



**REPUBLIC OF TRINIDAD AND TOBAGO  
MINISTRY OF EDUCATION**

**Secondary Education Modernization Programme**

**SECONDARY SCHOOL CURRICULUM**

**Forms 1–3**

**Visual and Performing Arts**

© Ministry of Education

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## Minister's Foreword

The Government of Trinidad and Tobago, in its *Vision 2020 Draft National Strategic Plan*, has articulated a vision of “a united, resilient, productive, innovative, and prosperous nation with a disciplined, caring, fun-loving society comprising healthy, happy and well-educated people and built on the enduring attributes of self reliance, respect, tolerance, equity and integrity” (p. 9). Five developmental pillars have been identified to achieve this goal:

- Developing Innovative People
- Nurturing a Caring Society
- Governing Effectively
- Enabling Competitive Business
- Investing in Sound Infrastructure and Environment

The Ministry of Education is one Ministry that is expected to play a pivotal role in *developing innovative people*. We therefore accept as one of our primary responsibilities, the establishment of an education system that will nurture imaginative, innovative, and eager learners. It must also facilitate the seamless progression of learners from early childhood education up to the tertiary level. Graduates of the system must emerge as creative, committed, and enterprising citizens who are prepared intellectually, and who have the will to become global leaders.

A critical contributor to this process is the national curriculum. These Curriculum Guides represent the core subjects of the national curriculum at the lower secondary level. They describe the formal content and process by which students at this level will gain the knowledge and skills that contribute to the achievement of our national goals. We expect that teachers will use these Guides to implement a school curriculum that is diversified, relevant, and of high quality, meeting the varied learning needs, interests, and abilities of all students. We expect, too, that students will be taught in ways that suit their own learning preferences. The curriculum will also connect them to their national heritage, help them to understand the issues facing their world today, and prepare them to meet the challenges and opportunities of the future.

On behalf of the entire education community, I congratulate and thank all those educators—curriculum personnel, teachers, editors, and others—who have worked together over the eight years of development and revision to produce these Curriculum Guides for secondary schools. The nation owes you a debt of gratitude. I urge you to continue to be shining lights in your communities as we move forward together to achieve our goals.

Esther Le Gendre  
Honourable Minister of Education



## **A Note to Teachers**

These Curriculum Guides have been developed by educators, including practising teachers, for teachers. They are intended to assist you to prepare students to meet the rapidly changing demands of life in the 21st century, while ensuring that they acquire the core of general knowledge and experience essential for later education and employment. The new curriculum that they represent is designed to guide the adoption of a more student-centred approach to instruction, and the provision of learning opportunities that are relevant to today's students and inclusive of varied learning needs and interests.

Since the beginning of the curriculum development process, we have seen profound changes in the use of technology in education and there is no doubt that similar shifts will take place in the coming years. The challenge for us as educators is to find ways to make our approach to teaching flexible, progressive, and responsive, so that we embrace and motivate change where it benefits learners. This entails becoming lifelong learners ourselves and creating environments that provide necessary community support and foster professional development.

The Guides embody the culmination of seven years of development and revision activity. The national curriculum will, however, be regularly reviewed to ensure that it continues to meet the needs of all students and matches the goals of society. Your input in this process is vital and we welcome and encourage your ongoing feedback.

Instructional decisions must be based on sound, contemporary educational theory, practice, and research. These documents will serve as important guides for the development of instructional programmes to be implemented at the school and classroom levels. They are organized in several parts. Part 1 is common to all and provides the general philosophy and aims in which every subject is anchored. Part 2 is specific to each subject and includes specific outcomes and sample activities and strategies that may be used to achieve them. The rest of the document is designed to suit the particular needs of each subject area. All the Guides include suggested assessment strategies and recommended resources.

We in the Curriculum Planning and Development Division are confident that the new National Curriculum Guides for Forms 1–3 will contribute significantly to enhanced teaching and learning experiences in our secondary schools and, consequently, the achievement of personal learning and national educational goals.

Sharon Douglass Mangroo  
Director of Curriculum Development  
August 2008



## Acknowledgements

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- The staff of the Coordinating Unit of the Secondary Education Modernization Programme (SEMPCU), past and present, provided technical assistance and planned, organized, and conducted the various exercises over the years. They include Mr. Maurice Chin Aleong, Mr. Lloyd Pujadas, Mr. Arnott West, Dr. Stephen Joseph, Ms. Patricia Sealey, Ms. Renee Figuera, and Ms. Roslyn Elias.
- Mrs Sharon Douglass Mangroo, Director of Curriculum Development, led the curriculum development sub-component and coordinated the curriculum development and revision activities.
- Dr. Robert Sargent guided the early curriculum development process.
- The principals of the pilot schools generously contributed teachers and participated in regular meetings to provide valuable feedback on field tests.
- The principals of non-pilot schools kindly released teachers to take part in writing activities.
- The staff of the School Libraries Division actively joined in workshops, facilitated research, and contributed to the infusion of information technology into the curriculum.
- Editors, past and present: Ms. Avril Ross, Ms. Lynda Quamina-Aiyejina, and Ms. Patricia Worrell devoted time, energy, and knowledge to editing the several versions of the documents.
- The Administrative staff of the Curriculum Development Division spent long hours typing and retyping the documents.
- Officers of the Divisions of Educational Services, Schools Supervision, Student Support Services, and Educational Research and Evaluation provided support as needed.
- Teachers throughout the secondary school system responded to requests for comments and other forms of feedback.
- The Curriculum Officers and members of the Curriculum Writing Teams brought their knowledge, skills and practical experiences of teaching and learning to the curriculum development workshops and skilfully synthesized all to produce these documents.

## Members of the VAPA Curriculum Revision Team

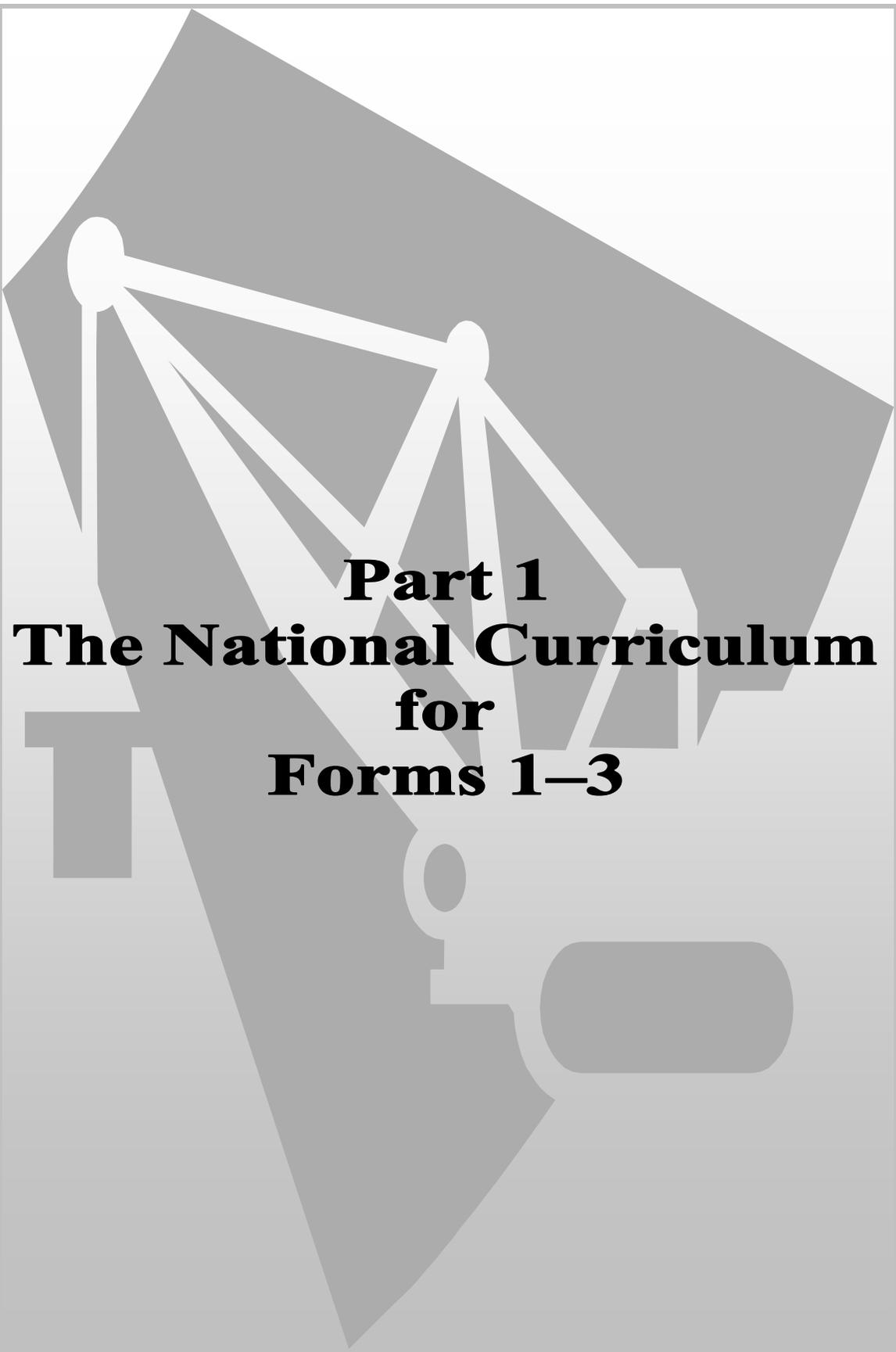
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**Part 1**  
**The National Curriculum**  
**for**  
**Forms 1–3**



## Background

From the Ministry of Education's *Corporate Plan 2008–2012* (p. 4)

The Government of Trinidad and Tobago, in its *Vision 2020 Draft National Strategic Plan*, has articulated a vision of “a united, resilient, productive, innovative, and prosperous nation with a disciplined, caring, fun-loving society comprising healthy, happy and well-educated people and built on the enduring attributes of self reliance, respect, tolerance, equity and integrity...”

Towards the achievement of this Vision, the Government has articulated five developmental pillars:

- Developing Innovative People
- Nurturing a Caring Society
- Governing Effectively
- Enabling Competitive Business
- Investing in Sound Infrastructure and Environment

The Ministry of Education has been identified as one of the champions for *developing innovative people*. Central to the realization of this pillar is “A highly skilled, well-educated people aspiring to a local culture of excellence that is driven by equal access to learning opportunities.”

In conjunction with other key ministries, the Ministry of Education has been charged with the realization of the following goals:

- The people of Trinidad and Tobago will be well known for excellence in innovation.
- Trinidad and Tobago will have a seamless, self-renewing, high-quality education system.
- A highly skilled, talented and knowledgeable workforce will stimulate innovation driven growth and development.
- The richness of our diverse culture will serve as a powerful engine to inspire innovation and creativity.

...Nationally, the reform of the education system is driven by several local, regional and international perspectives. We are committed to a seamless, self-renewing, high-quality education system underpinned by a National Model for Education. This National Model has three (3) foci as follows:

- i. To ensure an alignment of the education system to government's strategic plan Vision 2020 which mandates that the education system produces caring and innovative citizens

- ii. To ensure that the education system produces citizens with a sense of democracy, respect for the rights of others and elders and with the ability to contribute meaningfully to the social and economic development of the country
- iii. To build a strong sense of nationalism and patriotism in our citizens. (p. 7)

### **The Secondary Curriculum**

In its commitment to comprehensive reform and expansion of the secondary school system, the Government of the Republic of Trinidad and Tobago, in 1996, adopted the report of the National Task Force on Education as educational policy. The specific recommendations for the improvement of secondary education led to discussions with the Inter-American Development Bank (IDB) for loan funding arrangements for a programme, the Secondary Education Modernization Programme (SEMP), to modernize secondary education in Trinidad and Tobago. One of the intended outcomes of this programme was improved educational equity and quality.

The curriculum guides produced for Forms 1–3 in eight subject areas are among the products and contribute to this outcome.

## **The Curriculum Design and Development Process**

In order to achieve the outcomes defined by the underpinning philosophy and goals, the Curriculum Development Division of the Ministry of Education embarked on a design and development programme consonant with accepted approaches to curriculum change and innovation.

### **Curriculum Design**

This curriculum displays a learner-centred design. Its philosophical assumptions are mainly constructivist. Its major orientation is to curriculum as self-actualization. The curriculum is student-centred and growth oriented. It seeks to provide personally satisfying experiences for each student. As the student moves from one level to another, activities also expand to allow new insights and approaches to dealing with and integrating new knowledge.

### **Curriculum Development**

The first stage of the curriculum development process consisted of consultations with stakeholders from a cross-section of the national community. Consultations were held with primary and secondary school teachers; principals; members of denominational school boards; members of the business community; the executive of the Trinidad and Tobago Unified Teachers' Association (TTUTA); representatives from The University of the West Indies (UWI), John S. Donaldson Technical Institute, San Fernando Technical Institute, Valsayn Teachers' College, and Caribbean Union College; parents; librarians; guidance counsellors; students; curriculum officers; and school supervisors. These consultations focussed on the philosophy, goals, and learning outcomes of education.

The result of these consultations was agreement on:

- the concept of a “core,” that is, essential learning outcomes consisting of skills, knowledge, attitudes, and values that students must acquire at the end of five years of secondary schooling;
- the eight subjects to form the core;
- the desirable outcomes of secondary school education in Trinidad and Tobago.

