FINE ARTS 11

Integrated Resource Package 1997

BRITISH COLUMBIA
Ministry of Education, Skills and Training

This IRP was revised in April 2011 to remove references to the 1995 Graduation Program. (page 1)

IRP 004

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Implementation of Fine Arts 11 will begin in September 1995. This Integrated Resource Package (IRP) provides some of the basic information that teachers will require in order to implement the Fine Arts 11 course. A list of the sections of the document, along with a description of how that section can be used, follows:

- The *Introduction* describes the Fine Arts 11 course, including special features and requirements.
- The *Rationale* for Fine Arts 11 discusses "why this subject is taught in schools."
- The *Graduation Requirements* outlines the applied skills graduation requirement and answers questions regarding the alternatives for fulfilling the fine arts requirement in Grades 11 and 12.
- The *Curriculum Organizers* describe the Prescribed Learning Outcomes for the course. The organizers can be used to focus the planning of activities for any delivery of Fine Arts 11. It is important to ensure that all the curriculum organizers and outcomes are addressed in any delivery model of Fine Arts 11.
- The provincially *Prescribed Learning Outcomes* for this course are listed under their appropriate curriculum organizer.

The main body of the document consists of a series of integrated context tables that contain the following:

The Provincially Prescribed Learning Outcomes for Fine Arts 11

The learning outcome statements are the content standards for the provincial curriculum. They set out the knowledge, skills, and attitudes for the course. The learning outcomes are statements of what students are expected to know and do in Fine Arts 11; they also comprise the prescribed curriculum. Learning outcomes are clearly stated, expressed in measurable terms, and complete the stem, "It is expected that students will ..." Outcome statements have been written to enable teachers to use their experience and professional judgement in planning and evaluating. The outcomes are standards that will be useful to teachers for establishing benchmarks for criterion-referenced assessment of student performance. It is expected that student performance will vary in relation to outcomes. Evaluation, reporting, and student placement with respect to these outcomes is dependent on the professional judgment of teachers, guided by provincial policy.

Suggested Instructional Strategies

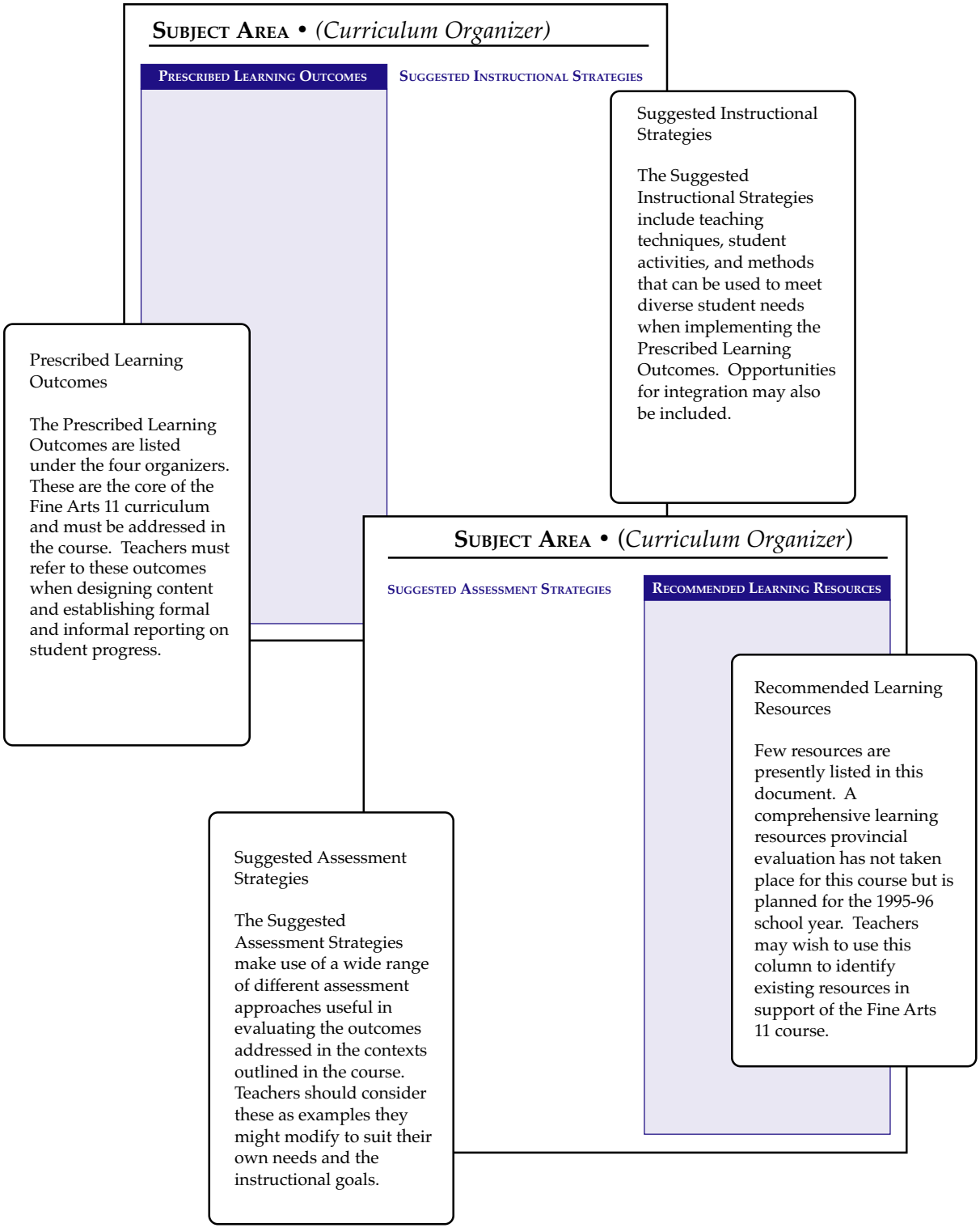
Instruction involves the selection of techniques, activities, and methods that can be used to meet diverse student needs and deliver the prescribed curriculum. Teachers are free to adapt and use the suggested instructional strategies or substitute others that they feel will enable their students to achieve the prescribed outcomes. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Suggested Assessment Strategies

The assessment strategies consist of a variety of ideas and methods to gather evidence of student performance. Some assessment strategies relate to specific activities; others are general and could apply to any activity. These strategies have also been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Provincially Recommended Learning Resources

A comprehensive provincial evaluation has not yet taken place for this course. Resource evaluations will take place during the 1995-96 school year. Applicable resources already recommended from other subject reviews have been included for your information. Many provincially recommended resources are available in each of the fine arts subjects. At the discretion of the teacher, any provincially Recommended or Authorized learning resource may be used for this course.


SUBJECT AREA • (Curriculum Organizer)
PRESCRIBED LEARNING OUTCOMES
SUGGESTED INSTRUCTIONAL STRATEGIES
Suggested Instructional Strategies
The Suggested Instructional Strategies include teaching techniques, student activities, and methods that can be used to meet diverse student needs when implementing the Prescribed Learning Outcomes. Opportunities for integration may also be included.
Prescribed Learning Outcomes
The Prescribed Learning Outcomes are listed under the four organizers. These are the core of the Fine Arts 11 curriculum and must be addressed in the course. Teachers must refer to these outcomes when designing content and establishing formal and informal reporting on student progress.
SUBJECT AREA • (Curriculum Organizer)
SUGGESTED ASSESSMENT STRATEGIES
RECOMMENDED LEARNING RESOURCES
Recommended Learning Resources
Few resources are presently listed in this document. A comprehensive learning resources provincial evaluation has not taken place for this course but is planned for the 1995-96 school year. Teachers may wish to use this column to identify existing resources in support of the Fine Arts 11 course.
Suggested Assessment Strategies
The Suggested Assessment Strategies make use of a wide range of different assessment approaches useful in evaluating the outcomes addressed in the contexts outlined in the course. Teachers should consider these as examples they might modify to suit their own needs and the instructional goals.

Fine Arts 11 is a two-credit provincial course curriculum. It has been designed in partnership with the provincial specialist associations in each of the four disciplines. This course is intended as an alternative to the currently available four-credit fine arts courses for students wishing to fulfill the Foundation Studies Requirement for two credits of fine arts at the Grade 11-12 level. This course can be delivered by focusing on any one or a combination of the fine arts disciplines: dance, drama (theatre), music and/or visual arts. Any reference to *discipline(s)* in this document refers to one or all of these.

The course is also intended to allow a broad range of possible focuses within any of the fine arts disciplines or combination of the them. Examples of several possible focuses are elaborated in the Content Models section of this Integrated Resource Package (IRP).

GRADUATION REQUIREMENTS

To satisfy the requirement for two credits of fine arts, students must select one of the following options in grade 11 or 12:

1. An existing four-credit provincial course in drama, music, or visual art (dance to be available in September 1996). Upon successful completion of the course, two credits are used by students to satisfy the Foundation Studies and two credits are used to satisfy the Selected Studies requirement.

2. This new Fine Arts 11 course (2 credits).

3. One of the approved four-credit provincial applied skills courses that satisfies requirements for both Fine Arts 11 and Applied Skills 11, by being *restructured* to ensure that it addresses the outcomes of this Fine Arts 11 course.

Note: The Prescribed Learning Outcomes must be addressed if either option 2 or 3 is selected or if Fine Arts 11 is structured from existing fine arts four-credit courses.

RATIONALE

Why Fine Arts 11 in B.C. schools?

The aim of Fine Arts 11 is to ensure that all students receive a well-rounded and complete education. The fine arts (dance, drama, visual arts, and music) provide students with unique ways of understanding their world and communicating that understanding. This understanding is critical to all aspects of a student's education, future work, and leisure enjoyment. No activity takes place without some consideration of the arts or aesthetics.

Through studying and participating in the fine arts, students develop the attitudes, skills, and knowledge needed for lifelong learning and meeting the challenges of a changing workplace and world. The fine arts develop self-discipline, self-motivation, and self-confidence. They help spark imagination, innovation, creativity, and flexibility. The fine arts develop students' social, communication, and organizational skills. The fine arts develop critical thinking and problem-solving skills, and give students practical experience in establishing, implementing, and assessing goals that they find meaningful.

Through experiences with the fine arts, students understand and appreciate the variety of careers in art and related fields and the skills required to acheive them. Fine arts are essential to a prosperous and sustainable economy. Through studying the arts, students learn strategies and technologies that are important in developing and marketing ideas and products.

In order to understand and appreciate artistic expression, students must develop an understanding of:
- some basic principles of the artistic discipline
- how the context in which the arts are created affects and is affected by them,
- how the arts are used to express and communicate

Students should also take part in both:
- artistic creation or performance activities
- experiencing and responding to the arts and art works

These important aspects of the fine arts experience form the basis of the curriculum organizers for the Fine Arts 11 two-credit course that follows.

NATURE OF FINE ARTS

Central to our humanity is the capacity to feel, to think, and to express. The fine arts cultivate the student's potential to feel more intensely, think more profoundly, and express more originally. Through education in dance, drama, music, and the visual arts, students become more complete as individuals. Through their own experiences in the fine arts students learn ways to celebrate our collective human experience.

CURRICULUM ORGANIZERS

Curriculum organizers are used to categorize the learning outcomes for Fine Arts 11, and to give teachers a conceptual framework for organizing course content. The curriculum organizers for Fine Arts 11 are:
- Elements and Principles
- Personal, Social, Cultural, and Historical Contexts
- Expressing our Humanity

Within each of these curriculum organizers the following will be addressed:
- Creating, Performing, Communicating
- Perceiving, Responding, Reflecting

A description of each follows.

Elements and Principles

Each of the fine arts disciplines has a set of elements and principles with which it is associated. The following is a list of elements and principles which should be addressed in this course, depending on which discipline or combination of disciplines is chosen:

Elements and principles of dance:
- elements of movement: body, space, time, dynamics, and relationship
- principles: pattern, repetition, contrast, transformation, and narrative

Elements and Principles of Drama:
- elements of drama: focus, tension, contrast, and symbol

Elements and Principles of Music:
- expressive elements: rhythm, tempo, melody, harmony/texture, dynamics, timbre, and articulation
- principles of form: repetition, contrast, and pattern

Elements and principles of visual art:

- visual elements: line, shape, colour, texture, value, tone, form and space
- principles of design: pattern/repetition, rhythm, contrast, balance, emphasis, movement, and unity/harmony
- image development strategies: simplification, elaboration, magnification, exaggeration, distortion, point of view, fragmentation, multiplication, juxtaposition, and metamorphosis

Where possible, connections among all the arts disciplines should be made.

Personal, Social, Cultural, and Historical Contexts

All works of art are created and experienced in unique social, cultural, and historical contexts. These contexts both affect and are affected by artists, their work and their audiences. Understanding these relationships is essential to appreciating both works of art and the societies or culture in which they are created. The study of these relationships is an essential part of this course.

Expressing Our Humanity

The fine arts reflect a human need to understand our world. The fine arts are used to express and communicate experiences, thoughts and feelings and to design objects and events which meet personal and social needs. In this course students will reflect on and respond to these aspects of the function of the fine arts.

For each of the above curriculum organizers, Creating/Performing/Communicating, and Perceiving/Responding/Reflecting are represented as categories under which the prescribed learning outcomes are listed. Creating/Performing/Communicating, and Perceiving/Responding/Reflecting describe ways in which we experience and learn about the fine arts. These ways of experiencing the fine arts are considered to be of equal importance and essential to this course curriculum.

Creating/Performing/Communicating

Fine arts involve creating, performing, and communicating through images, sound, movement, and language. Creating is a personally or culturally meaningful act involving images, sounds, movement and/or language. Communication through the fine arts disciplines is a powerful means of expressing ideas and emotions to satisfy a range of personal and social needs. Presenting and sharing is an important part of communication.

Perceiving/Responding/Reflecting

Fine arts involve perceiving, reflecting on and responding to images, sound, movement, and language. Perceiving involves exploring the world through the senses. Reflecting on, and responding to, involves observing, listening, describing, analysing, interpreting, and evaluating the arts. Perceiving, responding to, and reflecting on are personal and social activities which develop sensory awareness and aesthetic appreciation. An informed and sensitive response takes into account the contexts of the artist, the student as artist, and audience and may involve self evaluation.

Creating/Performing/Communicating and Perceiving/Responding/Reflecting are interrelated processes for experiencing the

fine arts. By engaging in both, students become more aware of the artistic process and experience their own creative potential.

Learning Outcomes

Elements and Principles:
Creating/Performing/Communicating

It is expected that the student will:
- create/perform a work of art demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create/perform a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings

Elements and Principles:
Perceiving/Responding/Reflecting

It is expected that the student will:
- develop the vocabulary for the discipline studied.
- identify, describe, analyse, interpret and make judgement about the basic elements and principles (see the description of this Curriculum Organizer) as used in a variety of art works.

Personal, Social, Cultural, and Historical Contexts:
Creating/Performing/Communicating

It is expected that the student will:
- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
- create/perform a work of art that communicates specific beliefs/traditions in response to historical/contemporary issues

Personal, Social, Cultural and Historical Contexts:
Perceiving/Responding/Reflecting

It is expected that the student will:
- identify, describe, and analyse cultural or historical styles as represented in a variety of art works
- critique a work of art relating its content to the context in which it was created
- describe or demonstrate how a specific work of art supports/challenges specific beliefs/traditions, or responds to historical/contemporary issues

Expressing our Humanity:
Creating/Performing/Communicating

It is expected that the student will:
- create/perform a work of art expressing the student's own ideas, thoughts, or feelings
- create or perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Expressing our Humanity:
Perceiving/Responding/Reflecting

It is expected that the student will:
- identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' art works
- examine the tensions between public acceptance and personal expression in the art discipline being studied

MODELS OF CONTENT

The Models of Content section is designed to help teachers implement the prescribed learning outcomes. Models are provided for each curriculum area. As well, two models that integrate all four arts disciplines are provided. The models can be delivered as presented, or they can be used as examples of how teachers may design their own content.

Each model is presented in a three-page format. The first page is an overview and description of the model. This is followed by two pages that represent an example of possible content for meeting the outcomes of the course. The two pages include *Prescribed Learning Outcomes*, *Suggested Instructional Strategies*, *Suggested Assessment Strategies*, and *Provincial Recommended Learning Resources*. *Prescribed Learning Outcomes* are listed in their entirety in each model. The remaining three columns are not prescribed or required. *Suggested Instructional Strategies* includes teaching techniques, activities, and methods that can be used to meet diverse student needs when implementing the prescribed curriculum. *Assessment Strategies* includes specific methods and tools for gathering information about student learning, along with suggested criteria to assist in the assessment process.

