2010

REVISED

The Ontario Curriculum
Grades 11 and 12

The Arts

reach every student

Ontario

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Une publication équivalente est disponible en français sous le titre suivant : *Le curriculum de l'Ontario, 11e et 12e année – Éducation artistique, 2010*

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

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INTRODUCTION

This document replaces *The Ontario Curriculum, Grades 11 and 12: The Arts, 2000*. Beginning in September 2010, all arts courses for Grades 11 and 12 will be based on the expectations outlined in this document.

SECONDARY SCHOOLS FOR THE TWENTY-FIRST CENTURY

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

THE IMPORTANCE OF THE ARTS CURRICULUM

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

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

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

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

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

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

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

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

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

IDEAS UNDERLYING THE ARTS CURRICULUM

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

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

ROLES AND RESPONSIBILITIES IN THE ARTS PROGRAM

Students

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

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

Parents

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

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

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

Teachers

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

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

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

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

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

Principals

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

Community Partnerships

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

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

ATTITUDES IN THE ARTS

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

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

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

THE PROGRAM IN THE ARTS

OVERVIEW OF THE PROGRAM

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

The courses in this document are intended to help students build on the knowledge and skills they have developed in arts courses in Grades 9 and 10. Arts courses for the first two years of secondary school are designed to appeal to students' interests and imagination, and provide a basis for more intensive and specialized study. In all arts subjects in Grades 11 and 12, emphasis is placed on acquiring more advanced skills and applying them in more complex ways. An important aim of the Grade 11 and 12 courses is to help students understand the world in which they live and to help them make choices that will both enrich their lives and prepare them for a variety of careers. To this end, course content is designed to encourage students to understand the connections between what they are doing at the Grade 11 and 12 levels and what is required in a broad range of university and college programs and the world of work.

In the arts program in Grades 11 and 12, three types of courses are offered – university/college preparation, workplace preparation, and open. Students choose between course types on the basis of their interests, achievement, and postsecondary goals, as well as the pathways they are pursuing. The course types are defined as follows:

University/college preparation courses are designed to equip students with the knowledge and skills they need to meet the entrance requirements for specific programs offered at universities and colleges.

Workplace preparation courses are designed to equip students with the knowledge and skills they need to meet the expectations of employers, if they plan to enter the workplace directly after graduation, or the requirements for admission to many apprenticeship or other training programs.

Open courses are designed to broaden students' knowledge and skills in subjects that reflect their interests and to prepare them for active and rewarding participation in society. They are not designed with the specific requirements of universities, colleges, or the workplace in mind.

Courses in the Arts, Grades 11 and 12*				
Grade	**Course Name**	**Course Type**	**Course Code****	**Prerequisite**
Dance				
11	Dance	University/College	ATC3M	Grade 9 or 10 Dance, Open
11	Dance	Open	ATC3O	None
12	Dance	University/College	ATC4M	Grade 11 Dance, University/College
12	Dance	Workplace	ATC4E	Grade 11 Dance, Open
Drama				
11	Drama	University/College	ADA3M	Grade 9 or 10 Drama, Open
11	Drama	Open	ADA3O	None
12	Drama	University/College	ADA4M	Grade 11 Drama, University/College
12	Drama	Workplace	ADA4E	Grade 11 Drama, Open
Exploring and Creating in the Arts				
11 or 12	Exploring and Creating in the Arts	Open	AEA3O/4O‡	Any Grade 9 or 10 arts course
Media Arts				
11	Media Arts	University/College	ASM3M	Grade 10 Media Arts, Open
11	Media Arts	Open	ASM3O	None
12	Media Arts	University/College	ASM4M	Grade 11 Media Arts, University/College
12	Media Arts	Workplace	ASM4E	Grade 11 Media Arts, Open
Music				
11	Music	University/College	AMU3M	Grade 9 or 10 Music, Open
11	Music	Open	AMU3O	None
12	Music	University/College	AMU4M	Grade 11 Music, University/College
12	Music	Workplace	AMU4E	Grade 11 Music, Open
Visual Arts				
11	Visual Arts	University/College	AVI3M	Grade 9 or 10 Visual Arts, Open
11	Visual Arts	Open	AVI3O	None
12	Visual Arts	University/College	AVI4M	Grade 11 Visual Arts, University/College
12	Visual Arts	Workplace	AVI4E	Grade 11 Visual Arts, Open

* Each Grade 11 and 12 course has a credit value of 1.

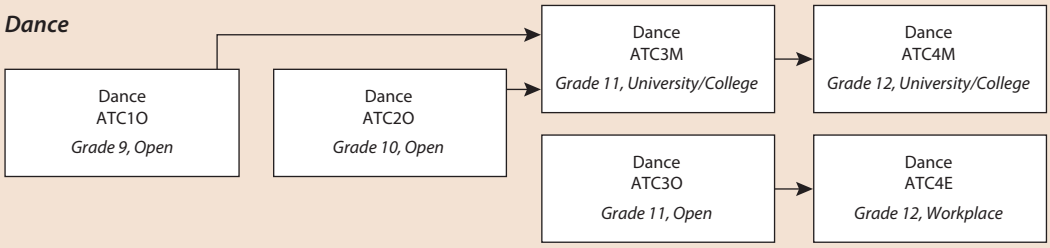
** Course codes consist of five characters. The first three characters identify the subject; the fourth character identifies the grade (i.e., 3 and 4 refer to Grade 11 and Grade 12, respectively); and the fifth character identifies the type of course (i.e., M refers to "university/college preparation",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

‡ This course may be taken at either the Grade 11 or the Grade 12 level. Only one credit may be earned in this course.

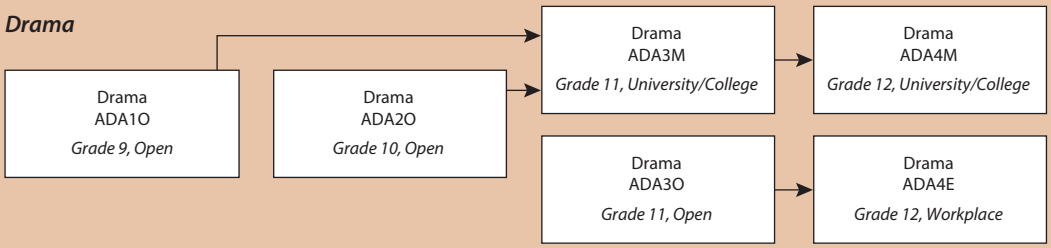
Prerequisite Charts for the Arts, Grades 9–12

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

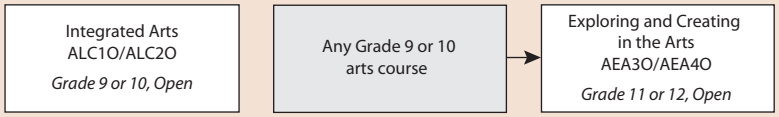
Dance



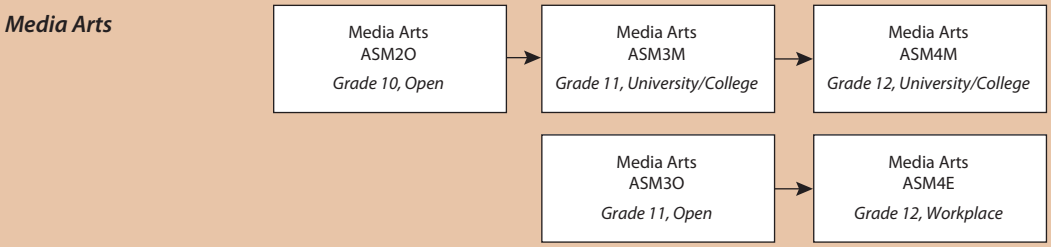
Drama



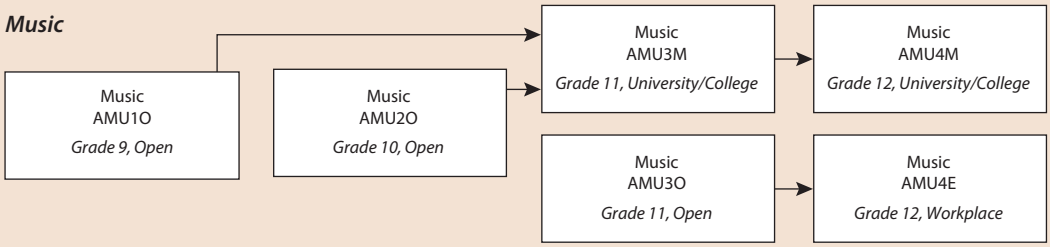
Integrated Arts / Exploring and Creating in the Arts



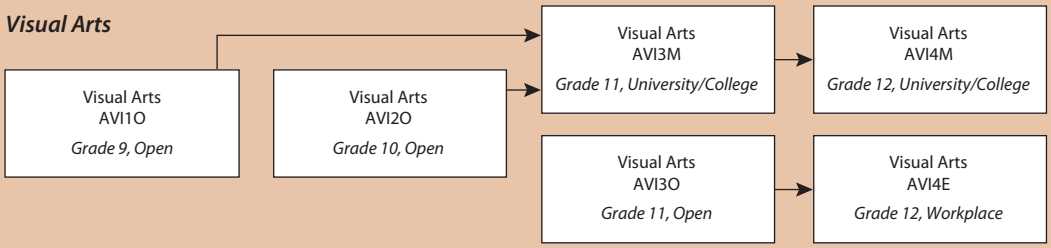
Media Arts



Music



Visual Arts



Half-Credit Courses

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

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

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

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

Focus Courses

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

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

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

A student may take more than one course for credit in the same subject and the same grade in dance, drama, music, or visual arts, provided that the focus of the courses is different. For example, a student could take two courses in visual arts in Grade 12, earning one credit for each; the focus of one of the courses might be on photography and the other on environmental design.

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

The course codes given in the chart on page 10 identify the courses for each subject that are outlined in this document. Courses that focus on a particular area of a subject should be assigned the appropriate code. A list of focus courses for the arts can be found on the curriculum page for the arts, under the section "Resource Documents Specific to this Subject", on the ministry's website, at www.edu.gov.on.ca. For example, the code identifying a Grade 11 open course called Dance – Hip Hop and Urban is ATR3O; the code identifying a Grade 12 university/college preparation course called Music – Repertoire is AMR4M.

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

CURRICULUM EXPECTATIONS

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

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

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

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

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

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

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

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

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming, concept webs, mind maps, group discussions, research using sources such as case studies)* to investigate creative challenges and generate innovative ideas, individually and/or collaboratively, for addressing them *(e.g., the challenge of creating a video art work on cyberbullying)*

Teacher prompt: "Do any of your personal experiences or those of your group members relate to the topic of the challenge? Where would you find more information on the topic? How can these experiences and this information help you generate ideas?"

A1.2 develop plans, individually and/or collaboratively, that address a variety of creative challenges *(e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes, scripts, choreographic notes, and/or blocking notes to help develop their plans)*, and assess and revise their plans on the basis of feedback and reflection

Teacher prompts: "What criteria might you use when filtering ideas?" "What challenges does your plan present? Would revising an aspect of the plan help you overcome those challenges?"

A1.3 produce and refine media art works, using research, exploration, input, and reflection *(e.g., research audio/visual codes and alternative media; explore new media tools, practise a range of techniques, and reflect on which tools and techniques would be appropriate for their art work; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback)*

Teacher prompts: "What other media artists have used this technique? How can exploring techniques used by other media artists help you expand the range of techniques you use in your work?" "How do you decide when to integrate the input of others into your work? In what ways did feedback affect your final product?"

A1.4 exhibit or perform media art works, individually and/or collaboratively, using methods that are highly appropriate for the work *(e.g., present a performance art work with sound effects or music that enhances their message; post their digital work on the Internet; play the class a DVD of their animation; present their work in an actual or virtual gallery)*

Teacher prompt: "Is your mode of presentation appropriate for your art work? Is there any aspect of your work that is not well served by the method of presentation? How might you modify your presentation plans to address this problem?"

A1.5 use an appropriate tracking tool *(e.g., a sketchbook, a journal, storyboards, a checklist, production notes, a "making-of" video)* to produce a detailed record of their application of the creative process, and use this record to determine, through reflection, how effectively they applied this process

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

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

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

STRANDS IN THE ARTS CURRICULUM

The expectations in all Grade 11 and 12 courses in the arts are organized in three distinct but related strands, which are as follows:

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

B. Reflecting, Responding, and Analysing

C. Foundations

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

THE CREATIVE PROCESS

Students are expected to learn and use the creative process to help them acquire and apply knowledge and skills in the arts. Use of the creative process is to be integrated with use of the critical analysis process (described on pages 17–22) in all facets of the arts curriculum as students work to achieve the expectations in the three strands.

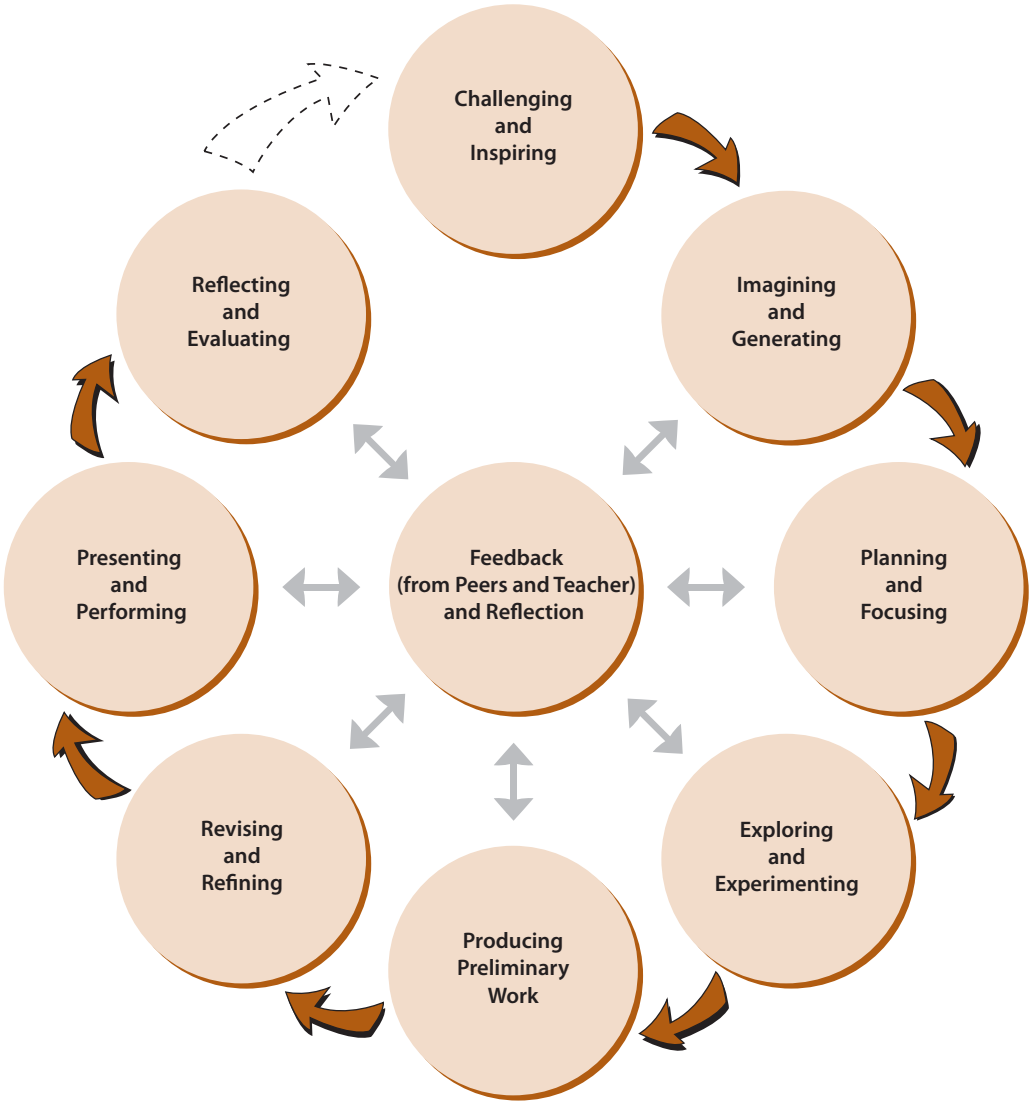
Creativity involves the invention and the assimilation of new thinking and its integration with existing knowledge. Creativity is an essential aspect of innovation. Sometimes the creative process is more about asking the right questions than it is about finding the right answer. It is paradoxical in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

The creative process comprises several stages:

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

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

The Creative Process



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

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

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

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

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

THE CRITICAL ANALYSIS PROCESS

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

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

Using the critical analysis process will enable students to:

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

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

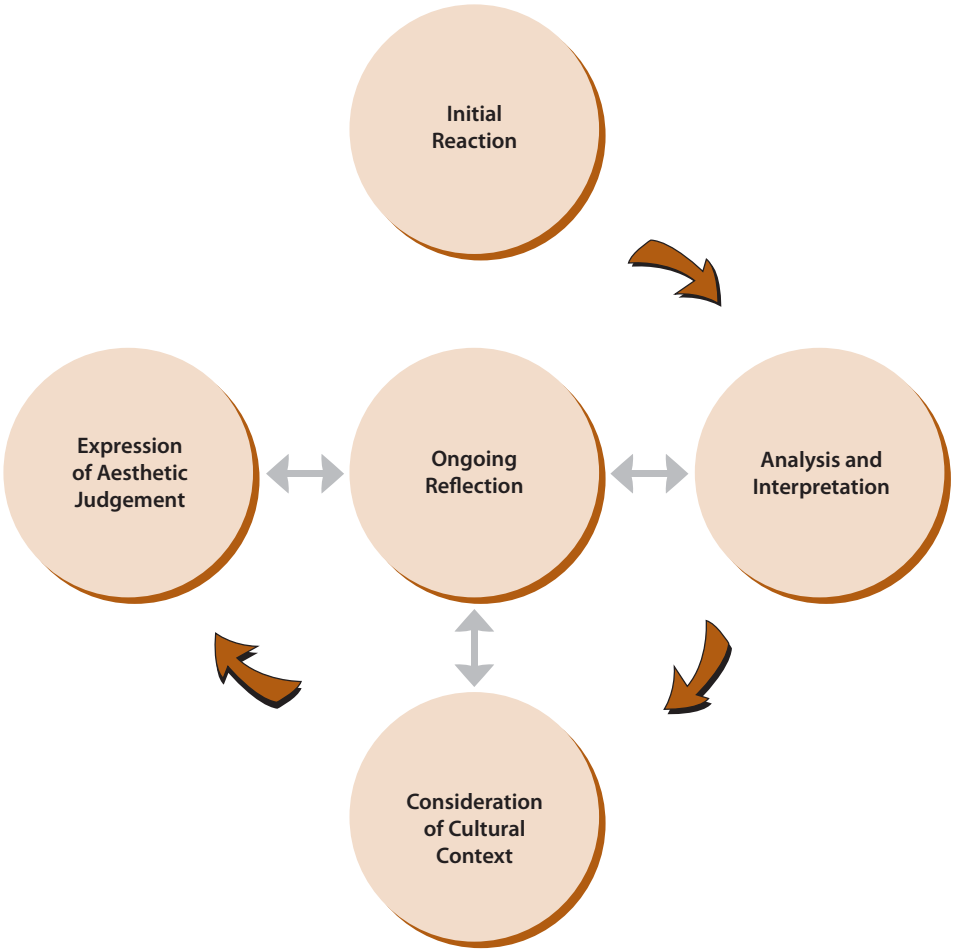
Teachers can set the stage for critical response and analysis by creating a reassuring learning environment in which students feel free to experiment with new or alternative approaches and ideas. This is a good opportunity to remind students that different people may respond to the same work in different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

The critical analysis process includes the following aspects:

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

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

The Critical Analysis Process



Initial Reaction

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

Sample guiding questions might include:

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

Analysis and Interpretation

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

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

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

Sample guiding questions might include:

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

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

Consideration of Cultural Context

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

Sample guiding questions might include:

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

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

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

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

Expression of Aesthetic Judgement

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

Sample guiding questions might include:

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

Ongoing Reflection

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

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

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

ASSESSMENT AND EVALUATION OF STUDENT ACHIEVEMENT

BASIC CONSIDERATIONS

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

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

Fundamental Principles

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

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

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

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

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

Learning Skills and Work Habits

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

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

Performance Standards

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

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

The performance standards are outlined in the achievement chart (see pages 26–27). The achievement chart is a standard province-wide guide and is to be used by all teachers as a framework within which to assess and evaluate student achievement of the expectations in the particular subject or discipline. It enables teachers to make consistent judgements about the quality of student learning based on clear performance standards and on a body of evidence collected over time. It also provides teachers with a foundation for developing clear and specific feedback for students and parents.

The purposes of the achievement chart are to:

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

Assessment *for* Learning and *as* Learning

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

Evaluation

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

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

Reporting Student Achievement

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

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

THE ACHIEVEMENT CHART FOR THE ARTS: GRADES 9–12

The achievement chart identifies four categories of knowledge and skills in the arts and four levels of achievement. An explanation of the components of the chart is provided on pages 28–30.

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

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

INFORMATION ON THE ACHIEVEMENT CHART

Categories of Knowledge and Skills

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

The categories of knowledge and skills are as follows:

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

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

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

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

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

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

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

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

Knowledge and Understanding

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

Thinking

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

Communication

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

Application

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

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

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

Levels of Achievement

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

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

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

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

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

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

SOME CONSIDERATIONS FOR PROGRAM PLANNING IN THE ARTS

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

INSTRUCTIONAL APPROACHES

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

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

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

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

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

PLANNING ARTS PROGRAMS FOR STUDENTS WITH SPECIAL EDUCATION NEEDS

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

Those beliefs are as follows:

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

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

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

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

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

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

Students Requiring Accommodations Only

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

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

There are three types of accommodations:

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

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

Students Requiring Modified Expectations

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

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

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

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

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

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

PROGRAM CONSIDERATIONS FOR ENGLISH LANGUAGE LEARNERS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ENVIRONMENTAL EDUCATION AND THE ARTS

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

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

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

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

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

HEALTHY RELATIONSHIPS AND THE ARTS

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

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

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

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

EQUITY AND INCLUSIVE EDUCATION IN THE ARTS PROGRAM

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

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

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

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

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

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

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

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

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

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

MULTIPLE LITERACIES IN THE ARTS

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

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

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

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

LITERACY, MATHEMATICAL LITERACY, AND INQUIRY/RESEARCH SKILLS

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

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

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

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

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

CRITICAL THINKING AND CRITICAL LITERACY IN THE ARTS

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

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

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

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

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

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

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

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

THE ROLE OF THE SCHOOL LIBRARY IN THE ARTS PROGRAM

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

The school library program enables students to:

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

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

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

THE ROLE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY IN THE ARTS PROGRAM

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

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

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

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

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

THE ONTARIO SKILLS PASSPORT AND ESSENTIAL SKILLS

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

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

CAREER EDUCATION

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

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

COOPERATIVE EDUCATION AND OTHER FORMS OF EXPERIENTIAL LEARNING

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

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

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

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

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

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

HEALTH AND SAFETY IN THE ARTS PROGRAM

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

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

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

ETHICS IN THE ARTS PROGRAM

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

COURSES

DANCE

OVERVIEW

In dance courses at the Grade 11 and 12 level, students continue to learn in, about, and through dance. The medium of expression is movement; the instrument is the human body. Dance education goes beyond the study of a repertoire of movements to offer an understanding of the principles and concepts that govern and define the art. Dance transforms images, ideas, and feelings into movement sequences through innovative choreographic insights. Learning in dance requires a balance of knowledge and skills, and a synergy between intellect, ability, and emotion. Engagement in dance can provide a context for understanding world issues and exploring a variety of cultures. The study and practice of composition provide students with the essential building blocks that support lifelong interest in, appreciation of, and curiosity about dance.

Students refine their kinesthetic awareness and use all of the elements of dance (body, space, time, energy, relationship) to create dance works that explore themes and express ideas and moods. 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. Students use the elements of movement with increasing refinement, complexity, and variety. They also give attention to development of alignment, balance, correct breathing, flexibility, and strength in creating dance works and performing them safely.

The art of dance should be shared. Students develop performance skills through formal and informal presentations, helping them recognize and communicate both aesthetic and personal values. They learn about the dynamic relationship between process and product. Students also demonstrate an increased understanding of the role of dance in various cultures, societies, and historical periods. They refine their ability to evaluate the quality of performances by critiquing their own and others' work.

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

1. ***Creating and Presenting:*** Students use the creative process (see pages 15–17) to create, re-create, and present dance composition in a variety of contexts. Creative work in dance involves the realization of exercises, explorations, experiments, dance works, and productions through the refinement of abilities, skills, and competencies. Students demonstrate increased autonomy and innovation in their practice as both choreographer and dancer. They develop personal metaphor and demonstrate their depth of understanding of the creative process. They become increasingly familiar with the tools of stagecraft in dance presentations.

2. ***Reflecting, Responding, and Analysing:*** The critical analysis process (see pages 17–22) involves applying rational and logical thinking to learning in, about, and through dance. Students demonstrate increasing autonomy and ability of all stages of the critical analysis process. They evaluate their own dance work and the work of others, reflect on how dance can enhance both personal well-being and community life, investigate artistic and social influences on dance, and explore possibilities for continuing engagement in dance.
3. ***Foundations:*** This strand encompasses the body of knowledge, understanding, concepts, conventions, and norms that create an underpinning and a context for dance as an arts discipline. Understanding how to move the human body and expanding its movement vocabulary helps students develop insight into how and why people dance. Students examine developments in dance history and dance conventions around the world. At the same time, they expand their awareness of the artistic environment with respect to matters of safety, ethics, and acceptable modes of conduct as an artist, performer, and critic.

For policy guidelines pertaining to focus courses, see pages 12–13 of this document.

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

Dance, Grade 11

University/College Preparation ATC3M

This course emphasizes the development of students' artistry, improvisational and compositional skills, and technical proficiency in dance genres from around the world. Students will apply dance elements, techniques, and tools in a variety of ways, including performance situations; describe and model responsible practices related to the dance environment; and reflect on how the study of dance affects personal and artistic development.

Prerequisite: Dance, Grade 9 or 10, Open

A. CREATING, PRESENTING, AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use the elements of dance to create and perform increasingly complex dance phrases inspired by a theme *(e.g., use drawing or writing to depict a theme evoked by a piece of instrumental music, then translate the theme into a series of dance phrases; use free writing to identify themes of interest to them, and create a series of movement phrases based on key words or descriptions from their writing)*

Teacher prompt: "What aspects of the music did you focus on in your writing or drawing? What elements of dance will you focus on in translating these aspects into movement phrases?"

A1.2 create and perform increasingly complex phrases that combine and manipulate the elements of dance in a variety of ways *(e.g., include one or more of compound time, repetition, retrograde, or canon in a movement study; develop three or more balances and create simple, organic, connective movements to move from balance to balance)*

Teacher prompt: "Which element will you focus on first when trying to create movement phrases that meet several different criteria?"

A1.3 use the elements of dance to generate and perform increasingly complex dance vocabulary through improvisation and experimentation with a partner or in a group *(e.g., use contact improvisation to develop movement with a partner, with attention to considerations such as trust, the sharing of weight, and non-verbal communication)*

Teacher prompt: "In working with a partner, how do you maintain balance as you pull away from each other? What movement is generated while getting into and out of this balance?"

A1.4 develop solutions to increasingly complex compositional problems, and demonstrate selected solutions through performance *(e.g., use motif in the creation of solos, duets, and trios; use variations on a theme within different configurations; demonstrate various ways of making smooth transitions between different configurations; develop movement phrases that reflect the dancers' relationship to one another and to the dance environment)*

Teacher prompt: "In what ways are movement motifs similar to narrative themes found in a literary source? How could using a motif help you express your ideas?"

A2. Choreography and Composition

By the end of this course, students will:

A2.1 use a variety of choreographic forms, structures, and techniques to create and perform increasingly complex dance works *(e.g., working in trios, develop a solo for each dancer, including a movement motif that connects each solo; have the solos performed simultaneously to create multiple foci; then use unison performance of the movement motif to create a theme and variation structure)*

Teacher prompt: "What challenges does a multi-focus work present to an audience? What choreographic structures or techniques could you use to help the viewer understand what is going on?"

A2.2 create a complex dance composition that explores a self- or teacher-selected theme *(e.g., develop a dance interpretation of a theme suggested by the film* Hula Girls *by Sang-il Lee)*

Teacher prompt: "What dance structures could you use to communicate your theme? How could you use the elements to vary the structures to create interest?"

A2.3 use a variety of compositional approaches to express a broad range of ideas and moods through dance *(e.g., determine which of two compositional approaches offers more scope for communicating a particular message or theme through dance)*

Teacher prompt: "What factors do you need to consider when deciding on the most appropriate compositional approach for a particular dance project?"

A3. Dance Techniques

By the end of this course, students will:

A3.1 apply an understanding of the principal movements of a variety of dance forms from around the world *(e.g., accurately perform key movements from ballet or jazz dance, modern/contemporary dance, and two or more world dance forms such as Afro-Caribbean dance, salsa, and the hula)*

Teacher prompt: "How does your knowledge of different movement vocabularies help you learn new dance forms more easily? What similarities do different forms share that help you transfer your body knowledge from one form to the next?"

A3.2 accurately reproduce a range of dynamics and movement techniques from a variety of dance forms from around the world *(e.g., correctly perform a given phrase that contains fall, swing, and suspension)*

Teacher prompt: "How is momentum or speed a factor in exploring the dynamics of this phrase? For each movement quality, what is the relationship of the body to gravity?"

A3.3 create and perform compositions that blend the vocabulary and technique of two or more dance forms from around the world *(e.g., flamenco and belly dancing)*

Teacher prompt: "How can you use the similarities between these two forms to make the movements appear to flow seamlessly back and forth between the forms?"

A4. Performance

By the end of this course, students will:

A4.1 revise, refine, and polish movement execution and choreography with increased attention to detail *(e.g., use their own perceptions and feedback from peers and the teacher to identify problems, rework choreography, and refine their technical execution of movements, timing, spacing, and interactions)*

Teacher prompt: "What aspects of your dance are you not satisfied with? What specific things do you think you need to improve?"

A4.2 use the tools of stagecraft with increasing creativity to enhance their dance performances *(e.g., heighten the appeal to the senses by introducing incense, background sound, lighting effects, and herbal tea, and by having the audience walk into the space barefoot on bubble wrap)*

Teacher prompt: "What changes could you make to the performance environment that might encourage a positive audience response to your presentation?"

A4.3 apply an understanding of the artistic and expressive intent of a work when rehearsing and performing *(e.g., pay attention to what their bodies are doing individually and in relation to other dancers; maintain awareness of the connection between their movements and the mood or theme of a piece)*

Teacher prompts: "Why is it important for you to understand the intended meaning or effect of a dance you are performing?" "What can you do to prepare yourself mentally for a dance performance?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to compare and contrast two Canadian choreographic works *(e.g., describe the stylistic difference in the choreography of Allen Kaeja's* Asylum of Spoons *and Ginette Laurin's* Luna*)*

Teacher prompt: "How would you define contemporary dance? Why do you think there is so much variety in this one dance form?"

B1.2 develop and use aesthetic criteria to evaluate both the content and the fluency or expressiveness of student compositions *(e.g., criteria including but not limited to: variety of compositional structures, clarity of intent, suitability of movement choices to purpose or theme, smoothness of transitions, connection between movement and musical mood and phrasing)*

Teacher prompts: "What do you look for in a dance when judging the movements and movement patterns? Their variety and/or complexity? The way they are combined? What other qualities?" "What questions do you ask about how level, shape or direction, and rhythm have been used? About the handling of transitions between sequences or sections? About the connections between the music, the movements, and the theme or purpose?"

B2. Dance and Society

By the end of this course, students will:

B2.1 identify some world and social dance forms that have been introduced in Canada and explain their growing influence or popularity *(e.g., the African dance of Zab Maboungou and Le cercle d'expression artistique Nyata Nyata)*

Teacher prompt: "Why might a range of dance forms from around the world attract interest in Canada? What examples can you find?"

B2.2 explain how dance education contributes to their personal growth and well-being *(e.g., develop ten "Dance education gives me…" statements that reflect how they benefit from studying dance)*

Teacher prompt: "How could listing the benefits of dance education contribute to your learning in dance?"

B2.3 explain how the culture of different societies fostered the development of specific dances or dance types *(e.g., the "twist" in mid-twentieth-century North America, the quadrille in eighteenth-century France)*

Teacher prompt: "What kinds of trends in popular culture have been linked to the emergence of new forms of social dance?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify a variety of career options that are available in the dance arts and the skills required for each *(e.g., dancer, choreographer, instructor, set/costume/lighting designer, publicist, production manager, dance reviewer)*

Teacher prompts: "What are some careers in the dance arts that support performers?" "How many people are required to work on a professional dance show and what are their duties?"

B3.2 develop and implement a plan to promote dance education in their school community *(e.g., research how dance courses at their school are viewed by other arts students, the general school community, and teachers and administrators; brainstorm ways to raise awareness of the benefits and importance of dance arts for individuals and communities)*

Teacher prompt: "What can you do to find out how the dance arts are perceived at your school? How would you like dance to be understood and treated at your school? What steps could you take to promote your viewpoint?"

B3.3 develop and maintain a traditional or digital dance portfolio that demonstrates the depth and breadth of their learning *(e.g., record analyses of or reflections on challenges they faced, how they responded to them, and what they learned from them)*

Teacher prompt: "How have your dance skills changed or developed since you created your first portfolio? What moments or works do you remember most clearly? What made them particularly memorable or meaningful?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Physiology and Terminology

By the end of this course, students will:

C1.1 identify and describe alternative physical practices that enhance dance training and physical well-being *(e.g., karate, aikido, ju-jitsu, t'ai chi)*

Teacher prompt: "Describe the relationship between the Brazilian martial art of capoeira and the dance form of the same name. What connections can you make between the 'ginga' movement and modern dance steps that you learn in class? How could developing the strength, groundedness, and acrobatic ability required for capoeira enhance your overall learning in dance?"

C1.2 use biomechanical terminology to describe movement *(e.g., demonstrate and name the movements that represent flexion/extension, internal/external rotation, inversion/eversion)*

Teacher prompts: "How would you describe the Pilates exercises 'hundreds' and 'the saw' using biomechanical terms?" "How does understanding biomechanics and how the body moves help you to use self-correction and peer feedback to improve your technique?"

C1.3 demonstrate, and describe using correct terminology, the principal dance vocabulary of a variety of dance forms from around the world *(e.g., describe and perform Latin dances such as salsa, samba, meringue, rhumba; develop an instructional DVD to explain a world dance form to novice dancers, share the DVD with the class, and ask for peer feedback on the effectiveness of their instruction)*

C2. Contexts and Influences

By the end of this course, students will:

C2.1 demonstrate an understanding of key developments in Canadian dance history, including the artistic contributions of Canadian dance pioneers *(e.g., the founding and development of dance companies such as the Royal Winnipeg Ballet or Decidedly Jazz Danceworks; the work of dancer-choreographers such as Carol Anderson or Robert Desrosiers)*

Teacher prompts: "What were the goals of the founders of the dance company? What challenges did they face in establishing the company in Canada? Are there other companies like this in Canada?" "Who were the key artists who founded Dancemakers, and what were their goals? How have the company and its work evolved since its founding?"

C2.2 describe how artistic, social, political, and environmental events have influenced the evolution of local and global dance communities *(e.g., research and report on the effects of migration, globalization, or art trends on the dance community in Canada, or on the development of modern dance as a vehicle for social commentary)*

Teacher prompt: "How does dance compare to drama and music as an effective way to comment on environmental issues such as pollution or global warming?"

C2.3 identify ways in which dance genres they have studied have challenged social or cultural stereotypes or boundaries in the arts *(e.g., describe the dance legacy of José Limón as a response to the limitations of visual art)*

Teacher prompts: "What are some examples of dance or types of dance that challenge viewers' ideas about age or race or gender?" "What are some types of dance that challenge stereotypes about who can perform or participate in dance?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 demonstrate responsible, constructive behaviour in interactions with others during the creation and production processes *(e.g., work cooperatively to solve problems and resolve conflicts peacefully; show respect for others' views in open forum discussions about performances or presentations by class members; use the phrase "I saw" in place of "I like")*

Teacher prompt: "Why is it important to keep value judgements out of your comments by beginning statements with 'I saw'?"

C3.2 identify and carry out the responsibilities of the varied roles they undertake during dance activities *(e.g., responsibilities of a choreographer, costume manager, dancer, props or materials manager, rehearsal director, sound technician)*

Teacher prompt: "What steps can you take to ensure that each group member understands the requirements of his or her role? What might be the benefits of agreeing in advance on a procedure to check that essential tasks are being completed adequately and on time? What might such a tracking mechanism look like?"

C3.3 identify and follow safe and ethical practices in dance activities in both classroom and performance settings *(e.g., learn and apply procedures for the safe use of equipment in studios, classrooms, and rehearsal and performance spaces; comply with laws, regulations, and customary practices for the protection of choreographic, creative, and intellectual property rights)*

Teacher prompts: "What are some hazards related to equipment use we need to be aware of during dance activities? What physical, psychological, or environmental hazards do we need to protect against?" "How does copyright law define and penalize theft of another choreographer's work?" "How can you include ideas from others' work yet still make a work your own?"

Dance, Grade 11

Open — ATC3O

This course emphasizes the development of students' movement vocabulary relating to dance genres from around the world, and of their understanding of the elements of dance and the tools of composition in a variety of performance situations. Students will research and explain how physical, intellectual, and artistic skills developed in dance can be applied in a wide range of careers. They will apply tools and techniques throughout the process of creation and presentation, and reflect on how studies in the dance arts affect personal identity.

Prerequisite: None

A. CREATING, PRESENTING, AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use the elements of dance to develop and perform a series of connected dance phrases inspired by a source *(e.g., demonstrate "stages in the life" of figures from various Rodin sculptures; depict changes in an object from nature or the surrounding environment)*

Teacher prompts: "What other works of art could be a source for dance creation?" "If you think of this figure as moving in time, can you demonstrate what preceded this moment, and what you imagine happens next?"

A1.2 create and perform phrases that combine the elements of dance in a variety of ways *(e.g., use body parts in a sequential and then in an isolated way while alternating levels with each movement; combine the elements of space and relationship in a diagonal movement by a tightly clumped group)*

Teacher prompt: "What happens when you change direction abruptly? What happens to your formation when you move forward, backward, or in a zigzag?"

A1.3 use the elements of dance to produce and perform movement vocabulary through guided improvisation *(e.g., explore negative space within a small group in a variety of ways, collaboratively decide on revisions, and repeat the improvisational process several times until a sequence begins to unfold)*

Teacher prompt: "What strategies help you remember movement ideas generated during improvisation for use in a dance piece?"

A1.4 develop a variety of solutions to movement problems following specific guidelines in performance *(e.g., use juxtaposition, contrast, and/or repetition with a partner to broaden movement vocabulary)*

Teacher prompt: "What other manipulations can you include in the exploration to broaden the development of your movement material?"

A2. Choreography and Composition

By the end of this course, students will:

A2.1 use a variety of choreographic forms, structures, and techniques to create and perform a series of movement phrases *(e.g., use a theme and variation structure in a duet; create a group composition using movement motifs that communicate a response to a natural or built environment beyond the studio)*

Teacher prompt: "In what way will your chosen environment shape your movement patterns and the relationships of the dancers?"

A2.2 create a dance composition inspired by a source *(e.g., develop dance phrases suggested by* Feathers and Fools *by Mem Fox and Nicholas Wilton or* The Great Kapok Tree *by Lynne Cherry and use them as the basis for a longer composition)*

Teacher prompts: "Which illustrations, images, key words, and/or phrases from the story give you ideas you can use in your composition? Do they appeal to your visual imagination, or your sense of sound or rhythm?" "What is the story's message? How can you translate that message into the language of dance?"

A2.3 use a variety of compositional approaches to express a range of ideas and moods through dance *(e.g., select evocative words from a poem and create movement vocabulary to communicate their meaning; compose a series of dance phrases to reflect the structure and express the mood of a piece of music)*

Teacher prompt: "Which compositional approaches will you use? Which ones are likely to be most helpful in exploring new ways to communicate through movement?"

A3. Dance Techniques

By the end of this course, students will:

A3.1 apply knowledge of the movement vocabularies of a variety of dance forms from around the world *(e.g., practise and demonstrate movements from ballet/jazz dance, modern/contemporary dance, and one or more world dance forms, such as the Anishinabe "jingle dress dance" and the Punjabi bhangra dance)*

Teacher prompt: "In what way does knowing about the cultural or historical origins of a dance form influence how you perform the vocabulary?"

A3.2 accurately reproduce timing and phrasing patterns found in a variety of dance forms from around the world *(e.g., correctly perform a syncopated movement phrase)*

Teacher prompts: "What visual or auditory cues do you use to help you execute a specific rhythmic timing in dance? Is music distracting or helpful to your timing?" "Are mirrors helpful or distracting when you are focusing on accurately learning the rhythm or timing of a phrase?"

A3.3 arrange and present multiple sequences using the dance vocabulary and technique from an identified dance form *(e.g., use the vocabulary learned in Limón technique to create a five-minute Limón technique demonstration for a Grade 8 class)*

Teacher prompt: "What aspects of the Limón technique will you focus on in your demonstration?"

A4. Performance

By the end of this course, students will:

A4.1 revise, refine, and polish movement execution and choreography *(e.g., use teacher and peer feedback to clarify their movement choices and intention; rework or change phrases/sections that need revision; polish the technical execution of movement, timing, and spacing)*

Teacher prompt: "Have you received feedback encouraging you to change movement phrases that you are really attached to? Do you understand the reasons behind the suggestions? How could you work with the suggestions to produce a solution you can feel good about?"

A4.2 use the tools of stagecraft to achieve specific purposes in dance presentations *(e.g., use lighting to create a particular effect on stage or in the studio)*

Teacher prompt: "What technologies can you use to create lighting effects for your dance piece if a lighting board and lighting instruments such as spotlights, striplights, floodlights, and follow spots are not available?"

A4.3 maintain an appropriate stage presence in rehearsals and performances *(e.g., demonstrate awareness of self and others, a strong sense of focus, and an appropriate frame of mind)*

Teacher prompts: "How is the quality of your dancing in rehearsals and performances affected when you are distracted? How is the quality of a performance affected when you are distracting others?" "How do the energy and attitude you bring to the rehearsal environment affect the overall performance of the group?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to describe and compare a wide variety of dance forms *(e.g., identify and describe the movement vocabularies of two or more dance forms and explain what is different and what is similar within these forms)*

Teacher prompt: "Why does comparing one dance form with another help you understand each one more clearly?"

B1.2 analyse dance works in terms of both their content and their fluency, artistry, or expressiveness *(e.g., identify technical details of alignment and placement in their peers' movement combinations and explain how they affect the fluency and expressiveness of their dance works)*

Teacher prompt: "How can identifying the details that give fluency to another person's movement combinations help you improve the fluency of your own dance works?"

B2. Dance and Society

By the end of this course, students will:

B2.1 compare the characteristics of a world dance form and a social dance form and describe the role each has in its society or culture of origin *(e.g., Odissi and square dance)*

Teacher prompt: "How does traditional North American square dance resemble other kinds of folk dances? What are some ways it is different from other folk dances, past and present? How would you describe the differences between folk dance and other types of dance?"

B2.2 explain how dance contributes to their personal growth and self-understanding *(e.g., develop a series of "Dance gives me…" statements that reflect how they benefit from dance activities within and outside of school)*

Teacher prompt: "What areas of your life are most affected by your learning in dance? In what ways? Are there any areas that are not touched by it?"

B2.3 identify and describe different types of dance represented in a particular culture, and describe their purposes *(e.g., the characteristics of rain dances in ancient Egypt and their relationship to environmental factors, agricultural practices, and religious beliefs)*

Teacher prompt: "What are some environmental issues in the world today? Which of these issues could you comment on in a dance? How might your dance be enhanced if you studied how dances from other cultures addressed environmental issues?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify physical, intellectual, and artistic skills that are developed through dance, and explain how they can be applied to a wide range of careers *(e.g., identify occupations that require the type of discipline and patience needed to participate in ballet class)*

Teacher prompt: "What skills or personal qualities are developed through studying classical East Indian dance? What careers require similar skills or qualities?"

