/national identity, religious affiliation, philosophical identity);
- identify and explain the socio-economic impact of the media industry.

### *Career*

By the end of this course, students will:

- demonstrate group skills as leaders, participants, and/or evaluators;
- evaluate personal strengths and needs (e.g., time management, flexibility, tenacity, cooperation, multiple intelligences) at various points in the course and work towards improvement in identified areas;
- identify and categorize careers linked to their interests and connected with media arts.

# Music

## Overview

This program is intended to develop students' understanding and appreciation of music through practical skills and creative work. Through this program students will not only find in music a source of enjoyment and personal satisfaction, but also gain creative problem-solving skills, individual and cooperative work habits, knowledge of themselves and others, a sense of personal responsibility, and connections to their communities and future careers. The expectations for music courses are organized into three distinct but related strands:

1. *Theory.* The study of theory involves learning the symbols, concepts, and conventions used in music. By completing the expectations, students will be able to converse and express themselves using appropriate musical terminology.
2. *Creation.* Creative work involves the practical application of performance skills and knowledge of theory as they relate to the performance medium, as well as composition. Students will sing or play, individually and in ensembles (e.g., using 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.
3. *Analysis.* Analysis involves listening to live or recorded performances to understand the language of music, its historical and cultural context, and how effectively its composers and performers communicate to their audience. The music analysed will be drawn from a range of cultures.

Skills that continue to be of major importance as students progress from grade to grade are repeated in the expectations for all relevant grades. Progression is indicated by modifications in the expectations or by increasingly complex examples. All skills continue to be developed and refined as students move up through the grades, though they are not necessarily mentioned explicitly in the expectations.

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**Music, Grade 9, Open****(AMU1O)**

This course emphasizes the performance of music at a level that strikes a balance between challenge and skill and is aimed at developing technique, sensitivity, and imagination. Students will participate in creative activities that teach them to listen with understanding. They will also learn correct musical terminology and its appropriate use.

## Theory

### Overall Expectations

By the end of this course, students will:

- identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form);
- demonstrate the ability to read and understand musical notation;
- demonstrate an understanding of a broad overview of the historical and stylistic context of music;
- explain methods of production and editing of musical recording (e.g., analog or MIDI).

### Specific Expectations

By the end of this course, students will:

- define and identify basic musical indicators of the duration (e.g., sixteenth notes and rests through to whole notes and rests, including dotted values);
- identify and describe basic musical indicators of speed and changes in speed (e.g., *andante*, *moderato*, *allegro*, *ritardando*, *rallentando*, *accelerando*);
- identify pitches on the grand staff, including ledger lines and using sharp, flat, and natural symbols;
- identify and notate major key signatures and scales, up to and including a minimum of four sharps and four flats;
- solve and notate the intervals within a major scale;
- define and describe characteristics of sound and categories of sound (e.g., instrumental, vocal, high, low, bright, dark);
- identify and describe basic musical indicators of dynamics (e.g., *pianissimo* through *fortissimo*, including *crescendo* and *decrescendo*);
- describe the difference between consonance and dissonance in various contexts;
- define and describe musical textures (i.e., monophonic, homophonic, and polyphonic);
- describe concepts of “balance and blend”;
- use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound (e.g., *phrase structure*, *motif and theme*, *imitation*, *verse and chorus*, *bridge*);
- demonstrate an understanding of the following simple musical forms: binary, ternary, popular song, and two other simple performance forms related to a specific cultural context (e.g., Native drum song, Scottish pipe song);
- explain the function of music in a variety of historical and cultural contexts (e.g., Indonesian gamelan, 2500 B.C.E. Turkish war cymbals);
- explain the evolution of their performance medium;
- explain the evolution of musical notation;
- demonstrate an understanding of the procedure of making an analog recording of a student performance (e.g., adjustment of levels);
- describe the uses of various functions found in recording equipment and sequencers;
- identify and describe MIDI-specific terms as they relate to MIDI recording (e.g., real time).

# Creation

## Overall Expectations

By the end of this course, students will:

- play or sing technical exercises and diverse repertoire (including their own creations when appropriate) that reflect the theory expectations (see below);
- make artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend);
- demonstrate the effective use of analog and/or digital technology in music applications;
- demonstrate an understanding of music literacy, at a level appropriate for the grade, using the creative process (perception, production, and reflection).

## Specific Expectations

### *Performing*

By the end of this course, students will:

- accurately play or sing notated or stylistically correct articulations (e.g., accent, *staccato*, slur);
- play or sing with an understanding of musical phrase structure (i.e., notated, improvised, or stylistically correct);
- demonstrate consistently correct body posture;
- control notated or stylistically correct dynamics while maintaining good tone quality;
- play or sing with tone quality appropriate to the repertoire being performed;
- play or sing with control within an appropriate range (e.g., strings: two octaves; brass: one and a half octaves; woodwinds: two octaves; voice: one and a half octaves [with consideration for changing voices]; mallet percussion/keyboard: two octaves; percussion: rudiments);
- play or sing with accurate pitch;
- play or sing with accurate intonation both melodically and harmonically;
- play or sing maintaining a consistent tempo;
- play or sing in simple and compound metres (e.g., 4/4, 3/4, 2/4, 6/8);

- accurately play or sing notated or improvised rhythms (e.g., sixteenths through whole notes and rests, including dotted values);
- play or sing with sensitivity to balance and blend;
- play or sing a sixteen-bar melody, using correct technique.