DEFINITION OF LEARNING RESOURCES

Learning resources are defined as information, represented and stored in a variety of media and formats, that assists student learning as defined by provincial or local curricula. This includes but is not limited to, materials in print, video, and software formats, as well as combinations of these formats intended for use by teachers and students.

RATIONALE FOR LEARNING RESOURCE EVALUATION

The Ministry promotes the establishment of a resource-rich learning environment through the selection of a wide variety of educationally appropriate materials to meet the needs of all learners and to satisfy various teaching styles. Resources are selected to support provincial programs and curricula through an evaluation process carried out using an "expert" model, that is, using practising master teachers as evaluators. It is expected that teachers will select resources chosen from those items that meet the selected criteria and that suit their particular pedagogical needs and audiences.

All usage of materials involves the teacher as mediator and facilitator of learning. However, students may be expected to have some choice in materials for specific purposes such as independent reading or research. It is expected that multiple resources will be utilized to support learning outcomes at any particular level. A multimedia approach integrating materials from different packages and media is encouraged.

A number of selected resources support cross-curricular integration by enabling various approaches to content or the inclusion of a variety of different types of content. The Ministry includes special needs audiences in the evaluation and annotation of learning resources. As well, special format versions of some selected resources (Braille and taped-book formats) are available.

STATUS OF LEARNING RESOURCES

Learning resources fall into one of three categories:

Recommended Materials

Materials evaluated through a formal evaluation process, approved through Minister's Order, and purchased using targeted learning resource funds. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources*.

Authorized Materials

Materials selected prior to 1989 by curriculum committees and purchased through the Credit Allocation Plan. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources*.

Locally Selected Materials

Materials evaluated through local (district/school) evaluation processes and approved for use according to district policy.

All learning resources used in schools must either have *recommended* or *authorized* designation or be approved through district evaluation and approval policies. Recommended learning resources for this curriculum will be evaluated and added to the *Catalogue of Learning Resources* in the upcoming school year.

LOCAL RESOURCE EVALUATION

As previously indicated, districts that choose to evaluate materials locally for school use must have in place a district evaluation policy in accordance with section 182 (2) (e) of the *School Act* as outlined in Minister's Order #143. Users at the local level may select provincially *authorized* or *recommended* resources, or they may choose resources that are not on the Ministry's list. There is also the option to develop materials at the local level to support provincial or locally developed curricula.

RESOURCE SELECTION

Currently, all *authorized* or *recommended* materials are listed in the *Catalogue of Learning Resources*, published periodically by the Ministry. The same information is available in a CD-ROM catalogue, which also includes an efficient search capability. This enables the rapid identification of resources that meet particular users' needs. Although the main purpose is to help teachers select classroom resources, it can also be useful for the ordering and management of resources. Both English and French discs are available in both Macintosh or MS-DOS format.

The flexiblity of selecting appropriate contexts for students makes determining specific learning resources at the provincial level difficult. However, many resources have been approved through past calls for resources for each of the applied skills subjects and physical education. In addition, some of the K to 10 materials reviewed in the spring may also be considered by teachers.

Teachers are reminded that all *recommended* and *authorized* learning resources may be used at the discretion of the teachers. A keyword search in the CD-ROM version of the *Catalogue of Learning Resources* can be used to find relevant resources.

The Fine Arts 11 Curriculum

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Elements and Principles

Creating/Performing/Communicating

- create/perform a work of art demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create/perform a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

Personal, Social, Cultural, Historical Contexts

Creating/Performing/Communicating

- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
- create/perform a work of art that communicates specific beliefs/traditions in response to historical/contemporary issues

Perceiving/Responding/Reflecting

- identify, describe, and analyse cultural or historical styles as represented in a variety of art works
- critique a work of art relating its content to the context in which it was created
- describe or demonstrate how a specific work of art supports/challenges specific beliefs/traditions, or responds to historical/contemporary issues

Expressing our Humanity

Creating/Performing/Communicating

- create/perform a work of art expressing the students' own ideas, thoughts, or feelings
- create or perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Perceiving/Responding/Reflecting

- identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' art works
- examine the tensions between public acceptance and personal expression in the art discipline being studied

SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- explore a variety of movements (e.g., skip, gallop, twist)
- use the visible pathways from a work of art to create a sequence of movements
- chart a dance for eight people that records the pathways made by the dancers
- represent the elements of time and space in brief movement sequences
- alter the dynamics of a movement sequence
- describe how dynamics differ between different styles of dance (e.g., ballet, highland, hip-hop, First Nations dances)
- explore relationships between themselves and other dancers or props (e.g., mirroring, shadowing, following)
- improve movements using a specific focus
- identify strong and weak transitions in videos (see glossary) or reviews of live professional productions
- use a double-entry journal to record before and after thoughts about projects
- explore some choreographic techniques used in dance
  - distinguish among choreographic forms (e.g., ABA, rondo, high point, canon, narrative)
  - transform a given sequence (e.g., changing floor design, sequence, relationships, dynamics)
  - choreograph dance sequences for a variety of environments
  - translate themes into short movement studies that may express a personal attitude
  - analyse videos of historically significant dance works for techniques used
- choreograph a piece
  - explore the use of theme in dance
  - explore sounds, props, roles, improvisation as focus for dance
  - document the process through a journal or video

SUGGESTED ASSESSMENT STRATEGIES

- Set objectives and assessment criteria in consultation with students at appropriate stages.
- Evaluate students' double-entry journals (see Glossary).
- Compare present assignments to past assignments (which use the same criteria) to assess growth.
- Keep a performance evaluation log for the class (see Appendix C for example).
- Observe students' ability to apply previous learning to present dance assignments.
- Evaluate the goals students set for what they want to accomplish. Criteria may include:
  - areas of weakness in performance and choreography to be overcome
  - understanding of technical items
  - collaboration/co-operation
  - strengths to enhance or teach to others
- Develop criteria, in collaboration with the class, for what makes a dance powerful. View professional works to identify some of these criteria.
- Have students assess their process and their final product (orally, in writing, or on video).
- Assess students' progress by regularly videotaping their work (students can also assess their own progress through the use of video).
- Evaluate students' journals and videos. The criteria may include whether the student:
  - identifies when he/she is at a certain stage of the creative process
  - refers to the theme at various times in the development of the piece
  - identifies weaknesses and strengths in their choreography
  - uses and identifies cultural influences represented in their own and others' choreography
- Observe the attention students give to all of the stages of the creative process.
- Develop criteria in collaboration with each student for judging the results of his/her work.
- Have students evaluate the works in progress and final products of their peers.
- Have students identify influential and important choreographers and trends in choreography studied.

RECOMMENDED LEARNING RESOURCES

This column is provided for teachers to identify learning resources in support of the Fine Arts 11 curriculum. Recommended learning resources for this curriculum will be evaluated and added to the *Catalogue of Learning Resources* in the upcoming school year.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Elements and Principles

Creating/Performing/Communicating

- create/perform a work of art demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create/perform a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

Personal, Social, Cultural, Historical Contexts

Creating/Performing/Communicating

- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
- create/perform a work of art that communicates specific beliefs/traditions in response to historical/contemporary issues

Perceiving/Responding/Reflecting

- identify, describe, and analyse cultural or historical styles as represented in a variety of art works
- critique a work of art relating its content to the context in which it was created
- describe or demonstrate how a specific work of art supports/challenges specific beliefs/traditions, or responds to historical/contemporary issues

Expressing our Humanity

Creating/Performing/Communicating

- create/perform a work of art expressing the students' own ideas, thoughts, or feelings
- create or perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Perceiving/Responding/Reflecting

- identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' art works
- examine the tensions between public acceptance and personal expression in the art discipline being studied

SUGGESTED INSTRUCTIONAL STRATEGIES

- Teach students the general principles of a safe warm-up and lead them through a sample warm-up for the chosen dance style.
- Introduce a framework for movement analysis that students can use to learn about new styles of dance. Show a film or video that features the jazz dance style chosen and have students observe, record, and discuss the characteristics of the style using the framework given.
- Teach part of a movement sequence (e.g., 32 counts). Have students practise the sequence and then perform in groups. Repeat this procedure with the next section of the sequence and then combine both sections.
- Show a film or video that explains the historical and cultural environment of a selected dance style. Have students identify the main influences on the style.
- Discuss with students the basic elements of jazz dance (e.g., isolation, contraction-release, polycentrism, syncopation). Have small groups of students create phrases of 16 - 32 counts in jazz dance style, using examples from each category above, as well as travelling steps, changes of level, turns, and so on.
- Use textbooks, bulletin board displays, slides, and so on, to show students examples of a selected dance style. Choose two poses and have students design a travelling sequence to connect them.
- After teaching three or four styles, discuss the similarities and differences among them. Give students a floor pattern diagram or series of directions (e.g., forward, right, left, in place) and have them demonstrate the diagram or directions, using steps and movements in a selected style.
- Have students choose a jazz-related style and create, refine, and perform a sequence.
- Have students keep a record of their dance experiences, daily effort, and works viewed.
- When teaching theatrical styles such as musical theatre, tap, and jazz, have students focus on one audience member (or partner) while performing.
- Show students some examples of word-based dance notation and have them notate their short piece of choreography.
- Invite dancers to perform and discuss their work. Dancers could reflect the cultural mix of the community (e.g., First Nations dances, European folk dance). They need not be jazz styles — in discussion, relate their style to jazz style.
- Adapt some non-jazz style dances observed to jazz dance.

SUGGESTED ASSESSMENT STRATEGIES

- Set objectives and assessment criteria for the course in consultation with students at appropriate stages.
- Have students use response sheets to focus their observations.
- Keep video and anecdotal records of student progress.
- Test students' skills in the dance styles studied, using a checklist or a rating scale.
- Assess students' contributions and commitment to individual and group experiences. The criteria may include whether the student:
  - listens to others' ideas
  - contributes his/her own ideas in a constructive manner
  - accepts the suggestions of others
  - stays on task
- Interview students about their arts experiences. Assessment criteria may include whether students:
  - use appropriate dance vocabulary
  - discuss their own contributions to the class
  - show an awareness of their personal skills and limitations
  - show awareness of jazz-related styles and well-known performers in those styles
- Evaluate students' use of the principles of safe movement in warm-up and class work.
- Have students provide feedback to performances by their peers when working in pairs or small groups.
- Evaluate students' documentation of their personal ideas and reflections. Assessment criteria may include whether the student:
  - recognizes his/her own strengths and weaknesses
  - reflects on the choices made in his/her own dance work
  - reflects on the work of well known performers
  - considers what makes a dance work successful or unsuccessful
  - completes the documentation as assigned
- Test students' knowledge of the cultural and historical influences on the dance styles studied.
- Evaluate students' use (individually or in groups) of the elements of jazz dance in the creation of a short sequence.
- Evaluate students' performance skills. Assessment criteria may include students':
  - dance memory
  - performing energy
  - focus
  - dynamics
  - rhythm

RECOMMENDED LEARNING RESOURCES

This column is provided for teachers to identify learning resources in support of the Fine Arts 11 curriculum. Recommended learning resources for this curriculum will be evaluated and added to the *Catalogue of Learning Resources* in the upcoming school year.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Elements and Principles

Creating/Performing/Communicating

- create/perform a work of art demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create/perform a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

Personal, Social, Cultural, Historical Contexts

Creating/Performing/Communicating

- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
- create/perform a work of art that communicates specific beliefs/traditions in response to historical/contemporary issues

Perceiving/Responding/Reflecting

- identify, describe, and analyse cultural or historical styles as represented in a variety of art works
- critique a work of art relating its content to the context in which it was created
- describe or demonstrate how a specific work of art supports/challenges specific beliefs/traditions, or responds to historical/contemporary issues

Expressing our Humanity

Creating/Performing/Communicating

- create/perform a work of art expressing the students' own ideas, thoughts, or feelings
- create or perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Perceiving/Responding/Reflecting

- identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' art works
- examine the tensions between public acceptance and personal expression in the art discipline being studied

SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- analyse critically the audio-visual techniques used by film and/or television
- identify and evaluate the effects of the techniques used by film and/or television
- identify ways in which these media affect their personal lives
  - analyse a television program or specific genre and explore such questions as: What is the purpose of the program? Is there effective use of video techniques? What improvements would you suggest?
  - design a three-dimensional set for a new television show
  - design a lighting plot for a television show
  - write a script for a new television program and perform a scene from it
  - write an outline for a new movie
  - interview a media representative (e.g., a television reporter, camera operator, anchor person)
  - create an advertising campaign for a new product
  - create a new advertising campaign for an existing product and submit it to the company producing the product
  - analyse their own reasons for their viewing choices
  - log their own television viewing habits
  - write a critical review of a television show and/or film
  - write two versions of a television show, showing a comparison of the styles of yesterday and today
  - role-play the board of a company and evaluate each other's advertising campaign
- identify and explore the effect of the media on traditional cultures (e.g., First Nations) and cultural diversity

SUGGESTED ASSESSMENT STRATEGIES

- Test students' knowledge of the vocabulary used in the production of film and television.
- Evaluate students' television viewing logs.
- Evaluate students' film preview sheets.
- Observe students' manipulation of creative materials.
- Keep records of students' progress in a variety of ways (e.g., audio tapes, videotapes, anecdotal notes, portfolios).
- Give a pre-test and post-test to chart any changes in students' television viewing habits.
- Use self, peer, and teacher evaluation.
- Evaluate students' written expression for:
  - proper format
  - expression
  - understanding and insight
- Evaluate students' advertising campaign. Assessment criteria may include students':
  - technical skill
  - effective use of materials and media
  - imaginative approach (e.g., jingle, music, slogan)
  - articulation of ideas
  - understanding of the principles of media production and propaganda (e.g., montage, editing, close-up, pan)
- Evaluate students' contributions and insights of media's effect on cultural diversity.

RECOMMENDED LEARNING RESOURCES

Mass Media and Popular Culture

Mass Media and Popular Culture: Teacher's Guide

The Association for Media Literacy (Ontario), Anthology 1990

Anthology Supplement 1992

PRESCRIBED LEARNING OUTCOMES

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- create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

Personal, Social, Cultural, Historical Contexts

Creating/Performing/Communicating

- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
- create/perform a work of art that communicates specific beliefs/traditions in response to historical/contemporary issues

Perceiving/Responding/Reflecting

- identify, describe, and analyse cultural or historical styles as represented in a variety of art works
- critique a work of art relating its content to the context in which it was created
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SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- demonstrate the use of the vocabulary used in voice and improvisation (e.g., pitch, rate, volume, blocking, side coaching)
- identify elements of storytelling and participate in varied storytelling activities (include stories from diverse cultures)
- present a choral interpretation of a piece of poetry
- present a scripted choral interpretation in small groups
- present a children's readers' theatre script
- videotape their presentation or perform live for an audience of children
- create a narrative with sound effects, using materials such as paper, styrofoam, metal, wood, and plastic
- prepare and present a sound plot
- create a combination of sound and nonsense poetry
- listen and respond to a dramatic reading of a soliloquy
- tape a radio play of their own creation
- present a taped anthology based on a theme of their choice
- participate in large-group improvisations (e.g., in a railroad station, restaurant, hospital, or mall)
- improvise scenes based on lyrics from songs
- practise the skills of theatre sports
- participate in improvisations in pairs and small groups
- participate in role drama with the teacher-in-role
- create and present a short (5 - 10 minutes) theme-based anthology demonstrating learned skills
- explore history of a dramatic form focused on voice (e.g., storytelling, radio plays, choral reading, talking blues, poetry reading, sound plotting, vocal sound effects)

Suggested Assessment Strategies

- Test students' knowledge of the vocabulary used in voice and improvisational work.
- Evaluate students' vocal presentations (choral interpretation, readers' theatre, sound plot, etc.). Assessment criteria may include whether the student:
  - shows technical skill
  - exhibits an imaginative approach (e.g., seating arrangement, use of voice levels, voice change)
  - is focused during the presentation
  - is able to project his/her voice with good volume
- Evaluate students' improvisational work. Assessment criteria may include students':
  - technical skills
  - effective use of necessary skills
  - effective use of materials (e.g., written tests, costumes, lighting)
  - concentration on their roles
  - ability to work well with the group
- Test students' knowledge of theatre sports.
- Observe students' skills during theatre sports games in small teams. Assessment criteria may include whether the student:
  - stays in role
  - builds on his/her teammates' ideas
  - supports the team onstage and offstage
  - follows the rules of the game
- Use self, peer, and teacher evaluation.
- Evaluate each student's anthology. Assessment criteria may include:
  - the appropriateness of the material to the theme
  - the choice of dramatic methods used to present ideas
  - whether the student offers and accepts others' ideas
  - the use of lighting, sound, costume, and set
  - technical skill
  - imaginative approach
  - coherence

Recommended Learning Resources

Comedy Improvisation

Complete Book of Speech Communication

Readers Theatre Anthology

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- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

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- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
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SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- keep journals of one-on-one encounters, focusing on a variety of relationships, such as with parents, friends, and partners
- participate in a role drama with the teacher-in-role (e.g., a dating service, a sports team, a marriage encounter group)
- explore stereotypes through tableaux
- identify different kinds of relationships
- create a mini soap opera illustrating the different relationships of one character
- reflect on the ways in which different relationships affect their lives
- write monologues in which they tell an imaginary character about their own relationships with others
- analyse famous character relationships from scripts in contemporary and historical contexts (e.g., in plays by Shakespeare, Sharon Pollock, David French, and in soliloquies by Chief Dan George)
- rewrite fairytales to alter the relationships (e.g., looking at the story from another person's point of view)
- create improvisations based on lyrics about a relationship from a modern song
- create a dramatic collage of different relationships
- use mime or mask to explore ideal versus real relationships

SUGGESTED ASSESSMENT STRATEGIES

- Test students' knowledge of the dramatic forms used (e.g., rules for improvisation).
- Evaluate students' presentations. Assessment criteria may include students':
  - technical skills
  - imaginative approach
  - focus during the presentation
- Observe students' group work. Assessment criteria may include how a student:
  - works collaboratively and co-operatively
  - builds on the group's ideas
  - demonstrates self-confidence and trust in others
- Evaluate students' journals. Assessment criteria may include:
  - quality of the entries
  - growth or change in ideas about relationships
  - completion by due date
- Evaluate students' monologues. Assessment criteria may include students':
  - written expression
  - performance
  - effective use of materials
- Use self, peer, and teacher evaluation.