B3.2 explain why it is important to support dance arts in their community *(e.g., explain how a local dance organization contributes to community life, and identify supports it needs to continue or extend its activities)*

Teacher prompt: "What would you include in a detailed plan to help meet the needs of a community dance organization? How would you implement that plan within the organization?"

B3.3 develop and maintain a traditional or digital dance portfolio to demonstrate their learning in a variety of ways *(e.g., gather and organize materials and records that reflect their evolution as dance creators and performers)*

Teacher prompt: "How could you use the materials selected for your portfolio to create a 'narrative' about your learning in dance throughout the year? What story will your portfolio tell?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Physiology and Terminology

By the end of this course, students will:

C1.1 identify and describe practices that can enhance a positive body image and healthy lifestyle and contribute to successful achievement in dance *(e.g., making informed nutritional choices; avoiding substance abuse; recognizing negative patterns of behaviour; identifying and building on their strengths)*

Teacher prompt: "What are at least two positive things you can say about yourself? How do the positive comments affect how you see yourself when you look in the mirror? What kinds of positive comments have your peers written about themselves? How have the comments affected the mood or tone of the class?"

C1.2 demonstrate an understanding of specific details of muscular anatomy as they relate to movement *(e.g., describe the relationships between flexors, extensors, adductors, and abductors; create a short warm-up exercise that demonstrates the relationships between the skeletal muscles in the upper and lower body; identify key surface and deep muscles in different parts of their anatomy and explain or demonstrate ways to maintain or increase their strength)*

Teacher prompt: "How are tendons and ligaments involved in the warm-up process? What movements are included in your warm-up? What muscle groups are used in each movement?"

C1.3 demonstrate, and describe using correct terminology, movement repertoire from a variety of dance forms from around the world *(e.g., describe and perform capoeira movements such as banda, cocorinha, ginga, rasteira; create games or narratives involving both words and movements to illustrate dance terminology)*

Teacher prompt: "What are the key terms and vocabulary we have studied this year? What methods of memorization or demonstration might help you remember your dance terminology?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 describe the historical development of one or more dance forms *(e.g., the development of English folk dance; the evolution of contra dance into salsa dance as we know it today)*

Teacher prompt: "What are some effective ways you can communicate information about the evolution of the dance form(s) you are interested in?"

C2.2 identify and describe ways in which dance is or can be used to reflect or comment on social questions in the local and/or global community *(e.g., research and report on the themes addressed by dance pieces such as* Lamentation *by Martha Graham,* A Flock of Flyers *by the dance/comedy group Corpus, and/or* The Green Table *by Kurt Jooss, and the techniques they use*

to communicate their message; research and report on how companies such as CityDance Ensemble, TRIP Dance Theater, and ODC Dance use dance to comment on environmental issues)

Teacher prompt: "Which dance companies use dance as social commentary most effectively? Which of their approaches or techniques might you adopt for your own purposes?"

C2.3 identify and describe similarities and differences in some dance forms from around the world and illustrate them through performance *(e.g., do research to identify and compare some characteristic gestures and movements of Kathakali dance and Aboriginal dance, or tap and flamenco, and perform excerpts from these styles to demonstrate their findings)*

Teacher prompt: "What are some of the characteristics of social dance from the 1960s? How do these social dance forms reflect the music of this era? What role does improvisation play in this type of social dance? Is improvisation used to make some kind of 'statement'? If so, what kind?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow responsible practices while creating, performing, and viewing dance *(e.g., explain why it is important to avoid distracting or inappropriate movement while viewing others' performances; give constructive and respectful feedback)*

Teacher prompts: "Why is it important to watch other students perform without making comments while the presentation is in progress?" "How does having an inattentive, noisy, or restless audience affect your own performance?"

C3.2 demonstrate collaborative and negotiating skills during rehearsal and performance *(e.g., contribute their fair share to the creative process; show willingness to negotiate group roles such as motivator, scheduler, materials manager, project coordinator)*

Teacher prompts: "What do you do to build trust and encourage people to contribute their ideas?" "Do creation or presentation processes work better when people feel that they have a specific role/function in the group?"

C3.3 identify and follow safe and ethical practices in dance activities in both classroom and performance settings *(e.g., help others to use equipment safely; maintain appropriate boundaries; show respect for the opinions of others during class or group discussions; explain why it is important to respect others' choreographic and intellectual property; create, describe, and perform a presentation that shows how another person's work can be incorporated without plagiarizing)*

Teacher prompts: "What specific safety concerns do we need to be aware of during this activity? Would it be helpful to give each student a specific safety feature to be responsible for?" "What is the difference between imitating and plagiarizing? When might it be appropriate to use someone else's idea or concept in your own work? What are some strategies you can use to imitate creatively, without plagiarizing?"

Dance, Grade 12

University/College Preparation ATC4M

This course emphasizes the development of students' technical proficiency, fluency in the language of movement in dance genres from around the world, and understanding of dance science. Students will explain the social, cultural, and historical contexts of dance; apply the creative process through the art of dance in a variety of ways; and exhibit an understanding of the purpose and possibilities of continuing engagement in the arts as a lifelong learner.

Prerequisite: Dance, Grade 11, University/College Preparation

A. CREATING, PRESENTING, AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use the elements of dance to create and perform abstract dance phrases inspired by a theme of personal significance *(e.g., a theme suggested by an environmental or social issue or by a composition of a favourite dance group)*

Teacher prompt: "What does a dance film like *Sarah* by Kaeja d'Dance tell you about the creative process? Can you use a similar type of process when working thematically to develop your own movement phrases?"

A1.2 create and perform complex phrases that combine and manipulate the elements of dance in a variety of ways *(e.g., generate dance vocabulary using variations and mixtures of different aspects of the elements, such as body actions, locomotor steps, direction, level, floor and air patterns, structured and unstructured space, symmetry and asymmetry, individual and group shapes, tempo, accent, movement qualities, relationships/groupings)*

Teacher prompt: "If you choose to focus on non-locomotor body actions, how might that affect the way you incorporate other elements – such as time, space, and relationship – into your dance phrases?"

A1.3 use the elements of dance to generate and perform complex dance vocabulary through solo or ensemble improvisation and experimentation *(e.g., in pairs, use action/reaction during contact improvisation to explore movement possibilities)*

Teacher prompt: "How does improvisation extend your understanding of movement possibilities? How will you use this new understanding in your dance composition?"

A1.4 generate and develop solutions for a complex compositional problem and demonstrate one solution in performance *(e.g., in a small group, create a movement problem/recipe for another group to solve, and develop and demonstrate a solution to a movement problem created by the other group)*

Teacher prompt: "What insights into the creative process can you gain from creating a movement problem for others to solve? What insights can you gain from the solutions they develop?"

A2. Choreography and Composition

By the end of this course, students will:

A2.1 use a variety of choreographic forms, structures, and techniques to create and perform complex dance works *(e.g., in pairs, use ABACA [rondo] form as a basis for an original composition)*

Teacher prompt: "How can you decide which form or techniques are most suitable for your work? How do you decide if a technique is effective? What role does viewing work by your peers play in assessing and revising your own work?"

A2.2 create a complex dance composition that explores an abstract theme *(e.g., explore the theme of the transformative power of dance in the context of conflict in a composition that pays tribute to the Ugandan refugee children featured in the film* War Dance *by Albie Hecht)*

Teacher prompt: "What concrete movements and choreographic structures can you use to illustrate the abstract idea you want to express?"

A2.3 use a variety of compositional approaches in developing dance creations that explore complex, challenging themes and moods *(e.g., identify and use several compositional approaches, such as theme and variation or a specific movement repertoire, that will help them explore multiple dimensions of a theme; identify a compositional approach used by an Ontario choreographer whose work they admire, and adapt the approach to their own process of dance creation)*

Teacher prompt: "When you create dances, some of what you do is based on intuition and some is based on the repertoire of compositional forms and approaches you have learned in your dance studies. How will you achieve a balance between the two types of influences?"

A3. Dance Techniques

By the end of this course, students will:

A3.1 apply an understanding of a wide range of movement vocabularies found in a variety of dance forms from around the world *(e.g., accurately perform a large repertoire of movements from ballet/jazz dance, modern/contemporary dance, and two or more world dance forms such as flamenco, gumboot dancing, and belly dancing)*

Teacher prompts: "How does training in a variety of dance forms expand your awareness of the possible positions and movements of different parts of your body (your kinesthetic range)?" "What types of movements do many dances share? What types of differences between dances do you find interesting, and why?"

A3.2 accurately demonstrate a wide range of movement techniques from a variety of dance forms from around the world *(e.g., correctly perform assigned phrases that alternate the use of weighted movement and movement requiring a weightless quality)*

Teacher prompt: "When nuance is added to a movement, what happens to the dynamic quality (speed or pace) of the phrase it is part of? Could it make the movement more difficult to perform? In what way? How might it look to an audience?"

A3.3 create and perform compositions that blend the vocabulary and technique of Western and non-Western dance forms *(e.g., salsa and breakdance)*

Teacher prompt: "What style of music do you think would support your 'fusion' choreography? Why would it be a good choice? What other style of music might also be appropriate? Why?"

A4. Performance

By the end of this course, students will:

A4.1 revise, refine, and polish movement execution and choreography, with particular attention to how each detail contributes to the whole and to the intended effect *(e.g., use their own intuitions and analyses and feedback from peers and the teacher to rework, clarify, and perfect individual movements, phrases, transitions, and sequences)*

Teacher prompt: "What skills do you use when revising and polishing your work? How are they the same as or different from the skills you use at the start of the creative process?"

A4.2 use a variety of tools of stagecraft in increasingly complex or imaginative ways to enhance their dance performances (*e.g., locate and use choreographic software and electronic technology to assist the process of creation and presentation; use music editing software to adapt a piece of music to their own choreography; use digital videography to create their own filmed interpretations of their choreography)*

Teacher prompt: "What technologies could you use to help in the creation and production processes and enhance the effectiveness of your presentation?"

A4.3 demonstrate both an intellectual and an emotional understanding of the artistic and expressive intent of a work in rehearsals and performances *(e.g., explain the artistic intention of their dance piece in a written "artist's statement"; maintain their focus on the relationship between their movements and the intended meaning of a piece)*

Teacher prompt: "What is the artistic intent of your dance piece, and how is it expressed in your dancing/choreography?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 critique a live or filmed work by an Ontario dance artist *(e.g., use a set of aesthetic evaluative criteria established in class to review works by Ontario dance artists such as Laura Taler, Jenn Goodwin, Allen Kaeja, Lata Pada)*

Teacher prompt: "How does having a pre-established set of criteria in mind influence the way you view a dance work? Does it help you notice things you might miss? Could it limit your response in any way?"

B1.2 develop appropriate criteria and use them to interpret, analyse, and evaluate both the content and the fluency or expressiveness of a broad range of student compositions *(e.g., criteria such as use of props, dynamics, interpretive skills)*

Teacher prompts: "What is the purpose of integrating a prop into this composition? How might props affect the impact of a performance?" "Is the symbolic meaning of the steps and gestures used in the work clear or hard to understand?"

B2. Dance and Society

By the end of this course, students will:

B2.1 identify a variety of world and social dance forms in Ontario and describe their contribution to economic, social, and cultural life *(e.g., the role of Sampradaya Dance Creations in raising the profile of South Asian dance in the province)*

Teacher prompt: "What impact did Lata Pada's bharatanatyam dance company have on the dance community in Toronto after its founding in 1990?"

B2.2 identify specific ways in which dance education can enhance community life *(e.g., develop a brochure about how dance education could benefit their local community)*

Teacher prompt: "What groups in our community might benefit from viewing or participating in dance? Seniors? Young children? How could you help these groups learn more about opportunities to watch or join in dance activities?"

B2.3 compare and contrast criteria used to evaluate dance in different cultures *(e.g., identify similarities and differences in the aesthetic criteria applied to a Western prima ballerina and a renowned Middle Eastern belly dancer)*

Teacher prompt: "What cultural influences have shaped the standards of excellence that are applied to these different types of dance?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify and describe a variety of postsecondary destinations in the field of dance and the training or education required for each *(e.g., occupations in dance arts advocacy, administration, creation, design and production, education, fund-raising, performance, staging)*

Teacher prompt: "What postsecondary institution(s) provide instruction in dance notation? What were some of the career options and choices made by individuals who have embarked on that career?"

B3.2 develop and implement a plan for improving the climate for dance education within their school community *(e.g., use a survey to discover how dance arts are perceived within the school, and plan and carry out a campaign to enhance the image of dance studies among teachers and students)*

Teacher prompt: "What specifically would you like the members of the school community to know about the art of dance? How can you effectively communicate this information to all members of the school community?"

B3.3 develop a traditional or digital dance portfolio for a specific audience and purpose (*e.g., to serve as a resource for junior dance classes)*

Teacher prompt: "How should your information be organized and displayed when it is to be used as a resource by other students? What information should be communicated first, and how do you decide what information should follow? How important are accuracy and clarity when communicating information in this manner?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Physiology and Terminology

By the end of this course, students will:

C1.1 identify and demonstrate an understanding of somatic techniques that enhance dance training and physical and emotional well-being *(e.g., maintain a record of their use and the effects of techniques such as yoga, Pilates, the Alexander Technique, the Feldenkrais Method, Joan Skinner's Releasing Technique, Donna Krasnow's C-I [conditioning-with-imagery] Training)*

Teacher prompts: "What significant improvement in your physical condition or development have you noticed? What techniques have you found most helpful?" "Has your study of Pilates strengthened your core, and what has that core strength done to improve your centre of balance in locomotion?"

C1.2 analyse and explain movement patterns using correct biomechanical terminology *(e.g., use a graphic to explain the biomechanics of a variety of movements in the frontal, medial, horizontal, and sagittal planes)*

Teacher prompt: "Identify at least five dance exercises or movements that occur in each plane. What other movements from daily life (such as walking, sitting, texting, hugging) occur in each of these biomechanical planes?"

C1.3 demonstrate, and describe using correct terminology, an extensive dance vocabulary from a variety of dance forms from around the world *(e.g., describe and demonstrate ballet movements such as* pas de basque, contretemps, pas de ciseaux, temps de cuisse*; use print and electronic media to develop an illustrated dictionary describing the movement vocabulary of a dance style of their choice for younger students)*

Teacher prompt: "Based on the format of dictionaries you have examined, what components do you need to include in each definition? What are some terms that are common to many or most dance styles?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 demonstrate an understanding of key developments in Ontario dance history, including the artistic contributions of Ontario dance pioneers *(e.g., the founding and development of companies such as the Toronto Dance Theatre or Dance Theatre David Earle; the work of dancer-choreographers such as Celia Franca, George Randolph, Zelma Badu)*

Teacher prompt: "Who were the key innovators in David Earle's dance company in the early years? What factors shaped its growth? What are its goals today?" "Who were the first artistic directors of the National Ballet of Canada? How did their dance experience influence the company's direction and growth?"

C2.2 describe the influence of global artistic, social, and political events or issues *(e.g., globalization, the environment, poverty, HIV/AIDS, war, political repression, refugees)* on the current Canadian arts scene, including but not limited to the dance scene

Teacher prompt: "How have Canadian choreographers used dance to raise public awareness of an important social or environmental issue?"

C2.3 identify, describe, and compare how a variety of elements and conventions of dance are used in a selection of dance genres from around the world, and demonstrate their findings through performance *(e.g., demonstrate the uses of the circle or explain the function of music in different dance genres; create a digital media presentation to illustrate various dance dress codes)*

Teacher prompt: "What is the purpose of the group dancing of a Broadway chorus line and a traditional Russian folk dance? What similarities and differences can you identify between the two types of group dancing?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 model responsible, constructive behaviour in interactions with others during the creation and production processes *(e.g., work cooperatively to solve problems and resolve conflicts peacefully; mentor a younger dance student to help develop his or her understanding of appropriate behaviour in rehearsal and performance)*

Teacher prompt: "Do you notice a change in the behaviour of your mentee? How does acting as a mentor affect your own understanding of appropriate performance behaviour?"

C3.2 demonstrate leadership skills during the creation and production processes *(e.g., participate in a leadership outreach experience to produce dance pieces for younger dancers to perform at a school Arts Night or other school/community event)*

Teacher prompts: "What are the attributes of an effective leader?" "What leadership opportunities can you identify related to dance activities in your school and local community?"

C3.3 model safe and ethical practices in dance activities in both classroom and performance settings *(e.g., learn and apply procedures for the safe and appropriate use of equipment in studios, classrooms, rehearsal and performance spaces, and alternative venues; use environmentally friendly materials and processes in dance productions; acknowledge sources and comply with laws, regulations, and customary practices for the protection of choreographic, intellectual, and creative property rights)*

Teacher prompts: "What steps can experienced dancers take to help raise awareness among younger students of appropriate safety practices in performance environments?" "What procedures should we follow when preparing the costumes, sets, and performance venue to ensure the environmentally responsible use of materials and energy?" "How can you build on others' experience while avoiding improper use of sources and influences?"

Dance, Grade 12

Workplace Preparation — ATC4E

This course enables students to develop performance and interpersonal skills through the study of dance. Students will apply the elements of dance and the tools of composition to develop a physical vocabulary that can be used to create and communicate through dance. Students will research and explain how physical, intellectual, and artistic skills developed in the dance arts are transferable to a wide range of careers and workplace environments. They will develop an understanding of practices associated with healthy living, the benefits of self-discipline, and the importance of continuing engagement in the arts.

Prerequisite: Dance, Grade 11, Open

A. CREATING, PRESENTING, AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use the elements of dance to create dance phrases inspired by a workplace activity or theme *(e.g., combine movements, tempos, and groupings to reflect activities in a specific workplace setting)*

Teacher prompt: "What workplace activity can you think of that requires the kind of body awareness, teamwork, and sense of rhythm needed in dance activities? Can you develop movement phrases that demonstrate those aspects of work?"

A1.2 create and perform movement phrases that use the elements of dance to express physical or emotional states *(e.g., body movements and accents that reflect the emotions evoked by a piece of music or a natural or urban landscape; patterns and groupings that demonstrate ideas of freedom or constraint)*

Teacher prompts: "What specific types of movement seem to match what specific types of music? How will your movements change depending on whether the beat is fast or slow?" "To what style of music do you feel most comfortable moving? Why?"

A1.3 use improvisation and the elements of dance to show how movement and body language are used for non-verbal communication in daily life, including in the workplace *(e.g., with a partner, develop a dance sequence that shows a non-verbal "conversation" carried out through movement; develop sequences that use posture and other aspects of body language to depict different personality or character types, or people of different ages and occupations)*

Teacher prompt: "When might you want to use non-verbal communication skills in your workplace environment? What kinds of body language are appropriate in a workplace situation?"

A2. Choreography and Composition

By the end of this course, students will:

A2.1 use a variety of choreographic forms, structures, and techniques to create and perform a series of movement phrases *(e.g., short pieces for three or four dancers using rondo, AB, or canon form; duets featuring symmetry and mirroring)*

Teacher prompt: "How can you ensure that your group piece will include each individual equally? Does the choice of form make a difference? What form would permit the most equality among dancers?"

A2.2 create and perform movement phrases inspired by a theme of workplace skill building (*e.g., themes such as customer service, organization, teamwork)*

Teacher prompt: "What kinds of body language, movements, and groupings might convey insights about teamwork? About customer service?"

A2.3 identify and use a variety of compositional approaches to communicate ideas and feelings through dance *(e.g., use structured improvisation and a combination of elements to develop a short piece about an environmental concern; use floor patterns and movement vocabulary from two of their favourite dance styles to create a work based on a self-selected theme)*

Teacher prompts: "Can dance be used to address social issues? Can you think of any examples where dancers have used dance in this way?" "What types of movements, rhythms, and structures would help you express the ideas you want to communicate?"

A3. Dance Techniques

By the end of this course, students will:

A3.1 demonstrate technical proficiency in basic dance vocabulary and the physical conditioning and self-discipline required to support it *(e.g., perform positions and movements requiring alignment, core strength, centredness)*

Teacher prompt: "What type of physical training do you need to prepare for very fast-paced choreography? What type for a dance that requires frequent transitions between high and low levels?"

A3.2 demonstrate familiarity with steps and movements found in a variety of social dance forms *(e.g., perform a dance "collage" for a Parents' Night that combines steps and movements from ballroom and contemporary social dances)*

Teacher prompt: "What movement differences do you notice between the social dances of you and your peers and the social dances of your parents or grandparents? Can you demonstrate some of the differences?"

A3.3 demonstrate technical proficiency in one or more movement styles and the physical fitness and awareness needed to support it *(e.g., create a piece of choreography that combines or fuses the dance vocabularies of two genres of their choice; perform movement phrases that incorporate aspects of body-awareness training such as yoga or t'ai chi)*

Teacher prompt: "In what ways does your physical understanding of yoga postures and breathing make you more aware of your posture and breathing in everyday activities? How does it change the way you perform various daily physical routines?"

A4. Performance

By the end of this course, students will:

A4.1 rework and polish technique and choreography to achieve an intended effect *(e.g., use feedback from teacher and peers to clarify their intention and polish movement, timing, alignment, and spacing)*

Teacher prompt: "What is the theme of your dance? How do the different movements express the theme? Are there any movements that don't seem to fit with the overall idea? How could you fix that?"

A4.2 choreograph and perform dances to meet the needs of a specific community audience or event *(e.g., a retirement home "social", an environmental awareness event, a cyber-bullying awareness session)*

Teacher prompt: "What were your objectives in preparing a dance show for this audience? How might you modify the dance for a different audience?"

A4.3 use various methods to communicate through dance in both rehearsals and performances (*e.g., match facial expression to the mood of a particular sequence; maintain awareness of the connection between their movements and the idea[s] being communicated)*

Teacher prompt: "What do you consider to be more important in communicating your choreographic intentions, facial expression or body movement?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to identify and assign roles within the group and to guide collaborative work *(e.g., use class-developed criteria to assess their own group skills; contribute to peer assessment of group functions; complete teacher-guided reflections)*

Teacher prompt: "What roles are required by this collaborative assignment? What are the responsibilities of the different roles? How will you decide what role(s) to allocate to each group member?"

B1.2 analyse and compare choreographies and dance works of different styles and periods *(e.g., use mind maps to list characteristics of excerpts from Petipa's* Swan Lake *and Jean Pierre Perrault's* Joe*, and identify key similarities and differences between the two works)*

Teacher prompt: "What similarities can you see between these classical and contemporary dance works? What differences can you identify?"

B2. Dance and Society

By the end of this course, students will:

B2.1 compare the characteristics of popular dance styles *(e.g., krump and breakdance)* and explain their appeal to both viewers and performers

Teacher prompt: "How would you explain your preference for one of these styles? Which is harder to perform? Which is more popular with your peers, and why?"

B2.2 identify ways in which dance reflects and influences popular culture *(e.g., describe how a variety of urban street dances continue to evolve from, express, and influence the culture of inner-city neighbourhoods)*

Teacher prompt: "What social conditions shaped the emergence of krumping? What are some other dance forms that have developed in response to particular social conditions?"

B2.3 identify connections between their dance studies and representations of dance in popular culture *(e.g., create a mind map of dance images from films, commercials, television shows, and websites, and use captions to explain how they illustrate aspects of their dance studies)*

Teacher prompt: "How have your dance studies influenced the way you view media representations of dance? What things do you notice that you might have missed before you studied dance?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify and describe opportunities for continued engagement in dance as a performer, producer, educator, or audience member *(e.g., identify opportunities for participation in community productions)*

Teacher prompt: "Do you watch dance routines on the Internet? Have you ever posted your own dance routine on the Internet? What other ways can you think of to view or participate in live or broadcast dance activities, now or in the future?"

B3.2 identify and document transferable workplace skills they have acquired through their dance studies, and possible workplace applications of those skills (*e.g., compile a record of the skills developed during task planning, decision making, problem solving, and information gathering for dance activities)*

Teacher prompts: "What did you learn about problem solving while creating choreography in a small group?" "Could the verbal skills you developed while giving feedback to your peers be useful in a professional environment? In what kinds of situations?" "How would maintaining a portfolio of your learning in dance help you in developing a résumé or describing your skills and experience to a prospective employer?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Physiology and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the importance of personal wellness and professional conduct for success in endeavours of all types, including career roles, both in the dance arts and in other areas of endeavour *(e.g., how proper diet contributes to energy and stamina; how rest and relaxation alleviate stress on the job; how a correct warm-up supports longevity in a dance career)*

Teacher prompt: "Which foods/substances and activities increase or decrease your personal wellness and effectiveness? What steps can you take to avoid things that negatively affect your health and performance?"

C1.2 describe the skeletal system as it relates to movement *(e.g., create a display that shows the importance of good posture and efficient movement for effective performance in both dance activities and the workplace)*

Teacher prompt: "What are some techniques for avoiding physical strain during dance activities? How might those techniques be relevant to the workplace?"

C1.3 demonstrate, and describe using correct terminology, the dance vocabulary of a variety of dance forms from around the world *(e.g., create a game to illustrate the dance terminology of different forms, including forms studied in class)*

Teacher prompt: "What are the key terms used to describe the dances we have studied this year? Why is it important to know the terms for the dance steps, forms, and techniques you have learned?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 describe how specific social and cultural factors have influenced the evolution of some popular dance styles *(e.g., connect the development of b-boying or capoeira to circumstances in their society or culture of origin)*

Teacher prompts: "What social factors influenced the development of capoeira as a dance form based on martial arts movements?" "What is the origin of the word *breakdancing*? What type of 'break' is being referred to?"

C2.2 describe the influence of some global issues on dance *(e.g., the influence of globalization on the evolution of dance in various cultures; the focus on issues such as racism, violence, the environment as themes for choreographers)*

Teacher prompt: "Who are some choreographers who have dealt with social or political issues in their work? What are some of the approaches they have used?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow responsible practices while creating, performing, and viewing dance *(e.g., give feedback in a constructive and respectful manner; explain how appropriate behaviour can contribute to success in the workplace as well as in performances and classroom activities)*

Teacher prompt: "Why is it important to watch performances without making comments while the presentation is in progress? How might an inattentive or restless audience affect your own performance in a presentation or a job interview?"

C3.2 demonstrate collaborative skills in a variety of situations and settings (*e.g., show respect for others by being punctual; fully carry out responsibilities of their own role while observing boundaries between their own and others' roles)*

Teacher prompts: "What do you feel are some of the important qualities a dance leader must possess?" "Why is it important to work as a team both on stage as a dancer and in the workplace?"

C3.3 identify and follow safe and ethical practices in dance activities and demonstrate an understanding of their relevance to workplace environments *(e.g., follow correct procedures for the safe use of equipment; do appropriate exercises to guard against strain injuries; maintain appropriate distances from other dancers/workers; report to the class on copyright laws)*

Teacher prompts: "What are some rules for working safely with others in a confined space?" "How does copyright law define the 'fair use' of another person's work? What is the difference between working 'in the style of' a choreographer and copying a choreographer's work?"

DRAMA

OVERVIEW

At the Grade 11 and 12 level, drama students extend their understanding and interpretation of dramatic texts, forms, characters, and theatrical productions. They incorporate a variety of dramatic elements and conventions in their performances and productions. Students engage in increasingly effective social interactions and collaboration as they create, perform, and analyse drama. In these courses, students will experience being performer, audience, playwright, technician, designer, and critic.

Students use the elements of drama (role/character, relationship, time and place, focus and emphasis, and tension) to create works that are related to their personal interest and experience. In doing so, they integrate technology to enhance the impact of drama works and to help convey mood, create tension, and communicate a message.

Students examine how different styles and traditions of drama can affect social and cultural conditions in a variety of Canadian and global contexts. Students explore various opportunities for careers in drama and other arts while developing skills that can be linked to a range of careers. They enhance their ability to analyse and interpret a range of drama work, and reflect on and evaluate their own and others' creative work.

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

1. ***Creating and Presenting:*** Students use the creative process (see pages 15–17) to develop, produce, and perform drama. Students interpret dramatic texts and use appropriate dramatic forms, elements, techniques, and technologies to present their ideas and achieve specific purposes. In all creative projects, students will develop and present their work both individually and in ensemble.
2. ***Reflecting, Responding, and Analysing:*** In this strand, students use the critical analysis process (see pages 17–22) to identify and reflect on their response to dramatic works and develop their understanding of how dramatic purpose is achieved. Students explore how societies present and past use or have used drama, and they reflect on ways in which drama can lead to a deeper understanding of themselves and the communities in which they live. Students are challenged to examine their artistic choices and processes and to determine what they have learned from them.
3. ***Foundations:*** This strand addresses dramatic forms, conventions, practices, and skills. Students refine their knowledge of theoretical concepts through active engagement in drama. They deepen their understanding of the origins and development of drama and theatre arts and their influence on past and present societies. They communicate by using terminology specific to creating, presenting, and analysing drama. Students continue to study the significance of health and safety issues as well as a variety of protocols related to ethics and etiquette in drama activities.

For policy guidelines pertaining to focus courses, see pages 12–13 of this document.

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

Drama, Grade 11

University/College Preparation — ADA3M

This course requires students to create and perform in dramatic presentations. Students will analyse, interpret, and perform dramatic works from various cultures and time periods. Students will research various acting styles and conventions that could be used in their presentations, and analyse the functions of playwrights, directors, actors, designers, technicians, and audiences.

Prerequisite: Drama, Grade 9 or 10, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 develop interpretations of drama texts or other sources from a variety of Western and non-Western traditions as a basis for their own drama presentations *(e.g., interpretations of narratives by men, women, and children from diverse backgrounds; scenes from Kabuki or Noh theatre; excerpts from Tennessee Williams's* The Glass Menagerie*, Marsha Norman's '*Night Mother*, or Dennis Foon's* Skin*; scenes from plays by men and women playwrights, including Aboriginal, Asian Canadian/American, or African Canadian/American dramatists)*

Teacher prompts: "How might you dramatize a narrative like *The History of Mary Prince, A West Indian Slave*? What other kinds of historical voices could you bring to life through drama?" "What are some of the themes and issues in this text? How could you adapt the source to show its relevance to the world of today?"

A1.2 select and use appropriate drama forms to present a variety of adapted or original drama works *(e.g., use a drama anthology to present a famous person's life story; use a skit with slapstick humour to comment on a recent media event; use puppetry to adapt a children's book on a social or environmental theme, such as* The Lorax *[Seuss] or* The Great Kapok Tree *[Cherry], for a dramatic presentation)*

Teacher prompt: "What form could you use to dramatize an important turning point in a person's life? Mime? A dramatic monologue? A type of ritual?"

A1.3 create and interpret a range of characters using a variety of acting approaches *(e.g., present a scene in the style of melodrama or commedia dell'arte; use the Laban approach to create an original character)*

Teacher prompts: "How do inside-out and outside-in acting approaches help you to create a character? Which do you prefer, and why?" "What are some of the strategies a company of actors might explore in rehearsal to draw attention to the dilemma facing a character?"

A2. Elements and Conventions

By the end of this course, students will:

A2.1 highlight selected elements of drama and subordinate others to achieve specific purposes *(e.g., use setting and relationship to illuminate character; use time to explore relationship)*

Teacher prompt: "How could disrupting chronology to show the end of this relationship before its beginning help create tension throughout the play?"

A2.2 use a variety of drama conventions to establish a distinctive context or role in original or adapted works *(e.g., use guided imagery and mapping to visualize settings and relationships; use hot-seating or voices in the head to build a rounded picture of a character)*

Teacher prompts: "How might you depict the relationships and atmosphere of Shakespearean characters in a modern setting? What will you do to establish a convincing context?" "What

information do we need about this character in order to decide how she will react to this new challenge? How can we explore her character to find out?"

A3. Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 use a variety of techniques to increase interaction with or participation by the audience *(e.g., use forum theatre to involve the whole class in developing a character or exploring a theme; situate some of the action in non-stage areas of the theatre)*

Teacher prompt: "How would you use staging techniques, such as breaking the fourth wall, to connect with your audience?"

A3.2 use a range of techniques and acting approaches to refine performance during rehearsal *(e.g., use vocal, movement, trust, and relaxation exercises to prepare for rehearsal; use hot-seating and writing in role to extend character development during rehearsal)*

Teacher prompt: "What techniques could you use to create a back story for your character? Why might creating a back story for a character help you portray that character more effectively?"

A3.3 select and use a variety of technological tools, including forms of new media, to highlight the message and enhance the impact of drama works *(e.g., use traditional and digital music and video supports to create lighting and sound effects that enhance a specific mood)*

Teacher prompt: "How can we use lighting and sound to heighten tension in this scene?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process before and during drama projects to assign roles within the group, monitor the group process, and modify the roles and process as needed *(e.g., use brainstorming and group discussion to generate ideas, assign roles, and agree on a process that includes a mechanism for reviewing progress and providing feedback; use journal writing to reflect on progress during rehearsal; create and use a self- or peer-assessment tool based on student-developed criteria)*

Teacher prompts: "How will you track your group's progress during the rehearsal process?" "How can you build opportunities for peer feedback into the process to improve your group's creative work?"

B1.2 analyse drama works to determine how they communicate ideas about issues, culture, and society *(e.g., compare the different ways in which dramas on the same topic present their themes; compare the presentation of female characters by women playwrights in two different eras)*

Teacher prompts: "How does Shaw's comic approach to war in *Arms and the Man* serve his purpose? What role does comedy serve in other plays about war, such as Shakespeare's *Henry V*?" "What are some common themes in the work of pre-modern women playwrights such as Aphra Behn, Joanna Baillie, or Hannah Cowley? Are there any similarities with the work of modern women playwrights? What are some reasons why there are so few women playwrights from pre-modern times?"

B1.3 analyse and evaluate the aesthetic and technical aspects of drama works of diverse genres and styles *(e.g., give feedback to peers about the strengths and areas for improvement of their directing decisions and stagecraft choices)*

Teacher prompts: "What decisions did the director make about how to highlight the theme? What aspects of character were chosen for emphasis?" "What effect did the blocking create? Was it appropriate to the work as a whole?"

B2. Drama and Society

By the end of this course, students will:

B2.1 analyse different styles of drama and explain their influence on artistic and social conditions in diverse communities and cultures from the past and present *(e.g., explain how the emerging style of naturalism in drama enabled Chekhov, Ibsen, or Shaw to address issues of his day, including themes of social change; explain the reasons for Shaw's satirical attack on the well-made play; describe alienation in Brechtian theatre as a reaction to the elevation of theatrical*

illusion over message; assess the influence of groups such as Dreamrider Theatre and Ubom! Eastern Cape Drama Company in raising awareness of environmental issues)

Teacher prompts: "In what ways is this specific style of theatre a reaction to styles of theatre that preceded it?" "What does a play like Ibsen's *A Doll's House* say about the role of women in nineteenth-century Europe? How might people have reacted to the play when it was first presented? What impact does it have today?" "How did this drama affect your understanding of racism? What are some other dramas that deal with this issue? How did they affect audiences when they were first performed?"

B2.2 identify ways in which drama can influence personal growth, relationships with others, and aesthetic judgement *(e.g., issue-based and whole-group drama activities can help develop empathy, self-knowledge, and social and environmental awareness; participation in the creative process can develop skills in applying aesthetic criteria to improve or evaluate a final product)*

Teacher prompts: "What was your view of this issue before the drama took place? Has your view changed or altered based on what you experienced during the improvisation? Why or why not?" "What did you learn about the importance of pacing from the feedback provided in your theatre workshop?"

B2.3 identify ways in which drama can influence the broader community *(e.g., by giving expression to previously unheard voices; by highlighting systemic or emerging social problems)*

Teacher prompt: "What social or environmental issue might you use as the basis for an anthology for a school assembly? What would be your goal in presenting this issue?"

B2.4 explain how different types of theatre mirror cultural diversity and local or regional concerns in Canadian and global societies from the past and present *(e.g., explain the link between the use of* joual *in Quebec theatre in the 1970s and the political unrest in the province at that time; after viewing a production or video of Theatre Passe Muraille's* Farm Show, *explain the reasons for its documentary-style portrayal of people from a small rural community; explain how types or styles of theatre represented by Noh theatre, Famous People Players, Cirque de Soleil, Green Thumb theatre, or De-Ba-Jeh-Mu-Jig theatre reflect aspects of the communities that produced them)*

Teacher prompt: "What topics or issues are addressed in this drama work? Can you see a connection between the style of this work and social or political conditions in its time and place of origin?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify the collaborative skills and techniques they used to produce ensemble drama works, and explain how they can be applied in a variety of other contexts *(e.g., explain the connection between carrying out an assigned role in staging a drama and contributing to a school committee or "playing their position" in a team sport)*

Teacher prompt: "How could you use the teamwork skills learned in drama in other areas of our school? In the community? In the workplace?"

B3.2 analyse their use of the creative process in drama activities, and explain what they learned from it and how that learning can be applied in work and other social contexts *(e.g., how creative thinking might help them solve problems in other school subjects, based on their experience in drama work)*

Teacher prompt: "What are the benefits of being able to look at a situation from several different perspectives?"

B3.3 relate the various functions they have performed in drama activities to educational and career opportunities in the broader educational and arts sectors *(e.g., describe, in a portfolio, how the skills acquired through involvement in community theatre can be applied elsewhere in the arts; identify postsecondary careers and university and college programs in the field of drama and theatre where they could apply their drama experience and skills)*

Teacher prompt: "What roles are open to volunteers in community theatre? How might volunteer work with a community theatre group contribute to your learning in drama?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Concepts and Terminology

By the end of this course, students will:

C1.1 identify and describe the forms, elements, conventions, and techniques used in a variety of drama styles, and explain how they help achieve specific purposes and effects *(e.g., explain how the use of formal postures and gestures supports the intended effect of drawing-room comedy; describe how tension is created in scenes by dramatists such as Molière, Henrik Ibsen, Thornton Wilder, Lillian Hellman, Carol Bolt, or Michel Tremblay)*

Teacher prompt: "How does overhearing this character's inner thoughts change our perspective on her past actions or future behaviour?"

C1.2 use correct terminology for the various components and processes of their own and others' drama works *(e.g., script analysis, character actor, supporting role, dialogue, role on the wall, hot-seating, method acting, classical technique)*

Teacher prompt: "What aspects of character can be explored using role on the wall?"

C1.3 demonstrate an understanding of production and promotion roles, practices, and terminology *(e.g., set and costume design and construction processes; technical design and support roles; marketing and publicity tools and strategies)*

Teacher prompt: "What tools and strategies could the publicity team use in advertising the production? What types of people are your target audience and how will you attract them?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 locate, synthesize, and communicate information about scripts, performance spaces, and theatre traditions from different periods and cultures *(e.g., create a comparison chart of conventions used in the staging of Greek, Roman, and medieval theatre; describe the differences in make-up styles in Noh theatre, Renaissance drama, and other genres; highlight key elements of Elizabethan and Restoration acting styles)*

Teacher prompt: "What are the key similarities and differences between these styles of theatre? Are any conventions shared between different cultures and time periods?"

C2.2 compare the acting skill sets required by performers in current media to those required in traditional theatre *(e.g., explain how the merits and limitations of television, the Internet, webcasts, and/or films shape the performances of actors in these media)*

Teacher prompt: "How are webcast, television, and film performances different from theatrical performances? What skills do theatrical actors use to communicate without the assistance of close-up camera shots and/or microphones?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow safe and ethical practices in all drama activities *(e.g., use vocal and physical warm-ups to protect against strain injuries; tape cords to ensure safety; store and handle flats safely; follow instructions and protocols for operating equipment; follow procedures for the environmentally responsible use of materials and energy; honour the dramatist's intentions; obtain performance rights; present and honour a variety of perspectives)*

Teacher prompts: "What safety concerns might we face as we move forward with this production?" "How can we ensure that the materials used in these sets are available for re-use in future productions?" "Why is it important to reflect the reality of ethnic diversity both in developing and in presenting drama works?"

C3.2 demonstrate an understanding of the tasks and responsibilities involved in producing drama works *(e.g., itemize the multiple and interrelated responsibilities and competencies of director, stage manager, costume manager, and writer)*

Teacher prompt: "What skills, knowledge, and attitudes do you need to be an effective stage manager?"

C3.3 demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama work and formal performance contexts *(e.g., as a director: show respect for actors' opinions and approaches; as a performer: accept direction from peer coaches and teachers; respect the fourth wall; as a viewer: maintain a receptive attitude; respond courteously)*

Teacher prompts: "What procedures could you put in place that will help maintain good communication within your group?" "What is the importance of being able to think and feel what other people's situations and predicaments must be like?"

Drama, Grade 11

Open — ADA3O

This course requires students to engage in dramatic processes and the presentation of dramatic works, and emphasizes the application of drama skills in other contexts and opportunities. Students will interpret and present works in a variety of dramatic forms, create and script original works, and critically analyse the processes involved in producing drama works. Students will develop a variety of skills related to collaboration and the presentation of drama works.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 develop interpretations of contemporary and historical sources from diverse cultures to use as the basis for drama *(e.g., use narratives, poetry, paintings, photographs, or Internet postings as the basis for a dramatic monologue or dialogue; use interviews with guest artists or stage performers as the basis for a scene about "A day in the life of an actor"; try out different scenarios for dramatizing an event from the past)*

Teacher prompt: "Could a situation like the one these historical characters are facing happen today? What would it be like? How could you dramatize your source in a modern setting?"

A1.2 select and use appropriate dramatic forms to present themes or ideas about diverse cultures, contexts, and perspectives *(e.g., use choral speaking, spoken word, and/or mime to dramatize an Aboriginal or Caribbean folk tale; use tableaux with transitions to dramatize a traditional saying or proverb)*

Teacher prompt: "How could a chorus support a drama that uses mime?"

A1.3 use role play to explore the possibilities of different scenarios, situations, and characters *(e.g., use forum theatre to develop scenes for an original presentation; use improvisation to create two different endings for a specific scene)*

Teacher prompt: "What insights or actions from your improvised scene could you include in the final presentation?"

A2. Elements and Conventions

By the end of this course, students will:

A2.1 identify distinctive uses of the elements of drama in texts and sources from a range of cultures and incorporate them in their own drama works *(e.g., use trickster characters such as Nanabush, coyote, and Anansi from Aboriginal and Caribbean folk tales; observe unity of time and place, as in the drama of ancient Greece)*

Teacher prompt: "How can you present this story so that all the action happens within one day?"

A2.2 use a variety of drama conventions to clarify roles, relationships, and themes in individual and ensemble drama works *(e.g., use inner and outer circle, overheard conversations, and forum theatre to highlight different characters' views; use caption making or collective drawing to clarify focus)*

Teacher prompts: "As you role play and write in role, pay attention to any insights you are gaining. Express your new ideas to the group and then work from those ideas to deepen the drama." "What images or slogans can you think of to express the central idea of your scene? How could you incorporate that idea into the action?"

A3. Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 use a variety of techniques and technologies to communicate ideas to different audiences and for different purposes *(e.g., use available sound and light technologies to adapt scenes to appeal to different audiences – young people, seniors, special interest groups; use an opening sound cue to establish the mood and engage the audience in a children's theatre production)*

Teacher prompts: "How will you use music and lighting to engage your audience? How could you use sound and lighting to create a particular mood?" "What kind of audience should hear the important messages that you want to communicate? What strategies can you use to entice the audience into hearing/seeing/experiencing your work so that they are moved and transformed by the experience?"

A3.2 select and use appropriate role development techniques during rehearsal and performance *(e.g., techniques such as warm-ups, voice and movement exercises, concentration exercises, improvisation, guided tour)*

Teacher prompt: "How does improvising outside your given scene assist you in developing your character? What did you discover about this character that you didn't know before?"

A3.3 select and use a variety of technological tools to enhance the expressiveness and impact of drama works *(e.g., dim the lighting to signal the approach of danger; use sound effects to suggest a particular type of action or mood)*

Teacher prompts: "What technological means could you use to communicate the atmosphere of your scene?" "How could you use light and sound effects to help communicate the underlying theme of your work?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process before and during drama projects to assign roles appropriately within the group and to monitor the group process *(e.g., use journal writing, large-group discussions, one-to-one feedback, think-pair-share, and student-developed criteria to record activities and provide feedback to all group members)*

Teacher prompts: "Why is it useful to maintain a rehearsal log, planning journal, or production schedule when working on a project?" "What is the value of monitoring attendance, promptness, focus, and preparation in the rehearsal process?"

B1.2 analyse drama works to determine how well they achieve their intended purpose *(e.g., express opinions in follow-up discussions about the communicative effectiveness of their own and others' drama works and performances)*

Teacher prompts: "In your opinion, what is the essential conflict between these characters? Do you think the author intended us to see it that way? What evidence can you find for your interpretation?" "In what way did the staging support or enhance the play's message?"