In Stage 2 of the process, the officers of the Curriculum Development Division studied the reports of the consultations, the Education Policy Paper, the reports of the Curriculum Task Force and the Task Force for Removal of Common Entrance, as well as newspaper articles and letters to the editor on education during the preceding five years. The School Libraries Division and the Division of School Supervision assisted the Curriculum Development Division in this task. The result of the study was the identification and articulation of a set of desirable outcomes and essential exit

competencies to be possessed by all students on leaving school. All learning opportunities, all teaching and learning strategies, and all instructional plans are to contribute to the realization of these outcomes and competencies.

At Stage 3, 10 existing schools were identified to pilot the new curriculum. Teachers from eight subject areas were drawn from these schools to form curriculum writing teams for each subject. Teachers with specific subject or curriculum development skills from other schools were also included in the teams. The outputs of this phase included learning outcomes specific to each subject that contribute to the fulfilment of the national outcomes; subject content; and teaching, learning, and assessment strategies to support the outcomes.

The draft curriculum guides for Forms 1 and 2 were approved by Cabinet for introduction into schools on a phased basis in September 2003. The draft guides for Form 3 were completed and introduced in the following year. Introduction of the new guides was accompanied by professional development and training for principals and teachers. The Ministry also began to supply new and/or upgraded facilities for teaching and learning, and educational technology. At the same time, work began on a new assessment and certification system.

### **Curriculum Revision**

As implementation proceeded, feedback was sought by the Curriculum Development Division through school visits, workshops, and reviews by UWI lecturers and other stakeholders. In 2007, a survey was conducted among teachers, followed by focus group meetings, in order to concretize feedback before embarking on the revision process. As in the original curriculum development exercise, revision—the final stage—was carried out by teams of practising teachers led by officers of the Curriculum Development Division.

## **Curriculum Underpinnings**

The national curriculum has been informed by a wealth of available curriculum theories and processes.

The major forces that influence and shape the organization and content of the curriculum include:

1. Educational philosophy and understandings about the nature of knowledge
2. Society and culture
3. The learner and learning process
4. Learning theories
5. The nature and structure of subject matter to be learned

Thus, these areas represent the foundation on which the national curriculum is built. The philosophical concerns and educational goals that shaped the curriculum also formed the basis for the dialogue with stakeholders in which the Curriculum Development Division engaged, with the aim of developing a coherent, culturally focussed, and dynamically evolving curriculum.

An internal analysis of the education system, together with research conducted in international forums, has shown that the curriculum is core to the development of innovative people. This curriculum is aimed at attaining six essential learning outcomes. The six outcomes identified help to define universally accepted goals that have been developed and underscored by other educational jurisdictions and that have been agreed to be essential. The essential learning outcomes help to define standards of attainment for all secondary school students.

## **Education Policies That Impact on the Curriculum**

There are several Ministry of Education policies that impact on the national secondary curriculum, though some are still in the process of formalization. These include the National Model for Primary and Secondary Education in Trinidad and Tobago, the ICT policy, Standards for the Operation of Schools, and Quality Standards. Copies of these documents may be obtained from the Ministry offices or the website at *www.moe.gov.tt*. Three other policies that have direct impact on the development and implementation of the curriculum are discussed in some detail below.

### **National Curriculum Policy**

A Draft National Curriculum Policy has been approved by Cabinet for consultation with stakeholders. The Policy statements are summarized as follows:

1. The curriculum must articulate with the goals of national development and be supportive of the aspirations of individuals and their personal development. It must provide opportunities for every student to be equipped with the knowledge, skills, attitudes, values, and dispositions necessary for functioning in an interactive, interdependent society.
2. The curriculum must be so managed as to ensure the provision of a quality curriculum experience for all students at all levels of the system.
3. At every level of the system, there must be equitable provision of requisite facilities, resources, services, and organizational structures that are conducive to and supportive of effective learning and teaching and healthy development.
4. Continuous quality management must support all curriculum and related activities at every level of the system.
5. Ongoing research and professional development activities must equip education practitioners for continued effective practice.

Though the policy has not yet been formally issued, these statements are worthy of consideration at all stages of the curriculum cycle.

### **Inclusive Education Policy**

The Ministry of Education is committed to “support the delivery of inclusive education in all schools by providing support and services to all learners, and by taking appropriate steps to make education available, accessible, acceptable and adaptable to all learners.” An inclusive curriculum is acknowledged to be the most important factor in achieving inclusive education. In planning and teaching the school curriculum, teachers are therefore required to give due regard to the following principles:

- The National Curriculum Guides set out what most students should be taught at lower secondary school but teachers should teach the required knowledge and skills in ways that suit students' interests and abilities. This means exercising flexibility and drawing from curricula for earlier or later class levels to provide learning opportunities that allow students to make progress and experience success. The degrees of differentiation exercised will depend on the levels of student attainment.
- Varied approaches to teaching, learning, and assessment should be planned to allow all students to participate fully and effectively. Account should be taken of diverse cultures, beliefs, strengths, and interests that exist in any classroom and that influence the way students learn.
- Students with special needs should be given additional instructional support in negotiating the regular curriculum, not a different one. The guiding principle of equity is to supply students who need it with additional help to achieve set standards, but not to lower the standards.
- Continuous formative evaluation must be used to identify learning needs and to shape instruction, thus maximizing students' opportunities for achieving success. Assessment strategies must be appropriate to the way the curriculum is designed and delivered, as well as to each student's individual learning profile and stage of development.
- Suitable technology must be used in instruction to facilitate learning and enhance success.

### **ICT in the Curriculum**

The following statements are taken from the Ministry of Education's ICT in Education Policy (pp. 28–29).

#### Curriculum Content and Learning Resources

- Curriculum and content must increasingly maximize the use of ICT.
- ICT must be integrated into the development and delivery of the curriculum.
- ICT integration and ICT competency measures across the curriculum shall be driven through the development and delivery of an ICT-infused curriculum.

## Essential Learning Outcomes

The learning outcomes which have been deemed essential are in the areas of:

- Aesthetic Expression
- Citizenship
- Communication
- Personal Development
- Problem Solving
- Technological Competence

The achievement of these essential learning outcomes by all students is the goal that every core curriculum subject must facilitate. The core curriculum subjects, their content, and the suggested teaching, learning, and assessment strategies are the means to fulfil this end.

It is expected that by the end of the third year of secondary school, students' achievement in all six areas will result in a solid foundation of knowledge, skills, and attitudes that will constitute a platform for living in the Trinidad and Tobago society and making informed choices for further secondary education.

The essential learning outcomes are described more fully below.

### **Aesthetic Expression**

Students recognize that the arts represent an important facet of their development, and they should respond positively to its various forms. They demonstrate visual acuity and aesthetic sensibilities and sensitivities in expressing themselves through the arts.

Students, for example:

- use various art forms as a means of formulating and expressing ideas, perceptions, and feelings;
- demonstrate understanding of the contribution of the arts to daily life, cultural identity, and diversity;
- demonstrate understanding of the economic role of the arts in the global village society;
- demonstrate understanding of the ideas, perceptions, and feelings of others as expressed in various art forms;

- demonstrate understanding of the significance of cultural resources, such as museums, theatres, galleries, and other expressions of the multicultural reality of society.

### **Citizenship**

Students situate themselves in a multicultural, multi-ethnic environment, and understand clearly the contribution they must make to social, cultural, economic, and environmental development in the local and global context.

Students, for example:

- demonstrate understanding of sustainable development and its implications for the environment locally and globally;
- demonstrate understanding of Trinidad and Tobago's political, social, and economic systems in the global context;
- demonstrate understanding of the social, political, and economic forces that have shaped the past and present, and apply those understandings to the process of planning for the future;
- examine issues of human rights and recognize and react against forms of discrimination, violence, and anti-social behaviours;
- determine the principles and actions that characterize a just, peaceful, pluralistic, and democratic society, and act accordingly;
- demonstrate understanding of their own cultural heritage and cultural identity, and that of others, as well as the contribution of the many peoples and cultures to society.

### **Communication**

Students use their bodies, the symbols of the culture, language, tools, and various other media to demonstrate their deeper understandings of synergies inherent in the exchange of ideas and information, and thus to communicate more effectively.

Students, for example:

- explore, reflect on, and express their own ideas, learning, perceptions, and feelings;
- demonstrate understanding of facts and relationships presented through words, numbers, symbols, graphs, and charts;

- demonstrate sensitivity and empathy where necessary in communicating various kinds of emotions and information;
- present information and instructions clearly, logically, concisely, and accurately for a variety of audiences;
- interpret and evaluate data, and express their conclusions in everyday language;
- critically reflect on and interpret ideas presented through a variety of media.

### **Personal Development**

Students “grow from inside out,” continually enlarging their knowledge base, expanding their horizons, and challenging themselves in the pursuit of a healthy and productive life.

Students, for example:

- demonstrate preparedness for the transition to work and further learning;
- make appropriate decisions and take responsibility for those decisions;
- work and study purposefully, both independently and in cooperative groups;
- demonstrate an understanding of the relationship between health and lifestyle;
- discriminate among a wide variety of career opportunities;
- demonstrate coping, management, and interpersonal skills;
- display intellectual curiosity, an entrepreneurial spirit, and initiative;
- reflect critically on ethical and other issues;
- deal effectively with change and become agents for positive, effective change.

### **Problem Solving**

Students have a range of problem-solving strategies and apply them appropriately to situations they encounter. They demonstrate critical thinking and inquiry skills with which they process information to solve a wide variety of problems.

Students, for example:

- acquire, process, and interpret information critically to make informed decisions;
- use a variety of strategies and perspectives flexibly and creatively to solve problems;

- formulate tentative ideas, and question their own assumptions and those of others;
- solve problems individually and collaboratively;
- identify, describe, formulate, and reformulate problems;
- frame and test hypotheses;
- ask questions, observe relationships, make inferences, and draw conclusions;
- identify, describe, and interpret different points of view;
- distinguish facts from opinions.

### **Technological Competence**

Students are technologically literate, understand and use various technologies, and demonstrate an understanding of the role of technology in their lives, in society, and in the world at large.

Students, for example:

- locate, evaluate, adapt, create, and share information using a variety of sources and technologies;
- demonstrate understanding of and use existing and developing technologies appropriately;
- demonstrate understanding of the impact of technology on society;
- demonstrate understanding of ethical issues related to the use of technology in local and global contexts.

## The Core Curriculum Subjects

The core curriculum subjects are those for which every student is required to demonstrate achievement of the stated outcomes in Forms 1–3. Additional subjects that contribute to students’ holistic development and further their interests and aspirations may also be offered thereafter.

A minimum time allocation is recommended for each core subject. The principal, as instructional leader of the school, will make the final decision as to time allocation, according to the needs of the students and the resources available at any given time.

The subjects and the recommended time allocations are as follows:

<b>Subject</b>	<b>No. of Periods</b>	<b>Subject</b>	<b>No. of Periods</b>
<b>English Language Arts</b>	6	<b>Mathematics</b>	5
<b>Science</b>	4	<b>Health and Physical Education</b>	2
<b>Spanish</b>	4	<b>Technology Education</b>	4
<b>Social Studies</b>	4	<b>Visual and Performing Arts</b>	4

At the end of Form 3, students will be assessed for the National Certificate of Secondary Education (NCSE), Level I.

## **Language Across the Curriculum**

The development of language skills and the ability to understand and use language correctly, competently, and effectively is fundamental to the learning outcomes expressed in the national curriculum. Language is a uniquely human capacity. Three simultaneous uses of language for learning are envisaged as students experience the national curriculum: students will learn language, they will learn through language, and they will learn about language.

Language plays a major role in learning, which occurs when students use the major modes of language—listening, speaking, reading, and writing—to achieve various purposes, among them: to communicate with others; to express personal beliefs, feelings, ideas, and so on; for cognitive development in various subjects of the curriculum; and to explore and gain insight into and understanding of literature. Language is linked to the thinking process, and its use allows students to reflect on and clarify their own thought processes and, thus, their own learning.

The national curriculum is predicated on the assumption that since students' language development takes place across the curriculum, the development process must be addressed in all subject areas. Students will develop and use patterns of language vital to understanding and expression in the different subjects that make up the curriculum.

However, the student of Trinidad and Tobago functions in a bidialectal context, that is, the natural language of the student, the Creole, differs from the target language and language of instruction, Internationally Accepted English. The philosophical position taken in the national curriculum is that both languages are of equal value and worth, and both must be respected. Students use their own language as a tool for interpreting the content of the curriculum and for mastering it. In addition, they must be taught to use the target language as effectively and effortlessly as they would their natural language.

The exponential growth in information and the use of information and communication technologies provide opportunities for students to become critical users of information. Language development and use in this context is also addressed in all subject areas.

## Curriculum Implementation

Implementation of the curriculum is a dynamic process, requiring collaboration of the developers (curriculum teams) and users (teachers). In implementation, teachers are expected to use the formal curriculum, as described in the curriculum guides, to plan work and teach in a manner that accomplishes the objectives described. Teachers translate those objectives into units of study, determining the appropriate sequence and time allocation according to the learning needs of their students. The new Curriculum Guides provide sample teaching and assessment strategies but it is also the role of the professional teacher to select and use sound teaching practices, continually assessing student learning, and systematically providing feedback to the curriculum team for use in revising and improving the guides.