RECOMMENDED LEARNING RESOURCES

Acting Natural

Drama 14-16 - A Book of Projects and Resources

Prescribed Learning Outcomes

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- create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
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Suggested Instructional Strategies

Have students:

- form a music ensemble to perform their own compositions (this ensemble could include both traditional and non-traditional instruments, or students might create their own instruments for their activity)
- create compositions and critically analyse them with reference to the works of previous composers
- manipulate and use technology to create an original work
- graph a composition for its use of tension/release
- define music and discuss their definitions, e.g., What makes "music" different from" sound?"
- examine the relationship between text and music in a composition
- invent a notation and create a composition using the original notation system (either individually or collectively)
- integrate dance, drama, or visual arts in a composition
- research unfamiliar instruments and sound sources and listen to music using them, including:
  - historical instruments (e.g., Haydn's Barton, Mozart's glass harmonica, hurdy gurdy)
  - instruments of various cultures (e.g., diggery-doo, First Nations instruments, sitar)
  - invented instruments (e.g., electronic instruments, Harry Partch's work, Canada's Glass Orchestra, conch shell trombones) and sound sources (electronic, environmental, instrumental, vocal)
- outline musical notations and how they represent the elements of music, and listen to music using them, including:
  - historical development of notation (e.g., Gregorian chant, Franconian notation, Ars Nova)
  - notations of various cultures (e.g., Indian Raga, Gamelan notations)
  - alternative notation (e.g., John Cage, Murray Schaffer, Stockhausen, computer sequencing notation, Musical Heart - Baude Cordier - 14th century)

Suggested Assessment Strategies

Objectives and assessment criteria should be set in consultation with students as each assignment is given. It is particularly important that teachers develop criteria in collaboration with each student for judging student's work and its development.

- Have students describe the instruments they make or use in terms of the elements and principles of music.
- Assess student compositions for the effective use of the elements and principles of music.
- Have students critically analyse a song in terms of the relationship between the text and the music.
- Have students examine music from an unfamiliar culture and write a report on how music is used in that society.
- Test students' knowledge of traditional musical notation systems and how these systems are used to describe the elements and principles of music.
- Have students critically analyse their own invented notation systems in terms of how well their systems define the elements and principles of music.

Recommended Learning Resources

ABC Choral Arts Series

Exploring Music of the World (series)

Investigating Musical Styles

The Art of Music —An Introduction (with study guide)

PRESCRIBED LEARNING OUTCOMES

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Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

Personal, Social, Cultural, Historical Contexts

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- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
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SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- review the basics of proper vocal production
- review music notation symbols
- perform a variety of vocal music from historical periods (with regard to text, melody, rhythm, harmony, texture, dynamics, and timbre)
- listen to choral music, identifying the principles and elements from various cultures, and from different historical periods
- explore the different uses of music in our own and other societies
- explore a feeling through voice (no words)
- sing various vocal arrangements (e.g., S, SATB, a cappella, solo)
- graph a composition for its use of tension/release
- examine the relationship between text and music in a composition
- integrate dance, drama, or visual arts in a performance

Suggested Assessment Strategies

Objectives and assessment criteria should be set in consultation with students as each assignment is given. It is particularly important that teachers develop criteria in collaboration with each student for judging students' work and its development.

- Provide written and oral assessments of students' vocal technique.
- Test students' knowledge of traditional notation systems and of how these systems are used to describe the elements and principles of music.
- Assess students' understandings of the context of works over history and different cultures through written reports and oral presentations (both individual and group).
- Have students critically analyse a song in terms of the relationship between the text and the music.
- Have students examine music from an unfamiliar culture, (e.g., Inuit throat singing, Japanese No plays, and First Nations drumming) and write a report on how music is used in that society.

Recommended Learning Resources

This column is provided for teachers to identify learning resources in support of the Fine Arts 11 curriculum. Recommended learning resources for this curriculum will be evaluated and added to the *Catalogue of Learning Resources* in the upcoming school year.

Prescribed Learning Outcomes

It is expected that students will:

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Suggested Instructional Strategies

Have students:

- collect images from observation by drawing, xerography, or photography
- change collected images, using selected strategies such as magnification, elaboration, distortion, juxtaposition, and simplification
- show, through several pieces, the effect of different styles or materials on a single image
- research image development techniques of well-known artists (by using photographs or descriptions of well-known works in progress)
- research use of images similar to their own by other artists in other cultures
- develop increasing fluency in image development through practise in their sketchbooks
- develop fluency in the use of the vocabulary of the elements and principles of design in discussing their own work and the work of others
- create images that develop their working knowledge of the elements and principles of design
- show safe and skillful use of a variety of tools and equipment
- use media appropriate to the project at hand
- create a vocabulary of marks using different tools
- practise the use of reasoned criticism by evaluating their own work, the work of their peers, and the work of practicing artists

Suggested Assessment Strategies

- Set assessment criteria with students to reflect the objectives of the unit.
- Keep records of student progress in a portfolio.
- Have students evaluate their own particular projects according to their personal objectives or goals.
- Use checklists to summarize the knowledge and skills acquired in a studio experience.
- Interview students to discover their understanding of their own creative processes.
- Conduct critiques so that students can reach conclusions about their work and its effectiveness. Assessment criteria could include:
  - original solutions to visual problems
  - an imaginative approach
  - a creative response
  - the innovative use of media
  - effective use of elements and principles of design
  - appropriate use of arts vocabulary
- Have small groups of students critique a work in progress by:
  - making constructive comments and praising success
  - being non-personal
  - identifying areas that need attention and providing suggestions about them
- Have students revisit earlier efforts in order to compare and contrast changes in:
  - fluency with image development strategies
  - technical skill
  - confidence
  - articulation of ideas
  - developing awareness of historical precedents for students' image development
- Have students evaluate their completed projects according to standards of quality for a particular medium (e.g., printmaking criteria could include inking, registration, and labeling an edition).
- Use a rating scale to evaluate students' care of tools, equipment, and studio space.

Recommended Learning Resources

Exploring Visual Design

Exploring Drawing

Arttalk (Note: the teacher's wrap-around edition is particularly useful for planning)

The Art School Series, Prentice Hall.
- An Introduction to Drawing
- An Introduction to Analysis
- Drawing Figures
- Oil Painting Portraits

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Suggested Instructional Strategies

Have students:

- use a variety of strategies, such as fragmenting, distorting, combining, or simplifying
- examine everyday objects in order to identify or describe:
  - the relationship between form and function
  - the structure of the object
  - perspective
  - expressive qualities
  - real and invented context
- use themes from current events to create artwork that expresses their personal beliefs
- use memory and imagination to create artwork that evokes an emotional response
- research their own family or cultural history, and create an artwork that tells a story
- use an example from art history to create an artwork that interprets history in an original way
- study a theme from art history to understand the influence of the elements and principles of design on an image
- research artworks on themes similar to their own
- use poetry, lyrics, or descriptions as a theme for developing and creating personal imagery that unites word and image
- discuss the work of others, to develop fluency in the use of vocabulary of the elements and principles of design
- study propaganda or the influence of the media, and then create a group piece that demonstrates their collective opinion on a social issue
- combine found images, demonstrating the effective use of the elements and principles of design
- research the historical development of an art material
- role-play the job of a curator selecting works for exhibition

SUGGESTED ASSESSMENT STRATEGIES

- Use students' journals or sketchbooks as a record of their progress.
- Interview students to discover their understanding of their own creative process.
- Through reference to your anecdotal records, assess students' contribution and commitment to a group experience.
- Conduct critiques so that students can reach conclusions about the effectiveness of the thematic works viewed. The critiques could consider:
  - the artist's intent
  - the social or cultural milieu in which the artwork was created
  - the effective use of compositional devices
  - the creative response to a theme
- Have students use prose or poetry to summarize their artistic intentions in an artist's statement to accompany their work.
- Have students revisit earlier efforts in order to compare and contrast changes in:
  - fluency in image development
  - technical skill and confidence
  - their articulation of ideas
  - their understanding of theme
- Have students evaluate their completed projects with reference to their success in making an original and effective visual comment on a theme.
- Assess students' defence of the choices they made for work to be included in an exhibition.

RECOMMENDED LEARNING RESOURCES

Arttalk

Exploring Visual Design

Looking at Paintings (Eyewitness Art Series)

PRESCRIBED LEARNING OUTCOMES

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SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- observe and respond to a number of contemporary artworks that have historical references in each of the four arts disciplines
- discuss the artist's intentions, and historical references or influences (see Appendix D: Responding to Arts Expressions)
- refer to and analyse the use of the elements and principles in the works observed for each discipline, as appropriate
- choose a work and research the artist's context, background, influences, and so on
- reinforce their learning with the class using a discipline different from that of the work selected
- listen to an artist in any or all of the disciplines, discuss his/her own work and historical influences
- create a rough draft for a work "in the tradition" of a contemporary or historical artist or style
- use the ideas or forms of an artist or tradition to express their personal feelings or reactions to artist's work. The work could be in a discipline other than the one that inspired it. Encourage the awareness of connections between disciplines
- produce a "major work" from rough drafts
- produce a multi-disciplinary work as a group, making historical references
- reflect on and discuss the influence of their cultures and backgrounds on their own developing work (Ethnicity is not necessarily reflective of the student's culture. Students should themselves determine what they perceive their own culture to be.)
- critique artworks from different points of view (e.g., historical, philosophical, cultural)
- understand the importance of the safe and proper use of the media and tools needed to create their artwork
- research connections between wealth/class, social status, and art in history (including non-European cultures, e.g., First Nations potlatch, Japanese, and Chinese calligraphy)

SUGGESTED ASSESSMENT STRATEGIES

Objectives and assessment criteria should be set in collaboration with each student for judging the final results of students' own artwork and the process leading to it.

- Have students use response sheets (see Appendix D: Responding to Arts Expressions) to focus observations of artworks by well-known artists and peers.
- Use self, peer, and teacher evaluation.
- Keep records of students' progress in a variety of ways (e.g., audio tape, video, anecdotal notes, portfolio).
- Interview students about their arts experiences. Assessment criteria may include whether students:
  - demonstrate awareness of historical precedents
  - use appropriate fine arts vocabulary
  - describe works of art and styles observed
- Evaluate students' same work at various stages of its development.
- Evaluate students' understanding of how context influences the artworks of themselves and others. Assessment criteria may include whether students:
  - show awareness of trends in the arts through history
  - relate historical trends to personal expression
  - make reasoned guesses about an unknown artist from an observation of their work
- Observe students' manipulation of elements and principles to enhance their work and its message. Assessment criteria may include whether students:
  - apply knowledge gained from historical examples in their own work
  - revise their own work using elements and principles to enhance their messages
  - demonstrate originality
- Evaluate students' documentation of their personal ideas and reflections. Assessment criteria may include whether students:
  - reflect on the relationship between their own and historical works
  - are able to recognize their own strengths and weaknesses
  - reflect on the choices they made in their own works
  - consider what makes a work successful or unsuccessful
  - have complete documentation as outlined
- Test students' knowledge and skills of the disciplines.

RECOMMENDED LEARNING RESOURCES

This column is provided for teachers to identify learning resources in support of the Fine Arts 11 curriculum. Recommended learning resources for this curriculum will be evaluated and added to the *Catalogue of Learning Resources* in the upcoming school year.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Elements and Principles

Creating/Performing/Communicating

- create/perform a work of art demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create/perform a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

Personal, Social, Cultural, Historical Contexts

Creating/Performing/Communicating

- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
- create/perform a work of art that communicates specific beliefs/traditions in response to historical/contemporary issues

Perceiving/Responding/Reflecting

- identify, describe, and analyse cultural or historical styles as represented in a variety of art works
- critique a work of art relating its content to the context in which it was created
- describe or demonstrate how a specific work of art supports/challenges specific beliefs/traditions, or responds to historical/contemporary issues

Expressing our Humanity

Creating/Performing/Communicating

- create/perform a work of art expressing the students' own ideas, thoughts, or feelings
- create or perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Perceiving/Responding/Reflecting

- identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' art works
- examine the tensions between public acceptance and personal expression in the art discipline being studied

SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- observe and respond to a number of artworks by well-known artists (examples from a variety of periods and styles might be used)
- discuss the messages and context for each artwork examined
- discuss the elements and principles of the disciplines and how they are used in each artwork to support the message or content
- relate the elements and principles of each discipline to the others
- select and research the background or context of artworks relating to a topic
- choose an artwork they feel exhibits excellence and then explain or defend their choice
- discuss artworks, relating the cultural context of the artists to the points of view they express in their works
- create an original work of art using one of the four arts disciplines to address a chosen topic
- describe the importance of the safe and proper use of the media and tools needed to create their artwork
- practise the skills needed to produce an artwork
- refer to the work of historical or contemporary artists before beginning their own work, and have them analyse how and why they feel the chosen style is appropriate for their topic
- relate their own works to those of historical or contemporary artists and have them analyse those relationships
- record their personal ideas and reflections on the development process, their work in progress, and any works observed
- discuss the influence of their own culture, bias, and background on their own developing work
- relate the four separate disciplines in a group piece or performance on a selected topic and have them present the work in a class or at a public event. Discuss with them the appropriateness of their presentations and how the works may be modified to make them more appropriate for public performance

SUGGESTED ASSESSMENT STRATEGIES

- Have students use response sheets (see Appendix D: Responding to Arts Expressions) to focus their observations of artworks by well-known artists and peers.
- Use self, peer, and teacher evaluation.
- Keep records of students' progress in a variety of ways (e.g., audio tapes, videos, anecdotal notes, portfolios).
- Assess students' contributions and commitment to individual and group experiences.
- Interview students about their arts experiences. Assessment criteria may include whether students:
  - relate class learning to their own work in progress and to completed works
  - have learned about themselves, and the social or personal issues researched
  - react appropriately to the work of others
  - contribute to the collective effort of the group or class
  - understand the connections among the arts and how they relate to social or personal issues
- Evaluate the same work at various stages of its development. Assessment criteria may include:
  - a demonstration of increased technical skill
  - the integration of personal expression with students' understanding of the elements and principles
  - a demonstration of the development of ideas through creative problem solving
  - originality
- Evaluate students' understanding of how context influences the artworks of themselves and others. Assessment criteria may include the extent to which students:
  - are able to identify the points of view expressed in artworks
  - make connections among knowledge of the artist, the artist's style, and the message of the work
  - make reasoned guesses about an unknown artist from observation of their work
  - demonstrate an awareness of personal biases and influences on their own work
- Evaluate students' documentation of their personal ideas and reflections. Assessment criteria may include the extent to which students:
  - are able to recognize their own strengths and weaknesses
  - reflect on the choices they made in their own works
  - consider what makes a work successful or unsuccessful

RECOMMENDED LEARNING RESOURCES

This column is provided for teachers to identify learning resources in support of the Fine Arts 11 curriculum. Recommended learning resources for this curriculum will be evaluated and added to the *Catalogue of Learning Resources* in the upcoming school year.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will:

Elements and Principles

Creating/Performing/Communicating

- create/perform a work of art demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create/perform a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- create/perform a work of art demonstrating the use of strategies for developing an artistic image or idea