### *Composing and Arranging*

By the end of this course, students will:

- create a simple composition using the elements of melody, rhythm, and form and a variety of media (e.g., pencil and paper, acoustic instruments, recording equipment, MIDI technology, music software);
- demonstrate an understanding of transposition (e.g., adapt an existing melody for their own performance medium);
- make simple and effective creative choices in performance within musical parameters (e.g., use call and response; ornament existing melodies; improvise a melody; add dynamics, articulation, and tempi to existing music);
- make artistic decisions about aspects of performance in individual and group situations;
- use analog and/or digital recording technology to demonstrate an understanding of the basic processes involved.



## Analysis

### Overall Expectations

By the end of this course, students will:

- demonstrate an understanding of music history and its cultural context;
- demonstrate the ability to listen attentively and with discernment to live and recorded music, using the stages of critical analysis (initial reaction, description, analysis, interpretation, and judgement);
- demonstrate an understanding of the effects of music education on themselves and their peers;
- demonstrate an understanding of the function of music in society;
- identify connections between music education and various careers.

### Specific Expectations

#### *Listening*

By the end of this course, students will:

- identify and describe, orally and in writing, the elements of music (see “Theory” on page 38) from a variety of live and/or recorded examples;
- identify and describe, orally and in writing, how the elements of music work together in a particular historical style and cultural context in a variety of musical works that are dealt with chronologically, conceptually, thematically, and/or by genre (e.g., *chronologically*: Baroque, classical, Romantic, contemporary, jazz, popular music, etc.; *conceptually*: rhythmically oriented music, melodically oriented music, loud or quiet music, music of a specific texture, etc.; *thematically*: music for celebration, music for dance, music for film, music for rituals, music that tells stories, patriotic music, etc.; *by genre*: impressionism, ragtime, big band, jazz, rock 'n' roll, Kodo, Ghanaian drumming, aboriginal songs, Canadian Maritime music, etc.);
- analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances, using appropriate music vocabulary;
- analyse the quality of their own and their peers' performances, using appropriate music vocabulary to suggest ways of improving those performances (e.g., *style/groove, intonation, tone quality, dynamics, articulation, phrasing, rhythm, balance and blend, overall effect*);
- clap back, aurally identify, and notate given rhythms in up to two measures in 4/4, 3/4, or 2/4, using eighth through whole notes and rests, including dotted values;
- reproduce, aurally identify, and notate given intervals in a major scale (i.e., P1, +2, +3, P4, P5, +6, +7, P8);
- reproduce and notate simple melodies: up to two measures in 4/4 and 3/4, using eighth through whole notes and rests, including dotted values, within an octave.

*Self and Community*

By the end of this course, students will:

- explain the effects of physical fitness and health habits on music performance skills;
- identify and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas;
- reflect on learning by maintaining a journal and/or practice log to record progress;
- demonstrate an understanding of rehearsal, performance, and audience etiquette (appropriate to the cultural context);
- describe the distinctive nature of participating in the various roles associated with music activities (e.g., soloist and accompanist, ensemble member or leader);
- demonstrate an understanding of the relationship of the audience and performer (e.g., attend a live performance and respond to it orally or in writing, using terminology appropriate for the grade);
- identify how skills developed in music are applied in various music-related careers.

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**Music, Grade 10, Open**

(AMU2O)

This course emphasizes performance of music at an intermediate level that strikes a balance between challenge and skill. Student learning will include participating in creative activities and listening perceptively. Students will also be required to develop a thorough understanding of the language of music, including the elements, terminology, and history.

# Theory

## Overall Expectations

By the end of this course, students will:

- explain in detail, both orally and in writing, the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form);
- read and understand musical notation;
- analyse the influence of certain composers on the musical language of their period;
- explain the use of various applications of MIDI technology (e.g., sequencing, notation).

## Specific Expectations

By the end of this course, students will:

- identify and describe a greater variety of musical indicators of speed and changes in speed (e.g., *prestissimo*, *molto*, *più mosso*, *sem-pre*, *stringendo*, and terms related to the performance medium);
- identify and define musical indicators of metre, including compound, asymmetrical, and alternating metres;
- identify and notate double sharps and double flats;
- identify and notate major and relative minor (natural, harmonic, and melodic) key signatures and scales up to and including a minimum of four sharps and four flats;
- identify and define the degrees of a scale (i.e., tonic, supertonic, mediant, subdominant, dominant, submediant, leading-note);
- solve and notate all intervals from a diminished unison to an augmented octave;
- compare and contrast detailed characteristics of sound (e.g., voice types and variations, guitar versus harp, electronic effects on digital sounds);
- solve and notate major and minor triads in a major scale (I, ii, iii, IV, V, vi);
- use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound (e.g., *phrase structure*, *motif and theme*, *imitation*, *verse and chorus*, *bridge*);
- describe the following musical forms: rondo, theme and variations, canon, fugue, and two others related to the performance medium;
- situate composers in a historic continuum;
- explain the influence of certain composers on the evolution of musical form (e.g., Haydn on Western classical music, Robert Johnson on North American blues);
- use music software to improve aural and theoretical skills;
- demonstrate an understanding of the function of the menus of a MIDI sequencer;
- demonstrate an understanding of the function of the menus of notation software.