The Curriculum Development System advocated by the Ministry of Education involves stakeholders, specialist curriculum officers, principals, heads of departments, and teachers, each with specific roles and responsibilities. Some of these are outlined in the table below.

<b>System Component</b>	<b>Members</b>	<b>Role</b>
National Curriculum Advisory Council/ Committee	Stakeholders	<ul style="list-style-type: none"> <li>Advise on curriculum policy, goals, and standards</li> </ul>
Curriculum Planning and Development Division (Head Office and District-based)	curriculum officers	<ul style="list-style-type: none"> <li>Plan and develop curriculum</li> <li>Provide leadership in identifying curriculum goals and determining the process for development of curriculum materials</li> <li>Lead writing teams (which include teachers)</li> <li>Monitor implementation</li> <li>Provide teacher support</li> <li>Facilitate teacher professional development for curriculum implementation</li> <li>Advise on processes and materials for effective implementation and student assessment</li> <li>Evaluate curriculum</li> </ul>
School Curriculum Council	Principal/Vice Principal and Heads of Departments	<ul style="list-style-type: none"> <li>Make major decisions concerning the school curriculum such as assigning resources</li> <li>Provide guidelines for Instructional Planning Teams</li> </ul>
Instructional Planning Teams/School Instructional Committees	Teachers	<ul style="list-style-type: none"> <li>Cooperate on tasks necessary for effective implementation, such as: yearly work plans, units of study, development of materials to individualize the curriculum, identification and development of learning materials, student assessment and evaluation</li> </ul>

## Curriculum Implementation at School Level

The “School Curriculum” refers to all the learning and other experiences that the school plans for its students. It includes the formal or written curriculum as well as all other learning activities, such as those offered by student clubs, societies, and committees, as well as sporting organizations (e.g., cricket team, debating society, Guides, Cadets).

The School Curriculum Council develops the School Curriculum in alignment with the National Curriculum. It consists of the Principal and/or Vice Principal and Heads of Department. The duties of the Council include the development of school culture, goals, vision, and curriculum in alignment with the national curriculum and culture. It also provides support for curriculum work and performs evaluation functions.

In providing support for curriculum work, the Council:

- encourages teachers to identify challenges and try new ideas;
- timetables to allow for development of curriculum materials, for example, year plans, units, instructional materials;
- ensures availability of learning materials;
- provides instructional leadership;
- ensures appropriate strategies for student success.

In performing evaluation functions, the Council:

- monitors the curriculum (observation, test scores, student books, talks);
- assesses the hidden curriculum (discipline policies, fund allocation, physical environment);
- evaluates the school programme of studies.

The roles of the instructional teams and the individual teacher are described in the following tables:

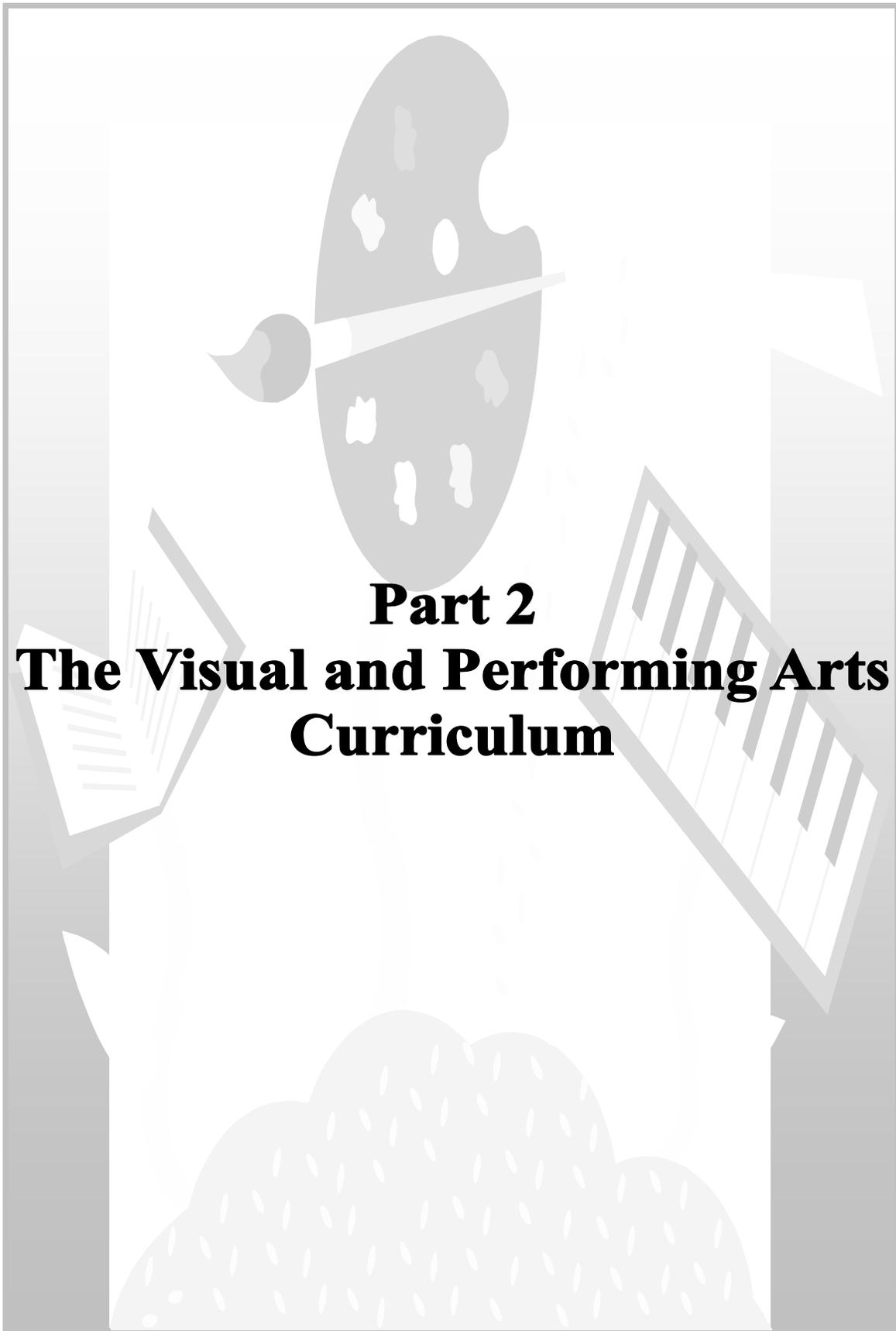
<b>Roles of School Instructional Committees</b>
Develop/Revise/Evaluate work programmes
Determine resource needs
Identify/Develop instructional materials
Conduct classroom action research
Integrate and align curriculum
Identify and develop appropriate assessment practices
Develop reporting instruments and procedures (student and teacher performance)
Keep records

<b>Roles of Individual Teachers</b>
Develop/Revise instructional programme
Individualize curriculum to suit students' needs and interests
Develop/Evaluate/Revise unit plans
Develop/Select appropriate learning materials
Select appropriate teaching strategies to facilitate student success
Integrate the curriculum as far as possible, and where appropriate
Select appropriate assessment strategies
Monitor/Assess student learning and keep records
Evaluate student performance
Evaluate classroom programmes
Conduct action research
Collaborate with colleagues

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**Part 2**  
**The Visual and Performing Arts**  
**Curriculum**



## **A Vision for Visual and Performing Arts Education**

Visual and Performing Arts (VAPA) is a composite subject comprising the disciplines of Visual Art and Craft, Music, Drama, and Dance. Our vision for the subject fits into the overarching vision of the Ministry of Education, which is to provide seamless quality education for all students from early childhood to the tertiary level as they are prepared to become productive citizens.

Visual and Performing Arts will have pride of place in the national curriculum, since it will be recognized as central to the business of educating children because of its ability to harness all the elements that interact in the process of learning into one localized discipline.

Visual and Performing Arts will provide essential linkages across all subject/curriculum areas. However, VAPA also possesses its own set of unique skills, which will assist learners to develop their multiple intelligences and prepare them for real-life situations.

Visual and Performing Arts will make available opportunities for students to explore and express their emotions and feelings, to stimulate their creativity and imagination, to develop visual sensitivity to nature and the environment, to develop self-worth and love for family and country, and to provide the nation with a cadre of talented ambassadors.

Thus, Visual and Performing Arts envisions itself as the platform from which all students will develop creatively and holistically in their quest to become worthy citizens of the global society, capable of critical and analytic thinking, effective at problem solving, and technically competent.

## **Rationale for Teaching the Visual and Performing Arts**

Nations are remembered by their cultural legacy and their contributions to the development of the Arts. Visual and Performing Arts can provide the institutional framework for that legacy to be developed, fostered, and enhanced in Trinidad and Tobago.

Visual and Performing Arts is an important vehicle for transmitting a wide range of messages to students and to the public at large. It provides opportunities to underpin the national effort to promote healthy lifestyles. Through art competitions, dramatic presentations, and musical compositions, messages about healthy lifestyles, including the avoidance of HIV/AIDS, drug abuse, alcoholism, and teenage pregnancy, can be effectively delivered.

The importance of enhancing and creating visually pleasing environments is recognized and encouraged through the Visual and Performing Arts. The development of murals, installations, sculptures, and other visually stimulating offerings in schools and in public community spaces creates the necessary ambience. The cultural forms displayed through dance, music, and drama add an unquantifiable dimension to any production, programme, and/or gathering.

The Government of Trinidad and Tobago seeks, as part of its Vision 2020 mandate, to transform the country to developed country status by 2020. As a result, it has prioritized as national objectives the attainment of high levels of human development and standards of living through full participation of citizens, the attainment of a strong and resilient economy, good effective governance, and social cohesion.

In its turn, the Ministry of Education, in its effort to assist the nation to reach developed country status by 2020, has incorporated the United Nations (UN) Millennium Goals and Education for All (EFA) Goals in many of its projects and programme as it, too, seeks to transform the education systems. All these efforts are intended to develop the country's human capital, which is being prepared to compete in a highly global economy.

Several initiatives have been taken to realize the transformation. These include the deshifting of junior secondary schools, the introduction of the composite subject VAPA, and provision for curriculum facilitation of the VAPA programme at the district level in primary schools. Additionally, Magnet/Specialist programmes have been introduced in specially selected schools in a wide range of fields, including the Visual and Performing Arts. Finally, Certificate and Postgraduate Diplomas in the Teaching of the Visual and Performing Arts are now being offered at The University of the West Indies, St. Augustine, and perhaps soon at The University of Trinidad and Tobago. These are all indicators of the state's serious intention to deliver a strong Visual and Performing Arts programme.

The Visual and Performing Arts programme hinges on the following premises:

1. All students possess innate creative abilities and should be exposed to a stimulating arts programme to allow them to maximize those abilities.
2. Visual and Performing Arts education is essential to the development of citizens in our diverse and multicultural society. It is one of the most important avenues through which communication, understanding, and appreciation of diversity and individual differences can be experienced.
3. The study and practice of the Visual and Performing Arts develop important knowledge and skills such as the competencies needed for researching, planning, organizing, observing, and taking an idea to a finished product, as well as skills in creative and critical thinking. In addition, VAPA also facilitates psychomotor development and critical analysis, which are important for general education.

## **The Visual and Performing Arts Programme**

This programme is designed to allow teachers to use their creativity and initiative to develop activities that would cater to the integration of the Visual and Performing Arts components on a number of levels. It is intended to allow students to interact with the various content areas that comprise the curriculum in the classroom in the same way as they integrate knowledge in the real world. Its principal focus is the personal development and growth of students in terms of their understanding of themselves and their relationships with classmates, family, community, and the larger world; and in terms, too, of their competence in addressing the cultural content of their society. VAPA also gives students the opportunity to display the development/growth of their artistic talents.

### **Integrating the Arts**

The curriculum for Forms 1–3 in the Visual and Performing Arts encourages at least one major integrated arts activity each term during each of the three years within each discipline. The integration is ongoing, and takes place simultaneously with the across-the-curriculum activities. However, the Festivals activity will constitute the main integrating activity for each term, and will be followed by a full-scale production at the end of the third year. The Visual and Performing Arts Department will therefore engage students in explorations of the expressive connections among the arts. The schedule of work is guided by the curriculum and the national cultural festivals of any given term. While integration takes place throughout the year, teachers are encouraged to make the main integrated project a memorable activity for students. The format may vary—a decision that should be made jointly by all the Arts teachers in a particular school.

The rationale for this integrating component is that students should recognize that there are similarities in the way that artists work, whatever their particular discipline, and that discovering these helps students to learn about the role that all the arts play in their communities.

The expressive potential of combining art forms constitutes a powerful tool for generating and sustaining community, and for establishing both personal and group identity. It is important that the criteria governing integrating projects remain flexible. Projects may, for example, include all four arts disciplines, and may extend for an entire term and involve an orchestrated performance. Alternatively, a series of projects may be planned, which includes two or three disciplines. A project may take one workshop session. However, all projects should be exploratory in nature: that is, they should involve problem solving, research, experimentation, critical thinking, and risk-taking.

There are basically four models that can be employed in the attempt at integration:

### **Model 1 — The Thematic Model**

A theme is selected, and each discipline decides how it contributes to executing the theme in terms of content. This approach is useful for reinforcing information, developing memory, clarifying terms and concepts, and for fostering learning across subjects and curriculum areas.