Perceiving/Responding/Reflecting

- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgements about the basic elements and principles as used in a variety of art works

Personal, Social, Cultural, Historical Contexts

Creating/Performing/Communicating

- create/perform a work of art that reflects an understanding of the impact of social/cultural/historical contexts
- create/perform a work of art that communicates specific beliefs/traditions in response to historical/contemporary issues

Perceiving/Responding/Reflecting

- identify, describe, and analyse cultural or historical styles as represented in a variety of art works
- critique a work of art relating its content to the context in which it was created
- describe or demonstrate how a specific work of art supports/challenges specific beliefs/traditions, or responds to historical/contemporary issues

Expressing our Humanity

Creating/Performing/Communicating

- create/perform a work of art expressing the students' own ideas, thoughts, or feelings
- create or perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Perceiving/Responding/Reflecting

- identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' art works
- examine the tensions between public acceptance and personal expression in the art discipline being studied

SUGGESTED INSTRUCTIONAL STRATEGIES

Have students:

- apply the elements and principles of dance, drama, and music to create a movement sequence
- analyse their natural ways of moving and create groups linked by style and have them emphasize and exaggerate these styles to create a movement sequence
- create a mask that accentuates a personality trait and then have them explore body shapes or movements that match the emotions of the mask
- create a commercial about themselves that involves movement, a monologue, a backdrop or set, and a jingle
- explore the dynamics and emotions associated with body shapes and then have them create a body outline of themselves
- create and direct a choral interpretation about themselves that incorporates the elements and principles of drama and music
- create a monologue in response to a famous artist's self-portrait, and relate the self-portraits to their own lives and emotions
- create a corner of their reality (e.g., a wall, room, or set design) and perform a movement or monologue in that space, using music to set the mood
- create a simple melody around a personal statement and then have them use those musical symbols to create an artwork
- create a conceptual self-portrait that incorporates aspects of their personal history in:
  - an assemblage of objects
  - a storyboard planning for a performance
  - a performance piece

Suggested Assessment Strategies

- Use peer, self, and teacher responses, to evaluate students' ability to work collaboratively, co-operatively, and collectively. You might use:
  - checklists with a simple rubric based on a three-point scale
  - peer evaluations of group members and group work
- Use established terms such as rhythm, tempo, shape, level, and contrast to evaluate students' presentations and knowledge.
- Use anecdotal notes and student journals to evaluate the clarity and originality of students' expression. Base your comments on what students have begun to express about themselves through the media.
- Evaluate students' ability to persist with apparent failure by re-evaluating strategies and revising their approaches.

Recommended Learning Resources

This column is provided for teachers to identify learning resources in support of the Fine Arts 11 curriculum. Recommended learning resources for this curriculum will be evaluated and added to the *Catalogue of Learning Resources* in the upcoming school year.

Fine Arts 11
Appendices

Appendix A
Learning Outcomes

ELEMENTS AND PRINCIPLES

Applied Problem-Solving	Communication
It is expected that students will:	*It is expected that students will:*
• create and/or perform a work of art demonstrating an awareness and experience of the basic elements and principles of the discipline used • create and/or perform a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings	• develop vocabulary for the discipline studied • identify, describe, analyse, interpret, and make judgements about the basic elements and principles (see the description of this curriculum organizer) as used in a variety of artworks

Personal, Social, Cultural, and Historical Contexts

Creating, Performing, and Communicating	Perceiving, Responding, and Reflecting
It is expected that students will: • create and/or perform a work of art that reflects an understanding of the impact of social, cultural, and historical contexts • create and/or perform a work of art that communicates specific beliefs or traditions in response to historical and/or contemporary issues	*It is expected that students will:* • identify, describe, and analyse cultural or historical styles as represented in a variety of artworks • critique a work of art relating its content to the context in which it was created • describe or demonstrate how a specific work of art supports or challenges specific beliefs or traditions, or responds to historical and/or contemporary issues

Expressing our Humanity

Creating, Performing, and Communicating	Perceiving, Responding, and Reflecting
It is expected that students will: • create and/or perform a work of art expressing the students' own ideas, thoughts, or feelings • create and/or perform a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)	*It is expected that students will:* • identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' artworks • examine the tensions between public acceptance and personal expression in the art discipline being studied

Appendix B
Learning Resources

SELECTING LEARNING RESOURCES FOR THE CLASSROOM

Introduction

Selecting a learning resource means choosing locally appropriate materials from the list of *recommended* resources or other lists of evaluated resources. The process of selection involves many of the same considerations as the process of evaluation, though not to the same level of detail. Content, instructional design, technical design, and social considerations may be included in the decision-making process, along with a number of other criteria.

The selection of learning resources should be an ongoing process to ensure a constant flow of new materials into the classroom. It is most effective as an exercise in group decision-making, co-ordinated at the school, district, and Ministry levels. To function efficiently and realize the maximum benefit from finite resources, the process should operate in conjunction with an overall district and school learning resource implementation plan.

Teachers may choose to use provincially *recommended* resources to support provincial or locally developed curricula; or they may choose resources that are not on the Ministry's list, or they may choose to develop their own. Resources that are not on the provincial *recommended* list must be evaluated through a local, board-approved process.

CRITERIA FOR SELECTION

There are a number of factors to consider when selecting learning resources.

Content

Obviously, the foremost consideration for selection will be the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher is attempting to address. Resources on the Ministry's *recommended* list are not matched directly to learning outcomes, but they are linked to the appropriate curriculum organizers. It is the responsibility of the teacher to determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first hand.

Instructional Design

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as the students they may have in the future. Resources have been *recommended* to support a variety of special audiences, including gifted, learning disabled, mildly mentally handicapped, First Nations, and ESL students. The suitability of a resource for any of these audiences has been noted in the resource annotation.

The instructional design of a resource includes the organization and presentation techniques; the manner in which concepts are introduced, developed, and summarized; and the level of the vocabulary used. The suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of *recommended*

resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are *recommended* materials for teachers with varying levels and experience with a particular subject, as well as those that support styles.

Technology Considerations

Although teachers are encouraged to embrace a variety of educational technologies in their classrooms, they will need to ensure the availability of the necessary hardware and equipment, and to familiarize themselves with the operation of the technology. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

Social Considerations

All resources on the Ministry's *recommended* list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

Media

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical thinking skills through the manipulation of a simulated model of reality, or where safety or repetition may be factors. Print resources or CD-ROM can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

Funding

As part of the selection process, teachers should determine how much money is available to spend on learning resources. This requires an awareness of school/district policies and procedures for learning resource funding. Teachers will need to know how funding is allocated in their district and how much is available for their needs. Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to reach goals and local priorities.

Existing Materials

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available in the school and the district resource centre should be established. This can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. Many school libraries already use such systems to manage their collections. If such a system is put "on-line," then teachers can check on the availability of a particular resource via a computer. Since few districts currently have this arrangement, teachers should consult with their school or district resource centre regarding the availability of particular resources.

SELECTION TOOLS

The Ministry of Education has developed a variety of tools to assist teachers with the selection of learning resources. These include:

- Integrated Resource Packages (IRPs) which contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- learning resources information via catalogues, annotation sets, resource databases on floppy diskettes, the Learning Resources CD-ROM, and in the future, "on-line" access
- each year, sets of the most recently *recommended* learning resources are provided to a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays
- sample sets of provincially *recommended* resources are also available on loan to districts on request

A MODEL SELECTION PROCESS

The following series of steps are suggested to assist a school resource committee to select learning resources:

- identify a resource co-ordinator (e.g., a teacher-librarian)
- establish a learning resources committee made up of department heads or lead teachers
- develop a school vision and approach to resource-based learning
- identify existing learning resource and library materials, personnel, and infrastructure
- identify the strengths and weaknesses of the existing systems
- examine the district Learning Resources Implementation Plan
- identify resource priorities
- apply criteria such as those found in Selection and Challenge to shortlist potential resources
- examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set from the Learning Resources Branch
- make recommendations for purchase

FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, CD-ROM catalogues, annotation sets, or resource databases, please contact the Learning Resources Branch at 387-5331 or by fax at 387-1527.

DRAMA

Print Materials

Comedy Improvisation
This 134-page softcover resource provides an overview of improvisation, theory, and practice for generalist teachers and specialists in the field. There are explanations and examples of a wide variety of scenes for comedy situations.
Grade Level: 7-12
Fitzhenry & Whiteside Ltd.
Year Recommended: 1995

Complete Book of Speech Communication
This 157-page softcover resource contains ideas and activities to develop communication skills. It focuses on speech but also contains sections on dramatics, storytelling, and acting. Chapters contain numerous ideas for starters as well as extensive lists of topics and suggestions.
Grade Level: 4-10
Fitzhenry & Whiteside Ltd.
Year Recommended: 1995

Readers Theatre Anthology
This 341-page softcover resource provides an anthology of 28 stories that are adapted for Readers Theatre presentation. It is divided into six sections: comedy, mystery/ suspense, Christmas specials, folklore, children's classics, and the human spirit.
Grade Level: 6-12
Fitzhenry & Whiteside Ltd.
Year Recommended: 1995

MUSIC

Multi-media

Art of Music (Collection)
This is an integrated, multi-media resource package consisting of an instructor edition, a student text, a study guide, a test bank, six audio cassettes, six CDs, and a software testmaster program. The package presents music history from four perspectives: selected works, cultural context, the relationship of past to present, and the music of non-Western cultures.
Grade Level: 10-12
Harper Collins Canada Ltd.
Year Recommended: 1995

Exploring the Music of the World (Collection)
This resource comes complete with audio cassettes, teacher reference book, and maps. Countries are introduced by geography, history, languages, community music, musical instruments, music, and dance. Each sub-topic contains informative text and music sections which are clearly cross-referenced to the audio cassette examples.
Grade Level: 5-12
Irwin Publishing
Year Recommended: 1995

Investigating Musical Styles (Collection)
This 96-page softcover text, accompanied by three audio cassettes, investigates musical styles through various musical elements. The sequence of historical materials begins around 1450 and continues to the 1960s. Materials are presented in an independent lesson format with most lessons supported by accompanying cassette performances.
Grade Level: 8-12
Pippin Publishing Limited
Year Recommended: 1995

VISUAL ARTS

Print

Arttalk (collection)
This resource package consists of a student edition, a teacher edition, supplemental booklets with reproducible practical activities, and 48 transparencies of fine art reproductions. The teacher edition offers guided practise, technique tips, adaption for special needs, curricular connections, studio skills, critical thinking, co-operative learning, enrichment, assessment, expansions, and evaluation. Activities in the supplemental booklets offer application activities, computers in the classroom, cultural diversity, studio activities, co-operative learning, enrichment, artist profiles, lesson plans, guide to fine art prints, re-teaching activities, and a testing program. The transparencies of fine art reproductions are accompanied by reproducible teaching strategies and student activities which correspond to each transparency.
Grade Level: 8-10
McGraw-Hill Ryerson Ltd.
Year Recommended: 1995

Drawing Figures
The Art School Series
This 72-page hardcover resource provides a richly illustrated introduction to the techniques of figure drawing. Both wet and dry media are discussed as well as proportion, anatomy study, movement, composition, and information on how to build mood and atmosphere.
Grade Level: 9-12
Prentice Hall Canada Inc.
Year Recommended: 1995

Eyewitness Art Series
This resource consists of 13 titles. The books are profusely illustrated in colour. In addition to art works, which are often analysed with detailed close-ups, there are many photographs of related areas and artifacts.
Grade Level: 9-10
Irwin Publishing
Grade Level: 1995

An Introduction to Acrylics
The Art School Series
This 72-page hardcover resource provides a thorough introduction to the medium of acrylic painting. Attractive and numerous illustrations accompany discussion of materials, techniques, design principles, composition, and presentation.
Grade Level: 6-11
Prentice Hall Canada Inc.
Year Recommended: 1995

An Introduction to Drawing
The Art School Series
This 72-page hardcover resource provides an in-depth introduction to drawing. The book is divided into units on materials and drawing techniques. Every page is illustrated with attractive colour examples and step-by-step processes where technique is explored.
Grade Level: 6-11
Prentice Hall Canada Inc.
Year Recommended: 1995

Oil, Painting, Portraits
The Art School Series
This 72-page hardcover resource introduces portrait painting with oils. Materials are covered in depth with a large unit on techniques, composition, colour, and presentation. All units are supported by interesting colour photos and numerous step-by-step illustrations.
Grade Level: 10-12
Prentice Hall Canada Inc.
Year Recommended: 1995

Appendix C
Cross-Curricular Outlines

There are a number of cross-curricular areas that have been incorporated into the Fine Arts 11 Integrated Resource Package. These cross-curricular areas are represented in the prescribed learning outcomes or in one or more of the other components of the IRP.

- Applied Focus in Curriculum
- Career Development
- Environment and Sustainability
- English as a Second Language (ESL)
- First Nations Studies
- Gender Equity
- Information Technology
- Media Education
- Multiculturalism and Anti-Racism
- Special Needs
- Science-Technology-Society

A brief description of each cross-curricular area follows.

The three principles of learning described in the introduction of this IRP support the foundation of the K-12 Education Plan. They have guided all aspects of the development of this document, including the curriculum outcomes, instructional strategies, assessment strategies, and learning resource evaluations. In addition to the three principles, it is recognized that British Columbia's schools include young people of varied backgrounds, interests, abilities, and needs. In order to meet these needs and ensure equity and access for all learners, the development of each component of this document has also been guided by a series of cross-curricular outlines. It is expected that these principles and cross-curricular outlines will guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The following cross-curricular outlines have been used to focus the development and evaluation of the components of the IRP:

- Applied Focus in Curriculum
- Career Development
- English as a Second Language (ESL)
- Environment and Sustainability
- First Nations Studies
- Gender Equity
- Information Technology
- Media Education
- Multiculturalism and Anti-Racism
- Science-Technology-Society
- Special Needs

APPLIED FOCUS IN CURRICULUM

An applied focus in all subjects and courses promotes the use of practical applications to demonstrate theoretical knowledge. Using real world and workplace problems and situations as a context for the application of theory makes school more relevant to students' needs and goals. An applied focus strengthens the link between what students need to know to function effectively in the workplace or in post-secondary education and what they learn in Kindergarten through Grade 12.

Implementation of an applied approach involves working with a wide range of partners including universities, colleges, institutes, employers, community groups, parents, and government.

The applied focus in curriculum is consistent with the following statements in *The Kindergarten to Grade 12 Education Plan:*

> "All levels of the program are developed around a common core of learning to ensure that students learn to read, write, and do mathematics, solve problems, and use computer-based technology."

> "Employers expect graduates to be good learners, to think critically and solve problems, to communicate clearly, to be self-directed, and to work well with others. The new workplace also requires people to be knowledgeable about technology and able to search out and apply information from many sources."

Some examples of an applied focus in different subjects are:

Language Arts English - increasing emphasis on language used in everyday situations and in the workplace, such as job interviews, memos, letters, word processing, technical communication (including the ability to interpret technical reports, manuals, tables, charts, and graphics)

Mathematics - more emphasis on skills needed in the workplace, including probability and statistics, logic, measurement theory, and problem solving

Science - more practical applications and hands-on experience of science such as: reducing energy waste in school or at home; caring for a plant or animal in the classroom; using computers to produce tables and graphs, and for use of spreadsheets

Business Education - more emphasis on real world applications such as preparing résumés and personal portfolios, participating in groups to solve business communication problems, using computer software to keep records, and using technology to create and print marketing material

Visual Arts - real world applications such as working co-operatively to make images of social significance for their classroom, school or community; viewing and analysing objects and images from their community; and experimenting with a variety of materials to make images

This summary is from a review of the literature, *The Kindergarten to Grade 12 Education Plan* (September 1994), and curriculum documents from British Columbia and other jurisdictions.

CAREER DEVELOPMENT

What is Career Development?

Career development is an ongoing process through which learners integrate their personal, family, school, work, and community experiences to facilitate career and lifestyle choices. The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

In the process of career development students develop:

- an open attitude toward a variety of occupations and types of work
- an understanding of the relationship between work and leisure, work and the family, and work and one's interests and abilities
- an understanding of the role of technology in the workplace and in daily life
- an understanding of the relationship between work and learning
- an understanding of the changes taking place in the economy, society, and job market
- an ability to construct learning plans and reflect on the importance of lifelong learning
- an ability to prepare for multiple roles throughout life

In the Primary Years

Career awareness promotes an open attitude towards a variety of career roles and types of work. Topics include:

- the role of work and leisure
- the relationships among work, the family, one's personal interests, and one's abilities

A variety of careers can be highlighted through the use of in-class learning activities focusing on the student themselves and on a range of role models, including non-traditional role models.