B1.3 identify aesthetic and technical aspects of a variety of drama works, either completed or in progress, suggest reasons for their use, and assess their effectiveness *(e.g., in a large-group discussion, debate different options for lighting; write a review of a performance that includes an evaluation of the positioning and movement of the actors)*

Teacher prompts: "Did the lighting enhance the impact of the scene?" "How could the blocking be changed to focus more attention on the eavesdropper's reactions?"

B2. Drama and Society

By the end of this course, students will:

B2.1 identify different purposes for drama and the forms used to achieve these purposes in diverse communities and cultures from the past and present *(e.g., to provide entertainment and escape – musical comedy; to comment on social absurdity or hypocrisy – comedy of manners; to draw attention to problems or promote attitudinal change – issue-based drama; to explore aspects of social status or class – commedia dell'arte)*

Teacher prompts: "What are some examples of contemporary issue-based drama (e.g., The Laramie Project; productions of Dreamrider Theatre or Ubom! Eastern Cape Drama Company)?" "What social purpose does issue-based theatre serve?" "How does studying the time period of a drama work help you understand its purpose?" "How does commedia dell'arte reflect its time period?"

B2.2 identify ways in which drama can promote self- and social awareness *(e.g., creating and performing can promote self-awareness, self-confidence, and personal growth; role playing can promote social understanding and increase one's capacity for empathy)*

Teacher prompts: "What have you learned about your attitudes and abilities through participating in drama?" "Has taking on the role of another character changed your perception of particular people or groups in our society? Why or why not?"

B2.3 identify ways in which drama works can promote social improvement and good citizenship *(e.g., by exploring issues and raising questions about the way things are; by modelling positive solutions to problems)*

Teacher prompts: "Did creating an anti-bullying presentation for an elementary school give you a better understanding of how to prevent or combat bullying in your own life?" "Why might students find a drama about bullying more helpful than a simple classroom discussion?"

B2.4 identify and interpret types of drama and specific drama works that portray distinct cultures and traditions *(e.g., develop a hypothesis about the reasons for the ritual and symbolism of political or religious ceremonies or the use of masked actors in theatre traditions in different cultures)*

Teacher prompt: "What are some of the characteristics of this drama work? What does it communicate about the beliefs, values, or traditions of its culture of origin?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 describe and assess the role of collaboration in their creative process *(e.g., identify aspects of their group creative process that required collaborative as well as individual effort and suggest possible improvements; outline the steps they used to define and allocate roles, establish timelines, and monitor how individuals carried out their responsibilities)*

Teacher prompt: "How were responsibilities allocated to team members during the rehearsal process? Did the process work well? What could you do to improve the process next time?"

B3.2 identify problem-solving techniques they have learned through drama activities, and explain how they can be applied in work and other social contexts *(e.g., as a group, create a presentation to model for other students how they used respectful discussion and debate to identify and analyse problems, brainstorm possible solutions, choose an acceptable option, monitor progress, and modify plans if necessary)*

Teacher prompt: "What are some problems you encountered when working in your drama group? How did you go about solving these problems? Would these techniques work in other group situations? Why or why not?"

B3.3 relate skills and knowledge they have developed through drama to opportunities for employment in the broader educational and arts sectors *(e.g., create a scrapbook or portfolio that showcases their set design work; identify cooperative education placements that reflect their particular theatre interests; write a résumé to support an application for an audition; write a review of a community theatre production and post it on the Internet or submit it for publication to a community newspaper)*

Teacher prompt: "What have you learned from your drama studies that you can apply to your part-time job, postsecondary study, or potential employment opportunities?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Concepts and Terminology

By the end of this course, students will:

C1.1 identify and describe the forms, elements, conventions, and techniques used in a variety of drama styles, and explain their function in their own and others' drama works *(e.g., explain the use of non-realistic, stylized movements in commedia dell'arte, exaggerated movements in melodrama, neutral and/or character masks in mime)*

Teacher prompt: "How would you describe this style of movement? What type of message does it convey?"

C1.2 use correct terminology for the forms, elements, conventions, and techniques they learn about through viewing and creating drama works *(e.g., improvisational scene work, gesture, voice, in role, motivation, mime, simulation)*

Teacher prompt: "What terms do we use to describe the structure of the action in comedy? In tragedy? How could this information help you in structuring your own scenes?"

C1.3 demonstrate an understanding of production and promotion roles, practices, and terminology in producing and presenting drama works *(e.g., production roles: stage manager, make-up designer, wardrobe manager; promotion and marketing tools and procedures: poster, program, brochure, direct-mail campaign, advertising campaign, press relations strategy)*

Teacher prompts: "What are some specific responsibilities of a stage manager?" "What is the role of the artistic director of the Stratford Festival?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 identify and describe theatre traditions from various cultures and historical periods *(e.g., summarize the key characteristics and/or conventions of Thai shadow puppetry, Renaissance drama, commedia dell'arte)*

Teacher prompt: "What groups in society are depicted in these dramas? What are the most common themes?"

C2.2 describe ways in which contemporary dramas show the influence of current media *(e.g., media settings or personalities provide content and themes for drama; emerging media such as blogs or videos provide new vehicles for drama; media products such as reality television suggest new forms for drama)*

Teacher prompt: "What are some similarities between reality television shows and improvised scene work?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow safe and ethical practices in all drama activities *(e.g., follow safety rules and procedures when performing backstage tasks and operating technical equipment; follow procedures for the environmentally responsible use of materials and energy; make character, scene, and script choices that reflect community standards; acknowledge source material when producing and/or presenting a partial or complete drama work)*

Teacher prompts: "What safety issues must we consider when using lighting equipment in a production?" "What safety precautions do theatre technicians take when producing a show?" "How can we ensure that the materials used in our sets are available for re-use in future productions?" "Why is it important to avoid offensive language in a production for a young audience?"

C3.2 demonstrate an understanding of the tasks and responsibilities involved in producing drama works *(e.g., show up on time; clarify responsibilities; cooperate to build trust; carry out duties consistently and fully)*

Teacher prompts: "Why is producing drama a team effort?" "What role(s) beyond the stage character will you take on when producing your scene? What skills and attitudes do your additional responsibilities require?"

C3.3 observe correct theatre and audience etiquette in classroom drama work and formal performance contexts *(e.g., as an audience member: avoid behaviour that could distract performers or other audience members; as a performer: take direction respectfully, respond appropriately to the director's notes, cooperate with the stage manager)*

Teacher prompts: "What are the differences between attending a rock concert and a theatre production?" "How can you show appreciation for the actors without disrupting their concentration?"

Drama, Grade 12

University/College Preparation ADA4M

This course requires students to experiment individually and collaboratively with forms and conventions of both drama and theatre from various cultures and time periods. Students will interpret dramatic literature and other texts and media sources while learning about various theories of directing and acting. Students will examine the significance of dramatic arts in various cultures, and will analyse how the knowledge and skills developed in drama are related to their personal skills, social awareness, and goals beyond secondary school.

Prerequisite: Drama, Grade 11, University/College Preparation

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 develop interpretations of drama texts from a variety of Western and non-Western dramatic traditions, past and present, as a basis for their own drama works *(e.g., interpretations of the role of women in plays such as* Top Girls, Hedda Gabler, Blood Relations, The Good Woman of Szechwan*; modern versions of scenes from Shakespeare or medieval morality plays; pivotal or climactic scenes from works by playwrights such as Daniel McIvor, Judith Thompson, John Murrell, Tomson Highway, Michael Miller, Lynn Nottage)*

Teacher prompts: "How does this play reflect its own time period and culture? How can we stage it so as to show its relevance to our own society?" "What strategies does the playwright use to create tension in this scene? How can you stage the scene to enhance its impact and fulfil the playwright's intention?" "How were women treated in society at the time this play was written? How did they deal with their subordination? What does the playwright communicate to us about their strength despite the odds that they face?"

A1.2 select and use a variety of drama forms to present original drama works *(e.g., combine forms such as dance drama, mime, and reader's theatre to dramatize or comment on a social or environmental issue)*

Teacher prompt: "What are some of the key characteristics of drama forms we have studied? Which form(s) would be a good vehicle for your ideas?"

A1.3 create and interpret a wide range of characters using a variety of acting approaches *(e.g., apply the acting approaches of Stanislavski, Uta Hagen, Le Coq, and/or Lee Strasberg in creating characters and developing roles)*

Teacher prompt: "How does your choice of acting approach help you to interpret your character? How could you use a variety of approaches to create a more three-dimensional character?"

A2. Elements and Conventions

By the end of this course, students will:

A2.1 use the elements of drama to achieve specific purposes in drama works *(e.g., use character, setting, relationship, and focus to present a distinct perspective on events or issues)*

Teacher prompt: "What can you imply about characters and relationships by using word play and double meanings in dialogue? How could you use these implicit messages to create tension and highlight the theme of betrayal in your scene?"

A2.2 use a variety of drama conventions to help identify and incorporate new or emerging ideas in drama works they are developing *(e.g., use stranger-in-role and meetings to explore possibilities for resolving the drama's main conflict, agree on revisions, and refine the final product)*

Teacher prompt: "How could the new perspectives on the characters that emerged during rehearsal influence the outcome? What process will you use to decide which ideas to keep and which to discard?"

A3. Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 demonstrate an understanding of how different acting and staging techniques reflect and support different purposes in drama *(e.g., identify theatre styles – such as Brechtian theatre, theatre of the oppressed, or Shakespearean theatre – that can help them achieve specific goals in theatre, and use them as models in producing drama works)*

Teacher prompt: "How does the use of theatre-in-the-round techniques or a thrust stage affect the actor–audience relationship?"

A3.2 use different acting approaches to explore and depict character in a variety of situations *(e.g., use forms of improvisation based on Keith Johnstone's teachings in* Impro for Storytellers*; use Rudolf von Laban's observations about movement to suggest a character's psychological state)*

Teacher prompt: "What did this technique help you learn about your character? How will you communicate this information to your audience?"

A3.3 select and use a variety of technological tools to help convey mood, create tension, and suggest universal connections *(e.g., use projected images to suggest a link to global issues; use atmospheric lighting to heighten suspense)*

Teacher prompt: "What special effects would highlight the theme of this drama? What technological tools could you use to create those effects?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to reflect on and justify or revise decisions in creating drama works *(e.g., review their journal responses to assess their contributions, strengths, and areas for improvement; monitor the group rehearsal process and modify the group roles and process as needed)*

Teacher prompt: "Describe your group's creative process. How did your collective vision evolve throughout the rehearsal process? How did the group implement the changes?"

B1.2 analyse a variety of contemporary and historical drama works to explain and evaluate how they communicate themes and dramatize issues *(e.g., describe the strategies used to explore political and social issues in plays like* The Komagata Maru Incident *by Sharon Pollock,* Les Belles Soeurs *by Michel Tremblay, or* The Rez Sisters *by Tomson Highway, and comment on their effectiveness)*

Teacher prompt: "What are the social, environmental, and/or political issues raised in this play? Are the issues openly stated, or implied, or both? Where in the play are the issues presented most clearly?"

B1.3 analyse and evaluate the aesthetic and technical aspects of a variety of drama works and/or theatrical productions *(e.g., write a review of a new play, critiquing the dramatist's vision and execution as well as the production itself; in a large-group discussion, compare their own reactions to a production with the analysis in a newspaper or Internet review)*

Teacher prompt: "How does your analysis of this play agree with or differ from the reviewers' reactions? What evidence supports your judgement of the production? If you were giving advice to the dramatist, what changes would you suggest?"

B2. Drama and Society

By the end of this course, students will:

B2.1 demonstrate an understanding of how drama questions social and cultural conditions in a variety of Canadian and global drama sources and traditions *(e.g., determine the intended message in Dennis Foon's exploration of racism in* Skin, *Rick Salutin's investigation of political unrest in Upper Canada in* 1837: The Farmers' Revolt, *Drew Hayden Taylor's scrutiny of Native culture in* Toronto at Dreamer's Rock, *Trey Anthony's exploration of cultural identity in* 'Da Kink in My Hair, *and various "green movie*

dramas" such as Erin Brockovitch, Gorillas in the Mist, The Day After Tomorrow, Hoot, *and* Avatar*; explain how the themes and techniques of Brechtian theatre reflect socialist ideas, or how theatre of the absurd reflects existentialist philosophy)*

Teacher prompts: "Did your initial ideas about the issue addressed in this play change after seeing the play? Do you think drama is a good vehicle for raising people's awareness of an issue or changing their perspectives on it? Why or why not?" "What are the defining characteristics of this style of theatre? How does it relate to the culture and time period in which it was created?"

B2.2 describe ways in which their personal experiences in drama have influenced their attitudes to others and their own world view *(e.g., by developing their empathy, respect for others, and group skills; by introducing them to customs and perspectives from other societies, time periods, and cultures)*

Teacher prompt: "In what ways has learning about theatre from other time periods influenced your ideas about social relationships and roles?"

B2.3 describe ways in which drama can support or influence school and/or local community goals *(e.g., describe the role of Augusto Boal's Theatre of the Oppressed in improving conditions and raising awareness in marginalized communities; explain why a protest march is a form of theatre)*

Teacher prompt: "What are some examples of the use of drama to promote social or environmental change?"

B2.4 describe different approaches used to explore universal concepts and themes in the drama of diverse cultures *(e.g., compare and contrast the treatment of themes such as hunger, loneliness, parenthood, oppression, war, and environmental degradation in dramas from different countries or time periods)*

Teacher prompt: "What different attitudes to parent–child relationships are presented in the two plays you have chosen? What historical or cultural factors might account for the differences?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 outline the responsibilities of a variety of leadership and support roles in drama, including the skills and knowledge required, and evaluate their experiences in these roles in different contexts *(e.g., describe their successes and areas for improvement in group work for a Remembrance Day presentation, as a facilitator in a Grade 9 drama classroom, as a mentor for a younger drama student, or as a volunteer director of a play being presented by a local youth group)*

Teacher prompt: "What leadership skills did you use during the stages of the creative process? How did you provide support for the ideas and initiatives of other group members?"

B3.2 identify skills they have acquired through drama activities and explain how they can contribute to success beyond the classroom *(e.g., voice projection skills are useful in making presentations or chairing a committee; knowledge of relaxation techniques is helpful in stressful situations; understanding of body language is helpful in "reading" the non-verbal messages in people's responses; active listening and collaborative skills are useful in solving problems and resolving conflicts)*

Teacher prompts: "What skills of a trained actor would be helpful to a lawyer in court?" "Why might drama students make good social workers? What valuable lessons does drama teach about human interaction and socialization?"

B3.3 identify current and potential educational and career opportunities in the dramatic arts, and describe the competencies required in those fields *(e.g., volunteer, part-time, or career opportunities in local media or arts organizations such as a television station, community theatre, art gallery, or summer arts camp)*

Teacher prompts: "Which postsecondary programs offer the best training for actors?" "What jobs and careers have your drama skills prepared you for?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Concepts and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the nature and function of the forms, elements, conventions, and techniques associated with the theatre of a particular period or culture *(e.g., explain the function of traditional masks in commedia dell'arte and/or Noh theatre, or of soliloquies in Shakespearean plays)*

Teacher prompts: "What aspects of character are communicated by the acting style of this period?" "How does the use of masks affect our perception of the characters?" "What type of atmosphere is created by the use of ritualistic movement?"

C1.2 use correct terminology for the styles, components, processes, and techniques of drama in creating and critiquing drama works and theatre performances (*e.g., the Laban system of movement analysis, Uta Hagen's six steps of characterization, realism, absurdism, overlapping dialogue, breaking the fourth wall)*

Teacher prompt: "What are some examples of 'breaking the fourth wall'? What effect is this practice supposed to have on the audience?"

C1.3 demonstrate an understanding of how various media can be used in the production and promotion of drama works *(e.g., create a website for a production featuring a visual based on the set design; use a spreadsheet to map special effects requirements, rehearsal schedules, and the production process; post a promotional "trailer" of scenes from the production on the Internet)*

Teacher prompt: "What are some ways theatre companies use media such as the Internet to promote their productions? Which techniques could you imitate in promoting your own work?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 demonstrate an understanding of the theatre traditions of a variety of historical periods and cultures *(e.g., identify and explain some differences in acting and staging in Restoration, naturalist, and postcolonial plays; explain how the themes and techniques of the theatre of the absurd reflect the philosophy of existentialism)*

Teacher prompt: "What social and political conditions in seventeenth-century England are reflected in Restoration drama?"

C2.2 identify and describe how electronic media can be used for specific purposes in drama activities (*e.g., projected video clips from the Internet can be used to highlight or provide a counterpoint to the action on stage; film adaptations of stage plays can reduce the visual distance between the action and the viewer, creating a sense of intimacy and realism; electronic music can*

evoke a specific mood or atmosphere; presentation software can be used to provide "surtitle" translations or interpretations of dialogue and action)

Teacher prompt: "How would you modify movement, speech, costumes, sets, and make-up for a film version of your play?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow safe and ethical practices in all drama activities *(e.g., learn and use vocal warm-up and physical flexibility exercises to protect against strain injuries; learn and use safe stage fighting and falling techniques; follow procedures for the environmentally responsible use of materials and energy; respect intellectual property rights and copyright laws; factor the cost of royalty payments for copyrighted material into production budgets; challenge assumptions about class, race, gender, religion, ability/disability, and sexual orientation in assigning performance and group roles)*

Teacher prompts: "Why is it important to warm up your voice and body before performing?" "Is there any racial or ethnic stereotyping in this source? Can we use casting to counteract it, or should we choose another play?"

C3.2 demonstrate an understanding of the tasks and responsibilities involved in producing drama works *(e.g., itemize the multiple and interrelated responsibilities and competencies of front-of-house staff, stage crew, and production staff)*

Teacher prompt: "Why is it important for the different work teams to keep one another informed about their activities and progress? What problems could be caused by a breakdown in communication?"

C3.3 demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama activities and formal performance contexts *(e.g., as a cast member: arrive prepared and on time for rehearsals; avoid jumping cues or directing fellow actors; keep to timelines for memorizing lines and blocking; as a viewer: avoid behaviour that disturbs or distracts the actors or other audience members)*

Teacher prompts: "How would you rate the audience etiquette demonstrated in the theatre today?" "What are some examples of professional or unprofessional behaviour in the theatre?"

Drama, Grade 12

Workplace Preparation — ADA4E

This course requires students to create, present, and analyse a variety of dramatic works relevant to the workplace. Students will build trust and collaborative skills and develop self-confidence through hands-on experience and project-based learning in drama activities. Students will also explore skills related to the study of drama that can be applied in the workplace.

Prerequisite: Drama, Grade 11, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of sources as a basis for creating scenes about workplace issues *(e.g., use ideas from books about "how to complain" or "dealing with difficult people" to dramatize the handling of a client grievance; use a newspaper story about an equity or human rights issue as the basis for a courtroom drama)*

Teacher prompt: "What different characters could you include in a skit about a human rights enquiry?"

A1.2 choose appropriate drama forms to explore a variety of perspectives on the world of work and business *(e.g., use a sitcom format to explore a particular working environment such as a restaurant kitchen or a law office; use monologue or dialogue formats to dramatize the perspectives of employees and/or employers on a workplace issue)*

Teacher prompt: "How could you dramatize the different reactions of an employee and an employer to an attempt to unionize the work force?"

A1.3 create a scene or sequence of scenes featuring a character who demonstrates employability skills *(e.g., scenes illustrating the job application and interview process, including the depiction of a range of emotional states experienced by the applicant, such as excitement, anxiety, confidence; scenes modelling appropriate behaviours for a variety of workplace roles)*

Teacher prompt: "What are some of the qualities you might look for when interviewing someone for a job in the arts?"

A2. Elements and Conventions

By the end of this course, students will:

A2.1 combine and arrange the elements of drama to create scenes that explore common workplace roles and situations *(e.g., use a focus on equity in a drama about interviewing applicants for a position; use a shop-floor setting in a drama about safe work habits)*

Teacher prompt: "What kinds of equity issues should job applicants and job recruiters be aware of? How could you develop a drama that shows the issues from both points of view?"

A2.2 use a variety of drama conventions to interpret roles and issues in the workplace *(e.g., use voices in the head and role on the wall to explore the multi-faceted responsibilities of an employee in a retail or service setting; use flashbacks to an earlier job to explain the behaviour of a supervisor or manager)*

Teacher prompt: "How might the supervisor's previous experience in entry-level jobs influence her attitude to the workers who report to her?"

A3. Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 use a variety of techniques to engage specific workplace audiences for various purposes *(e.g., use questioning to engage an audience of trainees in a presentation about workplace safety; use a demonstration such as a make-up application as part of a sales pitch for a product)*

Teacher prompt: "How might audio of accident noises strengthen your presentation on safe work habits?"

A3.2 use various drama techniques to enhance workplace presentations *(e.g., use blocking to visualize and plan the layout and audience traffic patterns for a product display; plan and rehearse phrasing, pauses, vocal inflection and emphasis, gestures, and eye contact to enhance delivery of a seminar or sales presentation)*

Teacher prompts: "Which memorization techniques will you use to prepare for your seminar?" "How might relaxation exercises help you prepare for an interview or audition?"

A3.3 select and use a variety of technological tools, including forms of new media, to enhance workplace presentations *(e.g., use an overhead projector, visuals, and audio recordings to support a promotion of a new product; use a webcam to create a training video for trainees to access through the Internet)*

Teacher prompt: "What visual aids can you use to illustrate the steps in your presentation?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to determine the responsibilities attached to different roles within the group and to guide and monitor progress *(e.g., use self- and peer-assessment strategies to identify personal strengths and areas for improvement; complete teacher-guided reflections to monitor and fine-tune roles during the rehearsal process)*

Teacher prompt: "What role(s) will you take on in this collaborative assignment? Why did you choose this role? What responsibilities will each group member have?"

B1.2 analyse presentations about workplace topics to determine how accurately they depict workplace realities *(e.g., analyse the depiction of workplace conditions and issues in a film, a television show, or a stage work by their classmates and compare it to information acquired from real-world work experiences, community service, or career research)*

Teacher prompts: "What real-world workplace settings are you familiar with? What workplace issues are you aware of from your own experience? From films and TV shows? Do you think films and TV shows are useful sources of information about workplace issues and behaviour?" "Why is it important to explore difficult issues and represent them through drama? What can be gained by both actors and audience from this experience?"

B1.3 explain ways in which drama activities develop their ability to determine the accuracy and effectiveness of media representations *(e.g., creating and viewing drama can enhance awareness of the purposes and creative choices that shape media works)*

Teacher prompt: "Was the difficulty of the job exaggerated in this presentation? Or was it oversimplified? Why do you think it was treated in this way? What message did this treatment send to the viewer?"

B2. Drama and Society

By the end of this course, students will:

B2.1 demonstrate an understanding of how knowledge and skills developed through drama can be used in social and workplace contexts *(e.g., visualization skills developed through role playing can help in preparing for new social situations or in training exercises; creative and performance skills can enhance the design and delivery of marketing and product information presentations)*

Teacher prompts: "How might your ability to choose appropriate costumes for a drama help you in a social or workplace context?" "What are some similarities between performing a role on stage and 'performing the role' of a job?"

B2.2 identify ways in which drama activities strengthen their social and employability skills *(e.g., by emphasizing skills and attitudes such as punctuality, acceptance of responsibility, ability to take direction, respect for others)*

Teacher prompt: "What are the characteristics of a 'professional attitude'? What can you learn or have you learned about professional behaviour from your drama activities? Are these skills and attitudes relevant only in employment contexts?"

B2.3 explain how drama activities provide insight into different types of roles, social or occupational hierarchies, and issues they may encounter in the workplace (*e.g., viewing drama works provides a range of perspectives on social interaction, power relationships, and ethical issues in social and occupational contexts; ensemble drama work provides experience of roles and responsibilities in product development and project management processes)*

Teacher prompts: "How would you describe the employer–employee–client relationships depicted in this scene? Are they believable? Or are they too stereotypical or idealized? Give reasons to support your opinion." "What is the importance of having a leader on a project? What are the difficulties of having no leader, or more than one?"

B2.4 describe ways in which dramas or other works that use elements of drama can reflect the culture and experience of work *(e.g., the musical* A Chorus Line *reveals and critiques the reality of the lives of stage performers; Dan Needles's* Wingfield Trilogy *explores farm life in Canada using humour; Michael Moore's documentaries* Roger and Me *and* Sicko *explore and critique the tensions between economics and ethics in the automotive and health care industries)*

Teacher prompt: "How could we use drama to challenge the dominance of cliques in the school and strengthen awareness of our common interests?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 explain how the strategies for conflict resolution and team building used in drama can be applied in the workplace (*e.g., collaborative processes such as forum theatre, voices in the head, or corridor of voices can be used to assist in group problem solving and/or conflict resolution)*

Teacher prompts: "What common types of conflicts arise in the workplace? How could you use the skills you have learned in drama to help solve such conflicts?" "How can our new understandings about group theatre and shared leadership be applied in a workplace setting?"

B3.2 identify personal strategies and skills they have developed through drama activities and explain how they can contribute to success in workplace contexts *(e.g., the ability to interpret verbal and non-verbal cues such as tone of voice and body language can help them understand others and communicate effectively in a wide range of situations)*

Teacher prompt: "How could you use verbal cues and body language to suggest changes in a persuasive, non-threatening manner?"

B3.3 identify and describe employment opportunities and careers in the theatre industry, and describe the competencies they require *(e.g., outline the responsibilities of different types of theatre workers, such as actor, backstage technician, front-of-house staff, custodial staff, arts administrator)*

Teacher prompt: "What skills and preparation would you need for these workplace roles? How have your classroom drama activities equipped you for some or all of these roles?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Concepts and Terminology

By the end of this course, students will:

C1.1 identify a variety of forms, elements, conventions, and techniques of drama and describe some of their functions *(e.g., how situation comedy can be used to critique foolish or pretentious behaviour; how character can be used to illustrate a theme; how physical place and historical time period can be used to clarify motivation; how gesture and voice can be used to reveal a character's attitudes and emotions; how blocking can be used to help create tension)*

Teacher prompt: "How is mime used to dramatize the impact of mass production methods on workers in Charlie Chaplin's *Modern Times*? Why is it so effective?"

C1.2 use correct terminology for the styles, components, processes, and techniques of drama in creating and responding to drama works *(e.g., voices in the head, thought tracking, accepting offers, advancing a scene, improvisation)*

Teacher prompt: "What are some ways of 'advancing a scene' when improvising with a partner (e.g., adding a new detail, continuing the game, raising the stakes, connecting unrelated details, beginning to carry out an anticipated action, disrupting a routine)?"

C1.3 demonstrate an understanding of the nature and purpose of informational and support materials for drama productions *(e.g., rehearsal schedules, prompt scripts, blocking diagrams, cue sheets for lighting and special effects, brochures, programs, promotion schedules, press releases, commercials)*

Teacher prompt: "What information should be included on an advertising poster for the performance of a play?"

C2. Contexts and Influences

By the end of this course, students will:

C2.1 describe how social and cultural patterns influence the forms and subject matter of drama *(e.g., connect character types from commedia dell'arte to social conditions in sixteenth-century Italy; compare depictions of women's roles in Restoration and nineteenth-century dramas and give reasons for the differences; explain how themes and characters in the drama of Western societies changed to reflect the growth of industrialization and urbanization; explain the social background to themes of migration in the drama of diverse cultures)*

Teacher prompt: "What are some common themes in Canadian drama? What social or cultural realities do they reflect?"

C2.2 suggest ways in which current media forms and technologies influence the content and presentation of drama works *(e.g., the role of electronic technologies in daily life is a theme in contemporary drama – including the "dramas" depicted in advertisements; webcams, webcasts, and video technology provide access to global audiences for both amateur and professional*

drama creators; video and audio technology are used to add special effects to film and stage productions)

Teacher prompt: "How are video games similar to or different from action-adventure films? How have developments in video games been adapted for some types of film and television dramas?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and follow safe and ethical practices in drama activities and explain their relevance to workplace settings *(e.g., explain the relevance of Workplace Hazardous Materials Information System [WHMIS] labelling to theatre and other workplace settings; identify safety training and certifications that are relevant to occupations in the theatre and other fields; identify and follow procedures for the environmentally responsible use of materials and energy; explain the importance of developing and implementing workplace antiharassment and antidiscrimination policies and guidelines)*

Teacher prompts: "What safety concerns have you become aware of through your work in drama? How does safety training prepare you for other types of jobs?" "What steps can people take to prevent or combat harassment in their workplace?"

C3.2 demonstrate an understanding of tasks and responsibilities in producing drama works that have counterparts in other workplace settings *(e.g., preparing progress reports for colleagues; participating in team meetings; being punctual and keeping to timelines; complying with codes of conduct; clarifying and fulfilling job expectations)*

Teacher prompt: "How do we ensure that all team members fulfil their responsibilities to the project?"

C3.3 demonstrate an understanding of correct theatre worker and audience etiquette and its relevance to other workplace contexts *(e.g., use appropriate professional language; observe dress codes; demonstrate appropriate conduct in meetings)*

Teacher prompts: "What is the appropriate style of dress for this particular role?" "How might you have to change your everyday behaviour to suit a particular workplace role or environment?"

EXPLORING AND CREATING IN THE ARTS

OVERVIEW

Exploring and Creating in the Arts focuses on creating, presenting, and promoting art works, including integrated art works and productions, for a variety of purposes. Students use a variety of tools, techniques, and technologies to create art works and productions that communicate messages and demonstrate their creative skills. Students analyse works from various arts disciplines and create art works or productions that integrate aspects of these disciplines.

In exploring the arts and creating art works, students explore the interrelationship between the arts and personal development. They respond to creative challenges using elements, principles, materials, and techniques from various arts disciplines, including dance, drama, media arts, music, and visual arts. This course encourages creative expression and fosters the development of skills and knowledge that prepare students for lifelong learning and participation in the arts and arts-related activities.

The expectations for the course in exploring the arts and creating art works are organized into three distinct but related strands:

1. ***Creating and Presenting:*** Students apply the creative process (see pages 15–17) to produce and present art works/productions using materials and elements and/or principles from more than one arts discipline. Students use technologies, tools, and techniques associated with these disciplines to create, modify, present, and promote integrated art works/productions for a variety of purposes.

2. ***Reflecting, Responding, and Analysing:*** In this strand, students use the critical analysis process (see pages 17–22) to analyse and assess a variety of art works/productions. Students examine the function of the arts in society and analyse how the arts have affected their personal values and sense of identity, generating a deeper understanding of themselves and their culture. They explore arts-related careers and opportunities outside the classroom.

3. ***Foundations:*** In this strand, students develop their understanding of, and use proper terminology when referring to, elements, principles, and other key concepts related to various arts disciplines. They explore symbols and themes in the arts as well as influences on various arts disciplines. Students learn about responsible practices and ethical considerations associated with creating and experiencing different types of art works and apply these practices when creating, presenting, experiencing, and promoting art works/productions.

Exploring and Creating in the Arts, Grade 11 or 12

Open — AEA3O/AEA4O

This course offers students the opportunity to explore connections between dance, drama, media arts, music, and/or visual arts. Students will use the creative process individually and/or collaboratively to produce integrated art works that draw on various disciplines, and they will critically analyse art works and determine how interpreting these works affects their own development. Students will develop responsible practices that are transferable beyond the classroom. They will explore solutions to integrated arts challenges and discover that art is everywhere, influencing and reflecting society.

Prerequisite: Any Grade 9 or 10 arts course

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming with a partner, think-pair-share, mind maps, graphic organizers)* to generate innovative ideas and to develop and refine detailed plans to address an integrated art challenge, individually and/or collaboratively *(e.g., the challenge to create a performance piece or installation on a theme related to nature, such as water, fire, birth, or decay)*

Teacher prompts: "What strategies did your group use to generate ideas to address the creative challenge?" "Does your plan address how you will approach all the stages of the creative process as you create your art work?" "In what ways did you have to refine your original idea and plans as you progressed through the creative process?"

A1.2 use the appropriate stages of the creative process to produce and present integrated art works, individually and/or collaboratively, in response to creative challenges, and revise them on the basis of reflection and peer- and self-assessment *(e.g., experiment with elements from various arts disciplines; present their work formally and informally to the class at various stages of the creative process, reflect on the insights derived from the audience response, and use valid feedback as well as self-assessment to refine their work)*

Teacher prompts: "How do you decide if an experiment with integrating elements from various arts has been successful?" "When you reflect on your approach to the creative process, was any stage more demanding than the others?" "Has peer feedback given you fresh ideas to explore? Has it changed your perception of or approach to your work? What changes did you make as a result of this feedback?"

A1.3 compile and organize a portfolio that contains representative samples of their integrated art works/productions and illustrates how they have used the creative process in creating these works *(e.g., ensure that their portfolio includes evidence of how their work developed through each stage of the creative process)*

Teacher prompts: "Does your portfolio contain a range of work that illustrates your approach to each stage of the creative process? Which works reflect the specific stages of the process?" "Why is it important to include preliminary as well as final versions of your work in your portfolio?"

A2. Elements and Principles

By the end of this course, students will:

A2.1 select and apply a combination of elements and principles from multiple arts disciplines when creating and presenting complex integrated art works/productions *(e.g., use relationship*

from dance, timbre and texture from music, and unity and harmony from visual arts to highlight the connections between different life forms on Earth; present an art work that combines interactivity and duration from media arts with time and space from drama and time and energy from dance)

Teacher prompts: "How could you visually complement the pitch and dynamics of this piece of music using elements from dance and drama?" "How would you approach the elements of energy and tension in this work to create a cohesive art work?"

A2.2 research how artists have modified existing art works to create new art works *(e.g., how Tom Stoppard's* Rosencrantz and Guildenstern Are Dead *draws on characters from* Hamlet*; how Andy Warhol used photographs in his visual art works; how Akira Kurosawa uses conventions from Kabuki theatre in his films; how Antonin Dvorak used themes from traditional Slavic and American music in his art music)*, and, using this research as inspiration, modify the elements and/or principles of an existing art work to create a new work whose intent and impact are different from those of the original work

Teacher prompts: "How have visual artists such as Charles Pachter or Betye Saar challenged the meaning of cultural icons? When might a similar approach be appropriate in your own work?" "Who are some popular songwriters who have used themes from art music in their compositions? Are there any themes from the music you have studied that you could adapt for use in your own composition or improvisation? How might you modify such a theme? What factors influence your approach?"

A3. Tools, Techniques, and Technologies

By the end of this course, students will:

A3.1 integrate media/materials, tools, and techniques from more than one arts discipline to create a complex integrated art work/production that communicates a specific message *(e.g., create two public service announcements on the same current social issue but intended for different audiences; create a podcast or other multimedia production on an issue of personal interest)*

Teacher prompts: "How might you use an integrated art work to draw attention to social/political issues? What techniques might you use to enhance your message?" "Why might an integrated art work be particularly effective at conveying a message to an audience?"

A3.2 use technologies, tools, and techniques associated with more than one arts discipline to create integrated art works/productions that demonstrate creativity and/or innovation *(e.g., use accompaniment and animation software to create an innovative art work based on an environmental theme; used digitized sound- and video-editing techniques to create an experimental film; use computer-assisted design software and design techniques to create an innovative interior design for an advertising agency)*

Teacher prompts: "What are the criteria for determining whether an art work or production demonstrates creativity, uniqueness, or innovation?" "In what ways has working with current technologies allowed you to explore and extend the limits of innovation in your art works?"

A4. Presentation and Promotion

By the end of this course, students will:

A4.1 apply a variety of current technologies to present integrated art works/productions *(e.g., present the class's integrated art works in a virtual gallery; display digitized visual art works on the stage to enhance a music, dance, or drama presentation; present a screen dance that complements a pre-recorded, original digital soundtrack)*

Teacher prompt: "What are some of the advantages and disadvantages associated with presenting your integrated art works in a virtual environment? How can you assess the response to works presented in this way?"

A4.2 use a collaborative approach to plan, design, and produce a year-end group presentation of selected art works, including integrated art works *(e.g., select works that demonstrate a sophisticated understanding of the creative process and that represent all the arts disciplines; generate strategies for display/presentation that best suit the individual works and that present the works as a cohesive whole)*

Teacher prompts: "What considerations do you need to address when selecting works for a collaborative culminating presentation?" "How can the various works be organized in a way that enhances the individual works but also contributes to a unified presentation?"

A4.3 demonstrate an understanding of the appropriate standards, conventions, and practices associated with the preparation, promotion, and presentation of art works, including integrated art works/productions, for a variety of purposes *(e.g., standards and conventions for the display of various types of visual art works; practices to ensure an appropriate level of interactivity in media art works; standards associated with venues for dance or drama presentations; different standards and practices for formal and informal presentations; practices used to effectively promote an exhibition of integrated art works in the local community)*

Teacher prompts: "How would you promote integrated art works/productions being presented at a community centre or gallery as opposed to those being presented to an audience of students at your school?" "What are the advantages and disadvantages of promoting or presenting works solely on the Internet?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **The Function of the Arts in Society:** explain and assess the functions and impact of the arts in past and present societies;

B3. **The Arts and Personal Development:** demonstrate an understanding of the interrelationship between the arts and personal development, including their own personal development;

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 describe their initial reaction to works from a variety of arts disciplines, and explain the reasons for their reaction *(e.g., aspects of the work and their personal experience or values that contributed to their reaction)*

Teacher prompt: "What particular aspects of this art work most affected your initial impression? Why do you think this aspect of the work had an impact on you?"

B1.2 identify and describe the elements and principles used to create integrated art works, and analyse the methods used to combine these elements and principles into unified art works *(e.g., write a review of an installation, including a description of how the artist combined elements from various arts disciplines; create a mind map of the artistic elements in a music video by contemporary First Nation, Métis, or Inuit musicians, and analyse how these elements have been combined into a cohesive whole)*

Teacher prompts: "What elements from the arts are integrated into an operatic performance?" "When you study this installation, what elements can you identify? Which arts disciplines are they taken from? How does the combination of these elements allow the work to transcend these disciplines?"

B1.3 interpret a variety of art works using the critical analysis process, and reflect on and explain how their interpretation of specific art works has changed over the course of this process *(e.g., the difference between their initial reaction and more informed interpretation; the roles of research and reflection in their ongoing critical assessment)*

Teacher prompt: "Describe your initial reaction to this art work. In what ways has this reaction changed as a result of your increased understanding of the artist's intent? What factors contributed to this change?"

B1.4 communicate their critical judgement of a variety of their own art works and the works of others, and explain the relationship between this stage of the critical analysis process and the creative process *(e.g., why a work is or is not effective; what they would change in a work, and why; how evaluating the effectiveness of others' art works contributes to their ability to assess their own works at different stages of the creative process)*

Teacher prompts: "What aspects of this art work do you think are effective? Why? Are there any aspects that you consider ineffective? Why?" "What criteria can we use for evaluating art works? How can you apply these criteria when engaged in the creative process to enhance the effectiveness of your work?"

B2. The Function of the Arts in Society

By the end of this course, students will:

B2.1 explain various functions of the arts in society, with reference to both past and present societies *(e.g., prepare an integrated arts presentation to explain the function of the arts with respect to ritual, entertainment, education, or cultural expression; report on the functions of art in Aboriginal societies; compare the functions of the arts in ancient and contemporary societies)*

Teacher prompts: "What is the meaning of Marshall McLuhan's statement 'The medium is the message'? How is it related to the function of the arts in society?" "What role do songs play in oral cultures?"

B2.2 assess, on the basis of research, the ability of the arts to inform and instruct and to contribute to social change *(e.g., the impact of works intended to manipulate, didactic works, propaganda, works of social or political protest; the influence of artists such as Augusto Boal, Bertold Brecht, Miriam Makeba, Alanis Obomsawin, Pablo Picasso, John Heartfield, Bruce Mau; the impact of contemporary podcasts or random access web videos on politics or cultural issues)*

Teacher prompts: "Who are some Canadian artists who are particularly associated with social commentary or criticism? What impact has their work had?" "Name some artists whose work has been censored, and explain why their work met with this response." "In what ways is digital technology changing the ability of the arts to contribute to social change?" "In what ways can a viral web video affect an election campaign?"

B3. The Arts and Personal Development

By the end of this course, students will:

B3.1 analyse how creating, presenting, and analysing a variety of art works has affected their personal values and their understanding of the values of their community and culture and those of other cultures *(e.g., how using the newspaper as a source of ideas for an art work contributed to their understanding of the importance of an issue in their community; how analysing art works from around the globe on the Internet has contributed to their understanding of and appreciation for other cultures; how their understanding of issues of importance to other cultures has affected their own values)*

Teacher prompts: "What have you learned about your personal biases from creating your art works?" "In what ways did you adapt to different points of view when working on collaborative creative projects?" "Have any of the art works you have studied challenged your assumptions about other cultures? If so, how?"

B3.2 analyse, on the basis of research, the impact of a range of factors on the development of artists from various arts disciplines *(e.g., the impact of mental health issues on the work of Vincent van Gogh or of physical disability on the work of Chuck Close or Evelyn Glennie; the impact of changing technologies on the work of Michael Snow; the influence of Aboriginal culture on the work of Santee Smith; the impact of gender roles on various women artists)*, and describe factors that have contributed to their own development as an artist

Teacher prompts: "What impact did traditional gender roles have on the career and artistic output of a composer such as Clara Schumann or a visual artist such as Emily Carr?" "What would you change about one of your earlier art works to demonstrate your artistic growth?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 demonstrate an understanding of, and apply both inside and outside the arts classroom, skills, character traits, and work habits that are developed though the processes of creating, analysing, presenting, and promoting collaborative and independent art works, including integrated art works/productions *(e.g., create a word wall of character traits useful in integrated arts; in small groups, demonstrate leadership skills related to task planning, organizing, and delegating; demonstrate effective oral communication skills; compare the skills required to produce, present, or analyse work in integrated arts and those required in other classes or extracurricular activities; demonstrate skills included in the Ontario Skills Passport or among the Human Resources and Skills Development Canada [HRSDC] essential skills)*

Teacher prompt: "How might you use skills learned in this course to organize a community event to showcase student work? How can these same planning, organizational, and promotional skills be used in other areas of study or in your part-time job?"

B4.2 describe, on the basis of research, arts-related careers and secondary and postsecondary pathways that reflect their interests and skills *(e.g., reflect on their interests, conduct personal skills inventories, and research employment opportunities that reflect their interests and skills; explore college and university arts programs and arts-related apprenticeships; compile a list of arts organizations in their community and the types of career opportunities available with them)*

Teacher prompts: "What arts-related career opportunities that are of interest to you exist in our community? What types of educational background and work experience do they require?" "What arts career opportunity most interests you? What skills do you see as necessary in order to succeed in this area?"

B4.3 describe, on the basis of research, opportunities for continuing engagement in artistic and cultural endeavours beyond the classroom *(e.g., student subscription packages for local dance troupes, theatre groups, music ensembles; local artist talks or art gallery tours; opportunities for involvement in arts advocacy, either with a local group or nationally/internationally through the Internet; volunteer opportunities with local festivals)*

Teacher prompt: "In what ways does the Internet expand opportunities for you to become involved in arts advocacy?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 use, appropriately and correctly, terminology related to elements, principles, and other key concepts from all the arts disciplines when creating, analysing, or presenting various types of art works *(e.g., use terminology correctly when using technology to create a melodic phrase to complement a visual art work or series of dance movements, when creating an art installation, when analysing a sculpture, when staging a play; design a "terminology bingo" game using a wide range of terms describing the elements and principles related to all the arts)*

C1.2 demonstrate an understanding of elements, principles, and other key concepts associated with all the arts disciplines, and identify those that are common to more than one discipline *(e.g., in small groups, generate a list of concepts from all arts disciplines for a word wall; create a Venn diagram to determine common concepts; explain terms such as line, point of view, time, balance, interactivity, and variety with reference to specific arts disciplines)*

C1.3 analyse similarities and differences in approaches to the creative process in various arts disciplines *(e.g., how a musician, a choreographer, and a sculptor might approach the planning/incubation stage; how a visual artist and a musician might experiment with the elements of their art; how a dramatist and a media artist might present their work; how the revision process differs across the various arts disciplines)*

C2. Contexts and Influences

By the end of this course, students will:

C2.1 demonstrate an understanding of symbols used in a variety of past and present art works from various cultures from around the world *(e.g., research and report on the significance of symbols associated with ancient Egyptian or Roman statuary; First Nation, Métis, and Inuit pictographs; Balinese dance; Celtic ballads; commercial icons)*

Teacher prompts: "What types of symbols are used in this advertising icon? Why are these symbols used?" "What are some symbols used in the lyrics of religious music?"