Themes/topics could address everyday societal concerns and be value-laden. There can be a deliberate attempt to have children come face-to-face with situations that would promote their growth through the development of self-esteem and self-worth. Themes can address some of the following topics:

- General themes, for example, a journey, the environment, love, and so on.
- A particular religious or secular festival, for example, Christmas, Republic Day, Emancipation, Divali, Eid ul Fitr, Carnival
- A topic from another subject area such as Social Studies or English Literature
- A topic suggested by historical, social, or political events

### **Model 2 — The Project Model**

A project is identified. The contribution of each discipline is determined through collaboration by the Visual and Performing Arts teachers in formulating, planning, developing, and executing the project. The project might culminate in a production, performance, exhibition, or Open Day activity.

### **Model 3 — The Core Model**

The integration is centred around or determined by one of the four core disciplines. For example, the music department may want to put on a production (such as a concert). The other disciplines bring their strengths to promote its success, for example:

- Art/Craft – decorative craft, fabric design, graphic design, set design
- Drama – plays, stage decoration, costuming
- Dance – supporting background dancers

### **Model 4 — The Integrated Core Model**

The integrated core is centred on two or three of the core areas. Drama and Dance, or, alternatively, Music, Dance, and Drama may want to work on a project.

An integrated activity based on any of these models will work most effectively when the Visual and Performing Arts teachers in each school meet on a regular basis to plan and

monitor projects, and when the VAPA staff work closely with the principal, other colleagues, and the community at large. Particular schools may need to be more flexible in the arrangements they make for integrated activities. These arrangements may include, for example:

- Team-teaching
- Disciplines working both separately and together as projects suggest
- Disciplines sharing periods to give extended blocks of learning time

**Assessment** will be both cumulative and summative. It will take into account formal and informal methods, and may include examinations, portfolios, individual discussions, group critiques, and student self-assessment.

## Framework for Visual and Performing Arts Integration

The following framework is intended to support curriculum delivery in the event that teachers in all the four disciplines of the Visual and Performing Arts are not available at a school. This framework appraises teachers and students as to the areas of the curriculum that must be covered at different stages of the lower secondary curriculum. Thus, all students can be well prepared to reap the benefits of the curriculum in the Visual and Performing Arts, despite any possible limitations in terms of available resources.

Visual Art	Music	Drama	Dance
<b>Year 1 — Term 1</b>			
Brief overview/ History of the discipline as it relates to SELF – using lines	Brief overview/ History of music as it refers to Lines and Self	History of drama using Time lines and the Body	History/Overview of dance using Body and Self awareness
Highlighting Lines	Highlighting Lines	Using Lines	Demonstrating the use of Lines
Festivals – Independence, Republic Day, Divali, All Saints/All Souls	Festivals – Independence, Republic Day, Divali, All Saints/All Souls	Festivals – Independence, Republic Day, Divali, All Saints/All Souls	Festivals – Independence, Republic Day, Divali, All Saints/All Souls
Christmas – Parang	Christmas – Parang	Christmas – Parang	Christmas – Parang
<b>Year 1 — Term 2</b>			
Tone/Form	Tone/Pitch	Space	Space
Spatial Organization – Concepts of Thirds	Organization – of C Major Scales	Stage positions	Dance – Freeze positions
Blind Contour Drawing – Senses	Playing scales by sight	Highlighting the senses – sight, hearing in the environment	Using the senses – sight, hearing in Dance – Three Blind Mice
Festivals – Stick Fight – Kalinda in Art, Camboulay	Melodic Singing – Songs re: Kalinda, Camboulay	Kalinda and Camboulay in Drama	Kalinda and Camboulay in Dance
Easter – Reflections in Art	Easter – Reflections in Music	Easter – Reflections in Drama	Easter – Reflections in Dance

Visual Art	Music	Drama	Dance
<b>Year 1 — Term 3</b>			
Oral traditions Story telling – Painting appropriate scenes	Tempo in Music related to the Oral Traditions and Story telling	Story telling as a tool in Drama highlighting the Oral traditions and folk stories	Dance movement related to Oral Traditions and stories
<b>Year 2 — Term 1</b>			
Representations of the hands	Hand positions for major scales – pan	Gait movements – expressions of hand and feet	Hand and foot gestures
Non-verbal communication	Using various types of music to create moods	Non-verbal communication	Non-verbal communication
Tone/Texture	Vocal Skills	Voice/Diaphragm	Breathing
Festivals – Emancipation, Eid symbols	Music related to Emancipation, Eid	Festivals – Emancipation, Eid	Festivals – Dances related to Emancipation, Eid
<b>Year 2 — Term 2</b>			
Carnival – Facial movements	Carnival – Calypsoes	Carnival – Characterization	Carnival – Characters, movements, and dance
Costume making – Wire bending	Traditional calypsoes	Traditional Carnival characters	Traditional carnival dances
Colours and tone to reflect mood	Vocal timbre	Colours in Carnival and Phagwa	Colours in movement
Research	Research	Research	Research
<b>Year 2 — Term 3</b>			
Perspectives in Drawing	Simple melodic compositions	Setting themes	Development of themes through Dance movements
Body Proportion		Developing scenes	Characterization and scenes
Lettering		Flash backs/Flash forwards	Compositions
Creations	Compositions	Script writing	Dance creations
Tobago Heritage – Caribbean Art	Tobago Heritage – Caribbean Music	Tobago Heritage – Caribbean Drama	Tobago Heritage – Caribbean Dance

<b>Visual Art</b>	<b>Music</b>	<b>Drama</b>	<b>Dance</b>
<b>Year 3 — Term 1</b>			
3-D Models	Associating music to various Sets	Set Design	Set Designs for specific dances
Set Design	Associating music to various Sets	Sound Techniques	Dances – responding to auditory stimuli
Detailed Drawing – Faces	Composing in different genres	Lighting Techniques	Dances – responding to aesthetic stimuli
Aerial expressions		Technical Theatre	Creating dances
Research	Research	Research	Research
Print Making – Block & Screen		Improvisation	Dance creations
Cultural Forms – Local and Caribbean			
<b>Year 3 — Term 2</b>			
3-D Studies	Compositions – Non-traditional	Technical Theatre	
Ceramics	Compositions – Traditional	Costume Design	
Decorative Craft		Playwriting	Journaling
Fibre Arts			
Completion of student Portfolio			
<b>Year 3 — Term 3</b>			
Art Exhibition – Practical and Theory EXAMS			

## **General Outcomes for the Visual and Performing Arts Curriculum**

A well-designed Visual and Performing Arts curriculum that is effectively implemented should facilitate the attainment of the following intended learning outcomes.

*By the end of Form 3, students will be able to:*

- demonstrate competencies in at least one artistic discipline;
- apply imagination and reason to the creative process;
- appreciate the value of reflection, analysis, and decision making in the arts;
- exhibit, demonstrate, and perform with confidence and pride;
- recognize that the arts give depth, coherence, and resonance to other subjects;
- demonstrate understanding of the multicultural nature of the society and its diverse artistic expressions;
- demonstrate the understanding that ideas can be shared through the arts;
- demonstrate the understanding that the arts are an essential element in the development of the human individual.

*Visual*

*And*

*Performing Arts*



**VISUAL ARTS**





# Visual Arts

## Internal Organizers

### Creating, Knowing, Responding

There are three basic domains around which the Visual Arts curriculum has been organized. These are **Creating**, **Knowing**, and **Responding**. They have been designed to focus on the required knowledge, skills, and abilities that will enrich the life of every student who has been exposed to visual arts education.

Each fundamental organizer also contributes to the definition of more specific learning outcomes.

**Creating** is concerned with the manipulation of materials in activities designed to:

- develop skills and techniques in producing/making objects;
- facilitate choices about media, materials;
- develop skill and dexterity in the use of tools;
- allow for the conceptualization and the development of ideas, the reorganization of knowledge, and the use of the imagination in the making of objects and images.

**Knowing** entails demonstrating technical knowledge about processes, materials, and so on, but also includes historical knowledge of the visual arts through the ages and across cultures.

**Responding** is concerned with the development of students' ability to respond or react to works of art and craft, and their ability to criticize, analyse, interpret, assess, and make judgements. It also allows them the opportunity for reflection and articulation of their feelings about what they have seen and how it can impact their work.

## **Specific Learning Outcomes in the Visual Arts**

### **Creating**

*By the end of Form 3, students will be expected to:*

- explore the visual and tactile qualities of selected materials, media, and techniques in the creation of works of art and craft;
- manipulate materials in creating works of art and craft;
- create works of art and craft based on observation, memory, and imagination;
- demonstrate skills in painting, drawing, modelling, printing, stencilling, and dyeing;
- produce works based on specific topics and themes.

### **Knowing**

*By the end of Form 3, students will be expected to:*

- demonstrate knowledge of the elements of design;
- understand how the elements of design are interrelated in the development of works of art and craft;
- communicate using the specialized language of the visual arts;
- articulate some understanding of the cultural symbols and images of the various ethnic groups in the society;
- relate their artistic expressions to those of other cultures through the ages;
- value the contribution of art and artists to their lives, their communities, and the society in which they live.

### **Responding**

*By the end of Form 3, students will be expected to:*

- talk about their work and that of their classmates;
- use suitable terminology and make appropriate references when analysing artwork;
- analyse works of art and craft with a view to informing their own practice;
- make associations between symbols and images in works of art and craft and the culture/society that produced the work;
- describe the functions of particular art and craft objects in people's lives.

## The Programme: Content Organization

This curriculum revolves around three areas of study:

- Drawing
- Colour and Design
- 3-Dimensional Studies

The division of the programme into these three areas allows for deeper integration within the content, and avoids the problems caused by teachers teaching mainly to their strengths and students favouring particular curriculum areas. This approach facilitates the development of a more holistic view of the visual arts by all concerned. Thus, there will be no fragmentation of the curriculum. Instead, there will be the signal recognition that each area constitutes an integral part of the whole, and that involvement in each area advances the cause of the others; all promoting the enhancement of visual acuity on the part of the student.

The ***Drawing*** component is afforded more time in this curriculum because of the skills it seeks to develop in order to fulfil the demands of the other components.

The ***Colour and Design*** component, in addition to including painting, collage, and so on, will also be intricately woven throughout all the other areas. It includes various design areas such as graphic design, fabric design, industrial/commercial design, and surface design.

The **3-Dimensional Studies** component incorporates areas such as sculpture, ceramics, fibre arts, jewellery, decorative craft, and so on.

The following table outlines the timetabling structure over the three years in which the curriculum should be delivered:

Term	Year 1	Year 2	Year 3
Term – D1	<ul style="list-style-type: none"> <li>▪ Drawing</li> <li>▪ Colour and Design</li> </ul>	<ul style="list-style-type: none"> <li>▪ Drawing</li> <li>▪ Colour and Design</li> </ul>	<ul style="list-style-type: none"> <li>▪ Drawing</li> <li>▪ Colour and Design</li> </ul>
Term – D2	<ul style="list-style-type: none"> <li>▪ Drawing</li> <li>▪ 3-Dimensional Studies</li> </ul>	<ul style="list-style-type: none"> <li>▪ Drawing</li> <li>▪ 3-Dimensional Studies</li> </ul>	<ul style="list-style-type: none"> <li>▪ Drawing</li> <li>▪ 3-Dimensional Studies</li> </ul>
Term – Int.	<b>Integrated Arts</b>	<b>Integrated Arts</b>	<b>Integrated Arts</b>

## **The Visual Arts: Connections to the Core Curriculum**

The following outlines some of the more obvious bases for interrelating the Visual Arts and other subjects of the core curriculum.