In Grades 4 to 8

The emphasis on self-awareness and career awareness is continued. Topics include:

- interests, aptitudes, and possible future goals
- technology in the workplace and in our daily lives
- social, family, and economic changes
- future education options
- career clusters (careers that are related to one another)
- lifestyles
- external influences on decision making

Games, role-playing, drama, and appropriate community volunteer experience can be used to help students actively explore the world of work. Field experiences in which students observe and interview workers in their occupational environments may also be appropriate. These learning activities will facilitate the development of interpersonal communications and group problem-solving skills needed in the workplace and in other life situations.

In Grades 9 and 10

The emphasis is on providing students with opportunities to prepare for and make appropriate and realistic decisions. In developing their Student Learning Plans, they will relate self-awareness to their goals and aspirations. They will also learn many basic skills and attitudes that are required for an effective transition into adulthood. This will assist in preparing them to be responsible and self-directed throughout their lives.

Topics include:

- entrepreneurial education
- employability skills (e.g., how to find and keep a job)
- the importance of lifelong education and career planning
- involvement in the community
- the many different roles that an individual can play throughout life
- the dynamics of the working world (e.g., unions, unemployment, supply/demand, Pacific Rim, free trade)

The examination of personal interests and skills through a variety of career exploration opportunities is emphasized at this level (e.g., job shadowing). Group discussion and individual consultation can be used to help students examine and confirm their personal values and beliefs.

In Grades 11 and 12

The emphasis of career development in Grades 11/12 is focused more specifically on issues related to the world of work. These include:

- dynamics of the changing workforce and changing influences on the job market (e.g., developing technology and economic trends)
- job keeping and advancement skills (interpersonal skills needed in the workplace, employment standards)
- occupational health issues and accessing health support services
- funding for further education
- alternate learning strategies and environments for different life stages
- mandatory work experience (minimum 30 hours)

Work Experience

Work experience provides students with opportunities to participate in a variety of workplace experiences that help prepare them for the transition to a work environment. Work experience will also provide students with opportunities to:

- connect what they learn in school with the skills and knowledge needed in the workplace and society in general
- experience both theoretical and applied learning which is part of a broad liberal education
- explore career directions identified in their Student Learning Plans

Descriptions of career development are drawn from the Ministry of Education's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1,* and the draft of the *Prescribed Provincial Curriculum for Personal Planning, Kindergarten to Grade 12*, January 1995.

ENVIRONMENT AND SUSTAINABILITY

What is Environmental Education?

Environmental education is defined as a way of understanding human relationships with the environment. It involves:

- students learning about their connections to the natural environment through all subjects
- students having direct experiences in the environment, both natural and human-built
- students making decisions and acting for the environment

The term *sustainability* helps to describe societies that "promote diversity and do not compromise the natural world for any species in the future."

Why Integrate Environment and Sustainability Themes into the Curriculum?

These themes facilitate individuals having a responsible attitude toward caring for the earth that integrates environment studies and sustainability themes. Studies that integrate environment and sustainability themes provide students with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

The **guiding principles** which should be interwoven in subjects from K to 12 are:

- direct experience is the basis of human learning
- analysis of interactions help humans make sense of their environment
- responsible action is both integral to and a consequence of environmental education

Some organizing principles are:

- human survival depends on complex natural and human-built systems
- human decisions and actions have environmental consequences
- students should be provided opportunities to develop an aesthetic appreciation of the environment

Sample theme study units could be: Consumerism, School Operating Systems, Pollution, and Endangered Species

This summary is derived from *Environmental Education/ Sustainable Societies - A Conceptual Framework*, Curriculum Branch, 1994.

ENGLISH AS A SECOND LANGUAGE (ESL)

What is English as a Second Language (ESL)?

ESL assistance is provided to students whose "use of English is sufficiently different from standard English to prevent reaching his or her potential." Many students learning English speak it quite fluently and seem to be proficient. School, however, demands a more sophisticated variety of English, both read and written. Thus, even fluent speakers could require ESL to provide them with the appropriate language experience that is unavailable outside the classroom. ESL is a transitional service rather than a subject. Students are in the process of learning the language of instruction and in many cases, the content matter of subjects appropriate to their grade level. Thus ESL does not have a specific curriculum. The provincial curriculum forms the basis of a great deal of the instruction and is used to teach English as well as individual subject areas. It is the methodology, the focus, and the level of engagement with the curriculum that differentiates ESL services from other school activities.

Who are the students in ESL?

Nearly 10 per cent of the British Columbia school population is designated as ESL. These students come from a great diversity of backgrounds. Most are recent immigrants to British Columbia. Some are Canadian-born but have not had the opportunity to learn English before entering the primary grades. The majority of ESL students have a well-developed language system and have had similar schooling to that of British Columbia-born students. A small number, because of previous experiences, are in need of basic support such as literacy training, academic upgrading, and trauma counselling.

Teachers may have ESL students at any level in their classes. Many ESL students are placed in subject area classes primarily for the purpose of contact with English-speaking peers and experience with the subject and language. Other ESL students are wholly integrated into subject areas. A successful integration takes place when the student has reached a level of English proficiency and background knowledge in a subject to be successful with a minimum of extra support.

How Can ESL Students Learn Best?

The guiding principle for ESL support is the provision of a learning environment where the language and the concepts can be understood by the students.

Good practices to enhance the learning of students include:

- using real objects and simple language at the beginning level
- taking into consideration other cultural backgrounds and learning styles at any level
- providing adapted (language-reduced) learning materials
- respecting a student's "silent period" when expression does not reflect the level of comprehension
- allowing students to practise and internalize information before giving detailed answers
- differentiating between form and content in student writing
- keeping in mind the level of demand placed on students

This summary is drawn from *Supporting Learners of English; Information for School and District Administrators,* RB0032, 1993, and *ESL Policy Discussion Paper (Draft)*, Social Equity Branch, December 1994.

FIRST NATIONS STUDIES

What are First Nations Studies?

First Nations studies focus on the richness and diversity of First Nations cultures and languages. These cultures and languages are examined within their own unique contexts, and within historical, contemporary, and future realities. First Nations studies are based on a holistic perspective that integrates the past, present, and future. First Nations peoples are the original inhabitants of North America and lived in sophisticated, organized, and self-sufficient societies. The First Nations constitute a cultural mosaic as rich and diverse as Western Europe. There are many groups of people with differences in culture (e.g., Nisga'a, KwaKwaka'Wakw, Nlaka'pamux, Secwepemc, Skomish, Tsimshian). Each is unique and has a reason to be featured in the school system. The First Nations of British Columbia constitute an important part of the historical and contemporary fabric of the province.

Why Integrate First Nations Studies into the Curriculum?

- First Nations values and beliefs are durable and relevant today.
- There is a need to validate and substantiate First Nations identity.
- First Nations peoples have strong, dynamic, evolving cultures that have adapted to changing world events and trends.
- There is a need to understand similarities and differences among cultures to create tolerance, acceptance, and mutual respect.
- There is a need for informed, reasonable discussions and decisions regarding First Nations issues based on accurate, reliable information (for example, as modern treaties are negotiated by Canada, British Columbia, and First Nations).

In studying First Nations, it is expected that the students will:

- demonstrate an understanding and appreciation for the values, customs, and traditions of First Nations peoples
- demonstrate an understanding and appreciation for unique First Nations communications systems
- demonstrate a recognition of the importance of the relationship between First Nations peoples and the natural world
- point out dimensions of First Nations art as a total cultural expression
- give examples of the diversity and functioning of the social, economic, and political systems of First Nations peoples in traditional and contemporary contexts
- describe the evolution of human rights and freedoms as they pertain to First Nations peoples

Some examples of the integration of First Nations material into subject curricula are:

Visual Arts - students may compare the artistic styles of two or more First Nations cultures

Language Arts English - students may analyse portrayals and images of First Nations peoples in various works of literature

Home Economics - students may identify forms of food, clothing, and shelter in past and contemporary First Nations cultures

Technology Education - students may describe the sophistication of traditional First Nations technologies (bentwood or kerfed boxes, weaving, fishing gear)

Physical Education - students may participate in and develop an appreciation for First Nations games and dances

This summary is derived from *First Nations Studies - Curriculum Assessment Framework (Primary through Graduation),* published by the Aboriginal Education Branch in 1992; and from the *B.C. First Nations Studies 12 Curriculum*, published by the Aboriginal Education Branch in 1994.

GENDER EQUITY

Gender equitable education involves the inclusion of the experiences, perceptions, and perspectives of girls and women, as well as boys and men, in all aspects of education. It will initially focus on girls in order to redress historical inequities. Generally, the inclusive strategies, which promote the participation of girls, also reach males who are excluded by more traditional teaching styles and curriculum content.

Principles of gender equity in education are:

- all students have the right to a learning environment that is gender equitable
- all education programs and career decisions should be based on a student's interest and ability, regardless of gender
- gender equity incorporates a consideration of social class, culture, ethnicity, religion, sexual orientation, and age
- gender equity requires sensitivity, determination, commitment, and vigilance over time
- the foundation of gender equity is co-operation and collaboration among students, educators, education organizations, families, and members of communities

Research suggests the following general strategies for gender equitable teaching:

- be committed to learning about and practising equitable teaching
- create a supportive environment for all students, regardless of factors such as gender, abilities, or cultural background
- highlight the social aspects and usefulness of activities, skills, and knowledge
- model non-biased behaviour—use inclusive, parallel, or gender sensitive language
- teach male and female students strategies to recognize and eliminate the inequities they observe
- move around the classroom, create mixed seating plans, and/or group the desks in a variety of ways—this will provide more opportunity to focus on quiet students
- ensure that all resources in the classroom are free of gender bias
- observe your questioning techniques—On whom do you call most often and why? Do you commonly ask leading or probing questions of both boys and girls?
- provide specific strategies, special opportunities, and resources to encourage students to excel in areas of study in which they are typically under-represented
- modify content, teaching style, and assessment practices to make non-traditional subjects more relevant and interesting for boys and girls
- be aware of accepted gender bias practices in physical activity—team sport, funding for athletes, and choices in physical education programs
- ensure consistent standards of achievement, courtesy, behaviour, and dress
- design lessons to explore many perspectives and to use different sources of information—refer to female and male "experts"
- allow more time for students to respond to questions—faster pace typically favours males, who are more likely to jump into classroom discussions
- share information and build a network of colleagues with a strong commitment to equity
- have colleagues observe your teaching and discuss any bias they may observe
- be consistent over time

This summary is from the preliminary *Report of the Gender Equity Advisory Committee,* received by the Ministry of Education in February 1994, and from a review of related material.

INFORMATION TECHNOLOGY

What is Information Technology?

Information technology is the use of tools and electronic devices that allow us to create, explore, transform, and express information.

Why Integrate Information Technology into the Curriculum?

As Canada moves from an agricultural and industrial economy to the information age, students must develop new knowledge, skills, and attitudes. The information technology curriculum has been developed to be integrated into all new curricula to ensure that students know how to use computers and gain the technological literacy demanded in the workplace.

Overall, students will acquire skills in analysing and evaluating information, word processing, database analysis, information management, graphics, and multimedia applications. Students will also identify ethical and social issues arising from the use of information technology.

With information technology integrated into the curriculum, students will be expected to:

- demonstrate basic skills in handling information technology tools
- demonstrate an understanding of information technology structure and concepts
- relate information technology to personal and social issues
- define a problem and develop strategies for solving it
- apply search criteria to locate or send information
- transfer information from external sources
- evaluate information for authenticity and relevance
- arrange information in different patterns to create new meaning
- modify, revise, and transform information
- apply principles of design affecting appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are: Foundations, Explorations, Transformations, and Expressions

Foundations: the basic physical skills, intellectual, and personal understandings required to use information technology, as well as self-directed learning skills and socially responsible attitudes

Explorations: defining a problem to establish a clear purpose for search strategies and retrieval skills

Transformations: filtering, organizing, and processing information

Expressions: designing, integrating, and presenting a message using text, audio and visual information, and message delivery

This information is derived from the draft *Information Technology Curriculum K-12* currently under development.

MEDIA EDUCATION

What is Media Education?

Media education is a multi-disciplinary and inter-disciplinary approach to the study of media. Media education deals with key media concepts, and focuses on broad issues such as the history and role of media in different societies, and the social, political, economic, and cultural issues related to the media. Instead of addressing the concepts in depth, as one would in media studies, media

education deals with most of the central media concepts as they relate to a variety of subjects.

Why Media Education in B.C. Schools?

Popular music, television, film, radio, magazines, computer games, and information services, media, and media messages are pervasive in the lives of students today. Media education develops students' ability to think critically and independently about issues that affect them. Media education encourages students to identify and examine the values contained in media messages. It also cultivates the understanding that these messages are produced by others to inform, persuade, and entertain for a variety of purposes. Media education helps students understand the distortions that may result from the use of particular media practices and techniques. There are learning opportunities for media education in all curriculum areas. Media education is not taught as a separate curriculum.

The **key concepts** for media education are:

- analysis of media products (purpose, values, representation, codes, conventions, characteristics, and production)
- audience interpretation and influence (interpretation, influence of media on audience, influence of audience on media)
- media and society (control, scope)

Examples of integrating key concepts are:

Language Arts English - students critique advertising and examine points of view

Visual Arts - students analyse the appeal of an image by age, gender, status, etc., of the designated audience

Drama - students critically view professional and amateur theatre productions, dramatic films, and television programs to identify purpose

Social Studies - students compare the depiction of First Nations in the media over time

This summary is derived from *A Cross-Curriculur Planning Guide for Media Education* prepared by the Canadian Association for Media Education for the Curriculum Branch in 1994.

MULTICULTURALISM AND ANTI-RACISM EDUCATION

What is Multiculturalism Education?

Multiculturalism education stresses the promotion of understanding, respect, and acceptance of cultural diversity within our society.

Multiculturalism education involves:

- recognizing that everyone belongs to a cultural group
- accepting and appreciating cultural diversity as a positive feature of our society
- affirming that all ethnocultural groups have equality of status within our society
- understanding multiculturalism education is for all students
- recognizing that most cultures have much in common and similarities across cultures are much greater than differences, and recognizing cultural pluralism as a positive aspect in our society
- affirming and enhancing self-esteem through pride in heritage, and providing opportunities for individuals to appreciate the cultural heritages of others
- promoting cross-cultural understanding, citizenship, and racial harmony
- students examine the influence of the media on body concepts and healthy lifestyle choices

What is Anti-Racism Education?

Anti-racism education promotes the elimination of racism through the identifying and changing of institutional policies and practices, as well as the identifying of individual attitudes and behaviours that contribute to racism.

Anti-racism education involves:

- proposing the need to reflect about one's own attitudes on race and anti-racism
- understanding what causes racism in order to achieve equality
- identifying and addressing racism at both the personal and institutional level
- acknowledging the need to take individual responsibility for eliminating racism
- working towards removing systemic barriers that marginalize groups of people
- providing opportunities for individuals to take action for eliminating all forms of racism, including stereotypes, prejudice, and discrimination

Why Multiculturalism and Anti-Racism Education in B.C. Schools?

Multiculturalism and anti-racism education will contribute to quality education through learning experiences that promote strength through diversity, and social, economic, political, and cultural equity. Multiculturalism and anti-racism education will also provide students with learning experiences that are intended to enhance their social, emotional, aesthetic, artistic, physical, and intellectual development. It will also provide learners with the tools of social literacy and skills for effective cross-cultural interaction with diverse cultures. It also recognizes the importance of collaboration among students, parents, educators, and communities working towards social justice in the education system.

The key concepts for multiculturalism and anti-racism education are:

- enhance understanding of and respect for cultural diversity
- increase creative inter-cultural communication in a pluralistic society
- provide equal access to quality programs for educational achievement for all learners regardless of culture, national origin, religion, or social class
- develop self-worth, respect for oneself and others, and social responsibility
- combat and eliminate stereotyping, prejudice, discrimination, and other forms of racism
- include the experiences of all students in school curricula

Examples of integration with subjects could be:

Fine Arts - students identify ways in which the Fine Arts portray cultural experiences

Humanities - students identify similarities and differences within cultural groups' lifestyles, histories, values, and beliefs

Mathematics/Science - students recognize that individuals and cultural groups have used both diverse and common methods to compute, to record numerical facts, and to measure

Physical Education - students can develop an appreciation for games and dances from diverse cultural groups

This summary is derived from the draft *Multicultural and Anti-Racism Education - Planning Guide,* developed in the Social Equity Branch in 1994.

SCIENCE-TECHNOLOGY-SOCIETY

What is Science-Technology-Society?

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and how science and technology affect the well being of individuals and our global society.