C2.2 research, reflect on, and explain how common themes *(e.g., love, war, heroism, death, joy, work, nature)* are addressed in a variety of past and present art works from various cultures

Teacher prompts: "What are some different ways in which artists have portrayed the theme of love?" "What are some of the ways in which Canadian artists, including Québécois and First Nation, Métis, and Inuit artists, have addressed the theme of nationhood?"

C2.3 demonstrate an understanding of how past and present social, economic, and/or political factors have affected artistic form and content *(e.g., how political factors influenced the content of propaganda films from World War II; how social, economic, and political factors affected the visual arts, music, drama, and/or dance of the Renaissance; how environmental issues have influenced various contemporary artists; how industrialization resulted in new artistic forms and technologies)*

Teacher prompts: "What impact did the social and economic disruption associated with the Great Depression have on music, visual arts, or drama in Canada?" "In what ways did the social and economic changes associated with the Industrial Revolution affect the content and form of art works?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 demonstrate an understanding of and apply conventions associated with the experiencing of various types of art works *(e.g., the etiquette associated with dance and drama, interactive media art, various types of concerts, museums/galleries)*

Teacher prompts: "What are the conventions traditionally associated with attending art exhibitions? In what ways are some media artists challenging these conventions?" "How and why might audiences behave differently at a rock concert, a jazz concert, and an art music concert?"

C3.2 demonstrate an understanding of safe and conscientious work practices associated with various arts disciplines, and apply these practices when engaged in the creative process *(e.g., demonstrate familiarity with Workplace Hazardous Materials Information System [WHMIS] guidelines; show respect for the work of other students; apply safe practices when working with various tools and materials; use group discussion and consensus to determine effective rules and expectations in the integrated arts classroom)*

Teacher prompts: "What sorts of substances should not be used in the classroom? Which substances should be used only with protective equipment?" "Why is it important to warm up properly before a dance routine or before singing?"

C3.3 demonstrate an understanding of ethical and legal practices related to the various arts disciplines, and apply these practices when creating, presenting, or promoting art works, including integrated art works / productions *(e.g., use media from Creative Commons; obtain permission to sample songs or use stock photography; acknowledge their sources when borrowing from the work of other artists; show respect and sensitivity when appropriating from other cultures)*

Teacher prompts: "What issues should you consider before appropriating symbols or motifs associated with other cultures in your art work?" "How would you go about getting permission to include in your film soundtrack a piece of music written by another composer?"

C3.4 describe environmental issues associated with the arts, and apply environmentally responsible practices when creating, presenting, and promoting art works, including integrated art works/productions *(e.g., safely and appropriately dispose of paint containers, toner cartridges, and other arts supplies; recycle batteries; use the Environment Canada website as a source for an integrated arts project on the four R's [reduce, reuse, recycle, and recover]; reduce the use of paper by promoting a performance or art exhibition through the Internet)*

Teacher prompts: "Why is it important to check the source the supplies you use for your art works?" "Are any of the items you used in creating your art work classified as hazardous waste? How should you dispose of them?"

MEDIA ARTS

OVERVIEW

Media arts courses at the Grade 11 and 12 level focus on refining students' use of multiple media and their skills in the use of traditional and emerging technologies and tools. Students create increasingly sophisticated media art works that communicate ideas, feelings, and beliefs to specific audiences. These courses also develop students' theoretical knowledge and analytical skills, and encourage them to explore in greater depth the cultural, historical, and social contexts of media art.

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

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

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

1. ***Creating and Presenting:*** Students apply the creative process (see pages 15–17) to construct and present media art works using traditional and emerging technology and tools in increasingly skillful ways. They create art works for multiple purposes and audiences, reflecting on the effectiveness of their use of the creative process. Students analyse how various artists use the principles of media art in the design and production of works that integrate elements from contributing arts.

2. ***Reflecting, Responding, and Analysing:*** In this strand, students use the critical analysis process (see pages 17–22) and the process of deconstruction to enhance their appreciation of media art works. Students reflect on their artistic choices to determine their effectiveness. They examine how media art works reflect personal and cultural identities, and affect personal, cultural, and community values. They assess and refine the skills needed for a range of careers and lifelong learning.

3. ***Foundations:*** In this strand, students deepen their understanding of theoretical concepts and expand their vocabulary for evaluating their own creations and those of other media artists. They analyse the roles of media artists and explore the historical and sociocultural contexts of media arts. Students demonstrate responsible practices when producing, presenting, and experiencing media art works.

Media Arts, Grade 11

University/College Preparation **ASM3M**

This course focuses on the development of media arts skills through the production of art works involving traditional and emerging technologies, tools, and techniques such as new media, computer animation, and web environments. Students will explore the evolution of media arts as an extension of traditional art forms, use the creative process to produce effective media art works, and critically analyse the unique characteristics of this art form. Students will examine the role of media artists in shaping audience perceptions of identity, culture, and values.

Prerequisite: Media Arts, Grade 10, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming, concept webs, mind maps, group discussions, research using sources such as case studies)* to investigate creative challenges and generate innovative ideas, individually and/or collaboratively, for addressing them *(e.g., the challenge of creating a video art work on cyberbullying)*

Teacher prompt: "Do any of your personal experiences or those of your group members relate to the topic of the challenge? Where would you find more information on the topic? How can these experiences and this information help you generate ideas?"

A1.2 develop plans, individually and/or collaboratively, that address a variety of creative challenges *(e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes, scripts, choreographic notes, and/or blocking notes to help develop their plans)*, and assess and revise their plans on the basis of feedback and reflection

Teacher prompts: "What criteria might you use when filtering ideas?" "What challenges does your plan present? Would revising an aspect of the plan help you overcome those challenges?"

A1.3 produce and refine media art works, using research, exploration, input, and reflection *(e.g., research audio/visual codes and alternative media; explore new media tools, practise a range of techniques, and reflect on which tools and techniques would be appropriate for their art work; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback)*

Teacher prompts: "What other media artists have used this technique? How can exploring techniques used by other media artists help you expand the range of techniques you use in your work?" "How do you decide when to integrate the input of others into your work? In what ways did feedback affect your final product?"

A1.4 exhibit or perform media art works, individually and/or collaboratively, using methods that are highly appropriate for the work *(e.g., present a performance art work with sound effects or music that enhances their message; post their digital work on the Internet; play the class a DVD of their animation; present their work in an actual or virtual gallery)*

Teacher prompt: "Is your mode of presentation appropriate for your art work? Is there any aspect of your work that is not well served by the method of presentation? How might you modify your presentation plans to address this problem?"

A1.5 use an appropriate tracking tool *(e.g., a sketchbook, a journal, storyboards, a checklist, production notes, a "making-of" video)* to produce a detailed record of their application of the creative process, and use this record to determine, through reflection, how effectively they applied this process

Teacher prompt: "After reviewing your record of the way you used the creative process, what have you learned that you might apply to the creation of your next media art work?"

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 analyse how media artists use the principle of hybridization, and apply that principle in the design and production of media art works that explore elements from contributing arts *(e.g., combine still photographs and the techniques of cut paper animation to create a digital animation in the style of Allison Hrabluik)*

Teacher prompts: "How has the combination of these two media enriched the final media art work?" "In what ways can sound be used to unify space in an installation?"

A2.2 analyse how media artists use the principle of interactivity, and apply that principle in the design and production of media art works that explore elements from contributing arts *(e.g., use projected images and/or text to create an installation and live performance in the style of Rafael Lozano-Hemmer or of Janet Cardiff and George Bures Miller's* The Paradise Institute*)*

Teacher prompts: "What elements can you use to enhance the interactivity of your art work?" "How are the elements of dance and visual arts applied through the principle of interactivity in Camille Utterback's *Untitled 5* from her *External Measures* series?"

A2.3 analyse how media artists use the principle of duration, and apply that principle in the design and production of media art works that explore elements from contributing arts *(e.g., analyse how video artists such as Shandi Mitchell or multidisciplinary artists such as Thom Sokoloski combine elements using the principle of duration; design a multimedia performance with time-lapse effects; use digital video editing and other techniques to make time "fly")*

Teacher prompts: "What is the difference between running time, perceived time, and actual time in a media art work?" "How can you use images and effects to depict the passage of time? How can you manipulate the sense of time in media art?"

A2.4 analyse how media artists use the principle of point of view, and apply that principle in the design and production of media art works that explore elements from contributing arts *(e.g., analyse the animated short* Ryan *by Chris Landreth and the related documentary* Alter Ego *by Laurence Green with reference to their approach to conveying physical and conceptual points of view; create an art work to express a conceptual point of view on a cultural, political, or social theme; present physical points of view by creating a series of still images that approach the same subject matter from a variety of positions [bird's eye, worm's eye, eye level, panoramic, internal, microscopic])*

Teacher prompt: "How does the physical point of view affect the meaning of this media art work? How might you change the point of view to alter the work's meaning?"

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore a wide range of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works *(e.g., explore advanced digital imaging, digital video, and digital audio; experiment with multimedia, performance, and installation art; create web-based art, using software from the OSAPAC database where possible)*

Teacher prompt: "In what ways has your developing skill in photographic and digital imaging increased your ability to express your ideas?"

A3.2 create and present media art works that are appropriate for specific audiences and venues *(e.g., an audience of elementary students; a venue such as a theatre stage, a gallery, an outdoor site)*, using various technologies, tools, and techniques *(e.g., projection, broadcast, the Internet, computer monitors)*

Teacher prompts: "Is your media art work appropriate for your audience?" "Based on feedback from the audience, is there anything that you would change about the techniques used in your art work? Why or why not?"

A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques *(e.g., create a video-based installation that uses dramatic images to encourage the audience to consider social issues related to Aboriginal rights or environmental protection)*

Teacher prompts: "What is your artistic intention? What type of approach might best communicate your intent to an audience?" "How did your artistic intention influence your choice of technology and use of tools?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

B3. **Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills that are transferable beyond the media arts classroom.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 analyse, through examination and reflection, their initial response to media art works, using various strategies and modes of communication *(e.g., describe their initial reaction to a classmate's media art work in an inside-outside circle or using a sticky-note parking lot; use an electronic chart to record their analysis of how specific elements of the art work affected their initial reaction)*

Teacher prompt: "Does a particular technical or aesthetic aspect of this media art work strike you? How does it affect your initial reaction to the work?"

B1.2 use the critical analysis process to deconstruct, interpret, and assess media art works created by recognized artists, and record and organize their findings using a variety of tools and formats *(e.g., identify the individual components of the work and analyse how the artist combines them to communicate a message or convey meaning; assess the effectiveness of the artist's use of technology and tools as well as principles and elements from contributing art forms; analyse ways in which the artist has used his or her cultural background as inspiration; interpret the work to determine its intent; assess how effectively the artist addresses a social issue or communicates artistic intent; analyse the use of large-scale projection in Bill Viola's work* The Crossing*)*

Teacher prompt: "What was the artist's intent in creating this art work? How effectively does the artist communicate that intent? What specifically does he or she do to achieve that intent?"

B1.3 analyse how each stage of the critical analysis process contributes to their comprehension of media art works, and communicate their findings *(e.g., review their records [notes, blogs, video journals, digital recordings] to determine their understanding of a media art work during each stage of the critical analysis process)*

Teacher prompt: "What sorts of differences can your see between your initial reaction to this work and your final assessment of it? What accounts for those differences?"

B1.4 use the appropriate components of the critical analysis process to assess and enhance their own creative process, including their planning, production, and presentation decisions, and to interpret audience responses to their media art work *(e.g., use feedback from the critical analysis process when making creative decisions about the most appropriate modes of presentation, effective technologies, the time and place for an exhibition, and/or the level of interactivity of their art work;*

critically analyse the work of recognized media artists to inspire them and expand their creative potential, to help them refine their design plan, or to discover new technologies or new ways of working with familiar technologies)

Teacher prompts: "In what ways has analysing the work of this media artist informed your plans for your installation?" "Which of your creative plans or decisions did you revise after critically analysing them? Why?"

B2. Identity and Values

By the end of this course, students will:

B2.1 identify and analyse ways in which media art works express the personal identities of artists *(e.g., works by the General Idea collective; Joane Cardinal-Schubert's* The Lesson*; music videos by Red Power Squad or Youssou N'Dour)*

Teacher prompt: "What is the intent of this art work? What does this intent tell you about the personal identity of the artist?"

B2.2 analyse the ability of media art works to express historical or contemporary cultural identities *(e.g., Alanis Obomsawin's* Kanehsatake: 270 Years of Resistance*; Nina Levitt's* Thin Air*)*, and explain how obstacles can limit that ability *(e.g., the limited representation on the Internet of media artists from some regions of the world)*

Teacher prompts: "Why are certain groups, cultures, and/or geographic areas underrepresented in media arts? What characteristics of the World Wide Web potentially increase the representation of artists from a variety of cultures and with various points of view? What factors might limit this potential?" "What is the potential of web-based works, such as Mary Flanagan's *[collection]*, to expand the audience for artists from cultures across the globe?"

B2.3 analyse the ability of historical or contemporary media art works to influence community or societal values *(e.g., the impact of propaganda art, such as that of the Chinese Cultural Revolution; the impact of the documentary* The Final Inch*; the influence of contemporary advertising)*

Teacher prompt: "What is the message of this political poster? What methods does it use to try to persuade the viewer? Why do you think its creator believed it would be successful?"

B2.4 analyse, on the basis of reflection, and document how creating and presenting media art works has affected their personal values and their understanding of their culture and community *(e.g., how presenting media art works to a variety of local audiences has influenced their perspective on issues and broadened their understanding of their community)*

Teacher prompt: "What have you learned about your community through the creation of a media art work on an issue in a local election campaign?"

B2.5 analyse how the process of critically analysing media art works has affected their perception and understanding of different communities, cultures, ideologies, and/or social groups *(e.g., how analysing media art work posted on video blogs has expanded their knowledge or changed their perception of people who are from different cultures or who advocate different ideologies)*

Teacher prompt: "In what ways has your perception of other cultures changed through your examination of video art works on the Internet?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify areas of postsecondary study that are related to media arts and that reflect their personal skills and interests, describe the requirements for each area, and create and maintain a portfolio that could be used when applying to programs in these areas *(e.g., reflect on their interests and skills to determine the most appropriate areas of study; create a portfolio that includes a formal artist statement, samples of completed works, a skill inventory, and a résumé)*

Teacher prompt: "How has the process of creating a portfolio helped you identify your personal strengths and future goals? What is the most important thing you have learned from this process?"

B3.2 analyse skills connected with design, production, distribution, or management processes in media arts *(e.g., skills needed for image manipulation, digital video editing, sound editing, multimedia authoring; skills related to leadership, innovation, teamwork)*, and explain how these skills can be applied in a range of careers related to media arts *(e.g., animation, commercial photography, filmmaking, graphic design, journalism, photojournalism)*

Teacher prompt: "How has research into a number of fields related to media arts informed your awareness and understanding of future opportunities in these fields? Do you have all the skills necessary to be successful in one of these fields? If not, what other skills would you need to develop to help you achieve success?"

B3.3 describe skills and understandings acquired through the creative and critical analysis processes in the media arts *(e.g., technical, analytical, and communication skills; visual and aural discrimination skills; a more sophisticated understanding of a variety of ethno-cultural groups and of the need to respect the opinions and values of others)*, and explain in detail how they can be applied in a range of areas in everyday life *(e.g., to troubleshoot an installation for a local gallery; to develop multimedia presentations for family events; to analyse magazine articles or documentaries that are used to promote a particular view point or manipulate an audience)*

Teacher prompts: "What are some of the ways in which you have used media arts tools and processes in your school and your personal life? How have these processes enhanced your ability to share ideas and express yourself?" "What influence has the media had on your behaviour and choices? In what ways do the skills and understandings you have acquired in this course help you analyse the media and understand the sources of their influence?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 describe the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works *(e.g., create a media art work to illustrate stereotypes, symbols, styles, icons, structures, and recipes used in media arts)*

C1.2 describe, on the basis of research, a variety of elements from contributing arts that can be used in media art works, and explain how these elements can be applied through the principles of media arts *(e.g., how elements from drama and visual arts can be organized using the principle of point of view in a multimedia art work)*

C1.3 explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works, and use this terminology correctly and appropriately when producing, presenting, and analysing media art works *(e.g., explain to an audience of their peers the technologies and tools they used to produce their art work)*

C2. Contexts and Influences

By the end of this course, students will:

C2.1 analyse the connections between a contemporary media art work and related historical art works *(e.g., how the multimedia work of Shilpa Gupta relates to William Hogarth's* Rake's Progress*)*

C2.2 explain, on the basis of research, the history and development of various media technologies and/or items that are dependent on these technologies *(e.g., the influence of Japanese "pillow books" on the development of weblogs; the origins of web pages, interactive CD-ROMs, interactive games, digital imaging, digital audio, digital video, multimedia installation, interactive media)*

C2.3 describe, with reference to individual artists and their works, culturally specific methods used by contemporary media artists to engage their audiences *(e.g., using familiar symbols or stereotypes in new and unexpected ways; integrating everyday objects into their work, as in Ruth Kedar's* Playing Cards*)*

Teacher prompts: "How does Ian Carr-Harris use symbols, stereotypes, and icons to convey his views of Canadian identity?" "In what ways are specific contemporary media artists pushing technical and creative boundaries to create an emotional response in their audience?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 describe and apply healthy, safe, and conscientious work practices when producing, presenting, or promoting media art works *(e.g., develop studio safety checklists and conduct studio safety tests; apply appropriate practices, including using personal protective equipment, when working with sound, chemicals, hazardous equipment)*

Teacher prompt: "What practices or processes have you developed to ensure that you use equipment safely and effectively in a video studio? A sound studio?"

C3.2 explain ethical and legal issues associated with media arts, particularly with respect to social justice and equity issues *(e.g., issues of access, inclusion, cultural appropriation)*, and use ethical and legal practices when creating, presenting, or promoting media art works

Teacher prompt: "What factors should you consider when representing or documenting individuals or social/cultural groups or when exploring sensitive issues?"

C3.3 identify and apply responsible environmental practices associated with the media arts workplace *(e.g., dispose of chemicals, batteries, and obsolete hardware in environmentally safe ways; use energy conservation practices; use recycled or recyclable material where possible)*

Teacher prompt: "What practices should media artists put in place to ensure that they are working in environmentally friendly ways? Have you applied these practices in your recent projects?"

C3.4 identify a range of positive character traits associated with media arts production, and exhibit these traits in both their independent work and their interactions with others *(e.g., show respect for their own work and the work of others and for their tools and work spaces; demonstrate sensitivity towards their subjects; show responsibility by completing tasks and meeting deadlines; demonstrate encouragement and support for team members)*

Teacher prompt: "How have your actions and attitudes promoted a positive and creative working environment in your group?"

C3.5 demonstrate an understanding of and apply conventions associated with the presenting and experiencing of media art works, and challenge these conventions in creative ways to extend the audience's experiencing of art works *(e.g., exhibit appropriate behaviour in galleries and other locations; challenge audience etiquette or adapt viewing/listening conventions as part of their media art work)*

Media Arts, Grade 11

Open ASM3O

This course enables students to create media art works using available and emerging technologies such as computer animation, digital imaging, and video, and a variety of media. Students will explore the elements and principles of media arts, the connections between contemporary media art works and traditional art forms, and the importance of using responsible practices when engaged in the creative process. Students will develop the skills necessary to create and interpret media art works.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., a placemat or jigsaw exercise; brainstorming; sketches; a checklist; a concept web or mind map; research)* to generate and explore ideas, individually and collaboratively, for solutions to creative challenges *(e.g., creating a media art work on the signs of or issues relating to climate change in their community or on a cultural theme)*

Teacher prompts: "How can you use the collaborative process to develop and enrich your team's ideas? What collaborative processes do artists' collectives in your community use? Does an understanding of these processes widen the range of ideas that your team can explore?" "In what ways did your idea-generation process change when working in a group as opposed to by yourself?"

A1.2 develop plans, individually and/or collaboratively, that address a range of creative challenges *(e.g., use outlines, scripts, diagrams, rough copies, templates, thumbnail sketches, storyboards, and/or production notes to help develop their plans; outline the steps in the creative process that they plan to apply)*, and revise their plans on the basis of self-assessment and the input of others

Teacher prompt: "Does your plan clearly identify the steps you will follow and how they will allow you to address your challenge? When you review your outline, can you see how you will move from one step to the next when you begin to produce your art work?"

A1.3 produce and refine media art works, using experimentation, input, and reflection *(e.g., use their plan and outline to guide experimentation; use rating charts, self-assessment rubrics, simulations, journals, class critiques, and/or discussion boards to gather feedback and reflect on their preliminary work; refine their art work on the basis of peer input and self-assessment)*

Teacher prompts: "Have your experiments with new techniques been successful? How can you incorporate the results into your art work?" "What type of refinements did you make to your preliminary work as a result of constructive criticism? How did these refinements contribute to the successful completion of your art work?"

A1.4 exhibit or perform media art works, individually and/or collaboratively, using a variety of methods that are appropriate for their work *(e.g., a classroom exhibition showcasing a variety of works on a social issue; an outdoor installation based on an environmental theme; a podcast on the significance of storytelling in First Nation, Métis, and/or Inuit cultures)*

Teacher prompts: "Did your presentation method affect the intended outcome of your media art work? Would another presentation method have been more effective?" "How did the site you selected for your installation influence the meaning of the work?"

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

Teacher prompts: "Does your sketchbook allow you to reflect on how you approached each stage of the creative process in the production of your art work?" "Which specific steps did you follow in the creation of this work? Did the exploration stage result in changes to your initial idea or plans?"

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 communicate an understanding of the four principles of media arts, and apply one of them to reinterpret an existing art work *(e.g., reinterpret South African photographer Santu Mofokeng's* Concert at Sevenfontein *using the principle of duration)*

Teacher prompt: "How can applying the principle of duration to transform a still photograph change the meaning and impact of the original work?"

A2.2 design and produce original media art works by combining two or more of the principles of media arts to organize a variety of elements from the contributing arts *(e.g., use the principles of interactivity and duration to design and produce an environment that integrates a variety of elements in the style of Janet Cardiff's* Whispering Room*)*

Teacher prompt: "Which principles of media arts can you combine in your work to most effectively engage the audience?"

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore a variety of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works *(e.g., use digital still or video cameras and image- or video-editing software; use available OSAPAC software; use 3D animation software to construct a virtual zoetrope or create a digital media art work; edit an existing sound file using MP3 sound-encoding software; use a digital recording device to store sounds for a soundscape based on an environmental theme)*

Teacher prompts: "Does the virtual zoetrope provide insight into how you might create an optical illusion in your media art work?" "How does the inclusion of a soundscape enhance viewers' experience of your landscape photographs?"

A3.2 use appropriate technology, tools, and techniques to create and present media art works that are appropriate for specific audiences *(e.g., use techniques from manga art in making an animation for Grade 9 students; create an installation within the school that uses a variety of techniques to convey the meaning of a holiday connected to their cultural heritage)*

Teacher prompt: "What revisions would you make to your animation if the audience changed from Grade 9 boys to Grade 12 girls?"

A3.3 communicate a personal message or an opinion on an issue of personal concern by creating and presenting media art works using a variety of techniques, tools, and/or technologies *(e.g., an animated short to express their personal point of view on issues related to smoking; a series of ads for public spaces on reducing the size of our ecological footprint, using techniques similar to those of Adbusters)*

Teacher prompts: "Which technologies do you find most useful in helping you communicate your personal ideas?" "Can you think of another technique that would enhance your ability to convey your opinion on this issue?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 identify and explain their initial responses to media art works *(e.g., Sara Diamond's web-based work* CodeZebra*)*, using various strategies and modes of communication *(e.g., a small-group or class discussion, a think-pair-share or jigsaw strategy, a blog, a journal, a sketchbook)*

Teacher prompt: "How would you describe your first response to this art work? In what ways has this response been influenced by your personal experiences?"

B1.2 identify, on the basis of investigation, the aesthetic and technical features of a contemporary media art work, and explain how and why the artist has combined these features in creating his or her work *(e.g., identify the tools, techniques, technologies, and materials used by an artist, and explain how they have been used to create the art work; identify the individual elements, principles, and other aesthetic features of the art work, and explain, using jot notes, a digital recorder, comparison charts, a graphic organizer, or a web application, how and why the artist uses these features; explore the technical and aesthetic features of James Turrell's work* Light Reign*)*

Teacher prompts: "How has the artist used and manipulated chat rooms, discussion boards, and video streaming in this art work?" "What musical elements has the artist used to create sounds? What effect does the use of sound have on the audience?"

B1.3 use the critical analysis process to evaluate the effectiveness of media art works *(e.g., determine the intended effect of the work and assess whether that intent has been realized)*, and explain how their evaluation has evolved throughout the critical analysis process

Teacher prompts: "How effectively has the artist communicated a theme or position in this media art work? Is the artist successful in creating a desired effect? In generating debate?" "In what ways has your evaluation of this artist's work changed as you have analysed it more thoroughly?"

B1.4 explain how applying the critical analysis process affects their use of the creative process when they are creating media art works *(e.g., how the critical analysis process has informed their decision to use a particular technique, medium, element, or principle)* and how it contributes to their understanding of the creative process in the work of other artists

Teacher prompts: "How did you use the critical analysis process to help you make artistic choices at different stages of the creative process?" "How can you use critical analysis to identify key features of the creative process in other media artists' work?"

B2. Identity and Values

By the end of this course, students will:

B2.1 identify and explain ways in which media art works reflect artists' personal identities *(e.g., artists' values, beliefs, sexual orientation, learning challenges, socio-economic status)*

Teacher prompt: "How do your artistic choices with respect to images, sounds, or topics reflect your identity? How can you use this understanding to analyse a media art work for clues as to the artist's personal identity?"

B2.2 explain ways in which media art works reflect cultural identity *(e.g., works in the ImagiNATIVE Film and Media Arts Festival; the work of Jenny Fraser)*

Teacher prompt: "In what ways does a work such as Nam June Paik's *TV Buddha* reflect the artist's cultural identify?"

B2.3 identify and explain ways in which media art works can influence community or societal values *(e.g., explore a range of advertisements on television, in public spaces, and in print media, and explain how they influence the immediate community and society at large; explore the effects of community-based broadcasting on the maintaining of cultural identity in Aboriginal communities)*

Teacher prompt: "What methods do advertisements for advocacy groups such as Mothers Against Drunk Driving (MADD) use to try to change people's attitudes and practices?"

B2.4 explain, using a variety of formats *(e.g., a digital collage with voice-over, an audio recording, a reflection journal)*, how creating and presenting media art works has affected their personal values and their understanding of their culture and community *(e.g., how creating a documentary that expressed their impressions of their school culture has increased their understanding of the diversity of the student population)*

Teacher prompt: "How did creating your interactive collage on climate change affect your own approach to the environment and your understanding of the values of your community?"

B2.5 explain how the process of critically analysing media art works has affected their understanding of the values of other cultures and communities *(e.g., how analysing the approach and message of, and tools used in, a work by a media artist from outside their own community/culture has expanded their understanding of another culture)*

Teacher prompt: "In what ways has your analysis of Zacharias Kunuk's film *Atanarjuat / The Fast Runner* informed your understanding of the traditional values of Inuit culture?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify and describe, on the basis of research, areas for continued study in media arts and related fields, and describe their requirements *(e.g., requirements for and content of media arts and contributing arts courses; opportunities for experiential learning)*

B3.2 identify skills associated with media arts *(e.g., planning and organizational skills; skills in using web-creation software or 2D and 3D animation software; skills related to digital imaging, digital sound recording, video editing)*, and explain how these skills can be applied in a range of careers related to media arts *(e.g., e-learning designer, graphic artist, storyboard artist)*

Teacher prompt: "What skills do you need to become a successful web designer or sound engineer? Explain why these skills are important in this career."

B3.3 identify and describe skills and understandings acquired through the creative and critical analysis processes in the media arts *(e.g., organizational, planning, decision-making, interpersonal, and interpretation skills; more sophisticated understanding of social and environmental issues and anti-discriminatory practices)*, and explain how they can be applied in everyday life *(e.g., to mediate a conflict; to analyse a music video or an advertisement and to assess its effect on their behaviour or purchasing decisions)*

Teacher prompts: "How can you use your organizational skills to contribute to your community?" "What skills have you developed through your participation in collaborative processes in this course? How can you apply those skills in your relationships with your family or friends?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 describe the stages of the creative and critical analysis processes with reference to media art works, and explain and correctly use terminology related to the conventions and concepts of media arts when creating or analysing media art works *(e.g., use a graphic organizer to explain some of the stereotypes, symbols, styles, icons, structures, and/or recipes used in modern media)*

C1.2 identify and describe a variety of elements from contributing arts that are used in media art works *(e.g., line and texture from visual arts, pitch and timbre from music, space and energy from dance, tension and relationship from drama)*, and describe how these elements can be organized using one of the principles of media arts *(e.g., how elements from music and visual art can be organized using the principle of hybridization)*

C1.3 explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works *(e.g., audio mixing, camera angles, choreography, layering, light board, microphone, sound board, sound effects, transitions, zoom)*, and use this terminology correctly when producing and presenting media art works

C2. Contexts and Influences

By the end of this course, students will:

C2.1 identify, through exploration, and explain *(e.g., in written critiques or presentations; using comparison charts, illustrations, or diagrams)* connections between a contemporary media art work and related historical art works *(e.g., the large-scale digital photographs of Chris Jordan and traditional still life paintings)*

Teacher prompt: "What are the similarities and differences between contemporary 3D animation films and Norman McLaren's animations?"

C2.2 demonstrate an understanding of the history and development of a media arts tool, medium, or technology *(e.g., create a video tracing the technological development of 2D animation from Eadweard Muybridge to the present; create a diagram tracing the history of audio technology; research and report on the history of performance media art)*

C2.3 explain how sociocultural trends have contributed to the development of media arts *(e.g., how the widespread use of technologies such as cellphones, MP3 players, or LED lights have led to new ways of creating and presenting media art works; how human rights movements have influenced the message, media, or modes of presentation in media arts)*

Teacher prompts: "In what ways has the widespread use of electronic surveillance devices recontextualized public spaces? How does Michael Naimark's concept of camera zapping recontextualize the surveillance camera?" "In what context can electronic kiosks be considered art works?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and apply healthy, safe, and conscientious work practices when performing tasks related to media arts production *(e.g., use safe practices when setting up for a video shoot, using and storing chemicals, packing up equipment, or setting up microphones; apply ergonomic principles in their studio environment; back up electronic files using a reliable system)*

Teacher prompts: "What steps should you take to ensure safety on a film set?" "What are the most stable ways of archiving video?"

C3.2 explain key ethical and legal practices associated with media arts, particularly with respect to copyright laws, and apply these practices when creating media art works *(e.g., obtain permission to sample photographs; use authorized sources when appropriating streaming video; show respect for cultural differences)*

Teacher prompt: "What is the difference between being inspired by another artist's work and appropriating components of that work?"

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

Teacher prompts: "In what ways can an individual media artist contribute to the environment?" "What environmentally friendly practices can you adopt when you are creating a media art work?"

C3.4 identify positive character traits associated with media arts production *(e.g., use a think-pair-share strategy to develop a storyboard for an animation based on positive traits; develop and maintain a work journal focusing on traits that contributed to successful interactions with others)*, and exhibit these traits in both their independent work and their interactions with others

Teacher prompt: "What traits do you find most helpful in group members when you are involved in the collaborative process? When you are having difficulty with this process, why might a shift in the roles of group members be useful?"

C3.5 identify and appropriately apply conventions associated with the experiencing of media art works *(e.g., follow the policies of the presentation space with respect to noise, interaction with the works, and access to and movement within the space; respond in an appropriate way [silently, vocally, with clapping throughout or just at the end of a presentation], depending on the type of presentation; offer constructive criticism and meaningful praise)*

Media Arts, Grade 12

University/College Preparation **ASM4M**

This course emphasizes the refinement of media arts skills through the creation of a thematic body of work by applying traditional and emerging technologies, tools, and techniques such as multimedia, computer animation, installation art, and performance art. Students will develop works that express their views on contemporary issues and will create portfolios suitable for use in either career or postsecondary education applications. Students will critically analyse the role of media artists in shaping audience perceptions of identity, culture, and community values.

Prerequisite: Media Arts, Grade 11, University/College Preparation

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming, concept webs, mind maps, advisory/production team discussions, research using a variety of sources)* to investigate increasingly complex creative challenges and to generate and organize innovative ideas, individually and/or collaboratively, for addressing these challenges *(e.g., the challenge of developing a virtual gallery)*

Teacher prompts: "What mix of individuals or teams might you bring together to generate a wider range of ideas?" "How did discussions between the advisory and production teams help to generate diverse ideas for addressing the creative challenge?"

A1.2 develop detailed plans, individually and/or collaboratively, that address a variety of creative challenges, including increasingly complex challenges *(e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes, scripts, choreographic notes, and/or blocking notes to help develop their plans; with a partner, plan a media work using alter egos or, in the digital world, avatars)*, and assess and refine their plans on the basis of feedback and reflection

Teacher prompt: "Does your plan cover all aspects of the design, production, and presentation of your art work? Have you reflected on problems that arose when producing earlier works to help you refine your current plan?"

A1.3 produce and refine media art works, including increasingly complex art works, using research, exploration, input, and reflection *(e.g., research audio/visual codes and alternative media; extend their skills by experimenting with new tools and practising unfamiliar techniques; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback)*

Teacher prompts: "What sources might you explore to discover new techniques or innovative approaches that might be adapted for your own work?" "In what ways has your research and experimentation informed the initial development and final outcome of your art work?"

A1.4 exhibit or perform media art works, including increasingly complex works, independently and/or collaboratively, using the most appropriate methods for the work *(e.g., present a performance-based installation with a soundscape in a space with effective lighting, sightlines, and acoustics; exhibit their digital works in a virtual gallery; present their animation at a school-wide film festival)*

Teacher prompt: "What mode of presentation is most appropriate for your art work? Why? How would changing the mode enhance or detract from your work?"

A1.5 create a detailed record of their use of the creative process in the production and presentation of a media art work, using a tracking tool compatible with the medium/media used in that work *(e.g., a sketchbook showing modifications*

to the design of their installation; a video of the development of a performance art piece), and use this record to determine, through reflection, how effectively they applied the creative process

Teacher prompts: "What sort of tool would be most effective for tracking the progress of your installation? Why?" "How has reviewing the creative process enriched your experience of producing this art work? What impact do you think this process might have on works you create in the future?"

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 investigate and analyse how media artists use the principle of hybridization, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts *(e.g., use video, performance art, and audio and the principles of hybridization and interactivity to create a multidimensional installation in the style of artists such as Tony Oursler or Angela Bulloch)*

Teacher prompt: "In the hybrid media art works you have analysed, what other principles did the artists use? How does the combination of principles affect the impact of the work? How could you use similar principles to enrich and extend the impact of your media art work?"

A2.2 investigate and analyse how media artists use the principle of interactivity, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts *(e.g., develop a multimedia arts "intervention" that uses the principles of interactivity and point of view in the style of artists such as Yoko Ono or Margot Lovejoy)*

Teacher prompt: "How has the artist used the principles of interactivity and point of view to organize the different elements in her media art work? Do you think she was successful? How might you adapt this approach for your own art work?"

A2.3 investigate and analyse how media artists use the principle of duration, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts *(e.g., using the work of Ron Haselden as inspiration, apply the principles of duration and point of view to create a multimedia, site-specific group performance piece that is to be presented in a particular area of the school or the school grounds and that challenges or changes the space's purpose or meaning; explore Juan Geuer's* Hellot Glasses *as a possible source of inspiration for a media art work that combines the principles of duration and interactivity)*

Teacher prompt: "Compare atemporal still images from your video with the time-based imagery. What impact does the combination of the principles of duration and point of view have on the viewer?"

A2.4 investigate and analyse how media artists use the principle of point of view, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts *(e.g., analyse a work such as Bruce Nauman's* World Peace, *which displays many perspectives in multiple screen projections and uses hybridization and interactivity; produce, with other class members, a series of video or animation shorts that depict the same event or concept from different point of view and that integrate the principle of duration)*

Teacher prompt: "How can the principle of interactivity be used to change the point of view of a media art work? How can combining these principles transform the way an art work is explored, experienced, and/or interpreted?"

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore a wide range of increasingly complex traditional and emerging technologies, tools, and techniques, and use them to produce highly effective media art works *(e.g., extend skills by exploring complex tasks involving digital imaging, digital video, digital audio, multimedia, installations, and performance art; develop complex layers in digital imaging; use key frames and tweening in video editing or animation; design and block a performance in real space and time as well as virtual space and time; create web-based art, using software from the OSAPAC database where possible)*

Teacher prompts: "Have you used this technology to produce other media art works? How might you extend your technological capabilities in this particular work?" "In what ways have your heightened skills contributed to your ability to choose and work with the most appropriate media for the task?"

A3.2 create and present media art works that are highly appropriate for a variety of specific audiences and venues *(e.g., an audience of students and their parents; a fringe festival audience; a venue such as a virtual gallery, a studio, or an outdoor site that is relevant to the particular art work)*, using a range of technologies, tools, and techniques *(e.g., projection, broadcast, the Internet, computer monitors)*

Teacher prompts: "Why might your awareness of your audience and venue influence your design choices and presentation media?" "Did the technology you used to present your art work maximize the audience's ability to experience the work? What might you change about the presentation to enhance the audience's experience?"

A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques in an increasingly skilful and personalized way *(e.g., produce a non-narrative video that uses sound effects and images to challenge ethnic stereotyping in their school and larger community; produce a short documentary to raise awareness of a current Aboriginal issue, using an approach similar to that in Alanis Obomsawin's works)*

Teacher prompts: "What technique could you use to help convey your message effectively to the audience? How could you modify this technique to put a more personal stamp on your art work?" "Explain how your creative decisions have helped you to effectively communicate your artistic intention."

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 interpret and assess the media art works of their peers, organize and communicate their findings in appropriate ways *(e.g., use a graphic organizer, an electronic feedback form, or a questionnaire to record their initial response to the work, their analysis of the work's technical and aesthetic components, their interpretation of its message, and their assessment of the work's effectiveness)*, and reflect on how their feedback could be applied to their own media art works

Teacher prompt: "What is a useful way of recording your response to the art works created by your peers? What are some constructive ways of communicating your assessment to your peers? How can the processes of organizing and communicating your assessment help you in your own use of the creative process?"

B1.2 use the critical analysis process to deconstruct, analyse, and evaluate different types of media art works *(e.g., interactive installations, animations, music videos, performance art, websites, digitally manipulated photographs, documentaries)* by contemporary media artists *(e.g., determine their initial reaction to an art work; identify the individual elements and principles of the work and analyse how the artist has combined them for a particular purpose; reflect on the work's technical and aesthetic features to determine its effectiveness in communicating a message, emotion, or concern and to assess its impact; analyse how Mona Hatoum uses projected video to communicate a sense of self in* Corps étranger*; assess the effectiveness of Don Kelly's* A Fish Out of Water *in providing insight into contemporary Aboriginal identities)*

Teacher prompts: "How does the artist's selection of media and techniques contribute to the effectiveness of the art work? In what ways has your analysis of this media art work affected your opinion of the artist or his or her art work?" "Why might the aesthetic choices of an artist have different effects on different people?"

B1.3 analyse how their interpretation and evaluation of a media art work evolved through each stage of the critical analysis process, and communicate their findings in a creative way *(e.g., in a presentation, a video journal, an annotated sketchbook, a blog, a digital recording)*

Teacher prompts: "How and why does increased understanding of an artist's intent affect your opinion or appreciation of an art work?" "What observations might you include in a one-minute short that communicates your new learning and understandings about an art work studied in class?"

B1.4 use the appropriate components of the critical analysis process throughout the creative process to assess the effectiveness of their decisions, to determine their next steps, and to analyse audience responses to their media art work *(e.g., analyse their approach to and decisions about planning, producing, and presenting their art work; incorporate into their creative practices knowledge and skills gained by critically analysing the art work of others)*, and create a record *(e.g., a blog, a journal, a video documentary)* of how the critical analysis process has affected their creative decisions

Teacher prompt: "What insights did you gain by reflecting on the physical or virtual space and the mode of presentation for your art work? What did you learn from analysing the audience's response to your work?"

B2. Identity and Values

By the end of this course, students will:

B2.1 analyse, on the basis of investigation, how media art works can express the evolution of artists' personal identities over time *(e.g., investigate the* Untitled Film Stills *series of Cindy Sherman for insights they provide into her identity, and compare them to her later works)*

Teacher prompt: "What can a media art work reveal about the artist's identify? How and why might media artists create an identity through their work that may not represent who they really are?"

B2.2 analyse, on the basis of investigation, the ability of media art works to express and promote cultural identities *(e.g., a media art work on the spirit or resilience of an Aboriginal culture)*, and analyse how obstacles can limit that ability *(e.g., how galleries or the Internet might limit the representation of different cultures; how appropriation of ideas can affect the expression of identity)*

Teacher prompts: "What effect does 'cyber-imperialism' or 'cyber-colonialism' have on the types of media arts represented on the Internet?" "What are some of the ways in which Aboriginal media artists have portrayed their cultures? In what ways are these portrayals different from outsiders' portrayals of these cultures? What accounts for these differences?"

B2.3 analyse, on the basis of investigation, how media art works can serve as a catalyst for changing community or societal values *(e.g., the use of filmmaker Leni Riefenstahl by the propaganda arm of the Nazi government in Germany in the 1930s; the advocacy role of documentaries such as* Not a Love Story *or* If You Love This Planet*)*

Teacher prompt: "What methods do documentary filmmakers or photographers use to increase public awareness of their subjects and affect people's beliefs and behaviour? Which methods do you think are most effective? Why?"

B2.4 assess, on the basis of reflection, and communicate *(e.g., in a formal artist's statement)* the impact that creating and presenting media art works has had on the evolution of their personal values and their understanding of their culture and community

Teacher prompt: "In what ways have you developed as a media artist? What impact has this growth had on your own values? On your awareness of the values of your culture?"

B2.5 analyse how the process of critically analysing media art works has affected their perception and understanding of different communities, cultures, ideologies, and/or social groups, and assess the impact of these perceptions and understandings on their own media art work *(e.g., reflect on how their increased understanding of others' points of view has affected the content or approach of their own art works)*

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 analyse, on the basis of investigation, the requirements for postsecondary studies that are related to media arts and that suit their personal skills, and create and maintain a personal portfolio that could be used when applying to programs in these areas *(e.g., assemble a digital portfolio that highlights their skills that would be relevant to a postsecondary program and that contains appropriate samples of their media art works; complete a self-assessment of their skills and competencies in one or more of the following areas: technical skills [in image manipulation, digital video editing, sound editing, multimedia authoring], management skills, innovation skills, interpersonal skills related to leadership and collaboration)*

B3.2 analyse and assess their personal skills and interests in relation to careers connected with design, production, distribution, or management processes in media art *(e.g., strong technological skills and interest in evolving technologies and media, incisive analytical skills, the ability to respond in a timely fashion to fast-changing*

demands, leadership and interpersonal skills, communication skills; the relationship between these skills and careers such as animator, artistic director, educator, entrepreneur, media critic, producer)

B3.3 analyse skills and understandings acquired through the creative and critical analysis processes in media arts *(e.g., creative, technical, analytical, collaborative, and communication skills; increased understanding of issues related to differently abled people and inclusion)*, and analyse in detail how they can be applied in a wide range of areas in everyday life *(e.g., to analyse and help resolve a contentious issue in their school or local community; to write a review of a installation at a gallery and post it on a website; when volunteering for a social justice organization)*

Teacher prompt: "How can you use the skills and knowledge learned in media arts to promote, and change people's perspectives on, an issue of local, national, or global importance? What tools could you use to attract people's attention and influence their perspective?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 explain the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works *(e.g., create a media presentation to explain a range of genres, stereotypes, symbols, styles, icons, structures, and recipes used in media arts; use proper terminology when describing the conventions used in* The Paradise Institute *by Janet Cardiff and George Bures Miller)*

C1.2 analyse, on the basis of research, how elements from contributing arts are applied through the principles of media arts *(e.g., how line from visual arts and space from dance can be applied using the principle of point of view; how the principle of hybridization can be used to integrate timbre from music and tension from drama)*, and communicate their findings

C1.3 explain in detail terminology associated with the application of technologies, tools, and techniques in the production and presentation of media art works *(e.g., produce an instructional manual that explains the terminology associated with the technologies, tools, and techniques they used to create a media art work)*, and use this terminology correctly and appropriately when creating, presenting, or analysing media art works

C2. Contexts and Influences

By the end of this course, students will:

C2.1 analyse in detail the connections between a contemporary media art work and related historical art works *(e.g., compare and contrast the use of text in media art works with its use in European or Arab illuminated manuscripts, Chinese or Japanese paintings that include kanji calligraphy, Egyptian tomb paintings that integrate hieroglyphics, or Aboriginal rock paintings that include pictographs; analyse how media artists use dynamic text or otherwise integrate the written word into their works; compare contemporary First Nation, Métis, and/or Inuit portrait photography, such as that in the Aboriginal youth magazine* SAY, *with the historical photographs of Edward Curtis)*

C2.2 investigate and explain in detail the history and development of a range of media arts technologies *(e.g., the development of interactive media from early mechanical games such as pinball, through early digital games such as Pong, up to more recent interactive web pages and gaming media)*

Teacher prompt: "In what ways have gaming media changed over the past three decades? Describe the ways in which online role playing in gaming has affected actual communities and social/personal interactions."