### **Foreign Language** (usually Spanish)

- Expressions (paintings, drawings, prints, motifs) of Spanish scenes, symbols
- Festivals
- Cultural symbols such as musical instruments and clothes

### **Language Arts**

- Generating pictures\drawings from stories, poetry, and folktales
- Calligraphy — writing passages
- Developing response skills — critique and analysis
- Describing the way artists represented various periods, styles, and cultures
- Writing about works of art and craft

### **Mathematics**

- Making concrete models of objects such as spheres, cylinders, and cubes
- Relating proportions and ratios in mixing paints and dyes
- Making measurements in drawing grids for making mosaics
- Applying mathematical principles in creating mats for mounting work
- Using specific measurements in drawing plans and designs for projects

### **Technology Education**

- Understanding the use of technology in the creation of images
- Operating computers, printers, and scanners to develop images
- Understanding software applications and their ability to manipulate images
- Understanding the impact of the Internet on the delivery and transference of images at high speed
- Using digital technology in the preservation and quality of images
- Understanding how technology can make instantly available examples of great works of art and craft

## **Social Studies**

- Painting and drawing pictures based on national festivals and religious celebrations
- Making cards and designs using religious and celebratory motifs
- Representing features and characteristics of the earth such as landscapes and landforms
- Imaginative paintings/drawings based on events such as earthquakes, hurricanes, and volcanoes
- Compositions based on people, trade, tourism, culture, historical sites
- Designing posters, brochures, and so on

## **Science**

- Using scientific apparatus/models as motifs for drawings, paintings, and designs
- Applying scientific concepts in the application of colour theory
- Using scientific principles related to mixtures and compounds in developing mixed media projects
- Exploring “earth science” — ecosystems: flora and fauna
- Creating imaginative compositions based on biological slides of human and organic material

## **Physical Education**

- Drawings and paintings of the human figure engaged in sporting activities, for example, athletics, aerobics, weightlifting, ball games
- Incising/decorating pots, objects, and other materials with motifs of athletic/sporting figures, for example, Grecian amphoras/urns
- Designing sporting wear, trophies, and medals
- Producing a mural painting, for example, a wall of sporting heroes

## **The Visual Arts: Connections to Other Visual and Performing Arts Disciplines**

### **Dance**

- Applying principles of rhythm and movement
- Drawing and painting figures in motion
- Designing costumes for dance
- Designing and decorating sets for dance
- Using dancers as motifs in pattern making and decorating

### **Drama**

- Designing sets for dramatic productions
- Using dramatic themes in drawing and painting
- Interpreting dramatic passages to produce imaginative compositions
- Creating “live” historical paintings—posing students after paintings

### **Music**

- Applying musical beats and rhythm to mark-making
- Using different kinds of music to create paintings
- Interpreting moods in music and relating to paintings\drawings
- Associating music with colour

## Criteria for Assessing Visual Arts Work

### Craftsmanship

The application of knowledge, related technical skills, and processes. This includes:

- appropriateness of material
- level of skill in the use of materials and media
- experimentation

### Design/Composition

The organization of materials and aesthetically satisfying work. This includes:

- use of design elements
- unity (use of principles)
- impact

### Originality

The level of personal interpretation. This includes:

- demonstration of creativity
- demonstration of personal expression

### Time Allocation

It is recommended that a minimum of two periods averaging 35 minutes each, timetabled as one **double** period, be allotted for Art and Craft each week. **The time must not be split into two separate periods during the week.**



## Visual Arts: Course Outline

### Year 1 – Term D-1: Drawing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>• manipulate materials to create works of art</li> <li>• develop art-making strategies</li> <li>• create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• experiment with a variety of media to make drawings</li> <li>• demonstrate a range of line qualities</li> <li>• create drawings based on imagination and memory</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• identify and draw various kinds of lines in the environment (e.g., poles, trees, utility lines, etc.)</li> <li>• draw basic shapes using any of the following materials: chalk, pastel, charcoal</li> <li>• draw contours of objects and plants</li> <li>• draw from imagination</li> </ul>	<p>pencils charcoal pens pastels chalk markers paper plants Styrofoam forms – cylinders, cubes, spheres</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>• demonstrate an awareness of art through time and cultures</li> <li>• appreciate the potential of line to create and communicate</li> </ul>	<ul style="list-style-type: none"> <li>• appreciate the power of simple ancient drawings</li> <li>• utilize a variety of lines, methods, and materials</li> <li>• demonstrate awareness of a variety of methods and materials for making lines</li> </ul>	<ul style="list-style-type: none"> <li>• review prehistoric cave paintings, e.g., Lascaux, Ajanta</li> <li>• make groups of marks by holding drawing implements in at least five different ways (use examples of visuals of how to hold drawing materials)</li> </ul>	<p><b>Resources/References</b></p> <p>Cave art Edgar Escher Pablo Picasso Matisse Aubrey Beardsley Alfredo Codallo</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artworks to construct meaning</li> </ul>	<ul style="list-style-type: none"> <li>talk about their work and the work of their classmates</li> </ul>	<ul style="list-style-type: none"> <li>discuss the use of symbols, images in Cave art</li> </ul>	contour composition vertical horizontal diagonal edge still-life plant-life shape form edge mass

## Year 1 – Term D-1: Colour and Design

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>manipulate materials to create works of art</li> <li>develop art-making strategies</li> <li>create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>manipulate tools and materials to produce compositions in solid black and white</li> <li>create compositions using black and white paint</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>produce:               <ul style="list-style-type: none"> <li>a collage using black and white paper</li> <li>a painting using black paint on white paper</li> <li>a composition using white and black paint that exhibits the widest possible range from black to white</li> <li>a composition incorporating the collage and painting elements previously used</li> </ul> </li> </ul>	<p>paint brushes paper water scissors white paper black construction paper glue black paint palette craft knife ruler black and white newsprint, black and white printed matter (photocopied material)</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate an understanding of the concept of opposites in art (positive and negative, black and white, hard and soft edges)</li> <li>demonstrate an understanding that black and white produces grey</li> </ul>	<ul style="list-style-type: none"> <li>identify positive and negative elements in a range of designs and the environment</li> </ul>	<p><b>Resources/References</b></p> <p>Monet Boodhoo Degas Van Gogh Magazines</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse variations in the use of positive and negative elements</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate an understanding that spatial relationships influence the design outcome</li> </ul>	<ul style="list-style-type: none"> <li>distinguish between closed and open composition</li> </ul>	primary secondary composition abstract geometric proportion background motif pattern designs colour wheel print

## Year 1 – Term D-2: Drawing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>manipulate materials to create works of art</li> <li>develop art-making strategies</li> <li>create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>experiment with a variety of traditional and non-traditional materials to create drawings</li> <li>create drawings from memory and imagination</li> <li>use line to apply tonal value to drawing</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>complete a drawing of a partner's face               <ul style="list-style-type: none"> <li>(a) pen and ink</li> <li>(b) stick and ink</li> </ul> </li> <li>draw two dragons fighting</li> <li>draw a pile of spiders</li> <li>create letter-form patterns using a variety of tones</li> </ul>	<p>pencils charcoal pens pastels sticks paper plants Styrofoam forms – cylinders, cubes, spheres Q-tips</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>appreciate the expressive power of simple contemporary line drawings</li> <li>appreciate that line can be used to create tonal value</li> </ul>	<ul style="list-style-type: none"> <li>review contemporary line drawings</li> </ul>	<p><b>Resources/References</b></p> <p>Magazines Internet sources Cave art Edgar Degas Pablo Picasso Durer Aubrey Beardsley</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artworks to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>talk about their work and that of their classmates</li> </ul>	<ul style="list-style-type: none"> <li>talk about possible meanings they can apply to drawings</li> </ul>	contour composition vertical horizontal diagonal edge still-life shape form edge mass tone value

## Year 1 – Term D-2: 3-Dimensional Design

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>manipulate materials to create works of art</li> <li>develop art-making strategies</li> <li>create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>experiment with a variety of materials to create 3D items</li> <li>manipulate materials to produce incised carvings on appropriate materials</li> <li>create a variety of textural designs on an appropriate surface</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>construct a free-standing sculpture based upon an organic form or a man-made object</li> <li>make an incised carving of a bird in flight on a clay slab 8" x 8"</li> <li>make a floor tile with textural designs</li> </ul>	<p>clay, cardboard paper wire (chicken) wood glue string found objects wool Styrofoam sand foil beads shells</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>appreciate the expressive power of simple ancient rock carvings (Sahara-Tassili)</li> <li>appreciate the expressive power of contemporary surface designs (calabash/leather craft items)</li> <li>discern the differences between two- and three-dimensional forms</li> </ul>	<ul style="list-style-type: none"> <li>copy incised designs found on calabash and rock carvings, and apply to their project</li> <li>discuss the differences between two-dimensional and three-dimensional contemporary designs</li> </ul>	<p><b>Resources/References</b></p> <p>Videos Slides Magazines Art books Michaelangelo Pat Chu Foon Henry Moore Cave art Egyptian art</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artworks to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>analyse their work in relation to themes presented</li> </ul>	<ul style="list-style-type: none"> <li>comment on the success of their undertaking in relation to the theme</li> </ul>	sculpture texture free-form low-relief carving incising assemblage 3-dimensional additive subtractive slab gesture

## Visual Arts: Course Outline

### Year 2 – Term D-1: Drawing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>• manipulate materials to create works of art</li> <li>• develop art-making strategies</li> <li>• create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• represent objects after careful observation</li> <li>• apply tone to drawings to get the effect of mass</li> <li>• enlarge or reduce the scale of a drawing</li> <li>• experiment with a variety of media to create non-representational works through surface articulation</li> <li>• add colours to drawings demonstrating tonal values</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• complete drawings in the following areas:               <ul style="list-style-type: none"> <li>- figure drawing</li> <li>- still-life</li> <li>- architecture</li> <li>- one-point and two-point perspective</li> </ul> </li> <li>• use tone to bring out solidity in bottles and cans</li> <li>• drawing parts of plant life (different sizes of leaves, types of fruits and flowers, running vines, dried branches)</li> </ul>	<p>pencils charcoal pens pastels sticks paper plants various objects bottles cans</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>• demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>• recognize high realism</li> </ul>	<ul style="list-style-type: none"> <li>• distinguish between realistic and contemporary drawings</li> </ul>	<p><b>Resources/References</b></p> <p>Magazines Internet sources Albrecht Durer</p>

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artwork to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>critique various drawings and account for their stylistic preferences</li> </ul>	<ul style="list-style-type: none"> <li>discuss the use of lines and shapes in various drawings</li> </ul>	contour composition vertical horizontal diagonal edge still-life plant-life shape form edge mass tone value

## Year 2 – Term D-1: Colour and Design

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>manipulate materials to create works of art</li> <li>develop art-making strategies</li> <li>create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>select and mix colours to represent mood and feeling in artwork (using a limited palette)</li> <li>use tonal variation to create the illusion of distance or depth</li> <li>draw by hand basic letter-forms</li> <li>apply formal elements of composition and layout</li> <li>apply compositing skills in making designs</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>create paintings to evoke emotion – anger, loneliness, love, pain, etc.</li> <li>make landscape paintings using aerial perspective</li> <li>create posters, collages by cutting and pasting images from magazines</li> </ul>	<p>paints, paper palette, water brushes leaves heavy paper glue scissors marking knives stencils</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>describe various approaches to creating images</li> </ul>	<ul style="list-style-type: none"> <li>compare images created by painting, printing, and compositing</li> </ul>	<p><b>Resources/References</b></p> <p>Magazines Record jackets CD covers Greeting cards Posters Pictures Paintings Internet sources Monet Manet Daumier Rothko Constable Turner</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artworks to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>talk about the feelings evoked by different artworks</li> </ul>	<ul style="list-style-type: none"> <li>identify four paintings by famous artists that evoke feelings of love, passion, hate, etc.</li> </ul>	<p>harmony  perspective  illusion  compositing  cutting and pasting  transfer  value  poster  collage</p>

## Year 2 – Term D-2: Drawing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>manipulate materials to create works of art</li> <li>develop art-making strategies</li> <li>create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>represent objects after careful observation</li> <li>apply perspective in creating drawings</li> <li>create narrative drawings</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>complete drawings in the following areas:               <ul style="list-style-type: none"> <li>still-life: man-made or natural forms</li> <li>manufactured, weathered, and found objects</li> </ul> </li> <li>develop a variety of textures with the use of lines and shapes</li> <li>draw a view through a window or down a corridor</li> <li>execute five drawings that tell a story</li> </ul>	<p>pencils charcoal pens pastels sticks paper plants various objects bottles cans</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>recognize gestural drawings</li> </ul>	<ul style="list-style-type: none"> <li>review the work of Kathe Kollwitz, Franz Kline</li> </ul>	<p><b>Resources/References</b></p> <p>Magazines Internet sources Cave art Edgar Degas Pablo Picasso Aubrey Beardsley</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artwork to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>compare the meaning intended in their work with classmates' understandings and interpretations of the work</li> </ul>	<ul style="list-style-type: none"> <li>discuss the meanings intended in their drawings</li> </ul>	contour composition vertical horizontal diagonal edge still-life plant-life shape form edge mass tone value

## Year 2 – Term D-2: Three-Dimensional Studies

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>manipulate materials to create works of art</li> <li>develop art-making strategies</li> <li>create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>experiment with a variety of materials to create 3D items</li> <li>manipulate suitable materials to create vessels</li> <li>manipulate materials to create a variety of designs on an appropriate surface</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>construct a figure (human, animal, abstract form) to mark an occasion – cultural, historic</li> <li>decorate a vessel/container that can be used as a jewellery box</li> <li>use papier-maché to create a ceremonial urn</li> </ul>	<p>clay, paper glue, boxes Styrofoam string, wool fabric cigar boxes sand shells glitter dust dried leaves and seeds paint stencils lacquer</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>appreciate the form and decorative markings of Pre-Colombian, African, Greek, etc. ceremonial and household vessels</li> </ul>	<ul style="list-style-type: none"> <li>review other period work through slides, photographs, etc.</li> </ul>	<p><b>Resources/References</b></p> <p>Decorative craft books Magazines Slides Photographs Jewel boxes Greek amphoras African, Indian, and Pre-Colombian vessels – Internet sources</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artwork to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>associate various decorative motif/designs with specific geographical areas</li> </ul>	<p>compare/contrast the designs on African and Indian vessels</p>	<p>urn amphora lacquer decoupage layering gilding applying papier maché</p>