# Creation

## Overall Expectations

By the end of this course, students will:

- play or sing technical exercises and diverse repertoire that reflect the theory expectations at this grade level (including improvisation and their own creations when appropriate);
- make complex artistic decisions that affect the stylistic accuracy of their playing or singing (e.g., articulation, phrasing, posture, dynamics, tone quality, intonation, rhythm, balance, blend);
- demonstrate the effective use of digital technology in music applications;
- apply the elements and principles of composition at an intermediate level, using the creative process (i.e., perception, production, and reflection).

## Specific Expectations

### *Performing*

By the end of this course, students will:

- accurately play or sing complex notated or stylistically correct articulation (e.g., variety of accents, *col legno*, hammer-on, *glissando*);
- play or sing with an understanding of complex musical phrase structures (e.g., notated, improvised, or stylistically correct);
- control detailed and subtle notated or stylistically correct dynamics while maintaining good tone quality;
- play or sing with tone quality appropriate to the exercises and repertoire being performed;
- play or sing, with control and within an expanded range, the exercises and repertoire being performed;
- play or sing with accurate pitch;
- play or sing with accurate intonation, both melodically and harmonically;
- maintain a consistent tempo and accurately change tempi as found in the exercises and repertoire being performed;
- play or sing in various metres and accurately change metres as found in the exercises and repertoire being performed;

- accurately play or sing rhythms as found in the exercises and repertoire being performed;
- play or sing with detailed attention to the subtleties of balance and blend;
- play intermediate repertoire on the keyboard, right or left hand separately, using appropriate fingerings.

### *Composing and Arranging*

By the end of this course, students will:

- demonstrate an understanding of simple homophonic composition (e.g., compose a melody with a simple triad accompaniment) with a variety of media;
- demonstrate an understanding of arranging and transposing by adapting an existing polyphonic work of at least three parts for a small ensemble (e.g., four-part chorale for brass, woodwinds, or strings; two voices and MIDI);
- make effective creative choices in performance within musical parameters (e.g., call and response; ornamentation of existing melodies; improvisation of a melody; addition of dynamics, articulation, and tempi to existing music);

- make artistic decisions about interpretive aspects of performance in individual and group situations (e.g., articulation, *staccato* in different styles, straight versus swing eighths, dynamics, solo versus accompaniment);
- demonstrate an understanding of sequencing by recording a multitimbral sequence, using MIDI technology;
- use analog or digital recording technology to demonstrate an understanding of the processes involved in producing a cassette or CD.

## Analysis

### Overall Expectations

By the end of this course, students will:

- demonstrate a detailed understanding of music history and its cultural context to interpret repertoire;
- use aural discrimination skills to identify complex aspects of music (e.g., major and minor triads, diminished and augmented intervals);
- evaluate the effects of music education on themselves and their peers;
- evaluate the function of music in society;
- identify, research, and describe connections between music education and their future careers and postsecondary education.

### Specific Expectations

#### *Listening*

By the end of this course, students will:

- demonstrate their mastery of rhythms by clapping back, aurally identifying, and notating given rhythms up to four measures in simple and compound metres, using sixteenth through whole notes and rests, including dotted values and triplets;
- demonstrate an understanding of intervals and triads by reproducing, aurally identifying, and notating all given intervals from a diminished unison to an augmented octave, and major and minor triads;
- confirm their understanding of aural dictation by reproducing and notating simple melodies up to four measures in simple and compound metres using sixteenth through whole notes and rests, including dotted values, within an octave;
- analyse, orally and in writing, the quality and impact of a variety of live and/or recorded performances and performances by themselves and their peers, using appropriate music vocabulary to suggest ways of improving those performances (e.g., *style/groove, intonation, tone quality, dynamics, articulation, phrasing, rhythm, balance and blend, overall effect*).

#### *Self and Community*

By the end of this course, students will:

- identify and correct improper postures and/or performance practices that may have negative musical effects and/or cause physical injuries;
- analyse and describe their own strengths and needs at various points in the course and work towards improving themselves in identified areas;
- reflect on learning by maintaining a journal and/or practice log that records progress;
- demonstrate leadership in rehearsal, performance, and audience etiquette (appropriate to the cultural context);
- describe the distinctive nature of participating in individual and group musical performances for a variety of audiences (e.g., peers, community, teacher);
- demonstrate an understanding of the creative process by attending a live performance and responding to it orally or in writing, using terminology appropriate to the grade level;
- explain the function of certain musical forms in daily life (e.g., anthems, marches).

# Visual Arts

## Overview

Visual arts courses focus on studio and art appreciation and are primarily concerned with exploring the expressive character of how we see and the design of things we use. Within these courses, visual literacy expands into a broader perception – turning seeing into vision, translating reality into symbols and connections, and enhancing all other learning experiences. The expectations for visual arts courses are organized into three distinct but related strands:

1. *Theory*. Theory is an organized body of ideas – based on general principles – explaining how people produce and appreciate art. This strand is subdivided into design and composition, art history and cultural community, and personal applications.
2. *Creation*. Imaginative production through problem solving is the central aspect of visual arts education. The focus is on experimenting and producing, preceded by perceiving and planning and followed by reviewing and evaluating.
3. *Analysis*. Analysis is the detailed examination of elements, structures, and ideas by which conclusions, interpretations, and judgements are formed. This strand is subdivided into critical process (steps that lead to an informed decision) and aesthetics (a system of enquiry that examines artistic value).