C2.3 analyse, with reference to specific artists and their works *(e.g., Rob Thompson's work in which he cages people)*, the types of roles played by media artists in various societies,

and explain how their roles may vary depending on the sociocultural context in which they work *(e.g., how, in a society characterized by war or social conflict, the artist might promote the cause of one side in the conflict or might be an advocate for peace; in a totalitarian society, the artist might challenge restrictions on free expression; in a multicultural society, the artist might represent the cultural accomplishments of a minority group)*

Teaching prompt: "Why did Annie Leonard create the video *The Story of Stuff*? What role did she adopt in making this video? Why?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 assess and apply health and safety procedures when producing, presenting, or promoting media art works *(e.g., use studio safety checklists, modifying them as necessary to suit the type of studio work they are doing; apply safe practices when developing lighting and electrical plans; use appropriate stretching techniques before presentations that require movement; use appropriate vocal care practices; assess their work space and integrate ergonomic considerations into its design; use construction equipment and materials safely)*

C3.2 demonstrate an understanding of ethical and legal issues in media arts, including issues related to intellectual property, social conflict, and discrimination *(e.g., freedom of expression and censorship of artists who challenge government policies; public access to work by artists from various sociocultural groups and representing a variety of perspectives)*, and use ethical practices when creating, presenting, or promoting media art works

C3.3 identify and apply responsible environmental practices associated with the media arts workplace *(e.g., dispose of chemicals, batteries, and obsolete hardware in environmentally safe ways; use energy conservation practices; use recycled or recyclable materials where possible; substitute more environmentally friendly materials for hazardous ones)*

C3.4 identify a broad range of positive character traits associated with media arts production, and exhibit these traits consistently in both their independent work and their interactions with others *(e.g., show initiative at the outset of creative production processes; demonstrate cooperation and responsible leadership in a team environment; show respect for their tools and work environment and for the opinions of others)*

C3.5 analyse conventions associated with the presenting and experiencing of media art works, and adapt these conventions to extend the ways they present and experience art works *(e.g., analyse the purpose and/or validity of traditional audience conventions; adapt these conventions as part of a media art work; challenge conventions for viewing or listening to traditional art forms)*

Media Arts, Grade 12

Workplace Preparation ASM4E

This course focuses on a practical approach to a variety of media arts challenges related to the interests of the student and provides students with opportunities to examine media arts in relation to the world of work. Students will develop works that express their views on contemporary issues and will create portfolios suitable for use in post-secondary work experiences. Students will critically analyse the role of media artists in shaping audience perceptions of identity, culture, and community values, particularly within the context of the workplace.

Prerequisite: Media Arts, Grade 11, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies *(e.g., brainstorming, concept webs, mind maps, group discussions, research)* to generate and organize ideas, individually and/or collaboratively, for addressing creative challenges *(e.g., the creation of a mixed-media installation that raises awareness of workplace safety issues in Ontario)*

Teacher prompts: "How can you use the diverse experiences of your team members to help generate a range of ideas?" "How do you decide whether an idea is worth pursuing?" "What impact did the collaborative process have on how your ideas were generated and developed?"

A1.2 develop production plans, individually and/or collaboratively, that address a variety of creative challenges *(e.g., use thumbnail sketches, storyboards, and/or production notes to help them formulate plans for a sound and image presentation for the workplace)*, and modify their plans on the basis of feedback from their teacher, their peers, and others

Teacher prompt: "When you reflect on your plan, do all its aspects seem practical? Is there a particular area that presents difficulties? What process might your group use to solve these difficulties?"

A1.3 use experimentation, input, and reflection to produce a media art work based on their production plan and to refine their art work *(e.g., experiment with media tools and techniques; before producing their final product, reflect on feedback from their teacher, peers, and others, and use it to refine their preliminary work)*

Teacher prompts: "Has your experiment with this technique been successful? Why or why not? What might you do differently to achieve a more positive outcome?" "How did experimentation and feedback affect your final product?"

A1.4 present media art works, individually and/or collaboratively, using methods that are appropriate for the work *(e.g., project digital images with a soundtrack that enhances the theme of the images; create an interactive web page with clear instructions; present their site-based installation in a space that complements the installation; present their video or animation during a classroom film festival)*

Teacher prompt: "What factors should you take into consideration when presenting your installation in this space?"

A1.5 use an appropriate tracking tool *(e.g., a sketchbook, a process journal, a checklist, production notes)* to create a record of their application of the creative process, and use this record to determine, through reflection, how effectively they applied this process

Teacher prompt: "What did you learn from reviewing your record of the creative process? Are there other uses for such a record? How might documenting the creative process benefit the relationship between client and media artist?"

A2. The Principles of Media Arts

By the end of this course, students will:

A2.1 demonstrate an understanding of the four principles of media arts, and apply one or more of them to transform an existing art work into a media product that is appropriate for a workplace *(e.g., a hospital, a school, a retail outlet, or a professional office such as a law, dental, or accountant's office)*

Teacher prompts: "What type of image or message would be appropriate for this workplace? How could you transform an art work using the principle of point of view to convey this image or message?" "What are some examples of existing art works that have been transformed to create a new image or product brand? How can examining these works help you create your media product?"

A2.2 design and produce original media art works by applying two or more of the principles of media arts with increasing skill to organize elements from the contributing arts *(e.g., extend their skill in applying principles of media arts by creating an interactive environment that considers the points of view of various stakeholders in the workplace [employer, manager, employee] and reflects the style of the work of Jenny Holzer)*

Teacher prompt: "What elements might you use to enrich the communicative aspects of your work? How might you use the principles of duration and interactivity to heighten the effectiveness of these elements?"

A3. Using Technologies, Tools, and Techniques

By the end of this course, students will:

A3.1 explore and refine their use of a variety of traditional and emerging technologies, tools, and techniques, and apply them to produce effective media art works *(e.g., experiment with still and video cameras and image-editing software; explore available OSAPAC software; manipulate found sounds to create an ambient soundtrack for a slide show; use 2D animation software to create an animation on workplace safety)*

Teacher prompts: "Have you used this tool in other contexts? How could you modify your use of this tool to increase the impact of your art work?" "How does refining your skills with media arts tools and techniques increase your ability to design and manage projects?"

A3.2 create and present media art works that effectively communicate specific messages to specific audiences *(e.g., an audience of new employees, occupational health and safety representatives, senior high school students)*, using a variety of technologies, tools, and techniques *(e.g., projection, broadcast, interactive web pages, site-based installations)* and venues *(e.g., a boardroom, a theatre, a gallery)*

Teacher prompt: "What type of audience are you targeting? Given what you know about your audience and the message you are trying to communicate, what techniques or technologies would be most appropriate?"

A3.3 demonstrate a personal style when using a variety of tools and techniques to create and present media art works *(e.g., use animation software to create a personal avatar for a video game; use sound and images in a personally meaningful way when creating an interactive website on an issue of interest to them)*

Teacher prompts: "How can you modify your use of this technique to make it more original?" "Why does having an original style increase your employability in the media arts industry?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 use the critical analysis process to examine, interpret, and reflect on media art works created by peers *(e.g., view media art works at various stages of production and record their initial reactions to them, examine the technical aspects of the works, interpret their message or purpose, and reflect on the effectiveness of the works in communicating this message or achieving this purpose)*

Teacher prompt: "How could changes to the technical or aesthetic aspects of this work heighten its impact on the consumer?"

B1.2 use the critical analysis process to examine, interpret, and assess media art works created by recognized media artists and intended for or used in workplace applications *(e.g., examine a media art work used in theatre, film, promotion, or music industry applications; document their initial reaction to the art work and their analysis of its elements and principles; determine the purpose or intent of the media art work in the workplace context; analyse the work holistically, technically, and aesthetically to assess how well it meets the requirements of the workplace/client)*

Teacher prompt: "How well does this media art work meet the criteria specified by the client or purchaser? What features of the work contribute to its success or lack of success in meeting that objective?"

B1.3 demonstrate an understanding of how each stage of the critical analysis process contributes to their comprehension of media art works, including works intended for commercial applications *(e.g., reflect on how their interpretation and assessment of a work has changed over the course of the critical analysis process, and use a presentation, a journal, an online discussion, an annotated sketchbook, or a weblog to communicate their reflections)*

Teacher prompts: "How does your increased understanding of the artist's approach change the way you perceive the art work?" "What aspects of this media art work make it appropriate for a commercial application?"

B1.4 use the appropriate components of the critical analysis process to guide the individual and/or collaborative use of the creative process when creating and presenting a media art work for a particular client or consumer and to draw out and interpret responses to the work *(e.g., use the critical analysis process to assess planning, production, and presentation decisions; involve the client or consumer in the critical analysis process throughout the creative process to ensure that the end product achieves its purpose)*

Teacher prompts: "What makes an effective commerical media art work?" "What artistic and technical concepts should the commercial artist be mindful of when creating a presentation for a particular client or audience?" "Why is it important to encourage clients to be specific when communicating their response to a work?"

B2. Identity and Values

By the end of this course, students will:

B2.1 analyse the function of the artist's identity in a media art work used in commercial applications *(e.g., how the identity of an artist is affected when his or her work is recontextualized for the purpose of selling a product)*

B2.2 analyse how media art works express cultural identity *(e.g., tourism advertisements; documentaries such as* The Invisible Nation*;* Speak It! From the Heart of Black Nova Scotia*;* Crossroads*)*

B2.3 analyse how media art works influence community or societal values *(e.g., advertisements for advocacy groups; music videos; documentaries such as* Carts of Darkness, I'll Find a Way, Wapos Bay, An Inconvenient Truth, Bowling for Columbine*)*

B2.4 analyse how creating and presenting media art works has affected their personal values and their understanding of the values of their culture and community, with particular reference to the values of corporate and commercial enterprises *(e.g., how creating a multimedia advertisement for a corporate client and reflecting on the client's response to that advertisement contributed to their understanding of the values of the corporation)*

B2.5 explain how the process of critically analysing media art works *(e.g., television advertisements from countries outside North America)* has affected their perception and understanding of different communities, cultures, ideologies, and/or social groups

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify and describe, on the basis of research, areas for continued study in media arts and related fields *(e.g., the requirements for and course content of postsecondary programs in media arts and the contributing arts; learning opportunities in the workplace)*, and create and maintain a portfolio that could be used to apply to programs or for jobs in these fields

Teacher prompt: "What sorts of jobs or workplaces provide continuing learning opportunities related to media arts?"

B3.2 identify their personal skills and interests as they relate to jobs associated with media arts *(e.g., conduct an inventory of their skills and interests as they relate to jobs such as producer, web designer, media critic, video game designer, interactive television producer, on-line journalist, DJ; perform a gap analysis to determine the skills they need to acquire or improve on in order to achieve their employment goals)*, and describe the educational requirements for those jobs

B3.3 explain how media arts skills and processes can facilitate tasks in the workplace *(e.g., explain how the critical analysis process could be applied to assess the artistic merits of an advertising campaign, how presentation skills develop during the creative process could be applied in a business presentation, or how collaborative skills could be used in working with other people; compare media arts skills to the skills listed in the Ontario Skills Passport)*

B3.4 explain how media arts skills and understandings *(e.g., the ability to meet deadlines, to communicate with team members, to analyse media; research skills; understanding of issues related to gender, race, sexuality, and cultural differences)* can be applied in everyday life

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

C2. **Contextual Study:** demonstrate an understanding of the history and function of media arts in the workplace;

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

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 describe the stages of the creative and critical analysis processes with respect to media art works, and explain and use correctly and appropriately a range of terms related to the conventions, concepts, and principles of media arts when creating or analysing media art works *(e.g., when analysing the conventions used in an advertisement to draw the viewer's attention)*

C1.2 describe, on the basis of research, a range of elements from contributing arts that can be used in media art works, and explain how these elements can be applied through the principles of media arts *(e.g., how elements from drama, music, and visual art can be applied using the principle of hybridization in a media art installation)*

C1.3 explain terminology associated with the technologies, tools, and techniques used in the production and presentation of media art works *(e.g., produce a glossary that defines terms associated with the technologies, tools, and techniques used in their art work; explain terms such as cropping, burning, dodging, layers, key frames, transition, image framing, setup shot, close-up, zoom, microphone, key light, fill light, spot meter)*, and use this terminology correctly and appropriately when producing and presenting their work

C2. Contextual Study

By the end of this course, students will:

C2.1 identify and explain the function of media art works in the workplace *(e.g., the use of videos to promote corporate identity, to train new workers, or to present motivational messages; the use of websites to sell products or to promote cultural events)*

C2.2 analyse, on the basis of research, the history of media art works developed for the workplace *(e.g., the development of advertising in the twentieth century; the use of training or information films; the approach and content of posters used to recruit workers)*

C3. Responsible Practices

By the end of this course, students will:

C3.1 identify and apply conscientious practices and accepted workplace health and safety procedures when producing, presenting, promoting, or distributing media art works *(e.g., demonstrate safe practices when setting up, taking down, and packing up lighting or sound equipment; use the proper personal protective equipment when working with chemicals or sharp tools; regularly update computer virus programs; stretch properly before presenting an art work that involves movement; lift objects properly; use ladders or platforms safely)*

C3.2 explain and apply ethical and legal practices related to the media arts workplace *(e.g., role-play a scenario on copyright violations; explain the importance of intellectual property; create a mixed-media presentation on a workplace issue such as discrimination, harassment, or accessibility; use authorized sources when downloading music, photos, or videos; show respect when using cultural representations)*

C3.3 identify and apply responsible environmental practices associated with the media arts workplace *(e.g., dispose of chemicals and batteries in environmentally appropriate ways; use energy conservation practices; reuse and recycle materials when possible; substitute a less harmful substance for a hazardous one)*

C3.4 demonstrate an understanding of and apply conventions associated with the presenting and experiencing of media art works in workplace settings *(e.g., protocols for presentations; respectful interactions with clients, customers, and consumers)*

MUSIC

OVERVIEW

Music study at the Grade 11 and 12 level enhances students' understanding and appreciation of music through the development of practical skills and creative work. Students extend their creative problem-solving skills, individual and cooperative work habits, and knowledge of themselves and others. They develop a sense of personal responsibility and connections to their communities, and explore future careers.

Students use the elements of music (pitch – melody, harmony and tonality; duration – beat, metre, rhythm, and tempo; dynamics and other expressive controls; timbre; texture; and form) to create and perform works of increasing complexity. They use a variety of current technologies with increasing skill when practising, performing, composing, arranging, or recording music.

Performance and theory skills continue to be of major importance as students progress from grade to grade. Students extend their ability to evaluate performances by reviewing and reflecting and commenting on their own and others' creative work. They expand their specialized vocabulary for evaluating their own music and the work of other musicians.

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

1. ***Creating and Presenting:*** Students use the creative process (see pages 15–17) to apply their skills and knowledge of theory to performance and composition. Students develop their technical skill when performing individually and in ensembles (e.g., using voice, band instruments, string instruments, guitar, keyboards, or other performance media). They improvise, interpret, and compose music, using a variety of media, such as computers and other digital technology.
2. ***Reflecting, Responding, and Analysing:*** Using the critical analysis process (see pages 17–22) to enhance their appreciation of different types of music enables students to develop a deeper understanding of themselves and the communities in which they live. Students listen to and reflect on live and recorded performances to develop their understanding of the language of music and assess how effectively composers and performers communicate to their audience. Students explore the interrelationship between music and society, drawing on music from a range of cultures, including the rich heritage of Canadian music. Students also assess their interest, skills, and knowledge in relation to potential careers or continued study in music.

3. ***Foundations:*** In this strand, students enhance their knowledge of and their ability to apply the symbols, concepts, and conventions used in music. Students build on the vocabulary necessary for creating, performing, and evaluating music. This foundational study helps them expand their understanding of the development of different musical forms and the importance of health and safety practices. Students also develop their understanding of musical etiquette and of ethical issues that apply to both consumers and producers of music.

For policy guidelines pertaining to focus courses, see pages 12–13 of this document.

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

Music, Grade 11

University/College Preparation AMU3M

This course provides students with opportunities to develop their musical literacy through the creation, appreciation, analysis, and performance of music, including traditional, commercial, and art music. Students will apply the creative process when performing appropriate technical exercises and repertoire and will employ the critical analysis processes when reflecting on, responding to, and analysing live and recorded performances. Students will consider the function of music in society and the impact of music on individuals and communities. They will explore how to apply skills developed in music to their life and careers.

Prerequisite: Music, Grade 9 or 10, Open

A. CREATING AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

A3. **Techniques and Technologies:** use a range of techniques and technological tools in a variety of applications relating to music.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 apply the creative process when performing notated and/or improvised music *(e.g., explore and reflect on subtleties of balance and blend in the selection they are playing or singing; refine their performance of a baroque selection by adding ornamentation; evaluate the success of innovation and experimentation through self-assessment and by reflecting on input from teachers and peers)*

Teacher prompts: "How do you decide whether an improvisational exploration has been successful? What role, if any, do your peers play in this decision-making process?" "What roles do inspiration and innovation play when you improvise music?"

A1.2 apply the creative process when composing and/or arranging music *(e.g., make an initial plan with respect to the form of their composition; experiment with different rhythms and articulation; demonstrate innovation in their choice of instruments in their arrangement, such as arranging a chorale or hymn melody for brasses; revise and refine their work in response to self-assessment and peer and teacher input; present their revised work to the class or the whole school)*

Teacher prompts: "How will your plans with respect to instrumentation affect your approach to this arrangement?" "When you are exploring approaches to your arrangement, how can input from the intended performers be valuable?" "Have you built enough time for reflection into the creative process? Why is this stage important?"

A2. The Elements of Music

By the end of this course, students will:

A2.1 apply the elements of music and related concepts appropriately and effectively when interpreting and performing notated music *(e.g., demonstrate skills in phrasing, intonation, dynamics, tempi, rhythm, balance, and blend in repertoire and supporting exercises; play or sing with correct articulation increasingly complex melodic and harmonic patterns; provide shape to reflect the character of a melody; play or sing with tone colour appropriate to the style of music being performed)*

Teacher prompts: "How can input from peers with respect to timbre and expressive controls help you achieve appropriate balance and blend in your performance?" "Why is it important for all members of an ensemble to approach the elements of music in the same way?" "Was there disagreement in your ensemble about the approach to some elements of the selection? Why? How did the resolution affect the interpretation of the selection?"

A2.2 manipulate the elements of music and related concepts appropriately and effectively when improvising melodies in a variety of musical forms *(e.g., when improvising four-bar diatonic melodies over appropriate accompaniment; when using forms such as rondo, call and response, theme and variations; when adding ornamentation to a melody to create variety in repeating passages; when improvising musical patterns using modes and scales from non-Western music)*

Teacher prompts: "In what ways does the effect of this selection differ when the rhythm or tempo is 'swung' rather than played 'straight'?" "What types of variations could you make in dynamics to create interest and variety in repeating passages?"

A2.3 apply the elements of music and related concepts appropriately and effectively when composing and/or arranging music in a variety of forms *(e.g., when creating rhythmic or melodic compositions in forms such as rondo or theme and variations; when creating melodies using a variety of modal scales; when composing a short work for brass ensemble and djembe)*

Teacher prompt: "When approaching the element of pitch, how might you use dissonance to enhance your harmonic palette and add interest to your work? How can the use of modal scales affect the pitch of your composition?"

A3. Techniques and Technologies

By the end of this course, students will:

A3.1 demonstrate technical skills when performing increasingly complex notated and/or improvised music *(e.g., perform notated music with accuracy and fluency; sight-read unfamiliar music with accuracy; perform complex studies and exercises to support repertoire; perform passages from technical exercises and repertoire demonstrating varying tempi; perform improvised music with fluency and appropriate expression)*

Teacher prompts: "What must you do to maintain clear articulation in this exercise as your tempo increases?" "How does this study relate to the repertoire we are preparing in class? What particular skills does it target?"

A3.2 apply compositional techniques when composing and/or arranging music *(e.g., create and/or arrange homophonic compositions in four or more parts, using technology where appropriate; include aleatoric aspects in a composition for a vocal performance or performance on their instrument; use simple polyphonic techniques to compose a short work for a small group; use vocables and strophes when composing a vocal composition in the style of a First Nation song; use techniques associated with raga and tala to compose a short work in an East Indian tradition)*

Teacher prompts: "What techniques might you use to integrate repetition into your work and yet still keep the composition fresh?" "How might you use compositional techniques from other cultures? How might these enrich your work?"

A3.3 use a variety of current technologies in various applications related to music, including composing, arranging, performing, and/or recording music *(e.g., use accompaniment software to accompany their solo performance; make a digital recording of a personal performance and distribute it using available technology; use a computer and appropriate software to record and edit a performance by a class ensemble; use a notation program when composing music or to arrange a composition to be played by the class; produce music using a loop-based mixing program)*

Teacher prompts: "Identify all the technological devices in your home that can be used to play music. In what ways do these devices influence when and how you listen to music?" "How can using current technology help you become a more effective producer of music?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Music and Society:** demonstrate an understanding of social and cultural influences on and effects of traditional, commercial, and art music;

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

B4. **Connections Beyond the Classroom:** analyse opportunities and requirements for continued engagement in music.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 deconstruct the elements and other components in musical works through score study and purposeful listening *(e.g., identify the individual elements of music in their performance repertoire and/or in aural selections, interpret their function, and analyse how the composer has manipulated them to create specific effects; analyse the form and effect of the first movement of a classical symphony, with reference to the repetition and variation of specific elements of music; identify and analyse the use of elements in improvised music)*

Teacher prompts: "How has the composer used the elements of music to create a sense of unity in this composition?" "Which elements do the musicians manipulate in their improvisation? What effect does this manipulation produce?"

B1.2 listen in a purposeful way to selections from a wide variety of musical styles and genres, and analyse and reflect on their responses to and interpretation of them *(e.g., describe their personal preferences in music styles, with reference to characteristics and components of specific selections; analyse changes in their response to a selection from the baroque period, from initial reaction through reflection and ongoing interpretation; explain their interpretation of a selection from the traditional music of an Asian culture; describe their response to the original version of a classic blues recording and later covers of the same song, and explain the reasons for their response)*

Teacher prompts: "When you reflect on the types of music that appeal to you, do you see similarities in the characteristics of the selections? What are these characteristics? Why do you think you are drawn to them?" "In what ways does your own cultural background influence your interpretation of music from another culture?"

B1.3 analyse, and assess the effectiveness of, music from a variety of styles and genres and in various performance modes *(e.g., analyse the success or lack of success of the composer of an impressionist selection in achieving his or her artistic goal; explain how the aesthetic success of an improvised selection is related to the effectiveness of its manipulation of the musical elements; assess a performance by a professional musician who plays the same instrument or has the same voice type they do, and reflect on how it may influence their own performance)*

Teacher prompts: "What was Beethoven trying to convey in his Third Symphony? Do you think he was successful? Why or why not?" "How can your engagement with the critical analysis process affect your approach to the creative processes?"

B1.4 gather information from reliable sources on the background of music and musicians, audience responses, and music criticism, and analyse and reflect on the information to enhance their critical judgements and ongoing interpretations of music *(e.g., compare and contrast a variety of concert reviews of "new music", including both positive and negative reviews; use contemporary reviews to identify the critical response to the premiere of a work by a historical musical figure, compare it to the present-day reception of that work, and conduct research into the historical context to determine reasons for the difference in the responses; reflect on responses from audience members and media critics, and apply the information to make improvements in their own performances)*

Teacher prompts: "In what ways does your understanding of the background of a musician and the reception of her or his music by the public influence your choices of performance repertoire?" "When you learned about the inspiration for this piece of music, did this knowledge affect your interpretation or assessment of the work? Why or why not?"

B2. Music and Society

By the end of this course, students will:

B2.1 analyse ways in which traditional, commercial, and art music are a response to and reflection of the community or culture in which they were created *(e.g., describe socio-economic influences on the chamber works of a specific period in Western music; compare traditional music of selected African cultures and spirituals of the antebellum American South, and give reasons for the similarities and differences; analyse the influences that technology has had on traditional music over the past half century; analyse how songs have drawn attention to various social causes or historical events)*

Teacher prompts: "What impact have socio-economic conditions had on the music of developing countries such as South Africa or India?" "What are some of the songs associated with the environmental movement? The civil rights movement? What was the social context for these songs?" "What was the origin and impact of Live Aid?"

B2.2 analyse the impact that significant individuals or groups from a variety of cultures *(e.g., African Guitar Summit, Joan Baez, Nadia Boulanger, Ry Cooder, Ella Fitzgerald, Peter Gabriel, Antonio Carlos Jobim, Ladysmith Black Mambazo, Clara Schumann)* have had on traditional, commercial, and/or art music

Teacher prompts: "How did J. S. Bach's work influence composers from the baroque period and beyond?" "What impact did Helen Creighton have on traditional music in Canada?"

B2.3 analyse the interrelationships between traditional, commercial, and art music *(e.g., the influence of traditional and commercial music on the art music of George Gershwin; the use by pop songwriters from a variety of cultures of themes or melodies from art music; the integration of traditional blues riffs in rock 'n' roll; the impact of globalization on music)*

Teacher prompts: "What features did J. S. Bach borrow from music from his Lutheran heritage, and how did he integrate them into his music?" "What types of themes did Dvorak use in his *New World Symphony*?" "What traditional instruments are used in contemporary West African music?"

B3. Skills and Personal Growth

By the end of this course, students will:

B3.1 analyse the impact of the study of music on their personal growth (including the development of their values), their expressive capabilities, their awareness of social issues, and their understanding of other cultures (*e.g., their respect for the opinions, preferences, and creative abilities of others; their awareness of social issues addressed in protest music; their ability to express a range of emotions creatively; their understanding of and appreciation for the richness of different cultures)*

Teacher prompts: "In what ways has creating or analysing music affected your personal values?" "In what ways has analysing or performing music from other cultures affected your opinion of people from those cultures?"

B3.2 assess their musical skills and knowledge, and develop and implement a plan to ensure continued improvement *(e.g., use technology to record and review their studio and public performances, and assess those performances; identify areas for both aesthetic and technical improvement; develop and reflect on a creative or performance portfolio that exemplifies their output as a musician and demonstrates ongoing improvement)*

Teacher prompts: "What role does careful and analytical listening play in helping you improve your performance?" "Are you able to successfully record and edit your composition? If not, what other skills or knowledge do you need to acquire?" "What skills and artistic qualities are

you developing that signal your musical growth as a performer? In what areas do you need more practice?"

B3.3 demonstrate the interpersonal skills, work habits, attitudes, and qualities that are essential to the effective functioning of a musical ensemble *(e.g., personal responsibility and respect for others in performance and creative work, the ability to lead sectional rehearsals, the ability to balance the needs of the group with the needs of individual musicians)*

Teacher prompts: "What steps would you take in a small ensemble if there were conflict over musical interpretation or if members were unprepared?" "What are some strategies you have used to build consensus on musical goals in rehearsal?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 assess their interests, skills, and knowledge in relation to a variety of music-related careers *(e.g., create a reverse plan, from a music career they would like to pursue to their prospective educational pathway; summarize their skills, interests, and experience in a résumé that could be used to apply for work in a recording studio, music store, or musical theatre production; determine the skills and educational requirements of a range of jobs generated by the musical entertainment industry)*

Teacher prompts: "What skills, knowledge, and attitudes are required for work as a recording engineer? A disc jockey? A studio musician? What skills and/or knowledge would you have to acquire to work at one of these jobs?" "What skills and background does a professional classical musician require?" "What is the salary range for a member of a classical ensemble? How might a professional musician supplement this salary?"

B4.2 analyse the requirements for postsecondary study of music with respect to education and musical proficiency, and assess what they need to do to meet those requirements *(e.g., research university and college programs in music or music-related areas, and identify academic requirements for entry into these programs; assess their performance or creative proficiencies with respect to audition or portfolio requirements for application to postsecondary programs)*

Teacher prompt: "From your gap analysis, what areas would you need to focus on to meet the application requirements for a postsecondary musical theatre program? What sorts of experience or educational opportunities might you pursue outside the school system to help you succeed in your application?"

B4.3 analyse opportunities for, and explain the benefits of, continuing involvement in music and other arts, including opportunities associated with private or public arts organizations *(e.g., assess the funding support that is available through organizations that support the arts, and write a funding application to one of them; research possibilities for involvement in an ensemble, show, production, or other opportunity within the school or the community; analyse how community music events help keep the arts vibrant in their community/region)*

Teacher prompts: "What are the benefits for both the individual and the community of local opportunities for participation in amateur music events?" "What might be done to mitigate the differences between large urban centres and smaller towns or rural areas with respect to arts-related opportunities?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

C2. **Characteristics and Development of Musical Forms:** demonstrate an understanding of the development, function, and characteristics of various forms of music;

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

SPECIFIC EXPECTATIONS

C1. Theory and Terminology

By the end of this course, students will:

C1.1 extend their understanding of the elements and other components of music, particularly through practical application and aural recognition, and use appropriate terminology related to these elements *(e.g., describe in detail elements of music as they relate to course repertoire and a broad range of aural examples; describe, recognize, and perform major, melodic and harmonic minor, whole tone, chromatic, and various blues scales; identify simple and compound intervals, as well as major, minor, and diminished triads; describe and demonstrate dominant, diminished, major, and minor seventh chords; describe and demonstrate cadences, including perfect, imperfect, and plagal; recognize various forms and aspects of form, such as strophic form, sonata form, refrain, motif, bridge, oratorio, vocables in Native American songs)*

C1.2 demonstrate an understanding of, and use correct terminology related to, the concepts of notation in a variety of activities *(e.g., demonstrate an understanding of notational format and conventions involved in scoring for various small ensembles; use correct notation when arranging or transposing an existing polyphonic work of at least three parts/voices for a small ensemble; identify and notate sound layering in various voicings; use graphic notation to reflect environmental source material in a soundscape)*

C1.3 accurately reproduce, notate, or identify melodic, harmonic, and/or rhythmic examples *(e.g., reproduce, aurally identify, and notate intervals from unison to an octave, including major, minor, diminished, and augmented intervals; notate melodies from four to eight measures in length; reproduce rhythm patterns and phrases related to their performance repertoire)*

C2. Characteristics and Development of Musical Forms

By the end of this course, students will:

C2.1 demonstrate an understanding of the development and function and/or theme of various musical forms and conventions *(e.g., outline the part of the Catholic mass that best illustrates the use of cantus firmus; explain the use of overtures in opera and musical theatre; trace the development of instruments over time; create a CD of musical excerpts to illustrate the evolution of the concerto form)*

Teacher prompt: "After careful listening, what characteristics of this selection lead you to conclude that it is not a baroque orchestral composition?"

C2.2 analyse, on the basis of research, and report on the characteristics of and ideas in traditional and contemporary music, including Aboriginal music, from Canada and around the world

(e.g., analyse shared characteristics of West African and Cuban music; research and report on connections between music and nature; interview a First Nation musician and share his or her experiences and perspectives with their peers)

Teacher prompts: "Why might the composer of a Renaissance madrigal have imitated the sounds of nature?" "What are some of the key themes in Aboriginal music in Canada? How do these themes compare to those in Aboriginal music in other countries?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 explain the importance of and demonstrate safe and healthy practices associated with practising, performing, and listening to music *(e.g., ergonomic considerations associated with playing various instruments and using computers; connections between respiratory health and the rehearsal environment; safe sound levels in rehearsal and performance settings and when listening to recorded music)*

Teacher prompts: "What are some common injuries or physical problems that musicians are subject to? What measures could they take to help reduce the incidence of these injuries?" "Why is it important for a vocalist to conduct warm-up exercises before a performance? What are some appropriate exercises?"

C3.2 explain and demonstrate conventions associated with various type of musical performance and production, from the perspective of a performer and an audience member *(e.g., explain the differences in acceptable audience behaviour at the symphony, a jazz concert, a musical theatre production, and an outdoor rock event; demonstrate proper etiquette when performing solo or as part of an ensemble; prepare program notes for a musical theatre production or a classical concert)*

C3.3 demonstrate an understanding of ethical and legal practices with reference to both consumers and producers of music, with particular emphasis on copyright issues *(e.g., stage a mock trial in which they explain their rights as a performer, creator, and consumer of music; participate in a four-corner debate on issues related to downloading copyrighted music files)*

Teacher prompts: "How are composers remunerated when their work is played on the radio? When it is downloaded from a website?" "Legally, what actions are advertisers supposed to take before using a composer's music in a commercial?"

Music, Grade 11

Open AMU3O

This course develops students' musical literacy through performance and the preparation and presentation of music productions. Students will perform works at a level consistent with previous experience. Independently and collaboratively, students will use current technology and the creative and critical analysis processes to plan, produce, present, and market musical productions. Students will respond to, reflect on, and analyse music from various genres and periods, and they will develop skills transferable to other aspects of their life and their careers.

Prerequisite: None

A. CREATING AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the stages of the creative process when performing music, composing and/or arranging music, and creating a musical production;

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

A3. **Techniques and Technologies:** use a variety of techniques and technological tools when engaged in musical creation, production, and/or performance.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 apply the creative process when performing music and composing and/or arranging music *(e.g., generate ideas for a musical composition based on a video game; experiment with various natural and instrumental sounds when arranging music for their ensemble; explore and reflect on different arrangements of the same work; revise aspects of their performance based on feedback from peers)*

Teacher prompts: "What musical choices will you need to make in this performance? How can the creative process help you make effective choices?" "What roles do imagination and planning play in your preparation for a performance?"

A1.2 apply the creative process when creating a musical production *(e.g., when planning, revising, and presenting a concert with your ensemble; when planning for, producing, and editing a recording of a small ensemble)*

Teacher prompts: "What do you need to consider when planning for the instruments or voices you are using in your production?" "How might you incorporate innovation into your production?" "Which stages of the creative process did you follow when working on this production?" "What are the potential pitfalls for performances or productions that do not follow the stages of the creative process?"

A2. The Elements of Music

By the end of this course, students will:

A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music *(e.g., reproduce accurately, by clapping, playing, or singing, rhythms that are similar to those in the music they are studying; play or sing repertoire with accurate pitch and intonation; play or sing repertoire with correct dynamics and articulation; perform in an ensemble setting with uniform tonal blend and balanced dynamic intensity)*

Teacher prompts: "Considering the timbres of the various instruments in your ensemble, how might you ensure appropriate balance and blend?" "If the tempo of this song were altered, how might you change your approach to articulation?"

A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music *(e.g., apply elements such as pitch [melody], timbre, and texture in their composition in a way similar to that in the popular music they are studying; use guitar tablature to notate pitches in a solo composition; arrange pieces of music in simple, binary, and free forms)*

Teacher prompts: "What would be some advantages of using guitar tablature as opposed to 'standard' notation? What limitations might this tablature have with respect to expressing the elements of music?" "How might the timbres of the instruments in your group affect the way you use the elements of duration and dynamics in your composition?"

A3. Techniques and Technologies

By the end of this course, students will:

A3.1 demonstrate technical skill when performing music and/or creating a musical production *(e.g., accurately and proficiently perform scales, patterns, or technical exercises in support of repertoire; demonstrate technical skills when recording their performances or those of their classmates or using a loop-based composition program to mix audio)*

Teacher prompt: "How does competence in performing scales and technical exercises support your ability to perform repertoire?"

A3.2 use compositional techniques and available technology when composing and/or arranging music *(e.g., compose a soundtrack in ABA form for a scene in a play, using a loop-based mixing program; use computer software to produce a rhythm section accompaniment for an instrumental or vocal solo)*

Teacher prompts: "What software experience do you have that might help you use these music programs?" "How can you use software to address issues of balance and blend in your arrangement?" "How can you use software to help you implement your musical ideas?"

A3.3 use current technology to create a record of their own or their peers' performance and/or production *(e.g., collect examples of their best work in digital format and create a performance archive; create and publish digital video of their group's best performances)*

Teacher prompts: "What technical considerations do you need to address when creating your performance archive?" "How can watching a video recording of your performance help you assess your strengths and weaknesses?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Music and Society:** demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them *(e.g., document their initial reactions to more than one version of the same Leonard Cohen song; describe their response to several selections of music they like, and identify any common traits; describe the emotions conveyed in a work by a composer from the Romantic period)*

Teacher prompts: "Why might your opinion of a musical work, artist, or genre change over time?" "Describe the evolution of your personal listening history. What attracted you to each successive musical style?"

B1.2 analyse productions such as concerts, recitals, musical theatre, and/or other musical events with reference to the elements and other components of music as well as the technical and organizational aspects of the production *(e.g., the human and technical resources required for a musical theatre production; the interplay of the elements of music in a performance by a string ensemble; the contribution of the elements of music to the aesthetic impact of a performance by a marching band)*

Teacher prompts: "Have you created a flow chart showing the roles of all the participants in the talent show you are organizing? Are the roles clearly defined and complementary?" "Which elements of music contributed to the success (or lack of success) of this production?" "What non-musical aspects of a musical performance can be analysed using the critical analysis process?"

B1.3 assess the effectiveness of a variety of musical selections and/or productions *(e.g., communicate their response to a community concert, including their assessment of its effectiveness in meeting the needs of the community; write a review of a musical theatre production; assess the appropriateness of a musical program with respect to its intention and audience)*

Teacher prompts: "What features of the small ensemble recital were effective from your point of view?" "Which member(s) of the cast of this musical production gave the most effective performance? What are the reasons for your opinion?"

B2. Music and Society

By the end of this course, students will:

B2.1 identify and explain the interrelationships between traditional, commercial, and art music in specific cultures or communities *(e.g., the integration of elements of traditional music from multiple cultures into commercial music in Canada; the use of Hungarian folk songs in the work of art music composers from that country)*

Teacher prompts: "Who are some art music composers who have benefited from a strong folk music tradition in their culture? What impact has this tradition had on their music?" "What elements of traditional music can you identify in the music you hear around you in a typical day?"

B2.2 describe significant contributions of individuals, groups, or organizations within a community or culture to presentation and production aspects of traditional, commercial, and art music *(e.g., how groups and individuals such as the Rolling Stones, Michael Jackson, Madonna, or Rush have contributed to the format of large-scale music concerts popular in the West; how the East Coast Music Awards provide a vehicle for and encourage musicians from Atlantic Canada; how John Hammond helped broaden the audience for African-American musicians in the 1930s; how the concepts and intent of the salon music of Schubert and his contemporaries are reflected in modern-day performance and production practices)*

Teacher prompts: "What evidence do you hear of a cross-pollination of traditional, commercial, and art music in the music of Great Big Sea?" "How has the work of Andrew Lloyd Webber influenced the production and presentation of musical theatre?"

B2.3 explain the role of traditional, commercial, and/or art music in various communities or cultures *(e.g., the use of commercial music in advertising; how certain urban or rural communities have been stereotyped by the music they produce or listen to; how concerts can bring together a community)*

Teacher prompts: "What role has French-Canadian music played in maintaining a distinct francophone culture in Canada?" "In what ways do musical styles and preferences define and express the concerns of various youth communities?"

B3. Skills and Personal Growth

By the end of this course, students will:

B3.1 explain how the study of music has contributed to their self-awareness, their values, their ability to express themselves, and their understanding of others *(e.g., how exposure to the values expressed in contemporary music has shaped or reinforced their values or behaviour; how honing their performance, production, and creative skills has enabled them to express themselves more effectively; how musical activities have contributed to their knowledge and understanding of the communities or cultures of their peers)*

Teacher prompts: "What aspects of the study of music have enhanced your ability to express yourself?" "How has studying music from a variety of cultures affected your identity?"

B3.2 identify and analyse their musical production and performance skills and knowledge, and describe the steps they will take to ensure continued improvements in these areas *(e.g., critique their own performance from a technical or aesthetic perspective, and identify areas for improvement; reflect regularly on their rehearsal of a selection in order to identify areas for improvement; develop and carry out a practice strategy for overcoming a performance weakness; review their contributions to group planning or production meetings, and identify how they could improve their personal input)*

Teacher prompt: "What contribution have you made to ensuring the success of this production? Are there any areas you found particularly challenging and/or where you had to enlist the help of your peers? How could you improve your skills in these areas?"

B3.3 demonstrate leadership and collaborative skills when planning, promoting, producing, and performing in a variety of musical presentations *(e.g., facilitate and participate in group planning processes; follow protocols for effective meetings; consult with the other members of their ensemble or production team, listen meaningfully, and reflect on their ideas; devise and implement innovative ideas to promote a performance)*

Teacher prompts: "Why is it important to build trust when working as part of a team?" "When your ensemble is preparing for a recital, what skills are most likely to ensure success?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry *(e.g., describe possible music industry careers and the requirements for specific jobs; use a career-profiling website to assess their own interests, skills, and aspirations and match these with appropriate careers in the cultural industry; investigate the skills required for careers that support musicians and composers, such as artist management, instrument making or repair, music promotion and marketing, recording or sound engineering)*

Teacher prompts: "Based on your current interests, skills, and level of knowledge, what music-related career could you pursue that would provide an adequate living?" "What types of jobs does the production of a large-scale musical generate? What skills do these jobs require?"

B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing in musical presentations *(e.g., conduct a live or electronic interview with a music producer or promoter in their community, focusing on the educational prerequisites and ongoing learning requirements for the field; create a promotional poster for a postsecondary school of music that illustrates possible careers associated with its music program)*

Teacher prompts: "What non-music courses would help you acquire skills and knowledge related to the promotion or production of musical presentations?" "How might you assess the value or appropriateness of a course or program in music?"

B4.3 identify opportunities for, and explain the benefits of, participating in and attending musical endeavours of various types *(e.g., performances of various types of music in their school or community; opportunities for performance by their band, choir, ensemble; possible venues for performance or presentation of musical work, such as parks, town halls, hospitals, elementary or nursery schools, or other non-traditional spaces; music-related activities and other services offered by local or regional arts councils)*

Teacher prompts: "Where might you look for information about folk, jazz, and/or international music festivals in the community?" "Describe how you can use radio, television, and/or podcasts to access music that you are unable to hear live." "What supports exist that could assist young musicians in building a profile in your community?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

C2. **Musical Genres and Influences:** demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music;

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

SPECIFIC EXPECTATIONS

C1. Theory and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of, and use correct terminology relating to, the elements of music when planning, promoting, producing, and performing in a music production or presentation *(e.g., describe in detail the elements of music in their performance repertoire; analyse the interrelationship of pitch, duration, and dynamics in a particular musical production, and identify the acoustical aspects of a performance venue that would best support these elements; describe the types of tasks and personnel [types of musicians, sound engineers] required to support the elements in a musical production; list the physical resources required to support the elements of music, such as acoustic or electronic instruments, amplification, sound baffling, computer technologies)*

C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres *(e.g., riffs in blues; themes in orchestral music; vocables in North American Aboriginal songs; themes associated with movie characters in film scores; overtures, arias, duets, choruses in opera)*

C1.3 identify melodic, harmonic, and rhythmic patterns, and reproduce them accurately, by playing, singing, or notating them *(e.g., reproduce, aurally identify, and notate examples of intervals from unison to an octave; reproduce, aurally identify, and notate examples of major and minor triads in root position; notate examples of rhythm patterns appropriate to the repertoire being studied)*

C2. Musical Genres and Influences

By the end of this course, students will:

C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization *(e.g., categorize selected art music as a symphony, concerto, or sonata, and give reasons for their decisions; distinguish between Gregorian chant and chants in South Asian ragas; describe the differences between rock music and rhythm and blues; describe the genres of music in a range of music videos)*

Teacher prompt: "What era and genre of twentieth-century popular music do you believe this selection represents? What musical characteristics led you to this conclusion?"