## Visual Arts: Course Outline

### Year 3 – Term D-1: Drawing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>• manipulate materials to create works of art</li> <li>• develop art-making strategies</li> <li>• create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• produce drawings of an object from various views</li> <li>• make enlarged and reduced drawings of the same object</li> <li>• produce drawings of faces that reflect the features of the African, East Indian, and Chinese</li> <li>• recreate a familiar scene</li> <li>• restructure familiar objects to create new/different objects</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• create drawings of a slice of bread, a box of matches, a concrete wall, etc.</li> <li>• draw from memory an emotional experience, a familiar scene, a dream</li> <li>• draw from memory a scene they encountered on the way to school</li> <li>• rearrange the parts of the human body to create a representation of a new species of human beings</li> <li>• redesign an everyday object</li> </ul>	<p>pencils charcoal pens pastels sticks paper</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>• demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>• recognize Surrealistic art, African art, Indian art, Chinese art</li> </ul>	<ul style="list-style-type: none"> <li>• distinguish between realistic and other styles of drawings</li> </ul>	<p><b>Resources/Reference</b></p> <p>Magazines Internet sources Surrealism Pablo Picasso Salvador Dali</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artwork to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>critique various drawings and account for their stylistic preferences</li> </ul>	<ul style="list-style-type: none"> <li>talk about what they like and dislike in various drawings</li> </ul>	composition vertical horizontal diagonal edge still-life shape form edge mass tone value

### Year 3 – Term D-1: Colour and Design

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>• manipulate materials to create works of art</li> <li>• develop art-making strategies</li> <li>• create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• compose, select, and mix colours to represent the activities of the workplace</li> <li>• use tonal variation to create a monochromatic painting</li> <li>• create designs from their imagination</li> <li>• create patterns using familiar motifs</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• make paintings using lines and geometric shapes to represent industry, technology, etc.</li> <li>• make paintings of objects, fabric, foliage, etc.</li> <li>• create designs for gift paper, fabric, using the human figure as a motif</li> </ul>	<p>pints, paper palette water brushes leaves heavy paper glue scissors marking knives stencils straws fabric foliage pots plates, etc.</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>• demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>• describe various approaches to creating images</li> </ul>	<ul style="list-style-type: none"> <li>• collect pictures (magazines) that represent different kinds of images</li> </ul>	<p><b>Resources/References</b></p> <p>Magazines Record jackets CD covers Greeting cards Posters Pictures Paintings Internet sources Monet</p>

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artworks to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>talk about the feelings/responses evoked by different artworks</li> </ul>	<ul style="list-style-type: none"> <li>identify/discuss specific works of four artists that are different in style, imagery, and impact from each other</li> </ul>	<p>Manet Daumier Rothko Constable Turner</p> <p><b>Vocabulary</b></p> <p>harmony perspective illusion cutting and pasting transfer value poster collage</p>

### Year 3 – Term D-2: Drawing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>• manipulate materials to create works of art</li> <li>• develop art-making strategies</li> <li>• create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• represent figures after careful observation</li> <li>• experiment with a variety of media and materials to create drawings</li> <li>• simulate the textural quality of a range of surfaces</li> <li>• re-order textures on different objects</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• create figures in motion (people and animals)</li> <li>• create artwork consisting of drawing and collage</li> <li>• make careful studies of cactus, crumpled foil, tree bark, rope, a heap of sand or gravel, etc.</li> <li>• switch textures on objects, e.g., apple with grainy texture</li> </ul>	<p><b>Materials</b></p> <p>pencils charcoal pens pastels sticks paper plants various objects bottles cans fruits bark fabric</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>• demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>• recognize gestural drawings</li> </ul>	<ul style="list-style-type: none"> <li>• review the work of the Impressionists, the Futurists</li> </ul>	<p><b>Resources/References</b></p> <p>Magazines Internet sources Impressionism Salvador Dali Peter Minshall</p>

<b>Internal Organizers and General Outcomes</b>	<b>Specific Outcomes</b>	<b>Sample Activities</b>	<b>Vocabulary</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artwork to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>compare the meaning intended in their work with classmates' understandings and interpretations</li> </ul>	<ul style="list-style-type: none"> <li>discuss the meanings intended in their drawings</li> </ul>	texture composition surface horizontal diagonal edge still-life shape form touch edge mass tone value

### Year 3 – Term D-2: Three-Dimensional Studies

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><i>Students will be able to:</i></p> <p><b>Creating</b></p> <ul style="list-style-type: none"> <li>manipulate materials to create works of art</li> <li>develop art-making strategies</li> <li>create works from imagination, memory, and observation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>experiment with a variety of materials to create 3D items</li> <li>manipulate found/discarded materials to create sculpture</li> <li>manipulate materials to create a variety of designs on an appropriate surface</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>construct an object that may be used for an ancient ritual (a ceremonial mask)</li> <li>create a 3D mural – “21<sup>st</sup> century humans”</li> <li>produce a series of objects from discarded plastic bottles to be used as an installation</li> <li>make low-relief designs on clay, Styrofoam by adding and subtracting</li> </ul>	<p>clay paper glue boxes Styrofoam string wool fabric cigar boxes sand shells glitter dust dried leaves and seeds paint stencils lacquer bottles straws glue</p>
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>demonstrate knowledge of art through time and across cultures</li> </ul>	<ul style="list-style-type: none"> <li>broaden their insight into sculpture through research into different periods</li> </ul>	<ul style="list-style-type: none"> <li>review, through slides, photographs, etc, sculpture of the Dada and 20<sup>th</sup> century sculpture</li> </ul>	<p><b>Resources/References</b></p> <p>Decorative craft books Magazines Slides Photographs Dada Henry Moore Giacometti Pevsner</p>

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>interpret/analyse artwork to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>associate various sculptural forms/designs with specific geographical areas (pyramids)</li> </ul>	<ul style="list-style-type: none"> <li>compare/contrast work with other sculptures</li> </ul>	<p>Stella Oldenburg Luise Kimme Jackie Hinkson Internet sources</p> <p><b>Vocabulary</b></p> <p>additive subtractive layering applying relief low-relief</p>

Visual  
And  
Performing Arts



Drama



# Drama

## Internal Organizers

### Creating, Knowing, Responding

Drama is an aesthetic discipline with its own body of knowledge. As an art form, it is unique, in that it embraces many facets of other visual and performing arts. Because of this characteristic, Drama can lay claim to operate in equal measure within the cognitive, affective, and psychomotor domains. It is for this reason that Drama has been identified as an extremely effective methodology for teaching other subjects.

The three basic organizers for Drama in secondary schools—creating, knowing, and responding—have been designed to focus on the required knowledge, skills, and abilities that will enrich the adult life of every student who has been exposed to Drama Education. Each fundamental organizer also contributes to the definition of more specific learning outcomes.

**Creating** involves students in activities designed to deepen and develop levels of concentration, listening, critical thinking, and movement. The confidence developed by these activities facilitates the development of a learning environment where students are more at ease and, therefore, more creative.

**Knowing** affords students the opportunity to identify a range of physical and communicative skills through the use of movement, trust, and various sensory activities. It also supports the development of personal and social skills and draws on experiences to create new situations.

**Responding** gives students the opportunity to display positive human values such as sympathy, tolerance, and discipline. It contributes to human interaction and sensitivity to group dynamics, and further enhances self-assessment and reflection.

## Specific Learning Outcomes in Drama

### Creating

*By the end of Form 3, students will be expected to:*

- extend and deepen their levels of concentration;
- make use of listening skills in drama work;
- show increased confidence and participation in activities;
- carry out simple “warm up” activities;
- create walking and running movements to represent different characters;
- create walking and running movements to represent different situations;
- apply physical control and accuracy in performing simple mime activities;
- use objects (e.g., a stick) symbolically;
- hold and sustain a “freeze” position;
- use imagination to create a dramatic situation;
- employ a range of gestures and facial expressions;
- demonstrate greater spatial awareness;
- work in pairs to carry out identified activities;
- work in groups to perform identified tasks;
- work with others to produce dramatic episodes;
- construct, dissolve, and reassemble a tableau;
- demonstrate more effective use of the voice and greater audibility;
- practise clear articulation and correct pronunciation;
- draw conclusions from context clues;
- extend the use of memory in recalling and reconstructing experiences;
- show awareness of self and the physical environment as experienced through the senses;
- debate a point of view;
- make clear, reasoned decisions within the drama work;
- choose from a range of alternative actions.

## **Knowing**

*By the end of Form 3, students will be expected to*

- identify a range of physical skills and ways in which these skills might be further extended;
- assess their own body reflexes, movement range, and capability;
- demonstrate an awareness of the need for safety in extending their range of physical capability and in the general conduct of drama activities;
- demonstrate an understanding of basic voice production and delivery
- explain the relationship between physical gestures, body language, and communication;
- describe the nature and function of facial expressions;
- assess the importance of the relationship between movement and stillness;
- assess the importance of the relationship between sound and silence for drama;
- assess the importance for drama of the relationship between light and darkness, both as a physical phenomenon and as a quality;
- describe how experiences can be used imaginatively to create new situations;
- understand the relationship between self and others;
- appreciate the quality of movement and stillness, sound and silence, light and darkness for dramatic effect;
- find/create alternatives to sex and violence to create drama;
- explain the nature of drama as a social/cultural/indigenous/ritualistic art form.

## **Responding**

*By the end of Form 3, students will be expected to:*

- exhibit sensitivity to group dynamics;
- appreciate the importance of teamwork;
- respect their own artistic heritage and that of others;
- recognize the importance of listening in acquiring vocal skills;
- exhibit the discipline necessary for successful accomplishment of tasks;
- cooperate with others in the development and successful completion of drama projects;
- appreciate the importance of developing the creative imagination;

- value the contribution a peer audience can make to the drama;
- value the constructive criticism of others;
- show willingness to adapt a dramatic work to accommodate the criticisms of others;
- show willingness to commit effort to a task;
- recognize that fun and recreation are aspects of drama, and that learning can be achieved through fun.

## **Drama: Connections to the Core Curriculum**

This section outlines some of the more obvious bases for interrelating drama and other subjects of the core curriculum.

### **Foreign Language (usually Spanish)**

- Doing skits/productions from foreign lands
- Use of appropriate dramatic idioms to illustrate the culture of foreign countries
- Correlation of foreign language expressions with dramatic gestures and facial expressions

### **Language Arts**

- Correlation of metre and rhythm in poetry and music
- Imagery and symbolism in stories and/or poems
- Setting lyrics to dramatic interpretation and vice versa
- Use of appropriate dramatic sequences as stimuli for creative writing
- Use of appropriate dramatics to accompany poetry reading and storytelling
- Study of dramatic productions/works based on literature

### **Mathematics**

- Use of beats, note values, and time signatures to enhance students' understanding of number concepts (counting, division, ratio, etc.)
- Understanding of the relationship between musical and mathematical vocabulary, for example, time signatures, intervals, and note values

### **Physical Education**

- Understanding that proper breathing techniques are common in athletics and in dance
- Understanding of the skeletal structure and its relationship to posture
- Awareness of the body and movement

## **Science**

- Study of the body to include the functions of:
  - muscles
  - lungs
  - the skeleton
  - intercostal muscles
  - diaphragm
  - ribcage

## **Social Studies**

- Use of appropriate dramatic themes to enhance students' understanding of the meaning, implications, and import of historical events
- Use of appropriate dramatic sequences to enhance students' understanding of the ideals, religions, and traditions of contemporary and past civilizations, cultures, nations, and times
- Study of appropriate plays/dramas and dramatists to aid in building concepts of citizenship and patriotism
- Use of appropriate dramatic plays, skits, and so on to illustrate and/or describe geography and climate of various countries and regions
- Engagement in group work and peer review in listening and appraising, performing and composing

## **Technology Education**

- Operation of computers (hardware and software), video players/recorders, video cameras, and other technologies to view, teach, choreograph, and perform dances
- Study of electronics and electronic equipment involved in the production of sound and lighting effects, for example, amplifiers, microphones, mixing and lighting boards
- Selection and use of appropriate applications and technology tools to enhance production techniques of students engaged in individual and collaborative multimedia projects.