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## **Visual Arts, Grade 9, Open**

(AVI1O)

This course offers an overview of visual arts as a foundation for further study. Students will become familiar with the elements and principles of design and the expressive qualities of various materials through working with a range of materials, processes, techniques, and styles. They will learn and use methods of analysis and criticism and will study the characteristics of particular historical art periods and a selection of Canadian art and the art of other cultures.

# Theory

## Overall Expectations

By the end of this course, students will:

- apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks;
- differentiate artworks by period, style, method, and materials;
- demonstrate knowledge of a segment of early Western art history, Canadian art, and examples of the art of other cultures, nations, and groups;
- demonstrate an understanding of career options in the visual arts.

## Specific Expectations

### *Design and Composition*

By the end of this course, students will:

- apply the elements and principles of design to their own art, to historical artworks, and to natural and constructed environments;
- understand and apply the elements and principles of design as expressive components in their personal creative works.

### *Art History and Cultural Community*

By the end of this course, students will:

- demonstrate knowledge of a segment of the early art history timeline (e.g., prehistoric times, Egyptian, ancient civilizations);
- identify, research, and describe visual characteristics and themes found in Canadian and other cultures' art;
- classify artworks according to specific historical qualities or styles (e.g., prehistoric cave paintings, Roman mosaics, Chinese bronzes).

### *Personal Applications*

By the end of this course, students will:

- demonstrate the ability to incorporate personal interests and hobbies in their art;
- describe how some of their own studio activities are influenced by historical artworks;
- identify, research, and describe careers in visual art;
- demonstrate an understanding of how the aptitudes and experience required for art careers are applicable in other fields.

# Creation

## Overall Expectations

By the end of this course, students will:

- use materials and processes to create art objects that express their intent;
- apply the elements and principles of design;
- produce two- and three-dimensional artworks, using a variety of materials, tools, processes, and technologies;
- apply the creative process (i.e., perception, exploration, experimentation, production, and evaluation) in their work;
- explain the function of research and technology in visual arts.

## Specific Expectations

### *Perceiving and Planning*

By the end of this course, students will:

- demonstrate appropriate selection of tools, materials, processes, and technologies for use in their art production;
- compile a collection of visual resources;
- identify and implement perception-enhancing design devices (e.g., magnification, distortion, reversals, partial views) to create images.

### *Experimenting and Producing*

By the end of this course, students will:

- demonstrate an understanding of basic drawing skills and concepts through the use of various materials (e.g., pencils, conté, charcoal) and a variety of strategies (e.g., contour, value, proportion);
- demonstrate an understanding of materials, basic skills, and concepts in painting (e.g., tempera, gouache, colour theory; experimentation with tools and materials), print-making (e.g., simple stencil, collagraph, simple relief or intaglio print; registering, proofing, editioning), and sculpture (e.g., plaster, clay, found materials; carving, modelling, assembling);

- complete studio projects in fine art and applied design using the creative process;
- produce artworks using traditional and new technologies (e.g., video, computer, scanner, photocopier, digital camera);
- complete exercises and produce artworks in a variety of media to solve open-ended problems (e.g., illusion of depth, creating balance, designing a functional object);
- demonstrate the ability to create representational, abstract, and non-objective artworks that convey ideas or concepts (e.g., warmth, conflict).

### *Reviewing and Evaluating*

By the end of this course, students will:

- use appropriate art vocabulary related to materials, processes, and technologies;
- understand how to apply criteria for ongoing review and evaluation of processes and products;
- identify possible meanings in examples of fine and applied art (e.g., paintings, sculptures, advertisements).

# Analysis

## Overall Expectations

By the end of this course, students will:

- apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies;
- explain, through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures;
- demonstrate an understanding of connections between art and cultural identity or context.

## Specific Expectations

### *Critical Process*

By the end of this course, students will:

- demonstrate an understanding of several art-viewing strategies;
- describe the materials used and steps followed in the creation of a particular artwork;
- use critical analysis to examine expression in student and professional artworks;
- explain how artistic intentions are expressed in specific examples of historical and student artworks (e.g., the Group of Seven's intent to establish a new direction in Canadian art).

### *Aesthetics*

By the end of this course, students will:

- describe how art can imitate life (imitationism);
- explain the organization of visual content in the creation of artworks;
- demonstrate an understanding that the function of art may vary from culture to culture.

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## Visual Arts, Grade 10, Open

(AVI2O)

This course emphasizes learning through practice; building on what students know; and introducing them to new ideas, materials, and processes for artistic thinking and experimentation. Student learning will include the refined application of the elements and principles of design, incorporating the creative and design processes, and the relationship between form and content.

Students will also learn about the connections between works of art and their historical contexts. Course objectives may be achieved either through a comprehensive program or through a program focused on a particular art form (e.g., drawing, painting).

# Theory

## Overall Expectations

By the end of this course, students will:

- demonstrate an understanding of the design process;
- differentiate historical artworks by content, theme, style, techniques, and materials;
- explain the social and historical context and the chronology of distinctive artistic styles;
- identify the skills required in various visual arts and art-related careers.

## Specific Expectations

### *Design and Composition*

By the end of this course, students will:

- explain how compositions are altered by a change in design principles (e.g., contrast of lines versus contrast of colour);
- describe the steps of the design process (i.e., specifications, research, experimentation, preliminary sketches, prototypes, revision, presentation, reflection).