C2.2 describe, in a research-based report or presentation, the interrelationship between nature/the environment and various kinds of music, including Aboriginal music *(e.g., present a ritual or celebration using replica instruments created from natural or recycled materials; investigate how composers have used nature as a source of inspiration and ideas)*

Teacher prompts: "What attitudes towards the environment are evident in traditional and contemporary Aboriginal music?" "How does Stravinsky represent nature in *Rite of Spring*? What are some other art music compositions that were inspired by nature?" "How can music connect us to the environment?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 explain the importance of safe and healthy practices for preventing performance- and production-related injuries and for maintaining respiratory, aural, and vocal health *(e.g., safe practices associated with performing on stage; ways to protect their hearing when playing or listening to loud music; warm-up exercises prior to playing an instrument or singing)*

Teacher prompts: "What are some potential dangers associated with practising or performing on stage?" "Why do vocalists do warm-up exercises before performing?"

C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer and an audience member *(e.g., compile a detailed list of audience etiquette for different types of musical performances; compare and contrast the programs for different types of concerts and explain the reasons for the differences)*

Teacher prompts: "Is it appropriate to clap after a song in a musical theatre presentation? After a movement of a concerto?" "What sorts of behaviour by audience members can disturb performers or other audience members? What can you do to ensure you do not disturb the performance or other people's enjoyment of it?" "What strategies can performers use to connect with the audience during a concert?"

C3.3 demonstrate an understanding of ethical and legal issues related to music, with respect to both consumers and producers and with particular emphasis on issues related to the entertainment industry *(e.g., debate issues related to the protection of the rights of composers/performers, the availability of music on the Internet, and illegal downloading and file sharing)*

Teacher prompt: "How has the distribution of recorded music changed over the past twenty-five years? What legal problems have these changes created for the recording industry?"

Music, Grade 12

University/College Preparation AMU4M

This course enables students to enhance their musical literacy through the creation, appreciation, analysis, and performance of music. Students will perform traditional, commercial, and art music, and will respond with insight to live and recorded performances. Students will enhance their understanding of the function of music in society and the impact of music on themselves and various communities and cultures. Students will analyse how to apply skills developed in music to their life and careers.

Prerequisite: Music, Grade 11, University/College Preparation

A. CREATING AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

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

A3. **Techniques and Technologies:** use a range of techniques and technological tools in a variety of applications related to music.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 apply the creative process when performing increasingly complex and difficult notated and/or improvised music *(e.g., study the score in order to plan their approach to the performance of a selection; consider various sources of inspiration for their improvisation; experiment with variations in articulation, balance, blend, tempo, and/or texture; use rehearsal time to revise aspects of their performance based on self-assessment and reflection on critiques by their peers and/or teacher; perform a polished version of the selection for their peers)*

Teacher prompts: "How and why does your approach to the creative process change when you are improvising as opposed to performing notated music?" "How has reflection and experimentation affected your performance of this selection?"

A1.2 apply the creative process when composing and/or arranging increasingly complex musical works *(e.g., follow the applicable stages of the creative process when composing or arranging for small ensemble a sixteen-bar melody; explore the creative challenge, conducting research to develop their understanding or for inspiration; develop a plan that details the form and structure of their composition; experiment with various metres, tempi, and approaches to articulation; explore the tessitura of various instruments to determine which are most appropriate for their planned arrangement; revise their composition on the basis of self-assessment and reflection on critiques from their peers and/or teacher; present the final work to an audience)*

Teacher prompts: "How do your instrumentation choices affect the tone colour, blend, and balance in your arrangement? Do they achieve the effect you were intending? What aspects might you refine to achieve a more effective arrangement?" "Have you explored the impact on your arrangement of the tessitura of all the instruments in your ensemble? What, if any, changes might you make to use all the available instruments to their best advantage?"

A2. The Elements of Music

By the end of this course, students will:

A2.1 apply the elements of music and related concepts appropriately and effectively when interpreting and performing increasingly complex and difficult notated music *(e.g., accurately play or sing increasingly complex rhythms; accurately play or sing increasingly difficult music with correct articulation, clear melodic shape, and relative balance; play or sing with accurate intonation, effective tonal blend, and harmonic balance)*

Teacher prompts: "How might a change in articulation alter the overall effect of this selection?" "In what ways does your approach to the elements of music change when you are playing the melody line as opposed to accompaniment?"

A2.2 manipulate the elements of music and related concepts effectively and with increasing skill and creativity when improvising melodies in a wide variety of musical forms *(e.g., when improvising melodies over an appropriate chord progression; when improvising using modes, scales, and/or patterns from Western and non-Western music; when improvising a sixteen-bar diatonic or modal melody over appropriate accompaniment; when using strophic or ternary form or a combination of forms)*

Teacher prompt: "What is the role of each note in this chord with respect to tension and dissonance? Is this chord resolved or not? Will you need to make the melody fit with your revised harmonic progression?"

A2.3 apply the elements of music and related concepts effectively and with increasing skill and creativity when composing and/or arranging music in a variety of forms *(e.g., when writing tonal melodies; when writing atonal melodies using a tone row; when writing atonal melodies using pitch integers, ordered pitch intervals, and/or pitch classes; when arranging melodic and rhythmic compositions in binary and ternary form)*

Teacher prompt: "How are aspects of pitch, especially melody and harmony, used when creating atonal music?"

A3. Techniques and Technologies

By the end of this course, students will:

A3.1 extend their technical skills when performing increasingly complex and difficult notated and/or improvised music *(e.g., perform repertoire with accuracy and artistic sensitivity; sight-read increasingly complex music with accuracy and fluency; perform with highly appropriate expression selections from a range of genres; sing or play their instrument with a timbre appropriate for the selection)*

Teacher prompts: "What is the relationship between technical skill and artistic ability?" "How can this technical exercise enhance your ability to perform with artistic sensitivity?"

A3.2 apply compositional techniques with increasing skill and creativity when composing and/or arranging music *(e.g., compose and/or arrange contrapuntal compositions, using technology where appropriate; compose a piece using twentieth-century techniques such as tone rows, indeterminacy, or free improvisation; arrange a pentatonic melody such as the Japanese Sakura, incorporating contemporary rhythmic patterns and applying the timbres of modern string, wind, and percussion instruments; write a rhythm rondo using African drums and embedding improvisational passages and structured notated patterns)*

Teacher prompts: "What are the positive aspects of your chosen form? What are its limitations?" "Would you borrow aspects of another complementary or contrasting style to include in your work? Why or why not?"

A3.3 use a variety of current technologies with increasing skill when practising, performing, composing, arranging, or recording music *(e.g., record a multi-track sequence using the functions of audio-editing software; record their performance of a range of selections for a performance portfolio; use notation and sequencing software when producing a work in a twentieth-century style [expressionist, minimalist, blues, musique concrète]; arrange an original composition for the class using various scoring tools in a notation program)*

Teacher prompts: "What are some of the ways in which digital technology has changed the music industry?" "How could you use software to notate music from an oral tradition?" "What features of music notation, editing, and sequencing software do you find most useful as a composer?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Music and Society:** demonstrate an understanding of social and cultural influences on and effects and functions of traditional, commercial, and art music;

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

B4. **Connections Beyond the Classroom:** assess opportunities and requirements for continued engagement in music.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 deconstruct with increasing skill and insight the elements and other components of music through score study of and purposeful listening to increasingly complex musical works *(e.g., describe and evaluate how melody, rhythm, harmony, texture, and/or timbre function and interact in serial music from the twentieth century; analyse a significant form of Western music such as a symphony, a concerto, an opera, or an art song; review a peer's public performance with reference to her or his manipulation of musical elements; analyse a lead sheet for a jazz standard, and then critique the performance of the selection in terms of the aesthetic and technical impact of the performers' manipulation of the elements of music)*

Teacher prompts: "What can you determine about the cultural context for a selection from analysing its approach to the elements of music?" "How do these two recordings of this aria differ in their approach to the elements of music? What effects do these differences produce?"

B1.2 listen to and reflect on selections from a wide range of musical styles and genres, including their own performance repertoire, and analyse and reflect with increasing insight on their responses to and interpretation of them *(e.g., explain their initial reaction to a selection whose genre or form they are not familiar with; explain their interpretation of a Canadian avant-garde selection; reflect and report on how their response to a selection of music has changed from initial reaction, to increased understanding as a result of background research, and to critical analysis as a result of repeated and focused listening)*

Teacher prompts: "In what ways does your initial reaction to a piece of music from an unfamiliar genre or culture differ from your reaction to a selection by one of your favourite composers or musicians?" "Can you understand or appreciate a piece of music without liking it? Why or why not?"

B1.3 analyse with increasing insight and assess the effectiveness of music from a wide range of styles and genres and in various performance modes, and reflect on how such analyses can enhance their own creation or performance of music *(e.g., assess the effectiveness of a selection that represents a significant form of Western music, such as a symphony, a concerto, an opera, or an art song, in communicating to its audiences, and analyse how the work achieves its purpose; analyse the aesthetic and technical features of various forms of jazz, and evaluate the effect of the music on the performer and listener; assess the impact and effectiveness of a taiko ensemble)*

Teacher prompts: "Why does ritual music of this culture have such a powerful effect on the participants?" "How can you apply what you have learned from your analysis of Gustav Holst's work to your own performance of English band repertoire?"

B1.4 gather information from a range of reliable sources on music history, composers and musicians, technical and/or aesthetic criticism, and audience responses, and analyse, critique, and reflect on the information with increasing insight to enhance their critical judgement and ongoing interpretation of music *(e.g., gather and analyse data on audience responses to one of their performances, either individual or as part of an ensemble; investigate the cultural context and critical opinion of the work of a non-Western musician, evaluate the information, and compare it to their own opinion; investigate the purpose, cultural context, technical complexities, and elements of a selection of contemporary Aboriginal music; analyse the work of a professional media critic or musicologist, and use it as a model for their own criticism of music)*

Teacher prompts: "What influence have the reviews of this musician's work had on your opinion and assessment of that work?" "Does an understanding of the cultural or historical context of a composition influence your opinion of the work? Why or why not?"

B2. Music and Society

By the end of this course, students will:

B2.1 analyse, on the basis of in-depth research, ways in which traditional, commercial, and art music are a response to and a reflection of the community or culture in which they were created *(e.g., the social and/or historical context of nineteenth-century Irish folk music, klezmer music, Chinese revolutionary opera; the interrelationship between music and social issues in South Africa; the historical context of Tchaikovsky's* 1812 Overture*; the sources of hybridization in contemporary music)*

Teacher prompts: "What social, cultural, and/or economic factors influenced the development of ragtime?" "Why do the works of many Renaissance composers reflect a multicultural influence?" "What is the social context for Joe Sealy's *Africville Suite*?"

B2.2 analyse the impact of significant individuals or groups from a variety of cultures or communities on various genres of traditional, commercial, and/or art music *(e.g., the impact of composers and/or musicians such as Hildegard von Bingen, Robert Johnson, Glenn Gould, the Beatles, Ali Farka Touré, Evelyn Glennie, or Yo-Yo Ma on various genres; the influence of composers such as Anil Biswas, Tan Dun, Ennio Morricone, or John Williams on film scoring)*

Teacher prompts: "What impact has Woody Guthrie had on popular music in North America?" "Name some influential Canadian Aboriginal artists, and describe how they have contributed to contemporary Aboriginal musical genres."

B2.3 analyse the various functions of music in society *(e.g., to pass on traditions in oral cultures, to protest social injustice, to commemorate, to educate and raise awareness, as therapy to enhance health and well-being, to entertain, to accompany dance, for religious worship)*

Teacher prompts: "What was the function of music under the patronage system of eighteenth-century Europe?" "Why are songs that are passed down by oral cultures so important to the history and traditions of these cultures?" "What are some of the uses of music therapy?"

B3. Skills and Personal Growth

By the end of this course, students will:

B3.1 analyse and assess the impact of the study of music on their self-awareness, their expressive capabilities, their awareness of social issues, and their understanding of others *(e.g., their awareness of, and their ability to express, personal responses to a wide range of music from a variety of cultures; the ability to support their own opinions while demonstrating respect for the opinions of others; the ability to express their ideas, concerns, and emotions creatively; their knowledge of and respect for other cultures; their awareness of current and historical social issues as expressed through song)*

Teacher prompts: "What role has the study of music played in making you the person you are?" "In what ways has studying the music of other cultures and communities expanded your knowledge and understanding?"

B3.2 assess, with increasing insight, their musical skills and knowledge, and develop and implement a detailed plan to enhance them and evaluate their progress *(e.g., select and organize items for a portfolio of performance or creative work to demonstrate continuing improvement; conduct and report on the results of self-directed study on a musical topic; plan ways to extend their skills in working with music-related software)*

Teacher prompts: "How might you develop a plan to assess your skills as an independent musician and a member of this ensemble? Do these two roles require different skills? Why or why not?" "What skills do you need to develop to enhance your ability to use this piece of music software?"

B3.3 demonstrate the interpersonal skills, work habits, attitudes, and qualities that are essential to the effective performance of music in a variety of contexts *(e.g., conduct or lead a small or large ensemble; participate in a music council or other leadership group; demonstrate preparedness, cooperation, optimism, and perseverance when rehearsing and performing as part of an ensemble)*

Teacher prompts: "What are some ways to develop individual accountability in a musical ensemble?" "What challenges did you encounter in this collaborative composition process? How did you resolve these challenges?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 assess their interests, skills, and knowledge in relation to a variety of careers in the arts and culture industry *(e.g., interview a Canadian composer to determine the skills necessary to succeed in this profession and to discover how this individual makes a living; identify and assess the requirements of careers related to the promotion and marketing of artists, including musicians; identify and evaluate the requirements of careers related to music education; identify opportunities at arts advocacy organizations, and describe the background required for these jobs)*

Teacher prompts: "What kinds of careers in music would allow you to combine your interest in the arts with social or political activism?" "What type of experiential learning might you pursue to help determine whether a career in the arts and culture sector suits you?"

B4.2 evaluate and demonstrate their musical skills and knowledge in relation to entrance requirements for postsecondary study of music *(e.g., plan and prepare audition material; assemble a portfolio of performance and/or creative work for application to postsecondary institutions; identify additional training or practice opportunities to build skill and knowledge levels)*

Teacher prompts: "What portfolio or audition choices would best portray your strengths as a performer or composer?" "What would you need to do to create a 'mock audition' that would prepare you to face an actual audition?"

B4.3 demonstrate an understanding of the benefits of their continuing involvement in a variety of aspects of the arts community *(e.g., as a performer, composer, advocate, audience member, promoter, and/or producer; the benefits to the community of the promotion of artistic endeavours; the value of political or social activism in support of the arts)*

Teacher prompts: "What can you do to become an advocate for arts programs in the school and community?" "What types of arts programs do you think would provide the greatest benefit to your community? To you as an individual? Why?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

C2. **Characteristics and Development of Musical Forms:** demonstrate an understanding of the origins, development, and characteristics of various forms of music;

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

SPECIFIC EXPECTATIONS

C1. Theory and Terminology

By the end of this course, students will:

C1.1 extend and deepen their understanding of the elements and other components of music, particularly through practical application and aural recognition, and use appropriate terminology related to them *(e.g., identify major, minor, diminished, and augmented triads in root position and inversions; describe perfect, imperfect, and deceptive cadences; demonstrate an understanding of a variety of chord progressions; demonstrate an understanding of the relationship between the elements of music and performance practices such as phrasing and breathing; identify various forms and aspects of form, such as fantasia, rhapsody, serialism, tone poem, tone row)*

C1.2 extend their understanding of, and use correct terminology related to, the concepts of notation in a variety of activities *(e.g., demonstrate an understanding of increasingly complex notation symbols by reading or writing notation when playing, singing, arranging, and composing; identify and notate accurately the seven standard diatonic modes; accurately notate increasingly complex or difficult melodies and rhythmic patterns; demonstrate an understanding of scoring formats for various small and larger ensembles; identify sound layering in increasingly complex voicings)*

C1.3 accurately reproduce, notate, and identify increasingly complex melodic, harmonic, and/or rhythmic examples *(e.g., seventh chords; perfect, plagal, imperfect, and deceptive cadences; all triads; major, minor, diminished, and augmented intervals, including inversions; rhythmic patterns in compound and mixed metres at various tempi)*

C2. Characteristics and Development of Musical Forms

By the end of this course, students will:

C2.1 demonstrate an understanding of the development of various forms of music with respect to chronology, genre, and theme *(e.g., explain the features that differentiate opera and musical theatre; create a CD to demonstrate the timeline and chronology of the blues; analyse the themes in music from the Romantic period)*

Teacher prompts: "You are in Vienna in the 1830s. What music would you program for a performance in one of the city's major concert halls? Why would you focus on these particular selections?" "You are in Harlem in the 1930s. What music would you program for a concert at the Apollo Theater? Who would the featured artists be? Why?"

C2.2 analyse, on the basis of in-depth research, and report on the characteristics of and ideas in a variety of forms of traditional and contemporary music, including Aboriginal music, from Canada and around the world *(e.g., the characteristics of serial music, in contrast to those of traditional Western tonal music; the characteristics of Cajun music from Louisiana and Acadian music from Maritime Canada; the use of the didgeridoo in Aboriginal music in Australia; the ideas in traditional Russian ballads)*

Teacher prompts: "What are some of the ideas expressed in the contemporary music that you listen to? How are these ideas different from those in popular music of the 1960s?" "What characteristics do Cajun and Acadian music share? How can you account for the similarities?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 demonstrate an understanding of performance-related injuries connected to the field of music and ways of minimizing such injuries *(e.g., the impact on the auditory system of repeated exposure to loud sound; injuries that can result from poor posture, playing position, or technique; the purpose of various types of protective or ergonomic equipment)*

Teacher prompt: "What types of repetitive strain injuries are a concern for musicians? What can be done to reduce their incidence?"

C3.2 extend their understanding of conventions associated with various types of musical performances, from the perspective of performers and audience members *(e.g., the set-up of and responsibilities in a symphony orchestra; the use of surtitles at operas; how musical genres such as jazz or punk rock challenged traditional musical conventions)*

C3.3 demonstrate an understanding of legal and ethical practices with respect to both consumers and producers of music, with a particular emphasis on the recording industry *(e.g., the function of the Canadian Musical Reproduction Rights Agency [CMRRA]; the methods of obtaining "mechanical licensing"; the implications of supporting musicians through legal purchase of their music as opposed to illegal file sharing)*

Teacher prompt: "What agencies collect royalties on behalf of composers when their music is recorded for sale in Canada? How do they obtain their data?"

Music, Grade 12

Workplace Preparation AMU4E

This course provides students with the fundamental knowledge and skills needed to succeed in the music workplace. Students will, at a level consistent with previous experience, perform appropriate musical works. Independently and collaboratively, students will use current technology and the creative and critical analysis processes to plan, produce, and market music presentations that reflect a broad spectrum of workplace contexts. In addition, students will explore ethical and safe practices related to music.

Prerequisite: Music, Grade 11, Open

A. CREATING AND PERFORMING

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. **The Creative Process:** apply the stages of the creative process when performing music, composing and/or arranging music, and engaging in musical productions;

A2. **The Elements of Music:** apply elements of music when performing music and/or creating a musical production, and when composing and/or arranging music;

A3. **Techniques and Technologies:** use a range of techniques and technological tools in a variety of applications related to music.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 apply the creative process when performing music and composing and/or arranging music *(e.g., develop a practice plan for their guitar group, including exercises that focus on skills related to the selection to be performed; experiment with various approaches to improvising a selected melody, and evaluate the results; present their a cappella selection to a group of their peers, and reflect on their feedback to refine their performance; arrange rhythm patterns for a variety of instruments in a percussion ensemble)*

Teacher prompts: "What skills or elements do you need to address in your practice plan? Should all members of the group follow the same plan? Why or why not?" "What inspired your approach to your Native drum performance?"

A1.2 use applicable stages of the creative process when developing aspects of a variety of music-related productions *(e.g., explore possible acts and venues for a community fund-raising concert; working independently, plan, refine, and present a marketing strategy for a CD; working in groups, develop a creative plan for a coffee house, variety night, or nightclub activity for your school or community)*

Teacher prompts: "What aspects of the creative process go into producing a successful concert or musical event? Which aspects do you think are the most important? Why?" "What have you learned from reflecting on and evaluating your approach to the creative process in this production?"

A2. The Elements of Music

By the end of this course, students will:

A2.1 demonstrate the ability to effectively apply and/or address the elements of music and related concepts when performing music and/or creating a musical production *(e.g., accurately play or sing selected rhythms and melodies similar to those in the music they are studying; list the key elements of a selection in a graphic organizer, and use this list to guide their practice; record an ensemble performance, with attention to dynamics and pitch, especially maintaining appropriate balance and blend)*

Teacher prompt: "What particular elements will you focus on most closely when rehearsing this musical selection? How will this practice enhance your performance?"

A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music *(e.g., explore a range of forms for their composition, using a loop-based mixing program; manipulate the elements of music in an electronic or acoustic composition in a way appropriate to their chosen form)*

Teacher prompt: "In writing the background music for this public service announcement, what factors did you have to consider when planning your approach to the elements of music? In what ways have the subject and potential audience influenced your approach to form and duration?"

A3. Techniques and Technologies

By the end of this course, students will:

A3.1 demonstrate technical skill in a variety of music performance and/or production situations (*e.g., use correct breath control, bow control, stick technique, as appropriate; demonstrate the technical skills necessary to operate a sound board, to use a sequencing program when producing music, or to use a notation program when preparing individual parts of a selection for an ensemble performance)*

Teacher prompts: "In what ways does posture and breathing affect your performance?" "What could you do to develop your skill in the use of this sequencing program? How would enhancing these skills affect your ability to produce music?"

A3.2 use current technology in a variety of applications related to music, including the preparation of a portfolio *(e.g., design, set up, and run a concert sound system; plan an optimal music system for their home or vehicle; use digital technology to record their rehearsal for the purpose of review; use accompaniment or notation software when composing; create a blog documenting their creative journey as they prepare for an a cappella performance; create a digital portfolio of their computer-based composition at various stages of its development)*

Teacher prompts: "What qualities does a good sound system have?" "What are the advantages of reviewing your recorded practice?" "What technical considerations do you need to keep in mind when developing a creative portfolio?" "What are the advantages of having a loop feature on your music sequencing or accompaniment software program? How can it assist you in your musical production?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Music and Society:** demonstrate an understanding of the function of and social/cultural influences on music;

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

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

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 identify and analyse the elements of music selections used in commercial and corporate applications through listening to and/or examining notated scores of these selections *(e.g., list the elements of music used in advertisements or in television or radio show themes; analyse the use of music on websites or in video games with reference to melody, rhythm, harmonic structure, timbre, and/or texture)*

Teacher prompts: "How does the score for this action movie use the elements of music to enhance the emotional effect on the audience?" "What type of music is used in this advertisement? Why would the use of elements in this music appeal to the target audience?"

B1.2 listen in a purposeful way to music used in a variety of commercial and/or corporate applications, and describe and reflect on their responses to and interpretation of the music *(e.g., describe their initial responses to a variety of advertising jingles; use a graphic organizer to record their evolving interpretation of a film score through each stage of the critical analysis process; create a playlist for a specific purpose or event, and explain their choices with reference to their personal interpretation of the music and its appropriateness for the intended audience)*

Teacher prompts: "What is your response to the music in this advertisement? Do you think your response is consistent with the advertiser's intention?" "In what ways did your interpretation of this film score change when you listened to it while watching the film on DVD after initially listening to the score on CD without the images/action?"

B1.3 analyse and evaluate the effectiveness of music used in a variety of commercial or corporate applications *(e.g., assess the effectiveness of various advertising jingles; analyse the intended emotional impact of the score for a television drama, and explain whether or not it is successful; provide constructive feedback on the music a peer has chosen or composed for a website he or she is developing)*

Teacher prompts: "What role does the soundtrack play in communicating the message of this movie? Do you think it is successful? Why or why not?" "Why is the theme music for your favourite TV show so effective in conveying the theme or tone of the show?"

B1.4 analyse research data related to music marketing, criticism, and audience response, with particular emphasis on music used for commercial purposes *(e.g., analyse data on music distribution and marketing related to changing forms of music presentation [CDs versus MP3s]; use survey data to devise a marketing plan for a music product)*

Teacher prompt: "What kind of information might a recording company want to collect when planning the release of new music? How might they obtain the data? How might they use the data?"

B2. Music and Society

By the end of this course, students will:

B2.1 analyse the functions of music, with particular emphasis on music used in workplace applications *(e.g., to sell products; to entertain; to raise awareness about social issues; to complement films, television shows, websites, video games)*

Teacher prompts: "Why do advertisers often use popular songs in their ads?" "What types of social issues are addressed in commercial music in Canada? What, if any, differences are there between these issues and those addressed in commercial music in a developing country?"

B2.2 analyse factors, including social and cultural factors, that influence the creation and consumption of music *(e.g., the impact of technological developments; the influence of prominent or innovative composers or stylists; the forces of multiculturalism and globalization; the desire of songwriters to respond to social issues)*

Teacher prompts: "Who or what are the musical influences of your favourite performers? What aspects of their music illustrates this influence?" "What effect has mass media and new technology had on the music industry?" "How has multiculturalism affected current commercial music in Canada?"

B3. Skills and Personal Growth

By the end of this course, students will:

B3.1 assess how the study of music has affected their personal growth and values, their expressive capabilities, and their understanding of others, particularly within the context of the workplace and their daily life *(e.g., the difference that music has made in their personal life; their ability to analyse and communicate, and its impact on their job performance; their understanding of other cultures and communities developed through the study of music, and its impact on their values and behaviour)*

Teacher prompts: "What role does music play in your life? Has that role changed as your knowledge of music has increased?" "Identify some musicians and songs that have influenced your point of view on a social or environmental issue. How have they affected your day-to-day behaviour?"

B3.2 assess their musical performance and production skills and knowledge, and describe the steps they will take to ensure continued improvement in these areas *(e.g., assess the effectiveness of a collaborative musical production, and determine how they could enhance their contribution to it; review recordings of their performances to assess their strengths and weaknesses and identify areas for improvement; describe the skills and knowledge they would need to develop to plan and produce a musical presentation in a theatrical setting)*

Teacher prompts: "How effectively did you perform this selection? What aspects of your performance could be improved? What strategy could you use to develop your skill in these areas?" "When you reflect on this concert, what would you change about your contribution that would enhance the overall effectiveness of the event?"

B3.3 demonstrate the ability to lead and work as part of collaborative musical production teams *(e.g., develop procedures for collaborative planning and production meetings; assemble a creative team to produce a music video; model appropriate behaviour when working with an ensemble)*

Teacher prompts: "In what ways do your responsibilities change when you take on a leadership role within your performing ensemble or production team?" "How can you apply the teamwork and leadership you have developed in your performing group to other situations?"

B4. Connections Beyond the Classroom

By the end of this course, students will:

B4.1 identify, and assess the requirement for, jobs or careers that utilize skills and knowledge acquired through the study of music *(e.g., prepare for and conduct a mock job interview, focusing on the skills developed through the study of music; invite a master who supervises an apprenticeship program in a trade related to music to visit the class and discuss the skills and training necessary for the trade; job-shadow a worker in a career in the music industry that can be accessed through a workplace pathway)*

Teacher prompts: "What music-related jobs and careers can be accessed directly out of high school?" "How might you use the skills you have developed through the study of music in jobs outside the music industry?"

B4.2 investigate and describe musical learning opportunities and experiences, both formal and informal, that they could pursue after high school *(e.g., develop a business/career plan for their band/ensemble/group; create a slide show focusing on musical opportunities in their community; explore ways in which the Internet could play a role in their musical future; discover venues for study in the field of music therapy; create a website for a virtual school of music, illustrating a range of possible careers)*

Teacher prompt: "What kinds of informal musical experiences can be educational? What are the advantages and disadvantages of pursuing a formal music education compare to pursuing informal learning opportunities or being a self-taught musician?"

B4.3 describe opportunities for, and assess the benefits of, personal involvement in arts-related activities, including opportunities related to private and/or public arts organizations *(e.g., funding requirements of various arts organizations; arts advocacy opportunities and their possible impact; student subscription series in music, theatre, or dance in their community)*

Teacher prompts: "What could you do to increase the range or quality of musical opportunities in your community?" "What are some organizations that support artists in your local community? What are some ways you could work with or receive support from them?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

C2. **Characteristics and Development of Musical Forms:** demonstrate an understanding of the development and characteristics of various forms of music;

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

SPECIFIC EXPECTATIONS

C1. Theory and Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the elements of music, through practical application in musical performance, composition, and production, and use appropriate terminology related to these elements *(e.g., explain orally, using appropriate terminology, the decisions they made with respect to dynamics and phrasing in preparation for performing a piece of music; describe how they approached decisions about duration in their composition)*

C1.2 demonstrate an understanding of, and use correct terminology related to, the concepts of notation in a variety of performance and/or composition activities *(e.g., demonstrate the ability to read guitar tablature, and describe its relationship to grand staff notation; demonstrate an understanding of duration and pitch notation by accurately transcribing melodies from contemporary music; create an original notation system for a short melodic line, and teach their notation system to one of their peers)*

C2. Characteristics and Development of Musical Forms

By the end of this course, students will:

C2.1 categorize musical works by genre, period, function, and/or theme, and describe the reasons for their categorization, with particular emphasis on the elements of music *(e.g., identify the elements of music associated with chamber music, jazz, hip hop, Bollywood soundtracks; use concept attainment strategies relating to the elements of music to categorize various musical selections by genre)*

Teacher prompts: "Can you tell by listening whether this musical selection would be classified as traditional or art music? Which elements of the selection help you classify it?" "What elements of traditional music are evident in this popular song?"

C2.2 explain, in a research-based report or presentation, the characteristics of and ideas addressed in traditional and contemporary music, including Aboriginal music from Canada and around the world *(e.g., compare the ideas expressed in popular music from South Asia and North America; illustrate, using a Venn diagram, and explain the shared characteristics of traditional and contemporary music from Quebec; compare the characteristics of traditional music they are familiar with from their own childhood with traditional songs from other cultures)*

Teacher prompts: "What themes are expressed in contemporary Aboriginal music in Canada?" "How and why do the soundtracks from Chinese and Hollywood action/martial arts films differ from each other?"

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 demonstrate an understanding of safe and healthy practices related to the field of music, with an emphasis on maintaining a healthy lifestyle and preventing performance-related

injuries *(e.g., create a radio ad outlining the importance of hearing protection for musicians and audiences; create an online or video public service announcement on the issue of drug and alcohol abuse in the music industry and its impact on careers and families)*

Teacher prompt: "How would you describe the sound levels at a rock concert? What phenomena produce similar levels of sound? In which occupations are workers exposed to similar levels? What precautions do these workers take?"

C3.2 describe and demonstrate conventions associated with various types of musical performances and productions, both as a performer and audience member *(e.g., role-play accepted audience behaviour at a hip hop show, a jazz concert, a symphonic performance, a Native drum ceremony; demonstrate appropriate stage etiquette such as bowing before and after a performance)*

Teacher prompts: "At what types of performance is one likely to find a mosh pit?" "Why are floor-level seats popular at a rock concert?"

C3.3 demonstrate an understanding of legal and ethical issues related to music, with respect to consumers and producers *(e.g., copyright their own original music products and explain the importance of doing so)*

Teacher prompts: "What are your legal rights as a consumer of music? As a producer?" "Why is it important to abide by copyright laws and download music only from authorized sources? Are there ethical as well as legal reasons for doing so?"

VISUAL ARTS

OVERVIEW

Visual arts courses at the Grade 11 and 12 level focus on studio work and critical analysis of a wide range of art works. Students apply the elements and principles of design with increasing skill and creativity to produce art works that communicate emotions or comment on issues. They apply their skills using an array of media, including alternative media, and current technologies, to create two- and three-dimensional art works for a variety of purposes.

Students create increasingly complex art works that integrate the fundamental components of design known as elements (colour, form, line, shape, space, texture, and value). Students continue to explore design principles (balance, contrast, emphasis, harmony, movement, proportion, rhythm and repetition, unity, and variety), organizing or arranging these principles in increasingly sophisticated ways to produce visual effects.

Students develop their understanding of how art works reflect and affect the history, values, and beliefs of various societies and cultures. By experiencing a wide range of art works, including the rich heritage of Canadian art, students enhance their understanding and appreciation of the range and significance of artistic expression.

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

1. ***Creating and Presenting:*** Students enhance their ability to apply the creative process (see pages 15–17) to create and present original art works. Students use tools, technologies, and the elements and principles of design with increasing sophistication to create art works for a variety of purposes. Throughout, they document their approach to each stage of the creative process in a portfolio, which they can use for reflection.
2. ***Reflecting, Responding, and Analysing:*** Through the critical analysis process (see pages 17–22), students reflect on their responses to and assess art works, developing a deeper understanding of themselves and the communities in which they live. By exploring the context of various art works, students expand their awareness of past and present societies. They explore opportunities for continuing engagement in postsecondary study and careers of personal interest in arts-related fields.
3. ***Foundations:*** In this strand, students enhance their understanding of conventions, techniques, and processes that people use to produce visual art works. Students refine their specialized vocabulary, engage in responsible practices when creating and presenting art works, and investigate increasingly complex ethical and legal issues associated with visual arts.

For policy guidelines pertaining to focus courses, see pages 12–13 of this document.

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

Visual Arts, Grade 11

University/College Preparation **AVI3M**

This course enables students to further develop their knowledge and skills in visual arts. Students will use the creative process to explore a wide range of themes through studio work that may include drawing, painting, sculpting, and printmaking, as well as the creation of collage, multimedia works, and works using emerging technologies. Students will use the critical analysis process when evaluating their own work and the work of others. The course may be delivered as a comprehensive program or through a program focused on a particular art form (e.g., photography, video, computer graphics, information design).

Prerequisite: Visual Arts, Grade 9 or 10, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

A2. **The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. **Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges *(e.g., use brainstorming, concept webs, and/or group discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)*

Teacher prompts: "What sources might you consult to help you elaborate on your ideas?" "Have you reflected on how your plan addresses each stage of the creative process? Do you need to revise your approach to any of these stages?"

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media *(e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)*

Teacher prompt: "How have you revised your planned art work as a result of your experimentation with media and techniques? In what ways does your completed work differ from your original vision?"

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes *(e.g., ensure that their portfolio includes evidence of idea generation and elaboration, research, investigation, planning, exploration, experimentation, and revision; include a variety of works created for different purposes)*, and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

Teacher prompts: "What evidence does your portfolio provide of research during the imagination/innovation and exploration stages of the creative process?" "Does your portfolio include representative samples of your work?"

A2. The Elements and Principles of Design

By the end of this course, students will:

A2.1 explore how elements and principles of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate

specific emotions to an audience *(e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)*

Teacher prompt: "How has Marjane Satrapi used black-and-white line drawings to enhance the emotional aspects of her autobiographical graphic novel *Persepolis*? How could you adapt aspects of her use of elements and principles and apply them to enhance your own works of personal expression?"

A2.2 apply elements and principles of design as well as art-making conventions to create art works that comment and/or communicate their personal perspective on issues related to social justice or the environment *(e.g., use line and value in a drypoint etching that integrates satire or symbolism to comment on an issue such as poverty, child labour, or discrimination)*

Teacher prompt: "What type of symbols might you use in a work about poverty? Why do you think these symbols would be effective? How might you use conventions such as juxtaposition or exaggeration in the same work?"

A3. Production and Presentation

By the end of this course, students will:

A3.1 explore and experiment with media, including alternative media, and current technologies, and use them to create a variety of art works *(e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage; create a mixed-media image reflecting their personal identity or cultural heritage)*

Teacher prompts: "How might you combine alternative and traditional media to create a collage?" "How might you use digital technologies to enhance the creativity of your art work?"

A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists *(e.g., Claude Monet's use of optical colour mixing; Andy Warhol's use of silkscreens; George Segal's use of plaster bandage; Jean-Paul Riopelle's use of a palette knife for impasto application of paint; Daphne Odjig's use of interconnecting black lines)*, and adapt and apply them to create original art works

Teacher prompts: "Explain how you can affect a viewer's impression of your work by altering the materials, techniques, or media." "How might you adapt some of the techniques used by Monet in his Giverny paintings to enhance your own landscape painting?"

A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation *(e.g., ensure that their work is signed, labelled, dated, matted, and/or mounted, that their three-dimensional work can be displayed safely, that the appropriate digital presentation technology is available and in working order)*

Teacher prompts: "How and why does the intended venue for your work change the way you prepare the work for display?" "In what ways can variations in matting or mounting affect the audience's response to your work?"

A3.4 explain how variations in where and how art works are displayed *(e.g., as public art, in private and public galleries, on the Internet, in the mass media, in virtual and traditional museums, as transient art works)* can affect the impact and meaning of the works and the size and type of audience they reach

Teacher prompt: "In what circumstances would a traditional gallery be the best place to exhibit a work of art? When might a virtual gallery be more appropriate? Why?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Art, Society, and Values:** demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect both social and personal values;

B3. **Connections Beyond the Classroom:** describe opportunities and requirements for continued engagement in visual arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 analyse their initial response to art works *(e.g., describe their initial reaction to an art work and determine which specific aspects of the work and their personal experience led to their reaction)*

Teacher prompt: "What do you see when you look at this art work for the first time? What do you think this art work is about? Why? Do you think everyone would share your opinion or understanding? Why or why not?"

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others *(e.g., identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare* The Abduction of the Daughters of Leucippus *by Peter Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists' use of colour, line, shape, value, balance, and emphasis)*

Teacher prompt: "What differences are there between the landscapes of Homer Watson and those of Emily Carr with respect to the artists' use of elements/principles such as colour, value, shape, proportion, and emphasis? What impact do these differences have on the mood or meaning of the works?"

B1.3 explain, with reference to particular works, both historical and contemporary *(e.g., J. M. W. Turner's* Rain, Steam, and Speed: The Great Western Railway*; Maya Lin's* Vietnam Veterans Memorial*),* how knowledge of an art work's cultural and historical context, achieved through research, has clarified and enriched their understanding of the work's intent and meaning

Teacher prompts: "In what ways has your research on the American role in the Vietnam War contributed to your understanding of the intent of Maya Lin's design for the *Vietnam Veterans Memorial*?" "Does learning about the Industrial Revolution change the way you interpret Turner's painting? Why or why not?" "Why does knowledge about the role of Canadian women in World War II enhance a viewer's understanding of Paraskeva Clark's *Parachute Riggers*?"

B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria *(e.g., the works' ability to convey a message or emotion; their technical merit; their stylistic qualities; the use of technique and successful manipulation of media/materials; the connection between form and message)*

Teacher prompt: "When you reflect on the stylistic qualities of this work, which do you think are successful? Why? Are there any that you think are not effective? What might you change to increase their effectiveness?"

B2. Art, Society, and Values

By the end of this course, students will:

B2.1 analyse the function and social impact of different kinds of art works in both past and present societies *(e.g., the use of art works for ritualistic and religious purposes; for social and/or political commentary; as propaganda; as symbols of economic or social power; to commemorate people and/or historical events; to instruct)*

Teacher prompts: "What was the purpose of the murals Diego Rivera was commissioned to create in Mexico in the 1920s? What impact did his works have in Mexico and the rest of North America?" "Why and how was the Taj Mahal built?"

B2.2 explain, on the basis of research, ways in which various art works are a response to and a reflection of the society in which they were created *(e.g., how available technologies and materials affect artists' work; how artists have responded to persecution or social injustice; how changing gender roles are reflected in art works)*

Teacher prompts: "In what ways did the invention of the camera change the course of painting?" "In what ways does Gerald McMaster's work reflect his experiences as a Cree living in Canada?" "How did the 'Reversing Vandalism' art show come about? What does it reveal about social mores?"

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues *(e.g., with reference to their emotional awareness and their ability to express themselves; their awareness of stereotypes; their understanding of the meaning of objects and symbols associated with a variety of cultural groups; their awareness of and relationship to their physical environment; their position on social issues such as censorship, discrimination, inequality)*

Teacher prompts: "Has analysing art works created by First Nation artists affected your awareness of Aboriginal culture in Canada? Why or why not?" "In what ways has creating art works enhanced your ability to express your feelings or point of view?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 identify a variety of careers in fields related to visual arts *(e.g., advertising, art direction for theatre or films, art therapy, costume design, graphic design, industrial design, museum or gallery curation, photojournalism)*, and describe the skills, education, and training they require

B3.2 describe, on the basis of research and investigation, a variety of personal opportunities in their community in cultural or other fields related to visual arts *(e.g., opportunities within their school or community to promote the arts by finding new venues for visual arts displays; opportunities to organize or create an art installation in a public space; the availability of grants, funding, or sponsorship for public or school-based art works that explore a social theme)*

B3.3 describe, on the basis of investigation, a variety of local, national, and global arts-based organizations, and identify ways they could become involved with one or more of these organizations *(e.g., community art councils; websites that promote the arts)*

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. **Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C3. **Responsible Practices:** demonstrate an understanding of responsible practices related to visual arts.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works *(e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement)*

C1.2 explain terminology related to a variety of techniques, materials, and tools *(e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs)*, and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter process

Teacher prompt: "What kinds of decisions about materials, techniques, and style does the artist have to make when deciding to create an art work? What kinds of information does the viewer need to explore when trying to deconstruct the art work?"

C2. Conventions and Techniques

By the end of this course, students will:

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific effects *(e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects)*

C2.2 demonstrate an understanding of a variety of conventions used in visual arts *(e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art)*, and explain how they are used in different types of art works

Teacher prompt: "Why is allegory often used in propaganda art or works of social or political criticism?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of images, materials, or ideas, or to the display of art works *(e.g., issues related to censorship, to the appropriate and inappropriate display of art works)*, and apply legal and ethical practices when appropriating images, materials, and/or ideas

to create art works *(e.g., provide a suitable credit to the original artist when appropriating images and/or ideas; show sensitivity in the use of images or conventions associated with other cultures)*

C3.2 demonstrate an understanding of health and safety issues and conscientious practices associated with the use of materials, property, techniques, tools, and technologies in visual arts *(e.g., the appropriate use of aerosol products, utility knives, printing presses, electrical tools, computers; appropriate precautions to take when exposed to physical and chemical hazards)*, and apply these practices when creating and/or presenting art works

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment *(e.g., in small groups, prepare a role play to illustrate the environmental consequences of improper use or disposal of hazardous or toxic materials)*, and apply environmentally responsible practices when creating, presenting, and promoting art works

Teacher prompts: "Why is it important to know the source and content of the materials and media you are using?" "What types of materials should you avoid using in your art works because their sourcing, processing, and/or disposal can damage the environment?"

Visual Arts, Grade 11

Open AVI3O

This course focuses on studio activities in one or more of the visual arts, including drawing, painting, sculpture, photography, printmaking, collage, and/or multimedia art. Students will use the creative process to create art works that reflect a wide range of subjects and will evaluate works using the critical analysis process. Students will also explore works of art within a personal, contemporary, historical, and cultural context.

Prerequisite: None

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

A2. **The Elements and Principles of Design:** apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. **Production and Presentation:** produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of art works *(e.g., use brainstorming, research, and/or checklists to generate and explore a range of original ideas; reflect on and filter ideas to select a suitable one to serve as the basis for their art work; use diagrams, notes, and/or outlines to help them develop detailed plans that reflect the stages of the creative process; reflect on and revise their plans on the basis of peer- and self-assessment)*

Teacher prompts: "In what ways do external factors and personal experience influence the creative ideas we generate?" "Does your plan clearly address how you will approach each stage of the creative process?"

A1.2 apply the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media *(e.g., explore various media and techniques, and determine which ones are most appropriate for their planned art work; reflect on their work at each stage of the creative process; use a variety of strategies to gather feedback on their preliminary work, and refine their work on the basis of feedback and self-assessment)*

Teacher prompts: "How can you apply the results of your experiments with media to enhance the creativity of your work?" "Why are reflection and revision crucial to the planning and production of your art work?"