## **Drama: Connections to Other Visual and Performing Arts Disciplines**

### **Visual Arts**

- Use of dramatic gestures (body and facial) as the basis for making drawings and paintings
- Use of appropriate dance to stimulate composition of works of art and vice versa
- Study of form in dance and in the visual arts
- Construction and decoration of scenery and backdrops for dance productions
- Study of rhythm in dance and in the visual arts
- Study of historical periods and styles common to drama and other visual and performing arts disciplines, for example, Dada, Classicism, Romanticism

### **Music**

- Developing harmony of music and drama
- Study of rhythm in music and drama
- Study of form in music and drama
- Expression of musical form with body movements
- Shaping of melodic contours with hand and body movements
- Use of music to evoke mood, tension, and so on in dramatic productions
- Composition of music for dramatic sequence(s)

### **Dance**

- Speaking in rhythm
- Correlation of voice levels to pitch and intensity
- Development of creative dramatizations of songs
- Use of drama to reflect or affect mood
- Selection and/or choreography of dance for use with dramatizations
- Study of operatic songs and symphonic works based upon drama



## Drama: Course Outline

### Year 1 – Term D-1: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>• their physical potential</li> <li>• the importance of the physical in drama</li> <li>• the importance of body control</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• develop awareness of the usefulness of the body in executing drama work</li> <li>• show increased willingness and ability to experiment with body positions</li> <li>• show an understanding that drama can exist in the contrast between movement and stillness, fast and slow</li> <li>• create stage pictures through sculpting and mirroring</li> <li>• show concentration and focus in drama activities</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• form a circle; students say their names, in turn, along with a positive adjective about themselves beginning with the first letter of their name and adding a movement</li> <li>• walk around the space. The teacher calls <i>Freeze!</i> and each student freezes in a shape that is held for a few seconds. The activity is repeated, but each time the students are asked to walk in a different way, e.g., fast/slow, and make different shapes with their bodies</li> <li>• be divided into pairs as sculptor and clay. The teacher gives a stimulus, e.g., teenager watching TV. “The sculptor” sculpts “the clay” by gently moving body parts into place or by demonstrating the position. The clay must not move by itself and must not talk. The sculptor then exhibits the sculpture</li> <li>• participate in a mirroring exercise. The class is divided into pairs. A mirrors B’s action of moving arms, palms, etc. Roles are reversed</li> </ul>	<p>hard-cover notebook for journal</p> <p>postcards</p> <p>blindfolds</p> <p>photographs</p> <p>digital camera</p> <p>DVD player</p> <p>TV</p> <p>video recorder</p> <p><b>Resources</b></p> <p>Film clips showing various dramatic movements</p> <p>Video of animals and people in motion</p>

	<ul style="list-style-type: none"> <li>• show an understanding of the importance of safety procedures and trust in the drama</li> </ul>	<ul style="list-style-type: none"> <li>• work in pairs; one student holds his/her palm or index finger in front of the face of the other student, who is then hypnotized and must keep his/her face constantly the same distance away from the hand of the hypnotizer. The hypnotizer must lead the student safely through the space</li> </ul>	<p><b>Useful Websites</b></p> <p><a href="http://www.childdrama.com">www.childdrama.com</a></p> <p><a href="http://www.dramaresource.com">www.dramaresource.com</a></p>
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## Year 1 – Term D-1: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Learning Outcomes
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>identify the basic tools of performance as mind, body, voice, and space</li> <li>compare their movements with those of animals</li> <li>observe people and the ways they move</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>participate in the ring game “Farmer in the Dell”; then, guided by the teacher, observe and identify the use of the four elements: space – the ring; voice – the song; body – the movements, mind – the choices</li> <li>imitate, individually and in groups, the movement of animals, e.g., a cat in repose, a cat stalking a bird, a snake, etc.</li> <li>imitate, individually and in groups, the movement/behaviour of people—toddlers, teenagers, old persons, etc.</li> </ul>	<p><b>Learning Outcomes</b></p> <p>Listening</p> <p>Cooperative learning</p> <p>Concentration</p> <p>Observation</p> <p>Critical thinking</p> <p>Journaling</p> <p><b>Dramatic Technique</b></p> <p>Getting to Know (GTK)</p> <p>Freezes</p> <p>Slow motion</p> <p>Role play</p>

## Year 1 – Term D-1: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with awareness to their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>describe and express feelings about drama activities in their journal</li> <li>participate in group discussions</li> <li>make connections between drama activities and their own lives</li> </ul>	<p><i>Students will be introduced to the notion of the drama journal in which they will:</i></p> <ul style="list-style-type: none"> <li>enter an account of the drama activity and express feelings about the activity. Sample prompts may include: “While I was being sculpted, I....”</li> <li>teacher lists on board key words from a lesson; students must use these in individual journal entries</li> <li>diagrams, photographs, artefacts, etc. requiring student response</li> <li>self-evaluation exercises, e.g., “I was able to hold my freeze in position”</li> </ul>	<p>drama sculpting concentration focus pace mirroring stage pictures imitation</p>

## Year 1 – Term D-1: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>• their vocal potential</li> <li>• the importance of vocal control</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• express themselves through song and choral speaking</li> <li>• communicate through singing words</li> <li>• compose a simple rhythmic sequence</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• play song games like “In a Fine Castle,” “Brown Girl in a Ring”</li> <li>• revisit the clapping song games of the primary school</li> <li>• imitate characters in songs from <i>Sesame Street</i> to encourage free expression</li> <li>• use poems like the <i>Sink Son</i> by J.A. Lindon, which contain many onomatopoeic words for group choral speaking activities</li> <li>• arrange themselves in a circle, and have each student call out or sing his/her name in rhythm, then strike the floor rhythmically two or three times</li> </ul>	<p>black/white board</p> <p>markers</p> <p>CD player</p> <p>DVD player</p> <p><b>Resources</b></p> <p><i>Song Games From Trinidad and Tobago</i> by J.D. Elder</p> <p>Video clips – Midnight Robber, Pierrot Grenade, and Black Indian</p> <p>Nursery rhymes CDs</p>

## Year 1 – Term D-1: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical and cultural and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will critique their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>appreciate that there are folk traditions in which the voice is used in particular ways</li> </ul> <p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>describe and summarize the activity in journal</li> <li>explain what was effective and what was not</li> <li>make connections between their own lives and the drama</li> <li>work in groups</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>perform stick-fighting songs, clapping songs, song games, Pierrot Grenade, and Midnight Robber speeches and riddles</li> </ul> <ul style="list-style-type: none"> <li>write an account of the activity in their journals</li> </ul> <p><i>Sample prompts may include:</i></p> <p>“In the role of the Midnight Robber, I...”</p> <p>“Choral speaking for me is...”</p> <p>Create a riddle about your best friend.</p>	<p>Listening</p> <p>Concentration</p> <p>Composition</p> <p>Journaling</p> <p><b>Dramatic Technique</b></p> <p>Chorus/choral speech</p> <p>Improvisation</p> <p><b>Vocabulary</b></p> <p>choral speaking recitation onomatopoeia rhythm Pierrot Grenade</p>

## Year 1 – Term D-1: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the use of their senses to enhance their response to their environment</li> <li>sense memory</li> </ul> <p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>use the senses to develop imagination</li> <li>observe their environment more sensitively</li> <li>demonstrate an understanding of the reliance on one sense when another is impaired</li> </ul> <ul style="list-style-type: none"> <li>communicate experiences and observations in a journal</li> <li>understand the significance of the senses</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>use sense of touch only to describe and identify objects in a covered box</li> <li>listen to sounds around them with eyes closed and discriminate between various sounds – distant from/near to the sound of their own breathing</li> <li>participate in <i>Forest Walk</i> exercise. Pairs choose a sound of a forest animal. The class moves around the space with eyes closed making the sound of their chosen animal. Partners must use sense of hearing to identify each other in the forest of sounds</li> <li>discuss the use of the drama journal as a record of feelings and impressions of life experiences as they relate to activities and student progress</li> <li>observe and discuss the differences in sense levels of animals and human beings</li> <li>observe the way blind persons manage their environment</li> </ul>	<p>digital camera video recorders video tapes TV CD player</p> <p><b>Resources</b></p> <p><i>Look, Listen and Trust</i> by George Rawlins and Jillian Rich</p> <p>Object box Cue cards from <i>Drama Morgue</i></p> <p><b>Student Skills</b></p> <p>Observation Listening Focus Journaling Critical thinking</p>

## Year 1 – Term D-1: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Technique
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness of their own work and that of others</li> </ul>	<p><i>Students will be able to</i></p> <ul style="list-style-type: none"> <li>describe drama activities in their drama journal</li> <li>participate in group/class discussions</li> <li>make connections between their own lives and identified drama activities</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>discuss as a class, “Without my eyes, I had to...”</li> <li>draw a picture of an animal they would compare themselves to and write a caption saying why; share this creation with the class</li> <li>write a story in which a person has to perform tasks involving all five human senses</li> </ul>	<p>Narrative</p> <p>Reflection</p> <p><b>Vocabulary</b></p> <p>peripheral sense memory reflection imagination expression</p>

## Year 1 – Term D-1: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>• the concept of individual space</li> <li>• the concept of the theatrical space</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• maintain individual space while moving in the space with others</li> <li>• use varying levels in the space</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• establish individual space by standing with arms outstretched. They move and “freeze” at different levels, maintaining their individual space</li> <li>• try to maintain individual space in an epidemic-type scenario, e.g., walking hurriedly to avoid contact; since any contact could mean infection</li> <li>• group themselves according to numbers called by teacher. They work together to form various shapes, e.g., couch or car, within a specified time</li> <li>• in groups, use half of the class to create various shapes of theatrical performance spaces, e.g., semicircle, rectangle, while positioning the other half of the class as audience/spectator</li> </ul>	<p>black/white board</p> <p>DVD player</p> <p>VCR</p> <p>TV</p> <p>Multimedia projector</p> <p>PC/Computer lab</p> <p><b>Resources</b></p> <p>Video recordings of Carnival</p> <p>Internet and library access</p>

## Year 1 – Term D-1: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>define drama and understand its historical development, beginning with Greek theatre</li> <li>recognize the link between this original dramatic form and West Indian drama as they have experienced it, e.g., Carnival, Ramleela</li> <li>know through observation of animals and insects and their organization of space</li> <li>know, through observation, the attitudes of human beings to space through residential choice and rituals</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>do guided research on basic elements of Greek theatre as the foundation of Western theatre and present research as journal notes</li> <li>view video recordings of Carnival, Ramleela</li> <li>demonstrate and discuss the territorial behaviour of domesticated animals based on observation</li> <li>participate in a discussion of human rituals that involve the use of space and the specific positioning of people, e.g., a wedding, boxing ring, stick-fighting gayelle</li> </ul>	<p>Cooperative learning</p> <p>Critical thinking</p> <p>Brainstorming</p> <p>Negotiation</p> <p>Research</p> <p><b>Dramatic Techniques</b></p> <p>Levels</p> <p>Freeze</p> <p>Pace</p> <p>Thought/Speech bubble</p>

## Year 1 – Term D-1: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>describe and express feelings about their drama activities in their drama journal</li> <li>participate in group/class discussions</li> <li>make connections between their own lives and drama activities</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>voice their thoughts during freeze frame activities. Teacher can utilize <i>Thought/Speech Bubble</i> to encourage students in voicing their thoughts</li> <li>enter in their journal an account of the sensory activities using the following <i>sample prompt</i>: “Discussion of rituals helped me to...”</li> <li>draw a diagram of how their personal space is organized</li> <li>make oral presentations of findings after conducting research on Greek Theatre</li> </ul>	<p>amphitheatre masks chorus tragedy organization ritual territorial individual/theatrical space</p>

## Drama: Course Outline

### Year 1 – Term D-2: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>• how the individual communicates through body language</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• collaborate with others to create a tableau</li>   <li>• do simple mimes of everyday activities</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• in groups, create a <i>tableau</i> or <i>still photograph</i> using a variety of stimuli:               <ul style="list-style-type: none"> <li>- action shots</li> <li>- Sunday lunch</li> <li>- football game</li> <li>- funerals</li> <li>- scene from Literature or History</li> </ul> </li> <li>• present tableau to class for discussion</li> <li>• create and perform solo mime activities such as:               <ul style="list-style-type: none"> <li>- making a cup of tea</li> <li>- picking a flower</li> <li>- frying an egg</li> </ul> </li> <li>• mime everyday activities, e.g., brushing teeth, dressing for school, etc. In pairs, one student relates story of his/her day. The other student reproduces story in mime and vice versa</li> </ul>	<p>black/white board</p> <p>markers</p> <p>video recorder</p> <p>video tapes</p> <p>digital camera</p> <p>DVD player</p> <p>TV</p> <p><b>Resources</b></p> <p>Marcel Marceau</p> <p>Charlie Chaplin</p> <p><i>Sesame Street</i> tapes/DVDs</p> <p>Pictures from <i>Drama Morgue</i></p>

## Year 1 – Term D-2: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>observe various examples of group dynamics through everyday experiences, the newspaper, and magazine photographs</li> <li>carefully observe their normal physical activity and that of others</li> <li>describe and express feelings about drama in their journal</li> <li>participate in group discussions</li> <li>make connections between identified dramatic activities and their own lives</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>make a collage of different kinds of groups, or stick pictures in scrapbooks, with attention being paid to levels, balance, status, and focus</li> <li>view a video clip of a mime artist for discussion of elements of mime and performance artist techniques</li> <li>include captions for collage or scrapbook pictures describing various types of group dynamics</li> <li>use the <i>Stop and Start</i> technique to rework tableaux for clarity</li> <li>in journals, list steps outlining the best process for creating an effective tableau</li> </ul>	<p>Brainstorming</p> <p>Critiquing</p> <p>Negotiation</p> <p>Research</p> <p>Sequencing</p> <p><b>Dramatic Techniques</b></p> <p>Slow motion</p> <p>Stop &amp; Start</p> <p>Tableau</p> <p>Mime</p> <p>Improvisation</p> <p><b>Vocabulary</b></p> <p>mime</p> <p>tableau</p> <p>focus</p> <p>status</p> <p>balance</p> <p>collage</p> <p>caption</p>

## Year 1 – Term D-2: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the ability of the human voice to be extended beyond the production of human language</li> </ul> <p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>imitate the sound of various animals and machines</li> <li>use sound to communicate with others</li> </ul> <ul style="list-style-type: none"> <li>listen with awareness to sounds in the environment—non-language human sounds, animal sounds, machine sounds</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>travel as a group from point to point in the space imitating a vehicle, collectively making the sounds and action of the vehicle in locomotion. One student leads the group; when the group gets from point A to B, leader switches and introduces a new vehicle and sound, e.g., train, tugboat</li> <li>in groups, reproduce sounds made by familiar machines, e.g., washing machine, microwave. Each step in the machine's process is clearly identifiable by/with an accompanying sound</li> <li>in groups, construct lists of all possible human, animal, machine sounds. Each group then reproduces the sounds for the class</li> </ul>	<p>CD player miniature tape recorders blank tapes</p> <p><b>Resources</b></p> <p>Cue cards from <i>Drama Morgue</i></p> <p><b>Student Skills</b></p> <p>Observation Focus Listening Cooperative learning Negotiation Imitation Cohesion</p> <p><b>Dramatic Techniques</b></p> <p>Improvisation Slow motion Soundscapes</p>