The study of STS includes:

- the contributions of technology to scientific knowledge and vice versa
- the notion that science and technology are expressions of history, culture, and a range of personal factors
- the processes of science and technology such as experimentation, innovation, and invention
- the development of a conscious awareness of ethics, choices, and participation in science and technology

Why Integrate STS into the Curriculum?

The aim of STS is to enable learners to investigate, analyse, understand, and experience the dynamic inter-connectedness among science, technology, and human and natural systems.

The study of STS in a variety of subjects give students opportunities to:

- discover knowledge and develop skills to foster critical and responsive attitudes towards innovation
- apply tools, processes, and strategies for actively challenging emerging issues
- identify and consider the evolution of scientific discovery, technological change, and human understanding over time, in the context of many societal and individual factors
- develop a conscious awareness of personal values, decisions, and responsible actions about science and technology
- explore scientific processes and technological solutions
- contribute to responsible and creative solutions using science and technology

The **organizing principles** of STS are: Human and Natural Systems, Inventions and Discoveries, Tools and Processes, Society and Change

Each organizer may be developed through a variety of contexts, such as the economy, environment, ethics, social structures, culture, politics, and education. Each context provides a unique perspective for exploring the critical relationships that exist, and the challenges we face as individuals and as a global society.

Examples of linkages with subjects are:

Visual Arts - the demands generated by visual artists have led to the development of new technologies and processes, e.g., new permanent pigments, fritted glazes, drawing instruments

Language Arts English - many technologies have recently influenced listening**,** speaking writing, e.g., CDs, voice mail, computer-generated speech

Physical Education - how technology has effected our understanding of the relationship between activity and well being

This summary is derived from *Science-Technology-Society--A Conceptual Framework,* Curriculum Branch, 1994.

SPECIAL NEEDS

Students with special needs are those with intellectual, physical, sensory, learning, behavioural, or emotional disabilities; students who are gifted or talented; and students who require special services and adaptations in order to reach their individual potential.

All students can benefit from an inclusive learning environment that is enriched by the diversity of the people within it. Opportunities for success are enhanced when provincial learning outcomes and resources are developed with regard for a wide range of student needs, learning styles, and modes of expression.

Educators can assist in creating more inclusive learning environments by attending to the following:

- activities that focus on development and mastery of foundational skills (basic literacy)
- a range of co-operative learning activities and experiences in the school and community; and application of practical, hands-on skills in a variety of settings
- references to specialized learning resources, equipment, and technology
- examples of ways to accommodate for special needs (e.g., incorporating adaptations/extensions to content, process, product, pacing, and learning environment; suggesting alternate methodologies or strategies; making references to special services)
- a variety of ways for students to demonstrate learning, not just through paper and pencil tasks (e.g., dramatizing events to demonstrate understanding of a poem, recording observations in science by drawing, composing/performing a music piece)
- promotion of the capabilities and contributions of children and adults with special needs
- participating in a physical activity

All students can work toward achievement of the provincial learning outcomes. Many students with special needs learn what all students are expected to learn. In some cases, the student's needs and abilities require that education programs be adapted or modified. A student's program may include regular instruction in some subjects, some subjects that are modified, and some subjects that are adapted. Adaptations and modifications are specified in the student's Individual Education Plan (IEP).

An Adapted Program addresses the learning outcomes of the prescribed curriculum, but provides adaptations so the student can participate in the program. These adaptations can include alternate formats for resources (e.g., Braille, books-on-tape), instructional strategies (e.g., use of interpreters, visual cues, and learning aids), and assessment procedures (e.g., oral exams, additional time). Adaptations may also be made in areas such as skill sequence, pacing, methodology, materials, technology, equipment, services, and setting. Students on adapted programs are assessed using the curriculum standards and can receive full credit.

A Modified Program has learning outcomes which are substantially different from the prescribed curriculum, and specifically selected to meet the student's special needs. For example, a Grade 5 student in language arts could be working on recognizing common signs and using the telephone. In

this case, the learning outcomes are substantially different from those that most other students are working on. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.

Ministry Publications to Support Teachers of Students with Special Needs

The following publications are currently available from the Learning Resources Branch, or are under development and will be made available soon:

The Universal Playground: A Planning Guide (Ministry of Education, 1991, FCG 129)

Hard of Hearing and Deaf Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1994, RB0033)

Special Education Services—A Manual of Policies, Procedures and Guidelines (Ministry of Education, Response Draft-December 1994)

I.E.P. Planning Resource (Ministry of Education, 1995)

Students with Visual Impairments—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Gifted Students—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Foundation Studies Supplement: Essential and Supportive Skills for Students with Intellectual Disabilities — A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Teaching for Student Differences—A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Resource Handbook for Adapted Curriculum Software (Ministry of Education, 1995)

Awareness Series (Ministry of Education, 1995)

This summary is derived from the *Handbook for Curriculum Developers* (February 1994), and *Special Education Services - A Manual of Policies, Procedures and Guidelines* (Response Draft, December 1994).

Appendix D
Assessment and Evaluation

ASSESSMENT AND EVALUATION

Learning outcomes, expressed in measurable terms, provide the basis for the development of learning activities and assessment and evaluation strategies. Assessment is the systematic gathering of information about what students know, are able to do, and are working toward. Assessment methods include student self-assessments, reviews of performance, portfolio assessments, and conferencing. Assessment tools may include observation, daily practice assignments, quizzes, samples of student work, pencil and paper tests, holistic rating scales, projects, and oral and written reports. Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish to make judgements about student performance in relation to learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgement, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

- Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It is referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities. When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).

- Norm-referenced evaluation is used for large-scale system assessments. A norm-referenced evaluation system is not meant for classroom assessment because a classroom does not provide a large enough reference group. Norm-referenced evaluation compares one student's achievement to that of others. The comparison is based on a "normal" distribution. A normal distribution shows how achievement in a particular area is distributed over an entire population. To use norm-referenced evaluation appropriately, a student's achievement must be compared to a reference group large enough to represent the population. Placing student achievement on a normal distribution curve does not accurately describe a student's individual progress; it compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

CRITERION-REFERENCED EVALUATION

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under the curriculum organizers for Fine Arts 11.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product which describe

in specific terms what is involved in meeting the learning outcomes. Criteria can be used to evaluate student performance in relation to learning outcomes. For example, weighting criteria, using rating scales, or performance rubrics (i.e., reference sets) are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples will clarify and make explicit the link between evaluation and learning outcomes, criteria, and assessment. (Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample will be provided.)

Criterion-referenced evaluation may be based upon the steps below.

1. identify the expected learning outcomes (as stated in the Integrated Resource Packages)
2. identify the key learning objectives for instruction and learning
3. establish and set criteria
4. involve students, when appropriate, in establishing criteria
5. plan learning activities that will help students gain the knowledge or skills outlined in the criteria
6. inform students of the criteria their work will be evaluated against prior to the learning activity
7. provide examples of the desired level of performance
8. implement the learning activities
9. use various assessment methods based on the particular assignment and students
10. review assessment data and evaluate each student's level of performance or quality of work in relation to criteria
11. report the results of evaluation to students and parents

Formal Reporting of Student Learning

Legislation requires that teachers provide parents with three formal reports each year. The following are guidelines and suggestions for assigning letter grades. Letter grades are used to indicate a student's level of performance in relation to expected learning outcomes. They may be assigned for an activity, a unit of study, a term, as a final grade at the end of the year, or at the completion of a course or subject.

Assigning Letter Grades for an Activity or Project

1. Learning outcomes for the activity and unit are identified to make clear what the student is expected to know and be able to do.
   The provincial curriculum prescribes broad learning outcomes. From these, the teacher establishes more specific outcomes for the learning activities.

2. Specific criteria for the unit and activity are established.
   It is helpful for students to be involved in establishing criteria. In this way they understand what is expected of them.

3. Different levels of performance or models are developed.
   Students are more likely to be successful when they clearly understand the criteria and the level of performance expected.

4. Students participate in learning activities to allow them to practise the skills and acquire the required knowledge.
   Feedback is provided to help the students continue their learning. Practice exercises help students meet the criteria and achieve the expected level of performance. Results from practice exercises support the student's learning but should not contribute to the term evaluation or final letter grade.

5. Students are given opportunities to demonstrate their learning.
   Teachers may have students represent their learning in a variety of ways. Assessment data is collected from tests, teacher observations, conferences, student self-assessment, written assignments, portfolios, and performance tasks.

6. Students' levels of performance are evaluated in relation to the criteria.
   Evaluation of each student's performance is based on the assessment data collected and is compared to the established criteria.

7. The teacher assigns a letter grade for a set of activities.
   The letter grade indicates how well the criteria were met. Teachers often include written feedback to students along with the letter grade. In this way students gain information necessary to continue their learning.

The following sample contains generic assessment criteria for the discipline of dance. They would, of course, have to be adopted for specific situations as outlined in the preceding steps.

1. Technique criteria
   - execution of a specific skill (within a dance style)
   - alignment
   - balance
   - breathing
   - co-ordination
   - control
   - flexibility
   - strength
   - dynamics
   - rhythm

2. Composition criteria
   - shows originality
   - provides structure (i.e., has a beginning, middle, end)
   - makes transitions
   - remains on topic throughout piece
   - uses the basic elements of dance

3. Performance criteria
   - dance memory
   - projection/focus
   - effective use of dynamics
   - fulfils the intention of the movement
   - overall effect

4. Classwork criteria (observation of classroom contributions)
   - wears appropriate clothing
   - expends physical effort
   - is on task
   - co-operates with others
   - is open to new experiences
   - participates

5. Written and verbal criteria (specific to the activity or assignment)
   - describes what was seen
   - provides an opinion
   - supports the opinion
   - refers to elements of dance
   - uses dance vocabulary

The *Guidelines for Student Reporting* (September 1994), established the guidelines and policy for the evaluation of students and the reporting of student progress. This policy states that reporting must be done in reference to prescribed learning outcomes. The purpose of the following subsections of the IRP is to provide teachers with examples of such criterion-referenced evaluation. Each example illustrates ways teachers may incorporate criteria based on the prescribed learning outcomes in teaching and evaluating students' work in Fine Arts 11.

These learning outcomes, expressed in measurable terms, provide the basis for the development of learning activities, evaluation strategies, and criterion-referencing. The examples below may include some or all of the following elements:

- background information to provide the context for the instruction and assessment
- the learning outcomes from the prescribed fine arts curriculum
- attitudes and skills to be assessed, such as problem-solving and communication skills
- the assessment or performance task
- information on how the criteria are to be applied in assessing and evaluating
- the holistic scale, performance scale, or rubric to be used in the evaluation

The criterion-referenced examples that follow are grouped into the discipline areas to which they most directly apply. An attempt has been made to represent a number of assessment styles. Teachers are encouraged to adapt the styles used in these discipline areas to any other discipline area for which they may be appropriate.

Where noted, the examples relate directly to the Models of Content described in the main body of this document.

1. DANCE: CHOREOGRAPHY

Each group presentation or piece of choreography in this content sample might be assessed by the teacher and students. The teacher could use a criterion-referenced rating scale based on the elements and principles of dance as follows. The evaluation in this example could be used for all participants in the presentation being evaluated.

Criteria

To what extent does the piece demonstrate the use and understanding of:

- Required elements
  - isolation
  - contraction
  - polycentrism
  - syncopation
  - level changes
  - traveling steps
  - turns
- Structure
  - use of transitions
  - originality
- Scale for evaluation
  - 3 – element is clearly presented
  - 2 – element is not clear, needs more evidence, lacks some necessary quality
  - 1 – element is suggested but not fully shown
  - 0 – element is not included

Group Work Self-evaluation

Students could use a detailed questionnaire like this to direct their self-evaluation:

1. What was the most positive accomplishment of your group? How did you achieve it?
2. What was the biggest problem your group had? Did you solve it? If not, why not?
3. Explain your attitude towards the project and the group. Did your attitude change during the project? If so, why, and in what way?
4. Describe your own contribution to the group project.
5. Who helped your group most? In what way?
6. Would you change your approach to group work in the future? If so, how?

Which mark best represents your contribution to the group (5 being the highest?)

Circle mark: 5 4 3 2 1

Performance Checklist

Students could informally evaluate groups other than their own using a checklist to be filled in as they watch a performance: *Did the dancer remember the sequence? Were the movements clearly executed? Did the dancer demonstrate strong projection and clear focus? Were the dynamics made clear? Was the rhythm clear?*

2. DANCE: JAZZ DANCE STYLES

Background

In this example, students had just begun the unit. They had learned the principles of a safe warm-up, and had participated in a jazz dance warm-up.

Learning Outcomes

The teacher, in consultation with students, decided to base the evaluation on the following learning outcomes (taken from the outcomes listed in the IRP):

- create or perform a dramatic work demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create or perform a dramatic work demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgments about the basic elements and principles used in a variety of artworks
- create or perform a dramatic work expressing the students' own ideas, thoughts, or feelings
- identify, describe, analyse, interpret, and make judgments about how ideas, thoughts, feelings, or messages are communicated in a variety of others' art works

In addition to these outcomes, the teacher also assessed students':

- daily effort
- problem-solving skills
- contributions to the group

Planning for Assessment

Students:

- were given a framework for analysing movement (e.g., use of space)
- watched a jazz dance on video and discussed it using the framework
- watched a second jazz dance and recorded their analysis
- learned sections of a jazz dance sequence during the next few classes
- performed the sequence
- responded to the performances of others (performing techniques of others)
- learned the specific qualities (e.g., use of isolation) that help create jazz dance style
- worked in small groups to create, revise, practise, and perform a sequence in jazz dance style

These areas might be covered in a sequence of 10 to 15 classes.

Defining Criteria

It was decided that students would be evaluated on criteria that answer the following questions. To what extent does the student demonstrate the use and understanding of:

- basic jazz dance technique in warm-up. The specific skills to be covered might include pliés, tendus (brushes), isolations, jumps, and battements (kicks).

- elements of dance in written analysis. Elements to be covered might include dynamics, use of space, rhythm, character steps, relationship of dancers, costumes/props used, and musical accompaniment.

Assessing and Evaluating Student Performance

All students kept daily journals of self-evaluation on their creative projects and skill acquisition. Each was given a daily mark by the teacher for willingness to participate and for effort. They each gave the teacher a written analysis of the video they had viewed. The teacher evaluated the technical progress of the dancers, using observations of actual performances and videotapes, and students evaluated each other's performing techniques informally. At the end, students evaluated their own contributions to their groups using a rating scale, and both teachers and students evaluated the choreography of each group.

Students' written analysis of the dance video they had watched was based on the following criteria:

- area to be evaluated
- analysis of a jazz dance, using elements of dance as the framework
- title of the video/film
- style of dance observed
- comments on: dynamics, use of space, rhythm, character steps, relationship of dancers, costumes/props used, musical accompaniment
- what they most enjoyed about this video
- what they least enjoyed about this video
- overall comment

Students' journals were evaluated according to the following criteria:

- completeness of their daily records
- recognition of their strengths and weaknesses
- consideration of the creative choices they made
- the degree of success of their work

Both the students and the teacher agreed that the course components would contribute, in the following proportions, to the mark for this section of the course:

Daily work:	30%
Technique:	20%
Written work:	25% (journal: 20%, written analysis: 5%)
Choreography:	20%
Group work/ evaluation	5%

Actual performances were to be evaluated informally.

Students' daily work was evaluated on having the appropriate clothing and materials, as well as their effort and participation.

Students' technique was evaluated on a scale as follows:

3 – correct execution and quality
2 – minor flaws, some sense of the necessary quality
1 – major errors, unsafe

3. DRAMA : FILM AND TELEVISION

Learning Outcomes

The teacher, in consultation with students, decided to base the evaluation on the following learning outcomes related to Expressing Our Humanity.

Creating/Performing/Communicating

- create or perform a dramatic work expressing students' own ideas, thoughts, or feelings
- identify, describe, analyse, interpret, and make judgements about how ideas, thoughts, feelings, or messages are communicated in a variety of others' artwork

In addition to these outcomes, the teacher assessed the students':

- attitudes towards the work
- group problem–solving skills
- creative approach

Planning for Assessment

Students watched and analysed a specific genre of television programming. They explored such questions as: *What is the purpose(s) of the program? Was the use of audio-visual techniques effective? What are the producers of the show expecting us to feel or think? What changes would you make to the program?*

In their journals, students also analysed their reasons for their viewing choices and what affected them. They viewed examples of commercials and analysed the selling techniques used by advertising agencies. Lastly, they created either an advertising campaign for a new product or a new campaign for an existing product.