A1.3 document their use of each stage of the creative process in a portfolio *(e.g., include notes, checklists, rough sketches, preliminary versions, and final products to provide evidence of planning, exploration, experimentation, production, reflection, and revision)*, and refer to this portfolio to reflect on how effectively they have used the creative process

Teacher prompts: "How does your portfolio provide evidence of the informed development of original ideas?" "What might you add to your portfolio to document your experiments with different media?" "After reviewing your use of the creative process, how would you improve your approach to the planning or production stages?"

A2. The Elements and Principles of Design

By the end of this course, students will:

A2.1 use a combination of elements and principles of design to create art works that express personal feelings and communicate specific emotions to an audience *(e.g., use colour and line to suggest strong emotion; use harmony and unity to convey a sense of balance and peace)*

Teacher prompts: "How can you manipulate the elements of value, form, and balance to communicate fear or anger?" "How does Emily Carr communicate emotion through her use of elements and principles in *Vanquished*? How could you adapt her approach for use in one of your art works?"

A2.2 apply elements and principles of design as well as art-making conventions to create a variety of art works that explore and/or present a point of view on contemporary social issues and/or themes *(e.g., use line, form, and contrast as well as imagery and symbols associated with an urban subculture in a drawing or mixed-media work that explores the issue of discrimination)*

Teacher prompt: "Why is the imagery you have chosen appropriate for the subject matter of your work?"

A3. Production and Presentation

By the end of this course, students will:

A3.1 explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of art works *(e.g., use digital photographs, image-editing software, found objects, and fabric to create an original work of art; create site-specific art works, mosaics, plaster works; present their art work in a virtual gallery)*

Teacher prompts: "What techniques or media/materials could you combine to create a work that explores a social issue?" "What considerations must you address when creating an art work for display on the web?" "How can you engage your audience when working in a virtual environment? How can you use the technology to enhance your audience's interaction with your work?"

A3.2 demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues *(e.g., the conventions for presentation in a classroom compared to those in a community gallery, in a virtual gallery, or as part of a thematic exhibition in a cultural centre)*

Teacher prompts: "In completing this art work, how have you ensured that it is ready for display? Is it labelled, signed, matted, and/or mounted?" "Would you prepare your work differently if it were being displayed in a cultural centre rather than a classroom? Why or why not?"

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences *(e.g., young children, youth who are no longer in school, members of a particular cultural group)* and to suit a range of purposes *(e.g., to engender debate, to inform, to entertain, to sell products)*

Teacher prompts: "What impact can the purpose of an art exhibition or installation piece have on choice of venue and on the number and type of people who see the exhibition or installation?" "Why can the use of public space be an effective way of getting an artist's message out to a wide audience?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Art, Society, and Values:** demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect personal values;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 describe their initial reactions to a variety of art works *(e.g., their initial impressions of a work's mood, subject, intent, purpose, meaning)*, and explain the reason for their reactions

Teacher prompt: "What is your initial impression of the meaning and purpose of Louise Bourgeois's *Maman*? What aspects of the work support this impression?"

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and explain how they are used to achieve specific effects *(e.g., determine how the artist has combined individual elements and principles to create mood and meaning)*

Teacher prompts: "How has the photographer used line, space, and balance to create a sense of movement in this photograph?" "How do the sculptures of Alberto Giacometti and Henry Moore differ in terms of the artists' use of line, shape, and form?" "In this car advertisement, how has the designer used colour, space, movement, and emphasis to highlight the selling points of the product?"

B1.3 communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context *(e.g., Haida masks or totem poles; the AIDS Quilt Project; J. M. W. Turner's* The Slave Ship*)*

Teacher prompt: "How has your understanding of Turner's painting changed as a result of your research into the historical context in which it was created?"

B1.4 use a variety of strategies *(e.g., peer- and self-assessment, formal critiques, ongoing review and revision, feedback received from public displays)* to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

Teacher prompt: "In what ways were you successful in communicating your message in your work? What would you change about this work if you could do it again?"

B2. Art, Society, and Values

By the end of this course, students will:

B2.1 explain the functions of various types of art works *(e.g., animation; various types of architecture; propaganda, public, and religious art; works focused on personal expression; satirical works)* in past and present societies

Teacher prompt: "What pieces of public art are there in your community? What is their purpose?"

B2.2 identify and explain ways in which various art works are a response to and a reflection of the society in which they were created *(e.g., how artists are influenced by their access to technology and materials and by social and/or political conditions)*

Teacher prompts: "What impact did the invention of paint tubes have on the development of impressionist landscape painting?" "Describe how a current technology has affected the way images are made." "How has the invention of the camera and photocopier (lens-based art) affected the type of subject matter chosen by artists?" "What social issues did Keith Haring address in his work?"

B2.3 describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society *(e.g., with reference to their emotional awareness, their ability to express themselves, their approach to fashion, their cultural sensitivity, their awareness of stereotypes, their relationship with the physical environment, their appreciation of objects associated with cultural groups, their social awareness)*

Teacher prompt: "Which of the art works that you have studied has had the greatest impact on you? Why? What effect did the work have on your beliefs or perceptions related to the subject matter of the work?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 explain how knowledge and skills acquired in visual arts *(e.g., knowledge related to visual literacy; creative thinking and problem-solving skills; skills related to visual communication, spatial organization, and presentation; interpersonal skills developed through collaboration)* could be applied in a wide variety of careers and in areas of future study

Teacher prompt: "Which skills have you acquired in visual arts that would contribute to your leadership potential in a career outside the arts? Explain how you could use these skills."

B3.2 describe, on the basis of research, a variety of pathways and careers related to visual arts *(e.g., apprenticeships; postsecondary art programs; art-related careers in advertising, animation, architecture, art therapy, fashion design, filmmaking, gallery curation, graphic design, industrial design, photojournalism)* and the education required for these careers

Teacher prompts: "What types of courses would you have to take to pursue a career in graphic design?" "Would you need a university degree to become an architect?" "What types of apprenticeships or experiential learning are available for someone who wants to be an animator or filmmaker?"

B3.3 describe, on the basis of research, a variety of personal opportunities in their community in cultural or other fields related to visual arts *(e.g., opportunities to organize or assist with craft classes for younger children in the community, to design and produce decorations for an event associated with a cultural practice, to paint community murals, to design the school yearbook, to design and produce posters for a community event)*

Teacher prompt: "Are there local community centres that offer art or craft classes for children? How might you be able to assist the centre or the instructor?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. **Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C3. **Responsible Practices:** demonstrate an understanding of responsible practices related to visual arts.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works *(e.g., when explaining how a designer has used particular elements and principles to draw attention to a product in an advertisement)*

C1.2 explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art works *(e.g., techniques and tools from various cultures [East Asian, East and West African] used in textile design; silkscreening; stencilling; washes; type fonts)*

C1.3 identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works *(e.g., the stages of the creative process used to make a print; the stages of the critical analysis process a gallery owner would use to evaluate the print)*

C2. Conventions and Techniques

By the end of this course, students will:

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve specific effects *(e.g., the use of depth and angle in an engraving to convey a sense of movement)*

Teacher prompts: "What techniques have Japanese artists used to create woodblock prints? What effects can be achieved using these techniques?" "What techniques do installation artists use to get the attention of the viewer?"

C2.2 demonstrate an understanding of a variety of conventions used in visual arts *(e.g., exaggeration, juxtaposition, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical art works; conventions associated with imitationalism)*

Teacher prompt: "What are some examples of the effective use of exaggeration in comics or graphic novels to provide social commentary?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 describe legal and ethical issues associated with the use of images, materials, and property (both physical and virtual) in the production of art works *(e.g., copyright; ownership of virtual and intellectual property; issues associated with cultural appropriation)*, and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works *(e.g., use accepted citation conventions when crediting other people's work; download images from authorized sources)*

Teacher prompts: "Why is it inappropriate to incorporate a corporate logo or copyrighted character into your design without getting permission to do so?" "What ethical issues have you encountered with respect to appropriation in visual art? How have you addressed these issues?"

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works *(e.g., take appropriate precautions when working with hazardous materials; adopt protective measures when working with sharp or heavy tools; keep their work space tidy and free of physical and other hazards; demonstrate respect for physical property, classroom facilities, tools, and technological devices)*

Teacher prompt: "Why is it important to apply safe practices when handling art materials? What should you do if you don't know whether a material is toxic?"

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting art works *(e.g., use recycled materials and those made from sustainable resources when creating their works and when packing and shipping art works; dispose of waste materials, including hazardous materials, in an environmentally responsible way; reduce the use of paper by using email and the Internet to promote an exhibition)*

Teacher prompts: "What are some of the ways you could use found materials responsibly in the creation of an assemblage?" "What are some alternatives to styrofoam packaging?" "How can creating art works be harmful to the environment? What are some ways of ensuring that you are an environmentally friendly artist?"

Visual Arts, Grade 12

University/College Preparation AVI4M

This course focuses on enabling students to refine their use of the creative process when creating and presenting two- and three-dimensional art works using a variety of traditional and emerging media and technologies. Students will use the critical analysis process to deconstruct art works and explore connections between art and society. The studio program enables students to explore a range of materials, processes, and techniques that can be applied in their own art production. Students will also make connections between various works of art in personal, contemporary, historical, and cultural contexts.

Prerequisite: Visual Arts, Grade 11, University/College Preparation

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

A2. **The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. **Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges *(e.g., extend their skills in using brainstorming, concept webs, mind maps, and/or group discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)*

Teacher prompts: "Have you reflected on each element of your plan to ensure it is workable and consistent with the creative challenge?" "What inspired you to address this particular creative challenge?" "Were there any particular influences from your prior experience in art that supported your idea generation or planning for this art work?"

A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media *(e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)*

Teacher prompt: "Was there any stage in the development of your art work that required more time than you had planned or that exceeded your skill with a particular medium? How did you adapt to this challenge and modify the production of your work?"

A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes *(e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision)*, and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

Teacher prompts: "Does your portfolio include examples of the different types of art works you have created? Does it represent the full range of your artistic skills?" "How did your original concept evolve as a result of technical challenges, timelines, personal experience, and/or unexpected results or feedback?"

A2. The Elements and Principles of Design

By the end of this course, students will:

A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions *(e.g., extend their skills in combining various elements and principles to convey a sense of fear, happiness, hopefulness, despair)*

Teacher prompt: "How could you use elements and principles such as shape, value, and rhythm to convey a sense of confinement in your art work?"

A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues *(e.g., extend their skills by manipulating elements and principles and using conventions in creative ways to produce an art work that conveys the point of view of a teenager living on the street or that comments on a current event or social issue)*

Teacher prompts: "What images or symbols might you use to comment on the impact of human behaviour on the natural environment?" "How might you use colour, emphasis, and juxtaposition to draw attention to the message in your art work?"

A3. Production and Presentation

By the end of this course, students will:

A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes *(e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an outdoor space, a mixed-media work for display on the Internet, an installation evoking their cultural heritage)*

Teacher prompt: "How might you use alternative media and current technologies in your installation work? How will the use of new media and technologies allow you to explore new ideas and/or engage the viewer in the work?"

A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences *(e.g., select materials that are highly appropriate for an art work that is intended to convey a message to their peers; extend their skills by experimenting with and applying a variety of techniques; use emerging tools and technologies to create effects that enhance the message of their work)*

Teacher prompt: "What factors should you take into consideration when choosing the techniques and materials you will use for an art work? How can changes in techniques or tools affect the intended outcome or the effect of an art work?"

A3.3 demonstrate a understanding of the appropriate standards and conventions for presenting art works for a variety of purposes (*e.g., as samples in a portfolio to be viewed by prospective employers or postsecondary educational institutions; as part of a year-end exhibit by the senior class; as part of a thematic display in a cultural centre; for inclusion in a virtual gallery)*, and apply these standards and conventions when preparing various types of visual art works for presentation *(e.g., include an artist's statement with works in their portfolio; ensure that two-dimensional works are properly matted and/or framed and ready to hang and that three-dimensional works are securely mounted at an appropriate height; ensure that digital reproductions are clear and large enough for the audience to see the details in the work)*

Teacher prompts: "How will you organize and present your body of work in your portfolio to highlight your strengths and the range of your abilities and experiences?" "What standards do you need to observe when presenting work in a class exhibition?"

A3.4 demonstrate an understanding of curatorial considerations, including those relating to the purpose of and audience for an exhibition, and explain the impact curatorial judgements *(e.g., with respect to venue, inclusion, presentation format, anticipated audience)* can have on a collection of art works

Teacher prompts: "Why do you think the curator configured the exhibition space in this way? Which art works are given emphasis? Why do you think the curator decided to feature these works? Would you have presented the works differently? Why?" "Which of your art works would you display in a senior class exhibition? How should these works be organized for maximum effect?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Art, Society, and Values:** demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect both social and personal values;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of and analyse the requirements for a variety of opportunities related to visual arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function *(e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)*

Teacher prompt: "What informed your initial understanding of the meaning of *A Sacred Prayer for a Sacred Island* by Jane Ash Poitras? In what ways have Poitras's artistic choices affected your initial response to this work?"

B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others *(e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's Falling Water and Moshe Safdie's Habitat)*

Teacher prompt: "What are the differences in the way Wright and Safdie used shape and balance in their structures? What elements or principles have they applied in a similar way? What effects do they produce?"

B1.3 explain in detail, with reference to a variety of historical and contemporary art works *(e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton's Crystal Palace; works by Canadian war artists, such as Alex Colville's* Bodies in a Grave *or Molly Lamb Bobak's* Private Roy, Canadian Women's Army Corps*)*, how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning

Teacher prompts: "How has your research on the social context of the photography of Edward Burtynsky informed your understanding of his work? In what ways is his work reflective of contemporary concerns and issues?" "Why did the Canadian government appoint official war artists during World War II? How might their status as government appointees have affected these artists' approach to their subject matter?"

B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria *(e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)*

Teacher prompt: "In Betye Saar's work *The Liberation of Aunt Jemima*, what methods does the artist use to communicate her message? Do you think she succeeds in her intent? Why or why not? Do you think this work is effective stylistically and aesthetically? Why or why not?"

B2. Art, Society, and Values

By the end of this course, students will:

B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies *(e.g., how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people's culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas)*

Teacher prompt: "What was the function of Zeppelinfeld Stadium in Nuremberg, designed by Albert Speer? What was the immediate social impact of the structure, and how did its impact change over time?"

B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works *(e.g., how artists are affected by oppression, persecution, censorship, or war, or by cultural, political, and/or religious beliefs; how access to locations, materials, technologies, and funding can affect the production of art works)*

Teacher prompts: "In what ways was Picasso's *Guernica* a response to the political and social events of the time?" "What impact has the availability of digital technologies had on visual art?"

B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society *(e.g., with reference to their self-awareness and their ability to express their emotions, their cultural and social empathy, their knowledge of and appreciation for their own cultural heritage and the cultural heritage of people in their community, their reaction to stereotypes, their understanding of the issue of cultural appropriation, their appreciation for the natural and built environment around them, changes in their position on social/cultural issues)*

Teacher prompt: "Have you studied an art work that has changed your perception of a social or personal issue? In what way did your perception change? What aspects of the work effected this change, and why?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 analyse, on the basis of self-directed research, the requirements for postsecondary study and for careers of personal interest in arts-related fields *(e.g., college and university programs and scholarship opportunities; apprenticeships; opportunities for independent artists; careers in architecture, arts advocacy, art therapy, education, filmmaking, museum or gallery curation, photography)*

B3.2 identify, on the basis of research, and assess a variety of opportunities in their community for involvement in the arts *(e.g., interview people at local artists' collectives; research the mission statements of cultural centres that present art exhibitions; explore alternative local venues for art exhibitions, including centres for youth or seniors, malls, theatre lobbies, restaurants)*

B3.3 analyse a variety of local, national, and global arts-based advocacy organizations with reference to the type of work they do, their effectiveness, and the possibility of students' working with them or receiving funding from them *(e.g., investigate organizations such as the Ontario Arts Council, the Ontario Crafts Council, the Canada Council for the Arts, UNESCO, the International Association of Art, private foundations that provide grants to artists; prepare an application for a grant or other funding)*

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

C1. **Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. **Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C3. **Responsible Practices:** demonstrate an understanding of responsible practices related to visual arts.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works *(e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)*

C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools *(e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism)*, and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works

C2. Conventions and Techniques

By the end of this course, students will:

C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects *(e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)*

C2.2 extend their understanding of the variety of conventions used in visual art *(e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary)*, and explain in detail how they are used in a variety of art works

Teacher prompt: "What works of art can you think of that have appropriated existing images and changed their meaning?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property *(e.g., copyright, ownership, censorship, sensitivity towards cultural symbolism or iconography)*, and apply legal and ethical practices when creating and displaying art works

C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works *(e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space)*

C3.3 explain how art works can have both a positive and negative impact on the environment *(e.g., explain how art works can educate people about environmental issues; identify hazardous substances commonly used in the production of art works, explain their potential environmental impact, and identify the proper way to dispose of them; explain the pros and cons of using recycled materials in their art works)*

Teacher prompts: "What artists can you think of who deal with environmental themes in their art work? Has their work influenced your attitudes on environmental issues? Why or why not?" "What type of art works might you create to educate your audience about an issue such as loss of habitat?"

Visual Arts, Grade 12

Workplace Preparation AVI4E

This course focuses on a practical approach to a variety of art and design projects related to the workplace. Students will use the creative process to produce a traditional and/or digital portfolio of their work in a variety of media. Students may focus on various aspects of visual arts, including advertising, ceramics, fashion design, graphic arts, jewellery design, and/or web design.

Prerequisite: Visual Arts, Grade 11, Open

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

A2. **The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. **Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

A1.1 use a variety of strategies, individually and/or collaboratively, to generate, explore, and reflect on ideas and to develop and revise plans for the creation of art works, including applied and commercial art works *(e.g., extend their skills in brainstorming and research to generate and explore a range of creative ideas; reflect on ideas and choose one that is suitable for the creative challenge; use strategies such as thumbnail sketches, diagrams, notes, and/or outlines to help them develop detailed plans; reflect on and revise their plans)*

Teacher prompt: "What are the advantages and challenges associated with generating creative ideas as a group? How did the collaborative process affect the development of your initial ideas and plans?"

A1.2 apply the appropriate stages of the creative process to create a variety of art works, including applied and commercial art works, in areas of personal interest *(e.g., produce art works in one or more of the following areas: digital art, furniture design, fashion design, graphic arts, jewellery design, painting, sculpture; use charts or checklists to ensure they complete the stages of the creative process that are most appropriate for the creative challenge)*

Teacher prompts: "Do you approach the stages of the creative process differently when you are creating an art work for a work-related purpose as opposed to a work of personal expression?" "Describe the stages of the creative process you would need to use in your work-related project."

A1.3 document their use of each stage of the creative process in a portfolio *(e.g., ensure that their portfolio contains evidence of the following: the development of ideas and plans; experimentation with various materials, techniques, and design principles and elements; and reflection on and revision and/or refinement of their work)*, and review and reflect on the contents of the portfolio to determine how effectively they have used the creative process

Teacher prompts: "Does your portfolio contain evidence of how you executed each step in your work plan when creating your art work?" "From the samples in your portfolio, can one identify how the design of your work evolved throughout the reflection and revision stages?"

A2. The Elements and Principles of Design

By the end of this course, students will:

A2.1 apply the elements and principles of design with increasing skill to create art works, including applied and commercial art works, that reflect their personal interests or personal experience and/or that convey emotion *(e.g., extend their skills in the use of texture, value, line,*

shape, form, unity, and/or variety to create a narrative work based on a workplace experience; use colour, space, emphasis, and proportion to create an advertisement that conveys a feeling of excitement)

Teacher prompts: "Which elements and principles might you use to convey a positive workplace experience in your art work? How might your choices change if you wanted to convey a negative experience?" "How could you manipulate the chosen elements and principles to best communicate your feelings to the audience?"

A2.2 apply the elements and principles of design as well as art-making conventions with increasing skill to create a variety of art works that explore and/or present a point of view on contemporary social issues and/or themes *(e.g., use dramatic symbols, shapes, colours, and values to create a poster on a current issue for an advocacy group)*

Teacher prompt: "How might you use space, proportion, and emphasis in a public service advertisement encouraging people to limit their use of plastic water bottles? What sorts of images might you juxtapose to make your point?"

A3. Production and Presentation

By the end of this course, students will:

A3.1 extend their exploration of media/materials, techniques, tools, and traditional and emerging technologies, and apply them to create a variety of art works, including applied and commercial art works, for a range of purposes *(e.g., use appropriate software to design and produce a logo and stationery products, including letterhead and business cards, for a business enterprise; create a promotional item such as a poster or T-shirt for a fund-raising event for an environmental advocacy group)*

Teacher's prompts: "What products or services does this business offer? How could they be reflected in a company logo?" "Why is it important to understand your client's requirements when creating products for them?"

A3.2 explain standards and conventions for the presentation of art works for a variety of purposes, and apply appropriate standards and conventions when preparing works for presentation *(e.g., ensure that works for public display are signed, dated, labelled, mounted, matted, and/or framed, as appropriate; write an artist's statement for inclusion in a portfolio; ensure, when presenting works digitally to a client, that the image is clear and that the colours are accurately represented)*

Teacher prompt: "In the digital image of the advertisement you have designed, are the colours sharp and clear? Is all the type legible? Will the client be able to see the detail in the work?"

A3.3 demonstrate an understanding of the variety of ways in which art works, including applied and commercial art works, can be presented to reach a variety of audiences *(e.g., peers in their school, members of the community at a local venue, a particular demographic group that might be interested in a product/service, a broad audience on the Internet)* and for different purposes *(e.g., to promote events, to sell products or services, to inform)*

Teacher prompt: "What considerations should you take into account when choosing a venue for your annual pottery show and sale?"

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

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

B2. **Art, Society, and Values:** demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect both social and personal values;

B3. **Connections Beyond the Classroom:** demonstrate an understanding of various job opportunities both within and outside the area of visual arts and how skills related to visual arts can be applied in the workplace.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

B1.1 describe their initial reaction to a variety of art works, including applied and commercial art works *(e.g., a promotional or informational poster, an advertisement in a magazine, a CD cover, a piece of public art in their community, a Renaissance painting, a work by Edvard Munch or Andy Warhol, a photograph by Yousuf Karsh)*, and explain in detail the reasons for their reaction

Teacher prompt: "Why do you think this art work was created? What materials or processes did the artist use? How did the use of these particular materials and processes affect the way you reacted to the work?"

B1.2 identify the elements and principles of design used in art works, including applied and commercial art works, analyse their purpose, and evaluate their effectiveness *(e.g., the use of colour, line, and proportion to increase the appeal of a product in a print advertisement; the use of texture, balance, and form to create a dramatic effect in the design of a piece of clothing or fashion accessory)*

Teacher prompt: "Do these two websites use any elements or principles of design in similar ways? Which elements and principles are used differently? Why do you think the designer used the elements and principles in these ways? Which website is more effective at attracting and keeping your attention and conveying the intended message?"

B1.3 interpret the meanings of art works, including applied and commercial art works, from different historical periods *(e.g., advertisements or other commercial art works from the 1960s; propaganda art from World War II; Haida totem poles)*

Teacher prompts: "Why are these historical pieces effective (or ineffective) in communicating their message?" "What sorts of images or approaches from historical art works do we continue to see in modern advertising? Why do you think they are still used?"

B2. Art, Society, and Values

By the end of this course, students will:

B2.1 explain how applied and commercial art works can influence individual and community values *(e.g., how the design of sustainable products such as reusable bags or bottles can encourage people to reduce and reuse packaging; how posters and brochures can educate people about the dangers of smoking)*

Teacher prompt: "What are some examples of products that artists have designed or modified to encourage people to respect or protect the environment? How have these products affected practices in your family, school, or community?"

B2.2 explain ways in which art works, particularly applied or commercial art works *(e.g., advertising, architecture, clothing, product packaging, public art, website design)*, reflect the values of the society in which they were created

Teacher prompt: "In what ways do advertisements for cosmetics and clothing reinforce cultural ideas about personal appearance?"

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 describe, on the basis of research, a variety of work opportunities related to the field of visual arts *(e.g., apprenticeships or internships in fashion design, graphic arts, or stage or set construction; jobs in interior design, jewellery design, website design; jobs in the sale and promotion of pottery or woodwork)*, describe the skills they require, and compare these skills to their own skill set

Teacher prompts: "What arts-related opportunities in the world of work exist for someone with visual arts skills and knowledge?" "What particular skills do you possess that are well suited to a job that interests you in the visual arts field?"

B3.2 explain how skills associated with the creation and analysis of visual art works, including applied and commercial art works, can be transferred to jobs outside the visual arts field *(e.g., visual communication skills, technical skills related to the use of design software, analytical skills developed in interpreting art works, attention to deadlines, the ability to understand and carry out instructions, the ability to develop and follow a plan; skills that are included in the Ontario Skills Passport or in the Human Resources and Skills Development Canada [HRSDC] list of essential skills)*

Teacher prompts: "In what types of jobs could you apply the technical and communication skills you have acquired in studying visual arts?" "What are some of the key interpersonal skills you have learned and practised as a result of studying visual art/visual culture? What types of jobs outside the arts require these types of skills?"

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

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

C2. **Conventions and Techniques:** demonstrate an understanding of conventions and techniques that artists use in the creation of visual art works;

C3. **Responsible Practices:** demonstrate an understanding of responsible practices in related to visual arts.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

C1.1 demonstrate an understanding of the elements and principles of design, particularly those used in applied and commercial art works, and use terminology related to these elements and principles when creating and analysing art works *(e.g., when describing their illustrations for a children's book or design for the cover of a CD; when explaining the effectiveness of an advertisement; when explaining the choice of typeface for a poster)*

C1.2 explain in detail terminology related to techniques, materials, and tools used to create applied art works *(e.g., create a glossary of terms used in one or more of the following applied art forms: fashion design, interior design, jewellery design, set/stage construction, wood carving)*

C2. Conventions and Techniques

By the end of this course, students will:

C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve certain effects, with particular reference to applied and commercial art works *(e.g., to create audience interest through the layout of a promotional brochure; to present a positive corporate image in an advertisement; to convey a sense of texture in a piece of pottery)*

Teacher prompt: "What techniques did you use when designing this CD cover that will appeal to a specific youth market?"

C2.2 demonstrate an understanding of various visual arts conventions *(e.g., exaggeration, juxtaposition, metaphor, symbols, synectics; conventions associated with narrative or naturalistic art or works of social commentary)* as they relate to the production of applied and commercial art work

Teacher prompt: "How could you apply conventions used in satirical art, such as the works of Fernando Botero, to a piece of commercial art intended to promote changes in young people's diet and exercise?"

C3. Responsible Practices

By the end of this course, students will:

C3.1 demonstrate an understanding of legal and ethical issues associated with intellectual, virtual, and physical property *(e.g., issues related to ownership, plagiarism, appropriation)*, and apply ethical practices when appropriating the property of others and using cultural images in their art works *(e.g., show sensitivity when using images associated with other cultures, including First Nation, Inuit, and Métis cultures)*

C3.2 demonstrate an understanding of health and safety procedures when creating or presenting art works, including applied and commercial art works *(e.g., demonstrate safe practices when creating installations, assemblages, constructions, paintings, prints, posters, jewellery, textiles, and/or multimedia projects; explain the importance of proper ventilation; use gloves or skin-barrier products when working with chemicals; demonstrate the safe storage of hazardous materials; use protective equipment for ears and eyes when working with noisy tools or materials that can chip or splash)*

C3.3 identify responsible environmental practices that should be used in applied arts workplaces *(e.g., safe disposal of paints, solvents, and photographic chemicals; reuse and recycling of materials; substitution of a less harmful substance for a toxic one)*, and apply these practices when creating visual art works

Teacher prompts: "Why is it important to source materials that have been produced with the least harm to the environment?" "What items in a graphic arts workplace can be recycled?" "What fabrics cause the least environmental damage? Why?"

GLOSSARY

The following definitions of terms are intended to help teachers and parents use this document. Terms that apply throughout the document are listed first, then terms connected with Dance, Drama, Media Arts, Music, and Visual Arts.

Aboriginal person. A person who is a descendant of the original inhabitants of North America. In Canada, the Constitution Act (1982) recognizes three primary groups as Aboriginal peoples: Indians, Inuit, and Métis.

achievement levels. Brief descriptions of four different degrees of student achievement of the provincial curriculum expectations for any given grade. Level 3, which is the "provincial standard", identifies a high level of achievement of the provincial expectations. Parents of students achieving at level 3 in a particular grade can be confident that their children will be prepared for work at the next grade level. Level 1 identifies achievement that falls much below the provincial standard. Level 2 identifies achievement that approaches the standard. Level 4 identifies achievement that surpasses the standard.

aesthetic. Relating to the nature and appreciation of beauty, especially in the arts.

artistic scope. The breadth of creative study and application.

artist's statement. A concise summary in which the artist reflects on and/or analyses what he or she has done, in order to help the audience understand his or her purpose, priorities, and techniques.

audience etiquette. Acceptable audience behaviour for an arts performance, presentation, exhibition, or installation.

context (for a work of art). The interrelated social, cultural, historical, and personal circumstances surrounding and influencing the creation of an art work.

critique. A critical judgement regarding the effectiveness of an art work, performance, or presentation, including the appropriateness of the choices made by the creator or performer of a work. Critiques, in the form of constructive feedback, of an art work in progress can be used by the artist during the revision process.

culture. The customs, beliefs, institutions, and achievements of a particular nation, people, or group, including the art works and other embodiments of the intellectual achievements of the group.

expectations. The knowledge and skills that students are expected to develop and to demonstrate in their class work, on tests, and in various other activities on which their achievement is assessed. Overall expectations describe in general terms the knowledge and skills that students are expected to demonstrate by the end of each grade. Specific expectations describe the expected knowledge and skills in greater detail.

strands. The three major areas of knowledge and skills into which the curriculum for the arts is organized. The strands for the arts are: Creating and Presenting *or* Creating and Performing *or* Creating, Presenting, and Performing (depending on the arts subject); Reflecting, Responding, and Analysing; and Foundations.

subject matter. The ideas, objects, figures, feelings, and understandings represented in a work of art.

think-pair-share. A learning strategy in which a student thinks about a topic or idea, works on it with a partner, and then shares the result with the whole group.

DANCE

AB. A two-part choreographic pattern form with an A theme and a B theme. The form consists of two distinct, self-contained dance sequences or sections.

ABA. A three-part choreographic pattern form with an A theme and a B theme in which the second section contrasts with the first section and the third section restates the first section in a condensed, abbreviated, or extended form.

accent. A strong movement or gesture used for emphasis.

asymmetry. (1) A difference in size, shape, or position between parts on opposite sides of a dividing line (e.g., different arm and leg positions on the right and left sides of the body). (2) A difference in the placement of dancers in a space on opposite sides of a dividing line.

balance. (1) Maintenance of a controlled position of the body, whether the body is in movement or still. (2) A state of equilibrium in the spatial arrangement of bodies (e.g., in performance space).

body. *See* **elements of dance**.

body base. The part of the body that is supporting the rest of the body. When someone is kneeling, for example, the knees are the body base.

canon. A choreographic form in which a dance phrase is performed by more than one soloist or group and begins at different times so that the phrases overlap (analogous to a round in music).

choreographer. A person who plans and creates dance pieces.

choreographic form. A structure that organizes movements. Choreographic forms may be defined as *narrative* or *patterned* (e.g., canon, call and response, retrograde, ABA, rondo). *See also* **composition**.

choreography. The creation and composition of dances, whether for a solo dancer, duets, trios, or small ensembles, by planning or inventing steps, movements, and patterns of movements and arranging them into a meaningful whole to communicate a feeling, idea, or theme.

composition. (1) The exploratory process of creating and arranging movements with artistic intent. (2) A dance sequence that is created with a specific intent to communicate a feeling, idea, or theme using movement; used in solo dance, as well as duets, trios, and small ensembles. *See also* **choreographic form**.

contact improvisation. Spontaneously created movement in response to body contact with another dancer. This is usually done in a duet. The partners are often moving in and out of physical contact while mutually supporting and following each other's movements. It is often a starting point for choreography.

contrast. The pairing of unlike movements. In dance, two contrasting movements might differ in energy, space (e.g., size, direction, level), shape (e.g., symmetrical/asymmetrical, open/closed), or timing (fast/slow, even/uneven). Contrast is often used to emphasize differences.

dance piece. A series of connected phrases.

dance sequence. Part of a larger dance piece. Dancers connect choreographed or personal movements (movement vocabulary) to form a sequence. A dance sequence is longer than a phrase but shorter than a section. It may be performed in isolation or as part of a larger dance piece. It conveys a sense of rhythmic completion and contains a beginning, middle, and end.

dance style. A way of performing dance that is characteristic of a particular period, setting, choreographer, performer, group, culture, or other category. *See also* **genre**.

dance science. The application of scientific principles to the study of dance, with a focus on preventing injuries and on improving the performance and the general health of dancers. Disciplines that are often part of the study of dance science are anatomy, biomechanics, physiology, and psychology. Study of somatic practices such as Pilates, yoga, and the Alexander technique may also be included.

elements of dance. Fundamental components of dance, which include the following:

- ***body.*** The instrument of dance. The term *body* may also refer to body positions or shapes (e.g., curved, straight, angular, twisted, symmetrical, asymmetrical) or to body movements (e.g., locomotor, non-locomotor).
- ***energy.*** The force with which the body moves (e.g., light, strong, sustained, sudden).
- ***relationship.*** The way in which two or more things are connected to or associated with one another (e.g., dancer to dancer, dancer to object, right arm to left arm).
- ***space.*** The physical area in which the body moves; also, the area surrounding the body.
- ***time.*** An element involving rhythm, tempo, accent, and duration. Time can be based on measured beats, as in music, or on body rhythms, such as breath, emotions, and heartbeat.

energy. *See* **elements of dance**.

ensemble. A group of performers.

flocking. A type of improvisation in which students move in groups, with no set pattern or in a diamond formation, following a leader and all doing the same movements simultaneously. This is an extended version of mirroring for three or more people. Participants do not necessarily need to be able to watch each other, as long as they can see the leader.

fluency. The ability to perform dance movements with apparent effortlessness.

fluid movement. Movement that is easily changing, smooth, or unconstrained.

freeze. A stop; an absence of movement.

genre. A category of dance (e.g., ballet, Bharata Natyam, modern, Afro-Caribbean).

guided improvisation. In dance, a movement or series of movements created spontaneously by a dancer, with teacher guidance. *See also* **improvisation**.

improvisation. In dance, a movement or series of movements created spontaneously by a dancer, either independently or in a group.

kinesthetic awareness. The ability to be aware of one's own body parts (e.g., muscles, tendons, joints), position (e.g., posture), and movement (e.g., tension and relaxation of muscles, shifting of weight, movement of the body through space). Dancers who have developed kinesthetic awareness, or body awareness, are more likely to be able to perform the various movements of dance safely, to have a good sense of balance, and to respond to stimuli appropriately (e.g., judge correctly where to move while dancing in a group).

level. The height of the dancer's movements in relation to the floor, usually measured as high, medium, and low.

locomotor movement. A movement that involves travelling from one place to another across a space (e.g., walking, galloping, rolling).

mirroring. A type of improvisation. Two students face each other. Student A initiates the movement, while student B follows, maintaining eye contact as appropriate; students switch roles after a set time.

motif. A distinctive recurring gesture, movement, sequence, or image that can be elaborated upon in a variety of ways. A motif may be used to provide a theme or unifying idea for a dance piece.

movement vocabulary. A repertoire of steps, movements, and sequences that might be used in creating a dance piece. They can be particular to a dance form (e.g., traditional dance) or personal (e.g., creative dance).

negative space. The unoccupied space surrounding a body, in the opening created by body shapes, or between bodies.

non-locomotor movement. A non-travelling movement, where the body is anchored in one place; also called *axial movement* (e.g., moving the arms and/or twisting the body while staying in one spot).

notation. A formal written system of symbols, shapes, and lines that represent body position and movement. Various types of "invented notation" can also be used instead of formal forms of dance notation. Invented notation consists of visuals used to plan, map, or record movement.

pathway. (1) The route or movement taken from point A to point B. (2) A pattern or design created on the floor or in the air by movements of the body (e.g., moving an arm in a circular motion creates a circular air pathway; galloping across the general space in a zigzag motion creates a ground pathway).

pattern. An arrangement or sequence of elements in which one or more of the elements is repeated in a planned way.

pattern form. A choreographic form used to communicate an abstract idea or message (as opposed to a narrative). Examples of pattern forms include AB, ABA, call and response, canon, collage, retrograde, rondo, theme and variation.

phrase. A small group of movements that stand together as a unit (analogous to a phrase in language).

posture. The way a person carries his or her body.

quality. The manner in which a movement is performed (e.g., jerkily, smoothly, cautiously; in a gliding, slashing, or dabbing manner), usually in order to communicate information about the physical and/or emotional state the performer is attempting to portray.

relationship. *See* **elements of dance**.

retrograde. A choreographic form in which a dance or movement sequence is performed in reverse order (e.g., a dance phrase performed from back to front).

rondo. A choreographic form that expands on ABA form to ABACADA (lengthened indefinitely), in which the A theme is repeated or varied.

site specific. Created for a specific location (e.g., a dance that can be danced only in a particular location because the physical environment is part of the dance).

space. *See* **elements of dance**.

stimulus. An inspiration for creating a dance phrase or piece (e.g., a story, theme, idea, or object).

style. The distinguishing way in which a dance is created and performed; style is often associated with a particular performer, performance group, choreographer, or time period.

symmetry. (1) An exact match in size, shape, and position between the parts on opposite sides of a dividing line (e.g., identical arm and leg positions on the right and left sides of the body). (2) An exact match in the positioning of dancers in relation to other dancers on opposite sides of a dividing line.

technique. (1) The physical skills of a dancer that enable him or her to execute the steps and movements of dance. (2) A set of movements that are characteristic of a particular form or genre of dance (e.g., ballet, modern dance).

tempo. The speed at which a dance is performed.

theme and variation. A choreographic form that starts with an original movement idea that is repeated with various modifications (e.g., performed faster or slower, with lighter or stronger movements, in a new place) while still maintaining its structure and sequence, resulting in an A-A1-A2-A3 pattern. The theme may be repeated between the variations.

time. *See* **elements of dance**.

transitions. The links between dance movements and phrases.

unison movement. A movement or action performed in exactly the same way by two or more people at the same time.

DRAMA

a day in the life. A convention in which students explore the experience of a person by working backwards from a significant moment or turning point in a character's life to build the story that accounts for the event. Students work in groups, using tableau, improvisation, and/or role play to depict key moments that may have occurred in the last twenty-four hours of the character's life. The scenes are then run in chronological sequence to depict the events leading up to the dramatically significant moment.

Anansi stories/tales. Anansi stories originated in West Africa, where the tradition of storytelling has thrived for generations. The Ashanti people in Ghana in the west of Africa still tell stories of Kweku Anansi, the spider, a trickster figure in African folktales, who both entertains and teaches life lessons. Many of the Anansi tales, or adapted versions of them with different heroes, now exist in North America, South America, the West Indies, and the Caribbean.

atmosphere. The mood established for a drama, or for a scene within a drama. Music, lighting, sets, and costumes may all be used to help create a particular mood or atmosphere.

audience. (1) In a formal or traditional play, the audience is typically seated in front of or around the action of the play. (2) In a shared drama experience or role play in the classroom, the students typically are both actors and spectators in the experience. At times, the students are all in role together; at other times, some are out of role viewing a group presentation as audience members. They may also be audience members viewing a scene or presentation while they are in role (e.g., in role as the king's assistant, viewing a presentation by local villagers).

blocking. (1) In drama and theatre, a technique for working out and/or mapping the movement and positioning of actors on the stage. (2) The obstruction of an actor by an object or another actor. (3) In drama improvisation, the rejection of an idea introduced by another performer.

Brechtian theatre. A theatre movement of the early to mid-twentieth century associated with the German playwright Bertolt Brecht. Brecht's "epic theatre" uses various distancing devices to remind audiences that the primary purpose of a play is neither to entertain nor to create an illusion of reality but to present ideas for the audience to reflect on.

caption making. A convention in which students work in groups to devise slogans, titles, newspaper headlines, or chapter headings that convey in words the intended message of tableaux or pictures. The captions may be shared orally by the groups, read out by a narrator, or written on placards to be read by the class.

ceremony/ritual. A set of actions prescribed by the beliefs or traditions of a community or culture and thought to have symbolic value.

character/role. *See* **elements of drama**.

choral speaking, chanting. The reading or reciting of a text by a group. Preparation for a performance may involve interpretation of the text; experimentation with language, rhythm, volume, pace, and different numbers of voices; and rehearsal.

chorus. A convention in which individuals or groups provide spoken explanation or commentary on the main action of a drama.

collective creation. A collaborative method of playwriting that involves developing a play as a group, with or without the aid of a playwright.

commedia dell'arte. A style of improvisational comedy popular in sixteenth-century to eighteenth-century Italy, involving stock situations and characters and the use of masks.

conventions of drama. Practices and forms of representation that are widely accepted for use in drama instruction as ways to help students explore meaning and deepen understanding. Hot seating, voices in the head, and freeze-frame images are a few examples, among many.

corridor of voices. A convention used to explore the inner life of a character in drama. The character moves along the "corridor" between two lines of students who voice feelings, thoughts, or moral concerns the character might be likely to have. The convention can also be used to explore the thoughts of a character who is facing a difficult task or decision. In this case, the voices would give advice and warnings. *See also* **voices in the head**.

cue sheet. (1) A record of words, phrases, or stage actions that signal to a performer to begin a speech or action. (2) A list of technical effects (e.g., lights, sound, special effects) and when they occur in a performance or production.

dialogue. A conversation involving two or more characters.

director. The person who supervises the actors and directs the action and production of a show.

drama anthology. A drama based on a collection of related sources about a particular theme, issue, or person. Both fiction and non-fiction sources may be used (e.g., diary entries, songs, poems, speeches, images, headlines).

drama works. In an educational setting, drama works that are experienced, created, and viewed by students (e.g., plays, improvised drama, short scenes, tableaux, shared drama experiences, reader's theatre scripts).

dramatic exploration. The spontaneous, imaginative use by students of materials and equipment available in the classroom to create drama.

elements of drama. Fundamental components of drama, including the following:

- ***character/role.*** An actor's portrayal of a character in a drama, developed with attention to background, motivation, speech, and physical traits.
- ***focus or emphasis.*** The theme, character, problem, event, moment in time, or centre of visual interest (e.g., in a tableau or staging) that gives purpose or impetus to a drama.
- ***place and time.*** The setting, time period (e.g., past, present, future), duration (e.g., one day), and chronology of the action of a story or drama.
- ***relationship(s).*** The connection(s) between people, events, and/or circumstances.
- ***tension.*** A heightened mental or emotional state resulting from uncertainty about how the conflict or problem in a drama will be resolved.

Elizabethan theatre. Theatre associated with the reign of Queen Elizabeth I of England (1558–1603), and particularly with the plays of William Shakespeare. Other dramatists of the period include Thomas Dekker, Thomas Heywood, Ben Jonson, Thomas Kyd, and Christopher Marlowe.

empathy/empathize. The capacity to "step into the shoes" of another and to understand and appreciate that person's experiences and circumstances. In drama, empathy is developed through role play, reflection, writing in role, and viewing and discussing plays, stories, and films. The ability to empathize with characters in drama is a fundamental aspect of building role/character and is essential to skill development.

ensemble. A group of actors who perform together.

flashback and ***flash forward.*** Conventions used to provide different perspectives on the action in a drama by showing events from an earlier or later time. A *flashback* might be used to explain the causes of an action in the present, a *flash forward* to show an action in the light of its imagined or actual outcome.

focus or ***emphasis.*** *See* **elements of drama**.

form. (1) The compositional structure that shapes a drama, as opposed to its theme or content. (2) A broad category of drama that may include within it a number of styles (e.g., puppetry is a form, and different styles of puppetry are characterized by the use of glove puppets or marionettes or shadow puppets; dance drama is a form, and there are different styles of dance drama around the world, such as Kathakali of India and wayang topeng of Bali and Java).

forum theatre. An approach to creating drama works that enables a group to consider a range of options or possible outcomes for a dramatic conflict or complication. A small subgroup uses improvisation to explore a dramatic situation while the rest of the group observes. All members of the full group participate in creating the scene – through discussion, by stopping the scene to make suggestions, or by taking over a role. The objective is to shape an authentic scene that fits the dramatic context and is satisfying to the whole group. This approach is central to Augusto Boal's theatre of the oppressed. *See also* **theatre of the oppressed**.

freeze-frame image. A convention in which students pose to make an image or tableau that communicates an idea or a theme or that depicts a moment in time. Also called a group sculpture or tableau. *See also* **tableau**.

games/warm-ups. Activities that help develop a group's readiness for intensive drama work. Such activities can promote group cooperation, trust, risk taking, and listening.

genres. The categories into which dramas and other literary works can be grouped. Examples include: thriller, comedy, action, horror, docu-drama, melodrama.

gesture. A movement of the body or limbs used to express or emphasize a thought, emotion, or idea.