### *Art History and Cultural Community*

By the end of this course, students will:

- describe the characteristics of a historical stylistic movement in Canadian art (e.g., the art of New France, Canadian Impressionists, Painters Eleven);
- demonstrate an understanding of a mid-segment of the Western art history timeline (e.g., the Middle Ages);
- produce a survey of a particular subject or medium through a period of time, noting stylistic changes (e.g., posters, photography, typography).

### *Personal Applications*

By the end of this course, students will:

- explain how they have incorporated into their studio assignments characteristic materials and expressive qualities of artworks studied;
- explain how their personal artworks have been influenced by works they have viewed in galleries and museums;
- research the history of an art form, craft, or area of design (e.g., stone sculpture, textile design, pottery);
- describe similarities and differences between careers in design and fine art.

# Creation

## Overall Expectations

By the end of this course, students will:

- produce a work designed around specific objectives and challenges (e.g., composition issues, subject matter, use of visual language);
- demonstrate the ability to take varied and creative approaches to using materials, tools, processes, and technologies in studio activities;
- explain the importance of process in relation to the final product;
- use concepts of visual literacy in describing their art activities.

## Specific Expectations

### *Perceiving and Planning*

By the end of this course, students will:

- use various strategies in creating images (e.g., symbolism, interpretation of same idea in both two and three dimensions);
- use tools, materials, processes, and technologies safely and appropriately;
- use research from various sources (e.g., books, databases, conversation with local artists) as part of the creative process.

### *Experimenting and Producing*

By the end of this course, students will:

- demonstrate the ability to solve artistic problems and make creative choices when completing artworks that reflect their concerns;
- demonstrate the ability to use an increasing range of tools, materials, processes, and technologies in producing works of fine art and applied design;
- execute sketches and drawings in an increasing variety of media;
- demonstrate ever-expanding use of technology in producing artworks.

### *Reviewing and Evaluating*

By the end of this course, students will:

- use appropriate visual arts vocabulary in describing materials and processes;
- develop sketchbooks, a portfolio, and/or planners that document their personal art process;
- demonstrate the ability to review and evaluate the creative processes they use, as well as the resulting artworks.

# Analysis

## Overall Expectations

By the end of this course, students will:

- apply critical analysis processes to their artwork and works studied;
- identify sensory, formal, expressive, and technical qualities in their own works and works studied;
- describe interrelationships among art, the consumer, and the community.

## Specific Expectations

### *Critical Process*

By the end of this course, students will:

- describe the stages of the design process followed in a particular assignment;
- analyse the formal composition of an example of artwork from personal and/or historical works studied;
- explain the significant expressive qualities of a work of art with reference to a list of possible categories (e.g., sensory, formal, expressive, technical);
- identify possible meanings of a work by referring to background information and specific visual indicators.

### *Aesthetics*

By the end of this course, students will:

- explain how the formal organization of visual content (formalism) as well as the imitation of life (imitationalism) can be used to create and think about works of art;
- demonstrate an understanding of the use of symbols in creative expression;
- describe how a culture shapes its art with reference to historical and contemporary examples (e.g., Byzantine icons, Chinese landscape, painting in fifteenth-century Europe, pre-Columbian pottery, Warhol's soup cans).



## 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 companion piece to this document, *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*. 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.*** 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 Individual Education Plan. 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 three-dimensional materials such as clay or wood, rather than two-dimensional materials such as pencil and paper or paint and canvas. When learning to respond to visual artworks 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 artworks.

Because the arts are experiential as well as content-based, they provide an avenue and an outlet for students to express, create, and give meaning to what they are learning, and to see how this knowledge transfers to their everyday lives. The wide range of arts courses set out in this document allows students of exceptional ability to be challenged and to develop their talents.

***The Role of Technology in the Curriculum.*** The integration of technology into the arts curriculum represents a natural extension of the learning expectations associated with each art form. This is the case because an education in the arts will, by definition, engage the students in a wide range of technologies through which artistic expression is achieved. The most obvious example is media arts, which primarily involves the process of solving artistic problems

through the application of current technologies. For example, students will gain skills and knowledge related to still and video photography, sound recording, digital technologies, and so on. The other arts also provide excellent opportunities for involvement in related technologies. The dance curriculum, for example, requires students to use computer technology as a compositional tool. Dramatic arts enables students to gain facility in the use of lighting, sound, and other production technologies. Music education includes the use of analog and digital technology. Visual arts engages students in the use of current technologies both as research tools and as creative media. Of particular interest in all of the arts is an analysis of the impact of various technologies on contemporary society.

***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. These arts-based programs lead naturally into writing and reading.

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 communications 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 a variety of 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 or a compact disk outlet. Media arts students could gain insight into the practical and ethical issues associated with this subject by assisting in a broadcasting facility or an advertising agency. Students of dramatic arts could apply skills gained at school and acquire insight into theatre practice by volunteering as a production assistant at a professional theatre or community drama centre. Dance students could enhance their knowledge of the elements of movement by leading creative movement activities at a child-care centre. They could learn more about rehearsal discipline by completing a placement 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 media arts and music; safe storage, handling, and disposal of toxic substances in visual arts).

Health and safety in the arts includes 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 – Theory (Knowledge/Understanding), Thinking/Inquiry, Communication, and Creation (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 and 10: Program Planning and Assessment, 1999*.)

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. Teachers will be provided with materials that will assist them in improving their assessment methods and strategies and, hence, their assessment of student achievement. These materials will contain samples of student work (exemplars) that illustrate achievement at each of the levels (represented by associated percentage grade ranges). Until these materials are provided, teachers may continue to follow their current assessment and evaluation practices.