Defining Criteria

The following evaluation criteria were developed with students:

Attitude

- shows collaboration
- demonstrates organization
- applies strategies for group decision-making

Ability to analyse and interpret

- demonstrates understanding of the techniques used by the advertising industry
- demonstrates understanding of the effects of these techniques
- demonstrates understanding of different television genres and the elements of each

Active expression

- demonstrates the application of advertising techniques to their own products
- demonstrates learned presentation skills

Assessing and Evaluating Student Performance

Each student kept a journal for assessment and evaluation purposes. Students were responsible for charting their viewing choices and for answering questions posed by the teacher and other students.

Students wrote a test on the elements of a specific television program. Students' progress on the advertising campaign was monitored by the teacher with class-to-class anecdotal notes. Students evaluated the contributions of their group members at the end of the project. This evaluation became a percentage of their final grade.

4. MUSIC: EXPLORING MUSIC

Learning Outcomes

The teacher, in consultation with students, decided to have the evaluation on the following learning outcomes related to elements and principles:

Creating/Performing/Communicating

- create or perform a dramatic work demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create or perform a dramatic work demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings

In addition to these outcomes the teacher assessed students':

- attitudes towards music
- group problem-solving skills
- performance/recording skills
- communication of musical ideas and thinking

Planning for Assessment

The teacher had students listen to representative examples of compositions, which were simple enough to demonstrate the elements and principles of music in isolation. After the entire class could easily identify the elements and principles, students were directed to examine how these elements and principles were put together to form an idea, mood, or feeling in a composition of music. They set to work in groups to create and perform their own compositions. The teacher monitored the work as it developed in the groups over ten one-hour periods.

Defining Criteria

The teacher and students discussed the criteria for assessment. It was agreed that all the elements and principles could be easily defined. After some discussion, it was agreed that students were to describe in writing the idea, mood, or feeling that they wanted to create. The groups also had to correlate at least one musical element or principle with their compositions. Each composition was taped, and the group reviewed the tape to validate the written descriptions of the ways in which each of the elements and principles contributed to the composition.

Students' efforts in class were assessed on a four-point scale:

3 – contributing throughout the class
2 – contributing occasionally during the class
1 – co-operating only in the performance and composition
0 – no contribution or co-operation

The teacher assessed each student during the class periods. Students agreed that 50 percent of their mark as a group would encompass:

- the performance of the group's composition
- the group's written description of how the elements were used to make a complete musical statement

Students' individual contributions to the project were worth the other 50 percent.

Assessing and Evaluating Student Performance

Students worked in five groups in the classroom. As the ten classes progressed, it became apparent that in most groups collective thought was taking place. In the other groups, the leadership for the project

was in the hands of one or two individuals, with the rest of the group offering little contribution.

The compositions were performed by all the students in each group. The teacher discussed the compositions with each student. Every student in the class was able to cite many of the elements and principles in the composition and the performance.

The teacher kept a daily log of each student's contribution. This log was shared with the individual students, and students had the opportunity to discuss their feelings about their work with the teacher.

As a result of these assessment strategies, the teacher had the following notes, which were used as the basis for formal reporting:

"Within group 1 the student members were able to define eight of the ten elements and principles of music, giving each student a mark of 80 percent (weighted 50 percent).

Student A (from group 1): When student A was in class, her effort mark was reasonably good. However, student A missed and was late for many classes and her effort to make up work was minimal. Over the ten class hours, this student achieved an effort mark of 17. Based on the effort mark ([17÷3] x100= 57%), the total mark for this student was ([80+57]÷2) 68.5%.

Within group 2: The student members were able to define seven of the ten elements and principles of music, giving each student a mark of 70 percent (weighted 50 percent).

Student B: This student was very conscientious and worked to her full potential for most of the classes. The effort mark for this student was 28. Based on an effort mark of 28 ([28÷3] x100= 93%), this student received a total mark of 81.5% ([93+70]÷2).

5. FINE ARTS 11 (MUSIC): SINGING

This example uses a standard essay assessment strategy to assess the following prescribed learning outcomes:

Perceiving/Responding/Reflecting

- identify, describe, and analyse cultural or historical styles as represented in a variety of artworks
- critique a dramatic work relating its content to the context in which it was created
- describe or demonstrate how a specific dramatic work supports or challenges specific beliefs or traditions, or responds to historical or contemporary issues

In addition to these outcomes the teacher assessed students' communication of musical ideas and thinking.

Planning for Assessment

The teacher had students listen to representative examples of Canadian folk music. These examples were simple enough to demonstrate the elements and principles of music in isolation. After the elements and principles were easily identified by the entire class, students were directed to examine how these elements and principles were put together to form an idea, mood, or feeling in a music composition. Individual students researched a culture and wrote an essay on the evolution of its folk music. This project took place in the library and the music room over 12 class hours.

Defining Criteria

The teacher and students discussed the criteria for assessment. It was agreed that students would be assessed on the degree to which they demonstrated an understanding of:

- the elements and principles of music
- how these are used to create an idea, mood, or feeling (e.g., soft for peaceful)
- the chronology or periods of the culture's folk music
- the relationship of music to other art forms of the culture

Assessing and Evaluating Student Performance

The marks would be assessed as follows: 20 percent for presentation, 40 percent for identification of the elements and principles, 20 percent for a coherent understanding of the chronology of the culture, and 20 percent for the inclusion of other art disciplines in the essay.

6. VISUAL ARTS

Two assessment models are presented here: portfolio assessment and student's self-evaluation. Examples of possible evaluation scales, applicable to these assessment models as well as a number of others, are also presented.

Portfolios

An assessment portfolio is an organized collection of student work used by both the student and the teacher to monitor growth in the student's knowledge, skills, and attitudes in visual arts. Portfolios help students and teachers to:

- assess the learning of course materials
- assess the development of skills and of the creative process
- share in the ownership of the learning and assessment processes, becoming actively engaged in both
- see growth over time
- reflect on work over time
- reflect on work at hand in order to improve subsequent work
- increase students' self-confidence by building on successes
- judge work through an ongoing visual and verbal dialogue

To effectively achieve this, criteria can be set for evaluating a portfolio in relation to the prescribed learning outcomes. Outcomes to be addressed in the portfolio assessment include:

- create a dramatic work demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- create a dramatic work demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- create a dramatic work demonstrating the use of strategies for developing an artistic image or idea
- develop the vocabulary for the discipline studied
- identify, describe, analyse, interpret, and make judgments about the basic elements and principles used in a variety of artworks
- create a dramatic work that reflects an understanding of the impact of social, cultural, and historical contexts
- identify, describe, and analyse cultural or historical styles as represented in a variety of artworks
- critique a work of art, relating its content to the context in which it was created
- create a work of art expressing students' own ideas, thoughts, or feelings
- create a work of art for a specific public need (e.g., advertising, public ceremony, or social cause)

Assembling the Contents of the Portfolio for Assessment

A portfolio is a collection of work that represents student progress. Therefore, it is important that a final portfolio assessment represent this progress, not simply the best of students' work.

The following criteria could be presented to students for use in selecting and presenting their portfolios for teacher assessment:

Your portfolio should be presented in a careful, well-organized manner, displaying your work to best advantage.

1. Select three pieces that show your best work this term. On the back of each piece, attach a brief description of what you were trying to express, the elements and principles of design you emphasized, and a consideration of how well you used the media.

2. Include a piece that does not please you. Write a short description suggesting improvements.

3. Include examples of your planning or research. These could include sketches, photographs, notes, resources, and so on. How did you use them to make your artwork original and effective?

4. Include any works in progress. What are your future directions and plans for completion?

5. Summarize your progress this term. What are your goals for future artwork?

Evaluating the Portfolio: A Holistic Scoring Model

The following descriptors are suggested as a basic three-point scale which could be expanded. For example, using a five-point scale would allow teachers to evaluate more subtle distinctions without having to write further descriptions. (See Evaluation Scales below for an example.)

3 – In a portfolio that demonstrates clear evidence of success, the student:
- demonstrates completion of well-developed artwork and excellence in craftsmanship
- shows original thinking and fluent application of image development strategies in planning
- independently sets personal goals based on a thoughtful evaluation of his or her own work
- demonstrates problem-solving skills
- demonstrates command of visual arts vocabulary in written work and discussion
- demonstrates a basic knowledge of the elements and principles of design in work at hand
- can systematically critique the artwork of his or herself and others
- has a thorough knowledge of the historical or cultural precedents appropriate to the work at hand
- communicates thoughts, feelings, and knowledge effectively through his/her artwork
- demonstrates originality
- presents a portfolio that is complete, well-organized, and effectively presented
- over time demonstrates significant personal growth in visual art through work

2 – In a portfolio that demonstrates some evidence of success, the student:
- shows substantially completed artwork and demonstrates some skill in craftsmanship
- shows some understanding
- applies image development strategies in planning in order to create original work

- sets personal goals, with help, based on evaluation of his or her own work and demonstrates basic problem-solving skills
- uses basic visual arts vocabulary in written work and discussion
- demonstrates a basic understanding of the elements and principles of design in work at hand
- understands the basic critiquing process and can apply it adequately
- refers to historical or cultural precedents appropriate to the work at hand
- communicates thoughts, feelings, and knowledge effectively through artwork
- shows some original elements
- presents a portfolio that is complete, reasonably well organized, and in which most pieces are effectively presented
- demonstrates personal growth in visual art over time

1 – In a portfolio that demonstrates little evidence of success, the student:

- shows incomplete artwork and demonstrates weak skills and craftsmanship
- shows little evidence of planning and a limited understanding of image development strategies
- has difficulty and little interest in setting goals, evaluating his or her own work, or problem-solving
- has a limited visual arts vocabulary and has difficulty with written work and discussion
- demonstrates little understanding or ability to use the elements and principles of design in his or her own work
- has difficulty applying a critiquing process
- shows little understanding of historical or cultural precedents appropriate to the work at hand
- seldom communicates effectively through artwork
- includes work that is stereotypical, copied, or has few original elements
- has a disorganized, incomplete, or ineffective portfolio
- demonstrates little or no growth in visual art over time

Students Self-evaluation

Students self-evaluation can be a useful part of all evaluation. Students could use the following model in a variety of contexts, including portfolio evaluation. It is based on criteria relating to the following prescribed learning outcomes:

- create a work of art that reflects an understanding of the impact of social, cultural, and historical contexts
- create a work of art demonstrating the use of strategies for developing an artistic image or idea
- create a work of art demonstrating an awareness and experience of several of the basic elements and principles of the discipline used
- identify, describe, analyse, interpret, and make judgments about the basic elements and principles used in a variety of art works
- create a work of art demonstrating the use of the basic elements and principles of the discipline to communicate specific ideas, moods, or feelings
- develop the vocabulary for the discipline studied
- create a work of art expressing the student's own ideas, thoughts, or feelings

Students can evaluate themselves on each of the following criteria, using, for example, a rating scale of from 0 to 3 where the numbers represent the following judgements:

3 – I succeeded, I understood

2 – I managed, I understood eventually

1 – I struggled, I didn't understand

0 – I didn't try or complete my work

Criteria	*Scale*			
1. I planned my artwork by manipulating source material.	3	2	1	0
2. I studied historical precedents related to my work.	3	2	1	0
3. I used tools and equipment safely and skilfully.	3	2	1	0
4. I made effective use of the elements and principles of design in order to reinforce the message of the piece.	3	2	1	0
5. I can describe the processes I have used in completing my artwork.	3	2	1	0
6. My artwork is effective and original.	3	2	1	0

Evaluation Scales

The following examples are two possible evaluation scales for all the outcomes listed under the curriculum organizer for Creating/Performing/Communicating.

Five-point scale (adapted from that used in the International Baccalaureate, art and design evaluation)

5 – the student works independently on imagery that is consistently personal, inventive, and original

4 – the student works individually and often uses original solutions and ideas

3 – the student has explored some aspects of personal imagery and has some success in expressing ideas and feelings

2 – the student can work with some independence and parts of the work show some originality and imagination

1 – the student needs constant direction and the work is unimaginative, unoriginal, and unstimulating

Three-point scale (courtesy of Delta School District)

3 – Maturing: The student's work has communicated an effective personal and original visual statement. The student has developed a complete image through image development strategies.

2 – Developing: The student's work contains evidence of a personal visual statement. There has been some development of the image through the manipulation of specific strategies.

1 – Beginning: The student's work as a visual statement is neither personal nor original. The image development is weak and shows little evidence of the use of strategies.

Formal Reporting of Student Learning

Legislation requires that teachers provide parents with three formal reports each year. Letter grades are used to indicate a student's level of performance in relation to prescribed learning outcomes. Grades may be assigned for an activity, a unit of study, a term, at the end of the year, or at the completion of a course or subject. The following are guidelines and suggestions for assigning letter grades for an activity or project.

1. Learning outcomes for the activity and unit are identified to make clear what the student is expected to know and be able to do.
   The provincial curriculum prescribes broad learning outcomes. From these, the teacher establishes more specific outcomes for the learning activities.

2. Specific criteria for the unit and activity are established.
   It is helpful for students to be involved in the establishing of criteria. In this way they understand what is expected of them.

3. Different levels of performance or models are developed.
   Students are more likely to be successful when they clearly understand the criteria and the level of performance expected.

4. Students participate in learning activities to allow them to practise the skills and acquire knowledge they require.
   Feedback is provided to help students continue their learning. Practice exercises help students meet the criteria and achieve the expected levels of performance. The results from practice exercises support students' learning, but should not be used as part of the term evaluation or final letter grade.

5. Students are given opportunities to demonstrate their learning.
   Teachers may have students represent their learning in a variety of ways. Assessment data is collected from tests, teacher observations, conferences, students' self-assessments, written assignments, the examination of students' portfolios, and performance tasks.

6. Students' levels of performance are evaluated in relation to the criteria.
   The evaluation of each student's performance is based on the assessment data collected and is compared to the established criteria.

7. The teacher assigns a letter grade for a set of activities.
   The letter grade indicates how well the criteria were met. Teachers often include written feedback to students along with the letter grade. In this way students gain information necessary to continue their learning.

Appendix E
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Appendix F
Responding to Arts Expressions

A significant part of Fine Arts 11 involves students in responding to arts expressions. The goal is to increase students' ability to express their personal responses to the arts and to broaden their understanding of them. This appendix provides a possible structure for arts criticism. You are encouraged to adapt the process to suit your students' abilities and needs to promote discussion using arts vocabulary. Students are encouraged to use the process (as outlined or adapted) to respond to their own work, the work of their peers, and that of established artists and performers.

SEVEN STEPS FOR RESPONDING TO ARTS EXPRESSIONS

The following seven steps can be used to guide students in responding to visual artworks, dances, music, and dramatic presentations. Note that the outlined process, which breaks up the viewing/listening process into steps, is not to be followed rigidly. An audience member moves back and forth between the steps. Thus the steps cannot be isolated from one another as they appear here, and the approach outlined should be considered only as a general guide.

See the blackline master "Responding to Arts Expressions – Student Sheet" at the end of this section for a sample form on which students may keep track of their responses.

1. Preparation: Establish a climate for viewing or listening in which students feel comfortable expressing their own opinions and feelings, and provide a context for the experience by giving some background or focus for viewing or listening.

2. First impressions: Students share their spontaneous reactions to a work. Since their responses are influenced by past experiences, culture, and so on, all responses must be considered acceptable; there are no wrong responses.

3. Description: Students objectively describe the artwork, taking inventory of what they saw, heard, or experienced. Their responses should be objective, not interpretive.

4. Analysis: Students analyse what contributes to the effect of a work of art. This analysis includes an examination of how the artist has used various materials, instruments, elements, and principles. Encourage students to use the language of the discipline in their analysis.

5. Interpretation: Students form opinions about the artists' intentions and/or the meaning of the work using their collected information. Students' perspectives, associations, and experiences will affect their interpretations. Although your role is to extend students' experience, their perspectives are personal and need to be valued. Students' interpretation should be encouraged through a variety of means of expressions (e.g., through another arts discipline, imagery, metaphor, or analogy).

6. Background information: Students research biographical, historical, or cultural information about the work and the artist(s) involved with its creation.

7. Informed judgment: Using the new information they have collected, students refer to their first impressions and either support their initial opinions of the artwork or develop and support a new opinion.

ADAPTING THE SEVEN-STEP PROCESS FOR THE DISCUSSION OF STUDENT WORK

Students' responses to their own and to their peers' work are an important part of the creative and evaluative process. Such responses can occur to works-in-progress, as well as to completed projects. Responding to works-in-progress helps students refine their artwork or expressions. However, it is essential to encourage only positive and thoughtful responses to students' expressions. Before they display or perform their work, ensure that an atmosphere of trust is established in which students are willing to take risks.