Greek theatre. Theatre that evolved from religious rituals and flourished from approximately 600 BCE to 200 BCE in Athens, Greece, and that made important contributions to acting, tragedy, comedy, and the architecture and terminology of theatre. Dramatists of the period include Aeschylus, Sophocles, Euripides, Aristophanes, and Menander.

guided imagery. A convention used to help a group visualize the setting for a drama. The teacher or a student uses descriptive language to create a picture of the physical setting and/or historical context in which the action takes place.

hot seating. A convention in which students allow themselves to be questioned by the rest of the group. The questioners may speak as themselves or in role (e.g., as reporters).

improvisation. An unscripted, unrehearsed drama spontaneously created by a student or students in response to a prompt or an artefact.

inner and outer circle. A convention used for ensemble sharing of contrasting perspectives related to a drama. Students gather in two circles: an inner circle representing one character in the drama and an outer circle representing a second character. (1) *In role:* Students as characters describe their reactions and state of mind at a particular point in the drama. (2) *Out of role:* Students share personal reflections with one another as they are given prompts. Students may speak spontaneously or read from a short passage. Typically, the teacher orchestrates the sharing (e.g., by tapping a student on the shoulder when it is that student's turn to speak), so that the contrasting points of view are highlighted for dramatic effect.

in role. Acting a part. *See also* **role**; **role playing/role play**.

interpretation. The process of making meaning from stories, images, and poetry and the use of drama conventions to represent or communicate that meaning to others. Students can also interpret drama works that they view at the theatre and on television.

interviewing. A convention in which a person or group in the role of "interviewer" asks questions of a student in the role of "expert" to gain information about a particular dramatic situation.

journal writing. A means for students to reflect on drama experiences, out of role, by writing and/or drawing in a journal. The teacher may pose questions to guide students' thinking.

Kabuki theatre. One of the traditional forms of Japanese theatre, originating in the 1600s and combining stylized acting, costumes, make-up, and musical accompaniment.

mapping. A convention in which students make maps or diagrams in order to establish context, build belief in the fictional setting, or reflect on the drama.

meaning. (1) The intended message expressed by an actor or by a drama work. (2) A viewer's or listener's understanding of the message of a drama work.

meetings. A convention in which students and teacher come together in role to hear new information, make decisions, and plan actions or strategies to resolve problems that have emerged in a drama.

mime. The use of gesture, movement, and facial expression without words or sounds to communicate actions, character, relationships, or emotion.

monologue. A long speech by one character in a drama, intended to provide insight into the character.

mood. *See* **atmosphere**.

narration. A convention in which a speaker describes the action that is occurring in a drama.

Noh theatre. One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.

out of role. Not acting a part. The term may be used to refer to discussions that take place out of character to further the drama or to plan or discuss artistic choices.

overheard conversations. A convention in which the students, role playing in small groups, "listen in" on what is being said by different characters in the drama. A signal is given to freeze all the groups. Then each group in turn is "brought to life" to continue its improvisation while the other groups watch and listen.

performance. The presentation of a polished dramatic work to others, usually an audience of people outside the class.

performance space. The area where a presentation occurs. Types of performance space include proscenium (in front of the curtain), alley, thrust, in the round, and forum (large open space).

place and time. *See* **elements of drama**.

play. A drama work to be read, performed on stage, or broadcast.

plot. The sequence of events in a narrative or drama. The sequence can be chronological or presented in a series of flashbacks, flash forwards, and vignettes.

prompt book. An annotated copy of a script that includes blocking notes and diagrams, performers' and technicians' cues, and other production information. A stage manager keeps a master copy, which is used to coordinate all elements of a production.

prop. A portable object used in a drama to support the action or to give authenticity to the setting.

protagonist. The main character in a play.

reader's theatre. A theatre genre in which students: (a) adopt the roles of different characters and of a narrator to read a text; *or* (b) develop scripts based on familiar texts, practise their parts, and present their rehearsed reading to others. Reader's theatre does not involve costumes, sets, props, or movement. The readers generally stand while reading, using their voices to bring the action of the scene to life.

relationship(s). *See* **elements of drama**.

role. The part played by an actor depicting a character in a drama.

role on the wall. A convention in which students represent an important role in picture form "on the wall" (usually on a large sheet of paper) so that information about the role can be collectively referred to or added as the drama progresses. Information may include: the character's inner qualities and external appearance; the community's and/or the family's opinions about the character; the character's view of him- or herself; the external and internal forces working for and against the character; known and possible hidden influences on the action or character.

role playing/role play. An instructional technique in which a student and/or the teacher acts the part of a character in an imagined situation, usually in order to explore the character's thoughts, feelings, and values.

scene. A unit of a play, in which the setting is unchanged and the time continuous.

script. The written text of a drama, including stage directions and dialogue.

simulation. A re-creation of a series of events from real life. Students are assigned roles and provided with background information to help them re-enact the real-life situation. Students work in role in groups to plan their contribution, then negotiate as a class to create a joint product.

source. A text, idea, or event that provides the basis for a drama.

stage areas. Locations on the stage, such as stage left (actor's left), stage right (actor's right), upstage (away from audience), and downstage (close to audience).

stage manager. The person in charge of overseeing a production and calling technical cues.

style. (1) A particular type of drama within a broader dramatic category (e.g., commedia dell'arte is a type or style of mask comedy). (2) A distinct manner of presenting drama, often associated with a particular historical period, movement, writer, or performer.

tableau. A group of silent, motionless figures used to represent a scene, theme, or abstract idea (e.g., peace, joy), or an important moment in a narrative. Tableaux may be presented as stand-alone images to communicate one specific message or may be used to achieve particular effects in a longer drama work. Important features of a tableau include character, space, gesture, facial expression, and level.

talking stick. A drama strategy named after a ceremonial artefact used in many cultures (e.g., Aboriginal) to ensure that everyone's voice is heard. In Aboriginal tradition, a stick decorated with eagle feathers and crystals was held by a speaker to show that he or she had the right to speak without being interrupted. In drama activities, a stick or other object passed among students can be used to give everyone a turn to speak.

techniques. (1) Methods or procedures used in drama for specific purposes (e.g., use of the voice, facial expressions, gestures, movement, breath control, warm-ups). (2) Specific theories about and/or methods for creating and exploring characters in dramatic work. Examples include the Alexander technique; the Stanislavski method; the Meisner technique; and the theories of Uta Hagen, Lee Strasberg, and Rudolf Laban.

technology. In drama, machinery, including electrical or digital equipment, that is used to help implement or enhance a drama production (e.g., lighting equipment, sound equipment, recording equipment, projector).

tension. *See* **elements of drama**.

text. A spoken, written, or media work that communicates meaning to an audience.

theatre in the round/arena stage. A type of stage situated in the centre of the space, with the audience facing it from all sides. The placement of the audience quite close to the action creates a feeling of intimacy and involvement.

theatre of the absurd. Theatre associated with the work of mainly European playwrights of the 1950s and 1960s and motivated by a perception of the "absurdity" or meaninglessness of the human condition. Plays often use broad comedy to comment on the predicament of characters in hopeless situations, as well as innovative forms and distortions of conventional speech to challenge complacent attitudes. Playwrights include Samuel Beckett, Eugene Ionesco, Jean Genet, and Harold Pinter.

theatre of the oppressed. A form of popular theatre established in the early 1970s by Brazilian director and Workers' Party activist Augusto Boal and created by, about, and for people engaged in the struggle for liberation.

thought tracking. A strategy in which the teacher circulates, tapping students on the shoulder to prompt them to focus on their inner thoughts and feelings. Thought tracking helps students in role to draw on thoughts and emotions that lie beneath the surface, enabling them to deepen their response and/or contrast outer appearance with inner experience. The strategy can be used effectively with students in tableaux.

unity of time. One of three "unities" associated with Aristotle's discussion of Greek theatre in the Poetics. A play whose action occurs within a single twenty-four-hour period is said to have unity of time. The other two unities are "unity of place" and "unity of action". A play set entirely in one location is said to have unity of place. A play that focuses on one main action or story with no subplots is said to have unity of action.

voice. The distinctive style of expression of a character, an author, or an individual work conveyed through such means as the use of vocabulary, sentence structure, and imagery, as well as through auditory elements such as volume, timbre, projection, diction, dialect, tone, pitch, articulation, and rhythm and pace of speech.

voices in the head. A convention used to deepen students' understanding of a conflict or a difficult choice facing a character in the drama. The student representing the character remains silent while others standing behind speak out to express the thoughts and feelings the character might be experiencing at this point. *See also* **corridor of voices**.

writing in role. Writing done from the point of view of a character in a drama in order to deepen the writer's understanding of the character and create or develop scenes that reflect this understanding. Some examples of forms that may be used include diaries, letters, and reports on specific events that indicate the character's responses to those events.

MEDIA ARTS

acoustics. (1) The branch of science that is concerned with the properties of sound. (2) The properties of a particular space (e.g., a performance venue) that determine how sounds (e.g., the sounds of musical instruments and the human voice) are transmitted in it.

animation. The process of creating the illusion of movement through a series of images (e.g., drawings, digital images, paper cut-outs, photographs, puppets, sculpted figures) that show slight, progressive changes sequentially in time using various techniques (e.g., claymation, cut-out/collage animation, flipbook, thaumatrope, pixilation, rotoscope, stop motion, digital processes).

avatar. A graphic image that is used to represent a person in a virtual environment.

camera angles. Various positions of the camera in relation to the subject being photographed, each giving a different viewpoint and perspective.

codes and conventions. Symbols, icons, formulas, and practices, used in various media to convey meaning.

collage. A form of art in which a variety of materials (e.g., photographs, fabric, found objects, bits and pieces of originally unrelated images including commercial images) are arranged and attached to a flat background, often in combination with painted or drawn areas. Also known as découpage.

content. The meaning of an image beyond its overt subject matter, including the emotional, intellectual, symbolic, thematic, and narrative connotations.

cropping. The trimming or cutting away of unnecessary or unwanted edges of a picture, or the reframing of an area of an image to create a stronger composition. A viewfinder may be used to help determine the best composition before cropping.

deconstruction. The process of identifying elements, principles, symbols, and other components of an art work, interpreting their meaning, and analysing how the artist has combined them for a particular purpose.

design process. A problem-solving model that involves the concrete manipulation of images, materials, and technology for the purpose of solving a design problem. The technical design process can be open ended when the student designs all the steps, or it can be teacher directed to varying degrees.

duration. A principle of media arts. Duration refers to time and how its perception can be manipulated and presented in media art works. It can also be used to describe the temporal nature of those art works that exist for only a limited time.

elements of contributing arts. The elements used in media arts are derived from other arts disciplines. Elements include space, time, and energy in dance; character, place, and conflict in drama; rhythm, harmony, and dynamics in music; line, colour, and texture in visual arts.

elements of design. Fundamental components of visual art works. They include colour, form, line, shape, space, texture, and value.

flipbook. A book of pictures in which the sequential images vary slightly from one page to the next. When the pages are turned (flipped) rapidly, the sequence of changes in the pictures simulates motion. Persistence of vision creates the illusion that continuous motion, rather than a series of discontinuous images, is being seen.

hybridization. A principle of media arts. Hybridization is the technique used in creating art works in which genres, styles, concepts, materials, media, and forms are combined to create new "hybrid" forms.

installation. A two-dimensional, three-dimensional, or time-based art work (or a combination of these) made specifically for a chosen site or environment, arranged in place either by the artist or to the artist's specifications, and

often involving interaction between the work, its audience, and the site. Installations are relatively large, and may be temporary or permanent and created for indoor or outdoor settings.

interactivity. A principle of media arts. Interactive media art works involve viewer participation in the art work itself. Common interactive media art works include interactive installations, performance art, and web-based art.

media production. The use of a variety of technological and media tools to create a work that conveys information or represents a student's culminating performance or project. Tools used in media production may include cameras, video or digital editing equipment, televisions, video players, audio recorders and players, projectors, computers, and the appropriate software required to use these tools. Media production provides the opportunity to integrate and present text, graphics, sound, video, and animation in new ways.

media technologies. Evolving practical developments that expand artists' ability to control and adapt media, tools, and techniques to create art works. Media technologies include computer, digital imaging, and sound technologies, and the Internet.

multimedia art works. Like mixed-media art works, multimedia art works are composed of components from multiple media. However, rather than drawing only on traditional visual arts media, multimedia works draw on a broad range of media that can include audio, video, text, graphics, animation, and a variety of digital media.

point of view. A principle of media arts referring to the perspective of an art work. Point of view can be either conceptual or physical. Conceptual points of view include internal, external, subjective, objective, cultural, political, and social viewpoints. Physical points of view include bird's eye, worm's eye, eye level, 360 degree, internal, micro, macro, and telescopic viewpoints.

principles of media arts. The organizing concepts used in the creation of media art works. The principles determine the organization of elements taken from contributing art forms. There are four organizing principles that guide the creation of media art works: duration, hybridization, interactivity, and point of view.

sketchbook. A book of drawing paper in which artists record things they see or imagine. It may include sketches, completed work, rough plans, notes, images, and clippings.

storyboard. A visual planning tool for organizing ideas for an animated work, story, video, or comic book into a sequence of sketches, images, or "shots". Each item (frame) in the sequence depicts scenes or figures and includes commentary that describes details of how the image should look and how it fits into the story.

techniques. The styles and/or approaches that can be used with tools and media to create a particular effect in a media art work.

thumbnail sketch. A small, quick sketch that records ideas and very basic information. Thumbnail sketches are often used as examples of possible layouts, showing combinations of pictorial elements of various heights and widths, different vertical and horizontal treatments, and/or close-ups and distant views.

tools. The mechanical or virtual implements used to manipulate media to create media art works.

tweening. The process in animation of inserting one or more frames between two images to make the second image follow smoothly from the first. Tweening is used frequently in all types of animation, including computer animation.

MUSIC

active listening. The process of listening to music with a particular focus and for particular purposes; for example listening for changes in dynamics in order to discuss them with a classmate or listening to a melody to determine its range.

arrange. Adapt a composition for performance by voice(s) and/or instrument(s) that are different from those of the original version of the composition. The result is often called an arrangement.

analog. A method of sound recording that employs wave forms. The sound is most often recorded on magnetic tape.

articulation. The way in which tones or notes are rendered in performance. Common types of articulation in Western music, all of which can be indicated in notation, include *staccato*, *legato*, *tenuto*, *glissando*, slurs, phrasing marks, accents, and *sforzando*.

art music. Musical works created for an aesthetic purpose rather than for commercial reasons.

aural/oral. *Aural* relates to hearing and listening. *Oral* relates mainly to singing, but can also include spoken rhymes and chant as well as instrumental music (as in "oral tradition").

balance. The appropriate relationship between voices and/or instruments in a musical work, or the positioning of voices and/or instruments in a performance. Particular aspects of the total sound may be relatively more prominent at different times depending on the context (e.g., a solo violin melody in a dense orchestral texture; a statement of the subject in an inner voice in a fugue).

bar. The notes and rests contained between two bar lines on the musical staff. Also called a measure.

beat. An aspect of the element called duration. A steady pulse. The underlying pulse of many musical forms. In music with a metre, there are strong beats (beats that are often emphasized) and weak beats (unstressed beats). *See also* **rhythm**.

binary form (AB form). A musical form that consists of two contrasting sections (A and B). *See also* **form**.

blend. The matching of tone quality by the various voices within an ensemble.

blues. A vocal and instrumental form that is characterized by blue notes and often by a twelve-bar structure ("twelve-bar blues"). Blue notes are most often the third and seventh, which may occur both natural and flatted (E/E♭ and B/B♭). *See also* **blues scale**.

blues scale. Usually a six-note scale in which a chromatic half step is added to the pentatonic scale, which gives it the typical blues sound. A flatted note, often the third or seventh note, occurs in place of an expected major interval and a flatted fifth may also occur (e.g., C–E♭–F–G♭–G–B♭). *See also* **blues; scale**.

bridge. A transitional passage connecting two sections of a composition, also transition.

cadence. A melodic or harmonic pattern or formula that is used to end a phrase, section, or piece of music. Typical harmonic cadences are perfect (V–I), imperfect (IV–V or II–V), plagal (IV–I), and deceptive (V–VI).

call and response. (1) A lead-and-follow activity, sometimes also called question and answer. (2) A song or rhythmic pattern consisting of alternating sections of calls sung or played by a leader (solo) and responses sung or played by an individual or a group. The call (question) and response (answer) are different phrases (not echoes). It is a form that is common in many musical traditions. Calls and responses are often improvised.

canon. A piece in which the same melody is repeated exactly by a different voice that begins a short interval after the original voice has started. Canons may also be for more than two voices, and may be sung or performed on instruments. *See also* **round**.

chant. The rhythmic speaking or singing of words or sounds, sometimes using only one or two pitches, called reciting tones. Some chants are very simple (e.g., children's chants), whereas others are very complex melodically (e.g., Gregorian chant, which was sung by monks in religious services in the Middle Ages).

chord. Several notes, often three or four, played simultaneously, usually containing a root, third, and fifth. Chords of three notes are often called triads. For example, a G-major chord (triad) is made up of the notes G (root), B (third), and D (fifth). Chords are usually described with roman numerals – for example, I for the chord on the first degree of the scale, or tonic; V for the chord on the fifth degree of the scale, or dominant; IV for the chord on the fourth degree of the scale, or subdominant. A commonly used chord progression is therefore written and described as I–IV–V–I.

chord progression. *See* **chord**.

chorus. One or more lines that are repeated at the end of a verse in a song.

chromatic scale. A scale made up of twelve consecutive notes, each a half step apart.

coda. (1) An extra section of music at the end of a piece. (2) A concluding musical section announcing the end of a piece.

commercial music. Music in various styles, usually styles of popular music, that is disseminated through mass media.

compose. Create a piece of music (a composition) using the elements of music to convey musical thoughts and meaning.

compound metre. A metre in which each main beat in a bar is divided into three (e.g., compound duple: $\frac{6}{8}$; compound triple: $\frac{9}{8}$). *See also* **metre**.

cycle of fifths. Also often called the circle of fifths, because a succession of perfect fifths leads back to the starting point after proceeding through all twelve tones (C–G–D–A–E–B–F♯–C♯/D♭–A♭–E♭–B♭–F–C). Keys that are most closely related to a main key are those that are based on the note a fifth above or a fifth below the main key.

diatonic. A term used to describe the major and minor scales, as well as intervals and chords based on the notes of these scales. It is also used to describe the harmonic language of musical styles that are largely based on the use of the major and minor scales, rather than on the chromatic scale.

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

dissonance. Any musical sound that requires a resolution in a particular context.

duration. The element of music relating to time. Major aspects include beat, rhythm, metre, and tempo.

dynamics. The element of music relating to the varying degree of volume. Some fundamental concepts related to this element are: *crescendo*, *decrescendo*; *forte* (***f*** – loud), *fortissimo* (***ff*** – very loud), *mezzo forte* (***mf*** – moderately loud); *piano* (***p*** – soft), *pianissimo* (***pp*** – very soft), *mezzo piano* (***mp*** – moderately soft).

elements of music. Fundamental components of music. They are defined for the purposes of this document as duration (beat, rhythm, metre, tempo), pitch (melody), dynamics, timbre, texture/harmony, and form. *See also* individual entries for all of these terms.

expressive controls. Particular kinds of emphasis given to notes, using such means as articulation, fermatas, tempo, dynamics, and timbre.

folk song. A song that is usually transmitted orally over several generations, often related to the daily life of the people in a culture or community.

form. The element of music relating to the structure of musical works or pieces. *See also* **binary form (AB form)**; **rondo**; **ternary form (ABA form)**; **theme and variations**; **twelve-bar blues**.

found sounds. (1) Rhythmic or pitched sounds that can be produced by using everyday objects, such as sticks, combs, pop bottles, shakers, or pots. (2) Environmental sounds, such as the sounds of hammering, traffic, or birds, that can be used in creating a musical composition.

genres. The categories into which musical works can be grouped (e.g., song, sonata, opera, ballad).

grand staff. The combination of a staff notated in the treble clef with one notated in the bass clef. This staff is used for notating piano music and music for other keyboard instruments, and is also used to notate vocal works.

Gregorian chant. The central tradition of Western plainsong, which is a form of monophonic, unaccompanied vocal music of the Western Christian church.

harmony. One of the elements of music. Harmony is the simultaneous sounding of two or more notes, or pitches. *See also* **chord; texture**.

historical periods. For the purposes of this document, the historical periods for Western classical music are the Middle Ages (ca. 500–ca. 1450), the Renaissance (ca. 1450–1600), the baroque period (1600–1750), the Classical period (ca. 1750–1820), the Romantic period (ca. 1820–1900), and the twentieth century and beyond (from approximately 1900 on). Classical musical traditions from other parts of the world also have written historical records (e.g., North and South Indian, Arabic, Persian, Chinese).

homophony (homophonic music). Music consisting of a single melodic line with chordal accompaniment.

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

improvise. Compose, play, or sing spontaneously without the aid of written music, applying skills learned.

improvisation. Either the music produced by or the activity of improvising.

interpretation. (1) Analysis or appreciation of a musical work by a viewer or listener. (2) The particular understanding of a musical work that is communicated by a performer of the work.

interval. The distance between two notes (e.g., the interval between two pitches that are one step apart, such as C–D, is called a second).

intonation. The ability to play or sing in tune.

inversion. (1) The form of an interval that occurs when the lower note is moved to become the upper note. (2) The form of a chord that occurs when the root of the chord is moved to a position above one or more of the other notes of the chord (e.g., root position: C-E-G; first inversion: E-G-C; second inversion: G-C-E).

key signature. The pattern of sharps (♯) or flats (♭) placed on the staff immediately to the right of the clef to indicate which notes are to be played sharp or flat throughout a piece of music. (Sharps or flats indicated in the key signature can be temporarily cancelled by a natural sign [♮].) The key signature also identifies the key and scale associated with the music.

major and minor keys. A major key is based on the notes of the major scale (e.g., C major: C–D–E–F–G–A–B–C), while a minor key is based on the notes of the minor scale (e.g., A minor [harmonic]: A–B–C–D–E–F–G♯–A). *See also* **major scale**; **minor scales**.

major interval. The distance between two notes within the major scale, measured from the first note of a major scale; that is, the major second, major third, major sixth, and major seventh (e.g., the interval F–G is a major second, and C–E is a major third).

major scale. A stepwise series of eight notes composed of whole steps and half steps in the following sequence – whole, whole, half, whole, whole, whole, half. In this pattern, a major interval occurs between the first note of the scale and each of the second, the third, the sixth, and the seventh notes of the scale. *See also* **minor scales**; **scale**.

measure. *See* **bar**.

melodic dictation. A process in which the teacher performs a melodic pattern and the students write it in musical notation after listening to it.

melody. An aspect of the element called pitch. A succession of sounds (pitches) and silences moving through time. Melodies can be thought of as movement in sound by repetition of a pitch, by step, and by skip, or as movement by a series of intervals (unison, step, skip, leap).

metre. An aspect of the element called duration. The grouping of beats in music using time signatures. Metres are typically simple (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$), compound (e.g., $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$), and irregular (e.g., $\frac{5}{4}$). Duple metres have two main beats in a bar (e.g., $\frac{2}{4}$, $\frac{6}{8}$, $\frac{6}{4}$). Triple metres have three main beats in a bar (e.g., $\frac{3}{4}$, $\frac{9}{8}$).

minor interval. (1) The distance between two notes within the minor scale, measured from the first note of a minor scale; that is, the minor third, minor sixth, and minor seventh (e.g., a minor sixth is A–F). (2) Any interval that is one half step (or semitone) smaller than a major interval (e.g., a major second is C–D, but the minor second is C–D♭).

minor scales. (1) In the *natural minor*, there is a stepwise series of eight notes composed of whole steps and half steps in the following sequence – whole, half, whole, whole, whole, half, whole. In this pattern, a minor interval occurs between the first note of the scale and each of the third, the sixth, and the seventh notes of the scale. (2) In the *harmonic minor*, the seventh note is raised. (3) In the *melodic minor*, the sixth and seventh notes are raised going up the scale, and are lowered going down (lowered to the same pitches as those in the natural minor). Common to all three minor scales, ascending and descending, is the minor interval between the first note and the third. *See also* **major scale**; **scale**.

MIDI (Musical Instrument Digital Interface). The technical standard that allows the software and hardware of a computer to communicate with a synthesizer or keyboard. MIDI is most commonly used with sequencing and/or recording software, as well as notation software. *See also* **notation software**.

modes. Types of scales that are commonly used in jazz, folk traditions, Gregorian chant, and music of various cultures. Although the names of the modes have their basis in ancient Greek musical theory, which was transmitted through the Middle Ages, they are still used to describe a variety of basically diatonic scale structures. The most commonly used modes are ionian, dorian, phrygian, and mixolydian.

monophony (monophonic music). Music consisting of a single melodic line with no accompaniment. It can be performed by one person (a solo) or by several in unison (e.g., a unison chorus).

motif. A dominant, recurring aspect of a musical theme.

movement. A relatively independent segment of a larger work that is found in such works as sonatas, symphonies, and concertos.

musical literacy. The ability to understand and use the variety of ways in which meaning is communicated through music, including use of the elements, aural skills (in listening and performing), reading and writing skills (use of notation, symbols, terminology), and interpretative performance skills.

notation. A way of indicating pitch and rhythm in written form; for example, standard notation, tablature, and percussion notation, as well as written forms of oral syllables, such as the syllables used in the Indian tabla tradition and the Griot tradition of Africa.

notation software. A computer application used to compose, arrange, and publish musical compositions. Most notation software is able to receive information from, and send information to, a MIDI-capable keyboard or synthesizer.

note. A musical sound or the symbol used to write it down.

ostinato. A continuous repeated rhythmic or melodic pattern.

pentatonic scale. A musical scale of five pitches or notes (e.g., C–D–E–G–A). *See also* **scale**.

phrase. (1) A group of sounds that has a beginning, a middle, and an end. (2) A musical sentence that is both rhythmic and melodic (often four to eight measures long).

pitch. The element of music relating to the highness or lowness of a tone.

polyphony (polyphonic music). Music consisting of two or more melodic lines that are performed simultaneously. Also called counterpoint.

ragas. Melodic modes used in North and South Indian music.

repertoire. The accumulated portfolio of pieces that a performer or group of performers are able to play or sing.

rhythm. An aspect of the element called duration. The pattern of long and short sounds or silences. *See also* **beat**.

riff. A repeated pattern (e.g., a rhythmic pattern, a chord progression, or a melodic pattern) often used in jazz. It is often the basis of the accompaniment in an improvisation.

rondo. A form of music in which the main theme alternates with contrasting themes. It often consists of five sections, of which the first, third, and fifth are the same or almost the same (ABACA or ABABA). *See also* **form**.

round. A piece for three or more voices or instruments in which each sings or plays the same melodic material but starts one after the other at a set point (e.g., "Row, Row, Row Your Boat", "Frère Jacques"). It is a kind of canon.

scale. A series of notes that go up or down, often stepwise (e.g., C–D–E–F–G–A–B). Chords based on the notes of the scale are referred to with roman numerals. *See also* **chord**; **chromatic scale**; **major scale**; **minor scales**; **modes**; **pentatonic scale**.

section. A part of a larger composition that is longer than a phrase (e.g., an introduction, a verse, a chorus, a coda). Musical forms, such as binary and ternary, are built from smaller musical units called sections.

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

sight reading. Singing or playing notated music that one has not seen before.

style. Characteristic use of the elements of music by musicians of particular traditions. Often refers to music of a specific historical period (e.g., baroque style). Knowledge of aspects of the style of a particular time or tradition is essential for proper interpretation and performance of works in that style.

symbols. Conventional marks, signs, or characters indicating how to perform musical notes.

syncopation. The displacement of beats or accents so that emphasis is placed on weak beats rather than on strong beats.

tablature. A form of notation used for guitar and other plucked instruments, such as the lute. *See also* **notation**.

technical exercises. Exercises that develop performance skills and facility.

technology. Electronic instruments and interfaces, as well as compositional hardware and software, used for composing music and altering and recording sound.

tempo. An aspect of the element called duration. The speed of a piece. Some common tempo indications are: *allegro* (quickly and in a lively way), *moderato* (at a moderate speed), *andante* (somewhat slowly, at a walking pace), *largo* (slowly), *adagio* (slowly and gracefully), and *vivace* (briskly, quickly, brightly).

ternary form (ABA form). A musical form that consists of three sections – a first section, a contrasting section, and a third section that is a repetition of the first. *See also* **form**.

texture. One of the elements of music. The relationship between the "horizontal" aspect of music (i.e., a single line such as a melody) and the "vertical" (i.e., some type of accompaniment such as harmony). For example, texture that is mainly vertical is homophonic (i.e., it consists of a melody with chordal accompaniment), and texture that is mainly horizontal is polyphonic (i.e., it consists of two or more melodies sung or played together). Texture may also be created by a group of percussion instruments playing music that is not primarily melodic, such as the Balinese gamelan. *See also* **harmony**.

theme. An important melodic subject of a piece of music.

theme and variations. A form of music in which a melody or section of music constitutes the basis (the theme) for a series of variations (A, A1, A2, A3...). The variations often result from changes in the key, metre, rhythm, harmony, speed, and/or mood of the theme. *See also* **form**.

timbre. The element of music relating to the unique quality of sounds that allows us to distinguish between them (e.g., the characteristic sound of a trumpet versus a clarinet, or a male versus a female voice). Also called tone colour.

triad. A basic chord consisting of three notes: the root, the third above the root, and the fifth above the root. *See also* **chord**.

triplet. A grouping of three notes that takes the same amount of time that two notes of the same value would normally take in a specific piece. A small numeral "3" is placed above the triplet. Heard in succession, triplets produce a gently swinging motion.

tone colour. The quality of a particular musical sound. Also referred to as timbre. Words that are sometimes used to describe the tone colour or timbre of an instrument or the tone colour(s) of a musical work might be rich, bright, mellow, or piercing.

tone row. A non-repetitive ordering of the twelve tones of the chromatic scale that is used in serialism. Tone rows were widely used by serialist composers of the twentieth century.

twelve-bar blues. One of the most popular forms in the blues and in other popular music. The twelve-bar blues has a distinctive structure both musically and in its lyrics. The typical twelve-bar blues chord progression is a version of the I–IV–V–I chord progression (e.g., G–C–D^7–G or A–D–E^7–A). This chord progression forms the basis of thousands of songs, not only blues songs such as "Shake, Rattle, and Roll" and "Hound Dog", but also jazz classics such as "Night Train" and pop and rock songs, such as the Clash's "Should I Stay or Should I Go?". Lyrics are typically in three lines, and the first two lines are almost the same with slight differences in phrasing and interjections. *See also* **form**.

unison. (1) The sound produced when two or more instruments or voices play or sing the same pitch. (2) The interval that occurs when two melodic parts (voices or instruments) join to produce the same sound.

VISUAL ARTS

animation. The process of creating the illusion of movement through a series of images (e.g., drawings, digital images, paper cut-outs, photographs, puppets, sculpted figures) that show slight, progressive changes sequentially in time using various techniques (e.g., claymation, cut-out/collage animation, flipbook, thaumatrope, pixilation, rotoscope, stop motion, digital processes).

appropriation. The taking or borrowing of elements to recontextualize them or create new works. The borrowed elements may include images, forms, or styles from art history or from popular culture, or materials and techniques from non-art contexts (e.g., everyday objects). The audience or viewer may or may not be aware of the intertextuality of the imagery.

assemblage. A three-dimensional work of art that combines a variety of materials such as textiles and found objects or parts of objects.

background. The part of a composition that appears to be farthest from the viewer or behind the other objects.

balance. A principle of design. A feeling of balance results when the elements of design are arranged symmetrically or asymmetrically to create the impression of equality in weight or importance or harmony of design and proportion. Forms and figures acquire greater weight the farther away they are positioned from the centre axis of the image.

collage. A form of art in which a variety of materials (e.g., photographs, fabric, found objects, bits and pieces of originally unrelated images including commercial images) are arranged and attached to a flat background, often in combination with painted or drawn areas. Also known as découpage.

colour. An element of design. The particular wavelength of light seen by the eye when an object reflects or emits light. The four characteristics of colour are hue (name), value (lightness and darkness), intensity (saturation, or amount of pigment), and temperature (warm and cool). *See also* **cool colours**; **primary colours**; **secondary colours**; **value**; **warm colours**.

composition. The organization of the elements of design in an art work, following principles of design. *See also* **design process**; **elements of design**; **principles of design**.

contrast. A principle of design. The juxtaposition of different elements of design (e.g., complementary colours such as red and green, textures such as rough and smooth, values such as dark and light) in order to highlight their differences and/or create balance, visual interest, or a focal point.

cool colours. Colours that suggest coolness (e.g., blue, green, purple). Cool colours often appear to recede into the background or distance.

cross-hatching. A drawing technique for shading using numerous crossed sets of parallel lines, and usually resulting in darker values, to create a sense of depth or three-dimensionality on a flat surface. The darker values are created by frequency rather than thickness of line: fewer lines create a light image, while more lines, closely spaced, create a darker image. The hatching technique can also be used with parallel lines and/or curved lines to follow the shape of the object.

design. *See* **composition**.

design process. A problem-solving model that involves the concrete manipulation of images, materials, and technology for the purpose of solving a design problem. The technical design process can be open ended when the student designs all the steps, or it can be teacher directed to varying degrees.

dimension. An object's extent in space. A two-dimensional object has length and width. A three-dimensional object has length, width, and depth.

elements of design. Fundamental components of art works. They include colour, form, line, shape, space, texture, and value.

emerging technologies. Recently developed digital technologies that can be used to create such art works as digital animation, interactive video-based displays, installations incorporating new media, and web-based art.

emphasis. A principle of design. Special attention or importance given to one part or element in an art work (e.g., a shape of darker value in a light composition). Emphasis can be achieved through placement, contrast, colour, size, and repetition, among other means.

exaggeration. A technique of enlarging or distorting an element, object, or figure.

flipbook. A book of pictures in which the sequential images vary slightly from one page to the next. When the pages are turned (flipped) rapidly, the sequence of changes in the pictures simulates motion. Persistence of vision creates the illusion that continuous motion, rather than a series of discontinuous images, is being seen.

foreground. The area of a picture that appears to be closest to the viewer and in front of the other objects. It is often at the bottom of the picture plane.

form. (1) An element of design. The compositional style, design, and arrangement of the visual elements within an art work. (2) The physical shape and dimensions of an object within an art work. (3) A particular field or genre within the visual arts (e.g., painting, printmaking).

harmony. A principle of design. The combination of elements so as to highlight their similarities and produce a unified composition.

hybridization. The technique used in creating hybrid art works. Hybrid art is art in which genres, styles, concepts, materials, media, and cultural forms are combined to create new forms.

installation. A two-dimensional, three-dimensional, or time-based art work (or a combination of these) made specifically for a chosen site or environment, arranged in place either by the artist or to the artist's specifications, and often involving interaction between the work, its audience, and the site. Installations are relatively large, and may be temporary or permanent and created for indoor or outdoor settings.

juxtaposition. The placing of items in an image close to one another to reveal some contrast or similarity that conveys a message.

landscape. (1) A painting or drawing in which rural scenery is the main feature. Cityscapes, streetscapes, and seascapes are variants of the landscape genre. (2) The physical orientation of a two-dimensional art work, where the width is greater than the height.

layering. A technique of applying one layer of opaque or transparent material (e.g., tissue paper, paint, glaze) on top of another.

layout. The arrangement and positioning in a design of text, illustrations, photographs, and/or diagrams.

line. An element of design. The visual path left by a moving point; also, a mark, guide, or boundary that leads the eye in an art work. Differences in the type, orientation, and/or quality of lines can be used to suggest a variety of ideas, states, or moods. For example, horizontal and curving lines can feel restful or inactive, and vertical and diagonal lines can imply movement or action; combinations of horizontal and vertical lines can suggest stability.

logo. A typographic or graphic form or image used as an emblem to identify an individual, club, organization, project, or product. Also called a logotype.

materials. The substances out of which something is or can be made, including various media (e.g., paint, chalk, modelling clay, canvas, paper, wood) and found objects (e.g., leaves, shells, wire). *See also* **medium.**

medium (plural: media). (1) The material(s) used by an artist to produce a work of art. A medium may be two-dimensional (e.g., graphite, ink, paint, photographic paper, canvas), three-dimensional (e.g., fibre, clay, wood, metal, glass, plastic), or time-based (e.g., animation, video), and may have wet properties (e.g., paint, ink, dye, wash) or dry properties (e.g., pencil, charcoal, conté, crayon). (2) A clear polymer or acrylic gel or emulsion used for glazing or varnishing in painting, in image transfer processes, or as an adhesive in collage. (3) The liquid with which powdered pigments are mixed to make paint (e.g., in oil paints, linseed oil is the medium). *See also* **mixed-media work**.

mixed-media work. An art work in which more than one medium is used (e.g., acrylic paint, collage, and oil pastels, in combination).

mosaic. An art work made with small pieces of a material, such as coloured stone, glass, paper, or tile.

movement. A principle of design. The way in which the elements of design are organized so that the viewer's eye is led through a work of art in a systematic way, often to the focal area. Movement can be directed, for example, along lines and edges and by means of shape and colour within the work. *See also* **line**.

multimedia applications. Computer software programs that combine a variety of elements such as sound, animation, text, and graphics and can be used to create a multimedia production. Multimedia applications that provide hypertext links among elements such as computer text, visual material, and sound files are called hypermedia applications. Multimedia applications may be non-linear. They allow students to compose, communicate, and create in innovative ways.

negative space. The empty or open areas within or around an object or form (in two-dimensional and three-dimensional art work). When these areas have boundaries, they also function as design shapes in the total structure.

original art work. An art work created by hand using techniques such as drawing, printmaking, painting, and sculpture, singly or in combination.

pattern. (1) A principle of design. A regular arrangement or sequence of alternated or repeated elements (shapes, lines, colours) or motifs. (2) A template, model, or guide for making something.

perspective. The representation of space and three-dimensional objects on a two-dimensional surface so as to convey the impression of height, width, depth, and relative distance. The illusion of depth, distance, and so on, is created through methods such as the depiction of faraway objects as smaller in scale and positioned closer to the top of the art paper and the use of overlapping objects, vertical placement, diminishing size, and shadows and shading. In *linear perspective*, the parallel lines of buildings and rectangular shapes or objects are drawn so as to converge at a point on the horizon or eye-level line called the vanishing point. In *atmospheric perspective*, the intensity of colour and the distinctness of detail are gradually lessened to indicate an increase in the distance between objects and the viewer.

primary colours. Red, yellow, and blue. These are colours that cannot be created by mixing other colours but that can be mixed to produce all the other colours.

principles of design. Generally accepted ideas about the qualities that contribute to the effectiveness of an art work that are used as guidelines in composing an image and analysing how viewers are likely to perceive it. The qualities include but are not limited to the following: balance, emphasis, harmony, movement, proportion, repetition, rhythm, unity, variety.

proportion. A principle of design. The relationship between objects with respect to size, number, and so on, including the relation between parts of a whole.

repetition. A principle of design. The repeated use of similar elements and visual effects in a composition. Repetition may produce the dominance of one visual idea, a feeling of harmonious relationship or unity, a pattern, or a rhythmic movement of the viewer's eye (e.g., a repeated pattern of similar colours, brushstrokes, and textures can lead the eye through the art work).

rhythm. A principle of design. The use of recurring elements to direct the movement of the viewer's eye through the art work and give a sense of unity to the composition. There are five kinds of rhythm: random, regular, alternating, progressive, and flowing.

sculpture. (1) A work of art in three dimensions (i.e., with height, width, and depth), usually intended to be viewed from all sides. (2) The technique of creating three-dimensional forms or figures by carving, cutting, hewing, casting, moulding, welding, or assembling materials. Materials may include clay, found objects, modelling clay, papier mâché, plaster bandages, wire, and wood. Types of sculpture include the following:

- ***found-object sculpture.*** A type of sculpture made of materials and objects found in the environment. The materials and objects are reorganized and reassembled into a new form with or without surface decoration.
- ***free-standing sculpture.*** A self-supporting three-dimensional form surrounded by space and designed to be viewed from all sides. Also called sculpture in the round.

scumbling (drawing). A drawing technique that uses layers of small, calligraphic, scribbled marks to build up value and texture.

secondary colours. Colours that are created by mixing two primary colours (e.g., orange is made by mixing red and yellow; green is made by mixing blue and yellow; violet is made by mixing blue and red).

shape. An element of design. The external form or outline of an image produced by the use of line, value, colour, and/or texture. Shape may be geometric or organic, positive or negative. Shapes have two dimensions, length and width.

space. An element of design. The area around, within, or between images or elements. The appearance of space can be created on a two-dimensional surface by means of techniques such as the overlapping of objects, the varying of object size or placement, the varying of colour intensity and value, and the use of detail and diagonal lines.

style. The way of creating art that is characteristic of a particular person, culture, historical period, or group. In an art work, the type and use of materials, methods of work, subject matter, and so on, may reflect a particular style. The following are some major artistic styles: abstract art, cubism, expressionism, impressionism, modernism, naturalism or realism, non-objective art, op art (optical art), postmodernism, surrealism.

symmetry. Equality in size, shape, and/or position between parts or elements or objects.

technique. A method or procedure of using a tool or material to produce a work of art or achieve an expressive effect (e.g., using the side of a pencil to shade light and dark tones; using the point of a pencil to create a fine line).

texture. An element of design. The feel, appearance, thickness, or stickiness of a surface or substance. Subcategories of *texture* include the following:

- ***illusory texture.*** A visual effect in which the eye is tricked into seeing three-dimensional materials (e.g., wood, fur, glass, metal, fabric) on a two-dimensional surface. Also called simulated texture or the illusion of texture.
- ***real texture.*** The three-dimensionality of surfaces and materials that is perceptible by touch as well as sight (e.g., smooth, rough, silky, furry).

textile. Fibre or yarn usually woven into cloth.

thumbnail sketch. A small, quick sketch that records ideas and very basic information. Thumbnail sketches are often used as examples of possible layouts, showing combinations of pictorial elements of various heights and widths, different vertical and horizontal treatments, and/or close-ups and distant views.

tone. *See* **value**.

unity. A principle of design. The arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole.

value. An element of design that describes the lightness or darkness of a colour and/or the gradual changes in the lightness or darkness of an art work even when colour is absent. In technical terms, a *tint*, or a light value of a colour, is created by adding white, and a *tone*, or a dark value of a colour, is created by adding black.

variety. A principle of design. The quality of being diverse or incorporating a number of different or contrasting elements. Variety may be achieved by opposing, changing, elaborating, or contrasting the elements of design.

warm colours. Colours that suggest warmth (e.g., red, yellow, orange). Warm colours usually appear to advance into the foreground.

watercolour paint. Transparent, water-soluble paint available in solid cakes or in semi-liquid form in tubes.

watercolour techniques. Painting techniques using water-soluble paint. Types of watercolour techniques include the following:

- ***dry brush.*** A technique that involves the use of thick paint and little water on the brush. The relative dryness causes the brush to skip on the surface of the paper, producing a broken or textured appearance.
- ***salt resist.*** A technique that involves sprinkling coarse salt on washes of damp, water-based paint. The salt crystals gradually take up the pigment, creating a multiplicity of light, starlike shapes on the surface of the paper.
- ***wash.*** A technique that involves broadly applying thin layers of diluted pigment to a surface, producing an almost transparent effect.
- ***wet on dry.*** A technique that involves letting each layer dry before applying another layer of colour on top.
- ***wet on wet.*** A technique that involves applying wet paint to a wet surface so that the paints bleed and blend into one another.

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