To ensure consistency in assessment and reporting across the province, the ministry will provide samples of student work that reflect achievement based on the provincial standard, and other resources based on the achievement charts. As these resources become available, teachers will begin to use the achievement charts in their assessment and evaluation practices.

To support this process, the ministry will provide the following:

- a standard provincial report card, with an accompanying guide
- course profiles
- exemplars
- curriculum and 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 9–10, The Arts

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Theory (Knowledge/ Understanding)</b>	The student:			
– 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>	The student:			
– 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)
<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>– communication and expression of ideas and information for different audiences and purposes</li> <li>– use of artistic language and symbols</li> <li>– use of various forms of communication relevant to the subject (e.g., in dramatic arts: choral speaking, writing in role, reviews)</li> </ul>	<p>The student:</p> <ul style="list-style-type: none"> <li>– communicates and expresses ideas and information for different audiences and purposes with limited clarity</li> <li>– uses artistic language and symbols with limited accuracy and effectiveness</li> <li>– demonstrates limited command of the various forms</li> </ul>	<ul style="list-style-type: none"> <li>– communicates and expresses ideas and information for different audiences and purposes with moderate clarity</li> <li>– uses artistic language and symbols with some accuracy and effectiveness</li> <li>– demonstrates moderate command of the various forms</li> </ul>	<ul style="list-style-type: none"> <li>– communicates and expresses ideas and information for different audiences and purposes with considerable clarity</li> <li>– uses artistic language and symbols with considerable accuracy and effectiveness</li> <li>– demonstrates considerable command of the various forms</li> </ul>	<ul style="list-style-type: none"> <li>– communicates and expresses ideas and information for different audiences and purposes with a high degree of clarity</li> <li>– uses artistic language and symbols with a high degree of accuracy and effectiveness</li> <li>– demonstrates extensive command of the various forms</li> </ul>
<p><b>Creation (Application)</b></p> <ul style="list-style-type: none"> <li>– application of knowledge and skills in familiar contexts</li> <li>– transfer of knowledge and skills to new contexts</li> <li>– use of equipment, materials, and technology</li> <li>– application of the creative process (e.g., striving for originality, exploring alternative approaches)</li> </ul>	<p>The student:</p> <ul style="list-style-type: none"> <li>– uses knowledge and skills in familiar contexts with limited effectiveness</li> <li>– transfers knowledge and skills to new contexts with limited effectiveness</li> <li>– uses equipment, materials, and technology safely and correctly only with supervision</li> <li>– applies the creative process with limited effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– uses knowledge and skills in familiar contexts with moderate effectiveness</li> <li>– transfers knowledge and skills to new contexts with moderate effectiveness</li> <li>– uses equipment, materials, and technology safely and correctly with some supervision</li> <li>– applies the creative process with some effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– uses knowledge and skills in familiar contexts with considerable effectiveness</li> <li>– transfers knowledge and skills to new contexts with considerable effectiveness</li> <li>– uses equipment, materials, and technology safely and correctly</li> <li>– applies the creative process with considerable effectiveness</li> </ul>	<ul style="list-style-type: none"> <li>– uses knowledge and skills in familiar contexts with a high degree of effectiveness</li> <li>– transfers knowledge and skills to new contexts with a high degree of effectiveness</li> <li>– demonstrates and promotes the safe and correct use of equipment, materials, and technology</li> <li>– applies the creative process with a high degree of effectiveness, and with confidence</li> </ul>

# Explanatory Notes

The following definitions of terms are intended to help teachers, parents/guardians, and students use this document.

## Comprehensive Arts

**Art/artworks.** The final result/production of a creative piece in any of the arts areas: dance, drama, music, or visual arts.

**Creative process.** Four accepted stages of moving towards creation of an artwork: exploration, experimentation, production, and evaluation.

**Critical analysis.** Stages used in the evaluation of artworks: initial reaction, identification, analysis, interpretation, and evaluation.

**Cultural characteristics.** Elements and structures that define a society.

**Elements.** Components used in the development of artworks (e.g., light, time, sound, shape).

**Multimedia.** Production/artwork combining two or more arts.

**Principles.** Concepts that help define the relationship of elements to the complete artwork: balance, proportion, pattern, variety, unity, movement.

**Socio-economic function.** The social and economic factors that influence and are influenced by the arts within a society.

## Dance

**Body percussion.** The sounds made by body parts connecting, often rhythmically, with each other and with the environment. The use of hands, feet, and other body parts to produce rhythm and sound was probably one of the earliest ways of creating music and dance.

**Choreography.** The act of creating movement for dance; a complete dance work.

**Composition.** A dance study; choreography that involves the use of certain elements of dance to solve specific problems; experimentation with movement in order to create dance.

**Compositional forms and structures.** Terms such as *theme* and *variations*, *rondo*, and *canon* used to denote formal structures in which movement can be organized. Terms such as *duet* and *trio* (which describe the organization of groups of dancers) and *symmetrical*, *oppositional*, and *successional* (which describe spatial relationships) used to define the relationships among the dancers.

**Elements of dance.** Space, shape, time, and energy. Each element may have several aspects (e.g., direction, level, focus, facing, floor patterns, and patterns in the air).

**Form of dance.** A particular type of dance characterized by its own technique and tradition (e.g., ballet, ballroom/social, culture-specific, jazz, modern).