Responding to their peers' work should be a learning and growing experience for students and should not include personal judgments. Students may feel particularly vulnerable when performing, as it is they who are being watched or heard, unlike a visual artwork which provides some distance between the student and the work. Greater distance can be achieved in works of performance by recording students' works-in-progress and their final presentations on audio or videotape. Audio or videotaping can also facilitate the response process, since recordings can be replayed several times to allow students time for deeper reflection. Recordings of works-in-progress can also be compared to final products to see how a work has evolved.

To maintain objectivity, all comments should be kept to observations about the ideas expressed, the sounds, the instruments, the images, the movements, and the use of elements and principles. For example, the comment "I like Stacey's composition" would be better expressed as "I thought the rhythm in Stacey's composition was lively." As well, comments that judge the individual should be discouraged. Before the discussion begins, be sure to establish some general rules of conduct, including some sample student comments.

Not all the steps outlined above will be used every time students respond to their own or their peers' work. Use steps that appear to be useful and a level of questioning that suits the needs and abilities of your students. To begin, you might use only the description and interpretation steps. As students become more comfortable with the process, additional steps can be added. Be especially careful to establish a trusting atmosphere before any responses are given; remind students to stress the positive in their responses to each piece of work. When judgments are allowed, they should always focus on whether or not the work has achieved the student's intended purpose.

In drama, students' reflections on the work of their peers will most often occur as group reflections on small-group tableaux, prepared improvisations, mime and story-theatre episodes, and prepared monologues that are structured into the dramatic context in which the class has been working. Students should have many opportunities to express what an improvisation means to them within the context of the dramatic situation or collective creation in which they are working. Encourage the co-operative reworking of a piece to ensure that the intention of the group which created it is ultimately realized.

Students will undoubtedly have interpretations of, and opinions on their own and their peers' work. However, it is important that they base their opinions and interpretations on the evidence they see and

hear in the work itself. These interpretations and opinions must be assessed on students' ability to express and justify them, and not on students' ability to conform to the norm or to the opinions of the teacher.

RESPONDING TO ARTS EXPRESSIONS STUDENT SHEET

1. First Impressions

What are your first thoughts about the work? List the first words that come to mind.

2. Description

List the words and phrases that describe what you see or hear, as if you were making an inventory list. Do not give your personal opinions at this stage.

3. Analysis

What has (have) the artist(s) done to achieve the effects you described above? How have the various elements and principles been used? Use vocabulary that relates to this art form.

RESPONDING TO ARTS EXPRESSIONS STUDENT SHEET (CONTINUED)

4. Interpretation

What do you think the work is about? What was (were) the artist(s) trying to achieve? Use information from the two preceding steps. What does this arts expression mean to you personally?

5. Background Information

What have you discovered about the work and the artist(s) involved in its creation or performance? If you have been involved in research for this project, attach research information to this form.

6. Informed Judgment

Look back at your first impressions and support your initial opinions of the work based on your analysis and interpretation. Or, if you have changed your mind since your first impressions, write down and support your new opinion. Consider the context of the artwork (its time period, place of origin, purpose, and cultural meaning) as part of your conclusion.

Appendix G
Elements and Principles of the Fine Arts Disciplines

The following are working definitions for the required elements and principles listed in the Elements and Principles curriculum organizer and in the prescribed learning outcomes for Fine Arts 11.

DANCE

Elements of Movement

The elements of movement—body, space, time, dynamics, and relationship—are fundamental to the art of dance. Any movement involves some aspect of these elements, but one or more can be emphasized according to the dancer's purpose. The elements of movement can be defined as follows:

- ***body.*** The "what" of movement. The body produces action, gesture, and shape.
- ***space.*** The "where" of movement. Movement may take place in one, two, or three dimensions.
- ***time.*** The "when" of movement. The speed, metres, and rhythms of movement are established over time.
- ***dynamics.*** The "how" of movement. The dynamics of movement give it expressive qualities—the intended qualities of emphasis, weight, and flow of movement.
- ***relationship.*** The "with whom" of movement. Relationship refers to the way partners, groups, body parts, and so on move in relation to one another.

Principles of Dance

The principles of dance refer to the ways in which the elements are constructed to create a choreographic work. They include:

- ***repetition.*** The repetition of like or similar movements or patterns in dance.
- ***contrast.*** The juxtaposition of movements with distinct differences, (e.g., high/low, curved/straight, sudden/strong, solo/group).
- ***pattern.*** A sequence of movements that can be repeated, varied, or developed in a dance. Folk dances are examples of pattern dances.
- ***narrative.*** A movement sequence(s) that carries meaning beyond the movement itself. "Sleeping Beauty" is an example of a narrative ballet.
- ***transformation.*** Making meaning of movement. Expressive gestures may be transformed into dance patterns. For example, choreographer Paula Ross' dance "Coming Together" uses notes from prisoners' journals and actions of rage and violence to create powerful dance patterns.

Everyday action may be transformed into narrative dance by emphasizing aspects of the actions. For example, the character Tiresias, in Martha Graham's dance "Night Journey" is portrayed through the movement of his walking staff and the sound it makes on the floor.

ELEMENTS OF DRAMA

Drama is concerned with the representation of people in time and space, their actions, and the consequences of their actions. Dramatic art is a symbolic representation of experience. It seeks (as do all art forms) to uncover meaning and to help us make sense of experience.

This curriculum is concerned with teaching and learning through drama. Teachers must, therefore, be aware of and apply the elements of drama when structuring, living through, shaping, and refining dramatic work with their students.

The following elements of drama are those required in Fine Arts 11:

- ***focus.*** The concerns on which the dramatic activity is based. These might include the time, place, action, theme, idea, concept, or conflict being represented. Whatever the concerns or focus, they should be clear both to the participants and the audience (if there is one).
- ***tension.*** Tension in a dramatic activity that impels people to respond and take action. It can take the form of a conflict, a challenge, a surprise, a time restraint, or the suspense of not knowing. Tension works in a play to ensure the audience's desire to know what will happen.
- ***contrast.*** Contrast is the dynamic use of such opposites as movement/stillness, sound/silence, and light/darkness in any dramatic activity.
- ***symbol.*** A symbol is something that stands for or represents something else. Drama itself is the symbolic or metaphoric representation of human experience. Within dramatic activity, links can be made between the concrete experiences of those involved and abstract ideas and themes. Thus, an idea or object can hold several layers of both individual and collective meaning.

MUSIC

Expressive Elements

- ***rhythm.*** The groupings of longer and shorter sounds and silences over a regular pulse or beat. These beats are commonly grouped into a recurring pattern of twos, threes, fours, fives or more. The recurring pattern of beats is called metre.
- ***dynamics.*** The degree of loudness or softness of sounds.
- ***timbre.*** The quality or "colour" of sound. Timbre is determined by those characteristics of sound that help us distinguish one sound from another.
- ***tempo.*** The speed or pace of the music. The speed is determined by the number of beats in a given time frame. (Increasing the number of beats per given time frame increases the tempo.)
- ***melody.*** Pitch describes the highness or lowness of sounds. Melody is a combination of pitches and durations that make a musical statement much as a sentence does. Melodies may consist of one or more smaller sections (phrases) similar to the clauses in a sentence. Pitch direction describes the movement of pitch patterns or melodies, which may move upward, downward, or stay the same.
- ***texture.*** The combination and layering of different sounds in music. Composers create various textures by combining sounds, instruments, or voices to achieve expressive effects. The texture may be thick, thin, dense, or transparent. Harmony is one aspect of texture.
- ***harmony.*** Harmony occurs when two or more sounds are heard simultaneously.
- ***articulation.*** The way a note begins and ends.

Principles of Form

- ***repetition.*** Musicians and composers use repetition to help the listener become familiar with the major ideas or themes of a musical work. The restatement of a particular melody, theme, or rhythm often draws the audience back to an idea or thought that the musician or composer wants to communicate. Repetition also serves to unify many compositions and to draw attention to ideas that are central to the work.
- ***contrast.*** A musician or composer uses variety within a musical composition to create interest. Variety is created by

using or altering different elements in numerous ways. Variety is often created through the use of contrast, such as loud to soft dynamics, harsh to smooth timbres, and thick to thin textures. A composer might, for example, repeat a previously heard melody twice as fast (tempo change) or in a different key (tonality change).

- ***Pattern.*** The organization and overall structure of the composition or form.

VISUAL ARTS

There are three aspects to the elements and principles of visual arts: visual elements, principles of design, and image development strategies. Together, they represent a conceptual hierarchy. Image development strategies refers to the complete process required to create a work of art or image. This process includes, but is not limited to, the application of the principles of design. The principles of design refer to how artists use the visual elements to create images. The visual elements are the things artists actually use to create images. These three areas are defined as follows:

Visual Elements

(the things artists use to create images)

- ***line.*** Line is the path of a moving dot or point. A point is extended in some manner to determine a line. Line is used to symbolize direction, imply movement, outline forms, suggest mood, and determine the boundaries of shapes. The quality of line can vary according to the tool and method used, the amount of pressure used, and the way a line relates to other elements. The following are some examples of words used to describe line: *jagged/smooth, thick/thin, weak/strong, curved, straight, implied, wavy*, and *diagonal*.
- ***shape.*** Shape describes a two-dimensional area that is defined in some way. Shapes may be open or closed, positive or negative, and free-form or geometric. The following are some examples of words used to describe shape: *solid, organic, repeated, symbolic, proportional.*
- ***form.*** Form occurs when a three-dimensional quality has been achieved in a shape. Form may be implied by the use of tone or shadow, or it may be three-dimensional. The following are some examples of words used to describe form: *founded, squared, angular, textural, volume, mass*.
- ***texture.*** Texture refers to surface quality. Texture can be real or simulated. Actual texture can be both seen and touched. Simulated texture cannot be interpreted by touch; it must be seen. The following are some examples of words used to describe texture: *shiny, smooth, rough, course, gritty, granular*.
- ***colour.*** More correctly, hue. Hue is what is usually meant when we say colour. Hue is the colour itself and refers to the naming words we use to identify specific wavelengths of light such as red, yellow, orange, and so on. A colour wheel can explain the origins and relationships that hues possess. Colour may be descriptive, decorative, and symbolic. Colour has both value and intensity. The following are some words used to describe colour: *bright, pastel, warm, cool, in harmony, discordant.*
- ***value.*** Value or tone refers to the degree of light and dark in colour. An image, however, can exist without colour (i.e., in tone only). The following are some examples of words used to describe tone: *dark, dull, gloomy, pure, stark, strong, weak.*
- ***space.*** The volume (three-dimensional) or area (two-dimensional) around or between objects (negative space or ground) is as real as the space occupied by the object itself (positive space or

figure) and an equal consideration in any image. Space can be real, illusory, positive, negative, open, or crowded.

Principles of Design

(how artists use the visual elements defined above to create an image)

- ***balance.*** Balance refers to the equilibrium of various elements and involves a sense of order. Order may be achieved in a variety of ways. It may be symmetrical or asymmetrical, formal or informal, or rigid or random. An imbalance can create a feeling of awkwardness or discomfort. It can also be used to create an exciting visual response.
- ***contrast.*** Contrast involves opposition. It results from the juxtaposition of qualities that are unlike one another. High contrast can be used to emphasize, dramatize, add variety, and surprise. Low contrast can be used to soothe, settle, harmonize, and comfort.
- ***emphasis.*** Emphasis refers to the focal point or centre of interest in an image. Emphasis implies both dominance and subordination and can be used to call attention to specific areas within a work.
- ***movement.*** Movement is achieved by manipulating the elements to imply motion, to move the viewer's eye in a dedicated direction as he or she looks at an image. Movement may be implied through recognizable images in action and may also be implied through abstract, non-representational marks such as diagonal lines, broken edges, and gradation of tones.
- ***pattern.*** Pattern involves the repetition of similar motifs on a surface, which creates rhythm. Pattern can be used to organize or unify an object and/or to create visual enrichment. Pattern can be created in an organized way or in random fashion.
- ***unity.*** Unity describes a sense of oneness within an image, where all qualities work together in a cohesive relationship. Unity can be used to produce feelings of harmony, completeness, and order. Depending on the purpose of the image, lack of unity can be used to imply disharmony, incompleteness, disorder, and dissonance.

Image Development Strategies

Artists strive for images that rise above the ordinary, that are compelling, and that communicate effectively. Image development strategies are the methods, techniques, and pictorial devices that artists use to create such images.

Sources for image development include:

- working from memory
- working from the imagination or feelings
- direct observation of source material

Strategies for image development include:

- ***simplification.*** removing details in an image to various degrees
- ***elaboration.*** extending, expanding, or complicating an image
- ***magnification.*** reformulizing an object on a much larger scale
- ***minification.*** the reformulizing an object on a much smaller scale
- ***exaggeration.*** emphasis of aspects of an image to make the meaning or emotional impact more powerful
- ***distortion.*** the deformation of the whole or part of an image
- ***point of view.*** a vantage point for viewing an object. Multiple viewpoints could be used simultaneously in the same image
- ***fragmentation.*** splitting or breaking up objects and images
- ***multiplication.*** repetition of an element, object, or image
- ***juxtaposition.*** combining images to create new relationships.
- ***metamorphosis.*** depicting images or forms in progressive states of change

Appendix H
Glossary of Terms

acappella (music) — Singing without accompaniment.

AB (dance, music) — A thematic composition that provides contrast and variety. The A part represents a phrase of specified length, and the B part represents a different phrase of specified length. The two A and B phrases are made to complement and enhance each other, but may deal with either two sides of the same theme or two different themes.

ABA (dance) — An extension of the AB structure. After the B phrase, the piece returns to an altered version of the A phrase, which can be manipulated by changing the tempo, size, rhythm, or the quality of the movement or by fragmenting, repeating, or changing the order of the sequence.

anthology (drama) — A presentation of a collection of materials (e.g., poetry, narration, essay, and song) based on a theme.

canon (music) — A single theme or sequence that is executed at different times. The following are some examples:

Canon example 1:
Dancer A: 1234 5678
Dancer B: 1234 5678

Canon example 2:
Dancer A: 12345678
Dancer B: 12345678

Canon example 3:
Dancer A: 1234
Dancer B: 2341
Dancer C: 3412
Dancer D: 4123

choral interpretation (drama) — A means by which literature (poetry, chants, raps, fairytales, etc.) is interpreted and communicated vocally by a group.

contraction (dance) — A tightening of a muscle or a group of muscles to cause the flexion of a joint or body area.

dramatic collection (drama) — An anthology using a variety of drama techniques (mime, reader's theatre, stage fighting, etc.).

dreamscapes (visual arts)	Images that evolve from dreams, the imagination, or the inner reaches of the mind.
floor pattern (dance)	The path travelled during a movement sequence.
high point (dance)	The high point that occurs in a sequence of movement. It can be at the beginning or the end of the sequence or at both. It can start with a bang, build to a bang, or build to a bang and then die out.
invented notation (music)	A system of musical notation constructed to meet the unique requirements of a particular piece of music. It may be diagrammatic, descriptive narrative, pictorial, or a combination of any of these. Details may be precise or general in nature. Computer and MIDI technology (e.g., MIDI event lists) may be used to create unique notation systems. "Invented" notation contrasts with "standard" music notation which uses the five-line staff and oval notes with stems placed on the staff to represent specific pitch and rhythms in the standardized way.
isolation (dance)	Moving individual parts of the body (body centres) independently of others.
mirroring/shadowing (dance)	In mirroring, the leader and follower face each other. In shadowing, the leader faces away from the follower, and the follower shadows the leader's movement. These are excellent activities for building trust and sensitivity between individuals or within a group where the leader and the follower are clearly identified.
pathways (dance)	The path on the floor along which a dancer (or dancers) move.
polycentrism (dance)	Co-ordinating two or more body centres at the same time.
release (dance)	The change from a state of tension to a letting-go, which results in a release of tension.

role drama (drama)	A class of students enact a situation based on a common problem; the teacher may participate in this improvisation.
rondo (dance)	This form relates to ABA but can continue for an indefinite period of time (ABA CA DA, etc.). The A phrase can be repeated exactly or varied.
SATB (music)	See "voice."
solo (music)	One singer or performer performing with or without accompaniment.
sound plot (drama)	A series of sounds that tell a story; a performance meant only to be heard.
syncopation (dance)	A shifting of the accent or emphasis from the beginning of a beat or group of beats.
tableau (drama)	A living representation of a scene or image formed by one or more people posing silently and motionlessly.
theatresports (drama)	A competitive, improvisational game that has students work in teams. Refer to a manual on theatresports to understand the scoring and variations in the game.
vocabulary of marks (visual arts)	The range of possible expressive marks made by any tool or material for use in effective imagery.
voice (music)	May be categorized as soprano (S), alto (A), tenor (T), or bass (B). These categories represent singing ranges from high to low. Music is often arranged in this form as well as SA, SSA, SAB, TTBB, etc.
xerography (visual arts)	The use of photocopying to develop or produce visual arts images.