**Improvisation.** Extemporized movement. Dancers engage in this process of exploring spontaneous responses in order to stimulate creativity in movement.

**Performance.** The final-stage product in the presentation continuum; a formal display of polished choreography.

**Presentation.** The classroom display (following careful thought and preparation), of technical, theoretical, and compositional material developed as course work.

**Principles of movement.** Alignment, balance, flexibility, strength, and breathing – as used to refine dance technique according to a given style, and to ensure safety.

**Stimulus.** The motivation to create movement.

**Technique.** The psychomotor aspect of a dancer's education, in which an individual is biomechanically trained over periods of time to move safely and efficiently and assume correctly the positions, spatial patterns, and movement styles common to one or more forms of dance (e.g., jazz dance technique, ballet technique). The term also applies to that component of dance whose aim is to develop students' physical dance skills.

**World dance forms.** Dance forms from various parts of the world.

### Dramatic Arts

**Choral speaking, chanting.** The reading or reciting of text by a group. This involves interpretation; experimentation with language, rhythm, volume, and pace; and rehearsal.

**Conventions.** Rules that are followed in a particular context (e.g., audience conventions include paying attention, suspending disbelief, and showing appreciation).

**Dance drama.** A drama enacted to interpret a story, theme, or piece of music through movement.

**Dramatic forms.** Components and strategies used in the construction and communication of a drama (e.g., tableau, storytelling, teacher-in-role).

**Elements of drama.** Time, place, role/character, dramatic situation/tension, structure.

**Elements of movement.** Space, shape, time, rhythm, and energy.

**Elements of voice.** Volume, tone, pace, and tension.

**Genre.** Style (e.g., docudrama, melodrama, comedy).

**Improvisation.** A spontaneous response to a dramatic situation.

**Language register.** The idiomatic, characteristic, or specialized language of a particular group or type of individual (e.g., scientist, head of state).

**Principles of movement.** Coordination, spatial awareness, knowledge of kinesthetics, and gesture.

**Role playing.** Adopting the point of view of a character in an imaginary situation to try to understand that character's feelings and thought processes.

**Tableau.** A silent group of people frozen in time to represent a scene, abstract idea (e.g., peace, joy), or theme.

**Teacher-in-role.** An instructional method whereby the teacher participates with the students in a role within the drama.

**“Willing suspension of disbelief”.** The acceptance of the characters and circumstances of the fictional world within a drama.

### Media Arts

**Analog.** Data represented by its actual physical characteristics (e.g., sound amplitude, wave form and frequency as recorded on audio tape).

**Animation.** A series of images created to give the illusion of movement.

- *Classical animation.* The images are created by hand and photographed.
- *Digital animation.* The images are created digitally on computer and manipulated by digital means, allowing for two- and three-dimensional animation.

**Codes and conventions.** Symbols, icons, and formulas used in the media industry to convey meaning.

**Digital.** Data represented by a series of numbers.

- *Digital photography and imaging.* The conversion of visual images into a numeric code, which can be read and manipulated on a computer.
- *Digital portfolio.* A representative sample of an artist's ideas, sketches, and completed work, stored in a digital format.
- *Digital sound recording* (see also MIDI). The conversion of sound into a numeric code, which can be read and manipulated on a computer.



**Elements and principles of media art.**

Although in development, these elements and principles are currently being identified by theorists and experts in the field. Many of these elements and principles have a commonality with the art forms from which they evolved, but, as they are on the “leading edge” of a new art form, new elements and principles must be identified and agreed upon.

- *Elements*: light, colour, sound parameters, time, movement, point of view, performance, placement or framing, editing, balance, narrative.
- *Principles*: interactivity, hybridization, heterogeneity, medium, temporality.

**Framing.** The supporting structure or boundaries within which an artwork is presented.

**Freedom of Information and Protection of Privacy Act (FOIPOP Act).**

A Canadian federal law with many implications for the arts and education, including the use of personal information, personal images and photographs.

**Historical context.** Media art has a relatively brief history, basically since the evolution of mass electronic media. Nevertheless, it is important to the student of media art to understand the development of media art and its practitioners over the last century. Stylistic traits of art forms preceding the advent of media art are also incorporated into media art, using features of the neo-Baroque, neo-Classical, neo-Romanesque, and the like.

**Hybridization.** The degree to which a technique or process is a product of two or more techniques or processes.

**Installation.** A modern form of art exhibition, often involving electronic equipment, a degree of interactivity, and three-dimensional space.

**Interactivity.** The degree to which a media art work allows information to be transferred immediately both to and from the work and the “observer”, each thus having an effect on the other.

**Media art.** A relatively new art form made possible by the elements and principles of traditional arts disciplines and the media technologies that have become available in this century. These range from traditional technologies such as photography, videography, analog audio-recording, and xerography to new and emerging technologies in the digital realm such as digital imaging, MIDI technology, computer animation, robotic sculpture, the Internet, and even artificial intelligence and virtual reality. Media artists seek innovative ways of using traditional or new techniques, often forming hybrids that are the product of integrating processes and techniques. Their messages grow out of the mass media, but seek to go beyond them and, in fact, comment on them (metacommunication). As an art form, media arts distinguishes itself from business and technical applications by using the techniques and processes as an expressive element.

**Musical Instrument Digital Interface (MIDI).**

The digital language that all manufacturers of electronic music equipment and software use so that all types of equipment and software can communicate with one another.

**Robotics.** The development of programmed mechanical devices to perform tasks.

**Sonic sculpture.** The use of sound installations to create an environment that could be interpreted as having shape.

**Stages of the creative process.** These four stages, which are cyclical, are commonly accepted as the steps in creating an artwork: exploration, experimentation, production, and reflection.

**Stages of critical analysis.** These stages are commonly used to evaluate artworks, but are by no means the only way to do so. The stages are: initial reaction, identification, analysis, interpretation, evaluation.

**Xerography.** An art form using the processes of photocopying (i.e., a dry copying process in which powder adheres to electronically charged areas on a surface after exposure to light).

## Music

**Aural.** Relating to the ear or the sense of hearing.

**Balance.** The musical stability achieved by the even distribution of sounds in an ensemble.

**Binary.** A musical form containing two divisions or sections.

**Blend.** The combining of sounds so that the separate parts cannot be distinguished.

**Bridge.** A musical passage linking two sections of a composition.

**Consonance.** A musical sound that is satisfactory to the ear. What constitutes consonance is not strictly laid down and must depend on individual assessment (*see also* dissonance).

### **Creative process.**

- *Perception:* the germination or notion of a musical idea.
- *Production:* the composing, arranging, or editing of the idea.
- *Judgement:* the evaluation (and revision) of the product.

### **Critical analysis.**

- *Initial reaction:* spontaneous verbalization by the listener as he or she comes into contact with the work.
- *Description:* a list of the elements utilized by the composer in the production of the work.
- *Analysis:* a descriptive enumeration of the aesthetic principles used by the composer in the work.
- *Interpretation:* an explanation of the symbolic value of the elements and principles used by the composer.
- *Judgement:* an evaluation of the pertinence of the work within a historical, political, etc., context.

**Degrees of a scale.** The seven notes that make up a scale.

**Digital.** A way of recording music in which the sound waves are represented digitally (as a numbered sequence in a computer) resulting in a much cleaner recording with very little background noise.

**Dissonance.** A musical sound that demands resolution as it is jarring to the ear. What constitutes dissonance is not strictly laid down and must depend on individual assessment (*see also* consonance).

**Dynamics.** The degree of loudness or softness of a sound.

**Elements of music.** Dynamics, form, harmony, melody, texture, timbre, rhythm.

**Form.** The shape or structure of a piece of music.

**Gamelan.** Indonesian percussion orchestra.

**Genre.** A category of composition characterized by a particular style, form, or content.

**Groove.** A feature of ensemble playing of a particular moment in jazz, blues, and related genres where the ensemble players achieve such a level of musical synchronization that the rhythmic pulse, being neither pushed nor pulled, glides effortlessly.

**Harmony.** The combination of simultaneous notes (chords) and their composition and progression.

**Imitation.** The repetition by one voice of a melody, phrase, or motif stated earlier in a composition by another voice.

**Improvising.** Composing, playing, or singing on the spur of the moment without the aid of written music.

**Interval.** The distance in pitch between any two notes.

**Intonation.** The ability to play or sing in tune.

**Measure.** A means of organizing rhythm by grouping together a specified number of beats. Also called *bar*.

**Melody.** An arrangement of pitches in a musically expressive succession.

**Metre.** Rhythm characterized by regular recurrence of a systematic arrangement of basic patterns.

**Motif.** A dominant, recurring element of a theme.

**Musical Instrument Digital Interface (MIDI).** A means of composing, arranging, editing, and recording music with the aid of a computer.

**Phrase.** A short musical thought that is typically two to four measures long.

**Real time.** Sound input through live performance.

**Repertoire.** The accumulated pieces that a performer or group of performers are able to play.

**Rest.** The name given to a sign that is used to represent a period of silence in music.

**Rhythm.** Musical sounds organized according to duration.

**Sequencer.** A computer program that records music on one or many tracks.

**Tempo.** The speed of a piece of music.

**Ternary.** A musical form containing three divisions or sections.

**Texture.** A pattern of musical sound created by notes or lines of music played or sung together.

**Theme.** A melodic subject of a piece of music; the “tune”.

**Timbre.** The characteristic quality of the sound produced by a particular voice or instrument, sometimes called the “tone of the sound”.

**Triad.** A chord of three notes.

**Verse.** A division of a vocal piece consisting of a series of lines arranged together in a recurring pattern of metre and rhythm; a stanza.

## Visual Arts

**Ancient art.** Works produced in the Mediterranean area and the Near East prior to the fall of the Western Roman Empire in 476.

**Contemporary art.** The current period of modern art.

**Creative process.** The stages of creative production: perception, exploration, experimentation, production, and evaluation.

**Critical analysis.** A process for analysing a work of art – often including one or more of the following: description, interpretation/analysis, and judgement.

**Critique.** Formal analysis.

**Culture.** The organization and products by which a society is characterized.

**Design.** A plan or the arrangement of elements in a composition.

**Design process.** The stages of creative design: specifications, research, experimentation, roughs, prototypes, revision, presentation, and reflection.

**Elements of design.** The components of image construction (i.e., line, shape, form, space, texture, and colour).

**Medieval art.** Works produced in Europe between the ninth and the sixteenth century.

**Prehistoric art.** Works produced in the period before written records. For example, in the Middle East this period predated the civilization of ancient Egypt.

**Principles of design.** Concepts that help explain the relationships of the elements of design to each other and to the total composition (e.g., balance, tension, focus, rhythm, movement, proportion, emphasis, pattern, unity, variety).

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