<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their work and that of others</li> </ul>	<ul style="list-style-type: none"> <li>describe and express feelings about drama in their journal</li> <li>participate in group discussions</li> <li>make connections between the activity and their own lives</li> </ul>	<ul style="list-style-type: none"> <li>in journals, write one phrase related to each of the environmental sounds listed by their group</li> <li>enter in their journal an account of the vehicle activities and complete a self-assessment using the following <i>sample prompts</i>:            “I experimented with the use of my voice by...”            “I was able to confidently reproduce...”</li> </ul>	<p><b>Vocabulary</b></p> <p>locomotion  modulation  projection</p>
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## Year 1 – Term D-2: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the importance of group work in drama</li> <li>the importance of cooperation with and consideration of others in group work</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>display trust in others</li> <li>demonstrate trustworthiness</li> <li>demonstrate cooperation with and consideration of others in group work</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>work in pairs with one partner, A, blindfolded. The other, B, acts as his guide. B takes A on a journey past obstacles. A introduces B to objects in the environment that are determined by touch. The roles are then reversed</li> <li>form a circle. A blindfolded student walks around the inside of the circle formed by classmates. When required, classmates provide assistance</li> <li>in small groups, act out scenes from stories or folk tales provided, using the theme of trust as the stimulus</li> </ul>	<p>blindfolds/ties</p> <p>CD player</p> <p><b>Resources</b></p> <p>Stories/folktales, e.g., “How the Agouti lost its tail” – Anansi</p> <p><b>Student Skills</b></p> <p>Cooperative learning</p> <p>Listening</p> <p>Concentration</p> <p>Decision making</p> <p>Oral communication</p> <p>Critical thinking</p>

## Year 1 – Term D-2: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Techniques
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>appreciate the importance of trust based on their own observation and experiences</li> </ul> <p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>describe and express feelings about drama in their journal</li> <li>participate in group discussions</li> <li>make connections between the activity and their own lives</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>identify from their knowledge of childhood stories examples of situations where trust was an issue</li> <li>read stories and folk tales that relate to trust, trustworthiness, and credibility, e.g., “How the Agouti lost its tail”</li> <li>write in their journals their experience of being blindfolded and comment on the trustworthiness of their partners</li> <li>in journals, suggest what they would have done differently in the story/folktale situations where trust was an issue</li> <li>make an oral presentation to the class describing how it felt to be walking around the circle blindfolded</li> </ul>	<p><b>Dramatic Techniques</b></p> <ul style="list-style-type: none"> <li>Improvisation</li> <li>Role play</li> <li>Critiquing</li> <li>Narrative</li> <li>Textual analysis</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>betrayal</li> <li>situation</li> <li>loyalty</li> <li>traitor</li> <li>trust</li> <li>trustworthiness</li> </ul>

## Year 1 – Term D-2: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>• stage positions/coordinates</li> <li>• actors' body positions</li> <li>• the relationship between the body, the space, and the audience</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• identify and use stage positions/coordinates effectively</li> <li>• understand actors' body positions in relation to the stage and the audience</li> <li>• understand the importance of status in relation to positions on stage</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• in groups, move in the space from strong to weak positions, to high- and low-status positions, and vice versa. The rest of the class serves as the audience</li> <li>• as a group, create a short story that must include the use of entrances, exits, turns, diagonals, crosses, and masking, e.g., Simon enters through a door centre stage left and crosses to centre stage right to his piano. Peers evaluate each other</li> <li>• in pairs, create brief representations of situations in which characters with high status are brought low or vice versa, e.g., the assassination of a king</li> </ul>	<p>black/white board</p> <p>videos/film clips</p> <p>masking tape</p> <p>multimedia/overhead projector</p> <p><b>Resources</b></p> <p>Naparima Bowl &amp; national performance venues</p> <p>Slides (PowerPoint/projector) of various performance spaces</p> <p><b>Student Skills</b></p> <p>Perception</p> <p>Problem solving</p> <p>Decision making</p> <p>Self-awareness</p> <p>Evaluation</p> <p>ICT</p> <p>Spontaneity</p>

## Year 1 – Term D-2: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Techniques
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>observe the way actors make use of the space in a live performance in a theatre, or other space</li> <li>know that status and focus change in relation to theatrical space</li> <li>learn about the roles of various theatre personnel</li> </ul> <p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>describe and express feelings about their activities in their journals</li> <li>participate in group discussions</li> <li>make connections between their activities and their own lives</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>make field trip to a live performance. Students observe entrances and exits, turns, crosses, positioning and the absence of masking</li> <li>observe the differences in status and focus in relation to positioning in the space at live performance</li> <li>compile a list of roles and duties of theatre personnel</li> <li>observe the similarities and differences in the outline of various spaces/stages internationally using ICT resources (Internet, multimedia)</li> <li>in journals, write a summary of a situation where a person changes in status during the story. Students must draw the outline of a stage and plot the movement of the person</li> <li>in pairs, interview each other as to their experience in losing or gaining status; pairs present to the class</li> <li>in pairs, assess the performance they saw using <i>sample prompts</i> such as: “If I had the chance to be in charge of the play, I would...”</li> </ul>	<p>Role play</p> <p>Improvisation</p> <p>Interviews</p> <p><b>Vocabulary</b></p> <p>status masking positioning diagonal entrances exits crosses open and closed full-back profile share personnel</p>

## Drama: Course Outline

### Year 2 – Term D-1: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the creation of character through the exploration of the physical</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>show character through:               <ul style="list-style-type: none"> <li>movement/gait</li> <li>gesture</li> <li>mannerisms</li> <li>body shapes, levels, and postures</li> </ul> </li> <li>create a mask and use it to extend movement and gesture</li> <li>show increased physical control and sustain physical tension in characterization</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>walk around the space. On the teacher's cue they change gait and posture while leading with a specified body part, e.g., elbows or knees</li> <li>work with a partner and explore the use of gesture to convey meaning: use hands to plead, threaten, welcome. Students also shrug, nod, stamp feet; tell each other the story of their day so far</li> <li>differentiate between an action as a mannerism and a feeling, e.g., nervousness in the stomach. Teacher uses <i>Teacher-in-Role</i>, e.g., as a nervous person waiting on a bench for date to arrive, and displaying specific mannerisms</li> <li>participate in an <i>As-If</i> exercise with teacher <i>side-coaching</i>, e.g., look in their bag as if they cannot find a project that is due but they know they packed it this morning. Look through again as if they were frantic. Then look through as if they were questioning whether they had packed it. Now look through as if they located it</li> <li>create a simple mask using a brown paper bag. Use as a means of emphasis on body language as opposed to facial expression and voice</li> </ul>	<p><b>Materials</b></p> <p>brown paper bags</p> <p>kite paper</p> <p>markers</p> <p>multimedia projector</p> <p>TV</p> <p>DVD player</p> <p>PC/Computer lab</p> <p>CDs</p> <p><b>Resources</b></p> <p><i>100+ Ideas for Drama</i> by Anna Scher &amp; Charles Verrall</p> <p><b>Useful Website</b></p> <p><a href="http://www.imprology.com">www.imprology.com</a></p>

## Year 2 – Term D-1: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>develop research skills</li> <li>increase their knowledge of art forms through research</li> <li>use ICT skills to interact with historical theatre forms</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>in computer lab and in groups, use <i>Paint</i> program to draw and colour simple face designs. This may be used as set induction for topic – Masks</li> <li>in groups, research subheadings under “masks”:               <ul style="list-style-type: none"> <li>what is a mask</li> <li>types of masks</li> <li>functions of masks generally, e.g., war, sports, and in performance</li> <li>materials used to make masks</li> </ul> </li> </ul> <p>Findings may be presented to class. Teacher may use <i>PowerPoint</i> to present information on African, Papua New Guinea, and Bali masks, incorporating students’ research</p> <ul style="list-style-type: none"> <li>use program or software such as <i>Photoshop</i> to alter the design of one of the picture slides/video clips shown by the teacher; picture slides or video clips may be on Japanese Kabuki, Noh, and Sanskrit Theatre</li> </ul>	<p>Concentration</p> <p>Self-awareness</p> <p>Imaging</p> <p>Responding</p> <p>Spontaneity</p> <p>Interpretation</p> <p>Research/ICT</p> <p>Visual/Tactile learning</p> <p><b>Dramatic Technique</b></p> <p>Role play</p> <p>Improvisation</p> <p>As-If</p> <p>Reflection</p> <p>Teacher-in-Role</p> <p>Levels</p> <p>Masks</p>

## Year 2 – Term D-1: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with awareness to their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings about the drama activity in their journal</li> <li>reflect and articulate personal growth</li> <li>make connections between the activity and their own lives</li> <li>make constructive criticisms of their own performances and those of their peers</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>discuss what were some of the thoughts running through their minds in <i>As-If</i> and itemize their movement, gestures, and facial expressions at the various stages</li> <li>write in their journal in response to the <i>Teacher-in-Role</i> activity on mannerisms. This could also take the form of a letter to a friend</li> <li>in a circle, discuss the analogies and brotherhood connections</li> <li>save their drawings, research, and teacher's <i>PowerPoint</i> presentation on CDs and place in their journals. Students should be encouraged to compile an electronic component to their journal.</li> </ul>	<p><b>Vocabulary</b></p> <p>facial expression posture gait gesture mannerisms tension analogy brotherhood function mask masquerade</p>

## Year 2 – Term D-1: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the creation of characters using the voice</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>project voice through breath control</li> <li>use sound rather than language to convey meaning</li> <li>use tone and texture to match a given mood or emotion</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>practise diaphragmatic breathing exercises to improve voice control</li> <li>produce a <i>sound collage</i>. Students are given a location as stimulus and in small groups create vocal sound effects in a sequential manner, e.g., a maxi stand – blaring horns, doors slamming</li> <li>in a circle, each finds a different way to deliver a chosen phrase, e.g., “Oh boy!” Students may use an object as it is passed around the circle to add emphasis to the delivery of the line</li> <li>use individual letters of the alphabet as conversation to convey meaning in given situations, e.g., roti shop line, bank robbery</li> <li>use prompts given by teacher to develop dialogue in pairs, e.g., “I am shocked at you, I really am.” A begins dialogue in an outraged tone and B responds. The dialogue continues; teacher changes line and students exchange roles</li> </ul>	<p><b>Materials</b></p> <p>film clips on video multimedia projector transparencies bandana bristol board newsprint markers VCR TV DVD player miniature tape recorders</p> <p><b>Resources</b></p> <p>Cue cards: locations and situations from <i>Drama Morgue</i></p> <p><i>Voice and the Actor</i> by Cicely Berry</p> <p>Films, e.g., <i>My Fair Lady</i></p>

## Year 2 – Term D-1: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>observe nuances in speech patterns of their own culture and of other cultures</li> <li>understand the mechanism of diaphragmatic breathing</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>choose and listen carefully to an accent that is not theirs, either from real life, film, or television. Imitate to the rest of the class and/or use in drama</li> <li>use a sequence of simple voice warm-up activities</li> <li>be divided into pairs A and B. A places hand on ribcage of B; B breathes in, holds breath, and breathes out slowly. A observes the movement of B's ribcage. Roles are then reversed</li> <li>view a transparency/slide presentation using the overlay method to examine a diagram of the respiratory system – lungs, diaphragm, ribcage</li> </ul>	<p><b>Student Skills</b></p> <ul style="list-style-type: none"> <li>Sequencing</li> <li>Oral expression</li> <li>Responding</li> <li>Self-awareness</li> <li>Self-acceptance</li> <li>Empathy</li> <li>Imitation</li> <li>Vocal manipulation/control</li> </ul> <p><b>Dramatic Technique</b></p> <ul style="list-style-type: none"> <li>Sound collage</li> <li>Improvisation</li> <li>Role reversal</li> <li>Interviews</li> </ul>

## Year 2 – Term D-1: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with awareness to their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings about the activity in their journal</li> <li>reflect and articulate personal growth</li> <li>make constructive criticism of their performances and those of others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>record in journals the experience of building the <i>sound collage</i>, using <i>sample prompts</i>, e.g., “Without words, I was able to...”</li> <li>conduct <i>interviews</i> with each other using questionnaires to create the biography of the character based on initial dialogue line</li> <li>in their journals, draw and label a simple diagram of the respiratory system</li> </ul>	<p>prop tone diaphragm ribcage accent diction articulation projection inhale exhale nuances respiratory system culture</p>

## Year 2 – Term D-1: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the creation of characters using improvisation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>improvise a role having been given at least one variable, i.e., time, place, activity, or occupation</li> <li>work together in group improvisation</li> <li>understand the role of status in improvisation</li> <li>participate in developing power and status issues in traditional-type relationships</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>with eyes closed, think about someone interesting in their family, neighbourhood, etc. and assume mannerisms, posture, gait, and behaviour of that person. Students open eyes and move in character. Students deliver a line in role on touch cue from teacher. In groups, they create an <i>Improv</i> using the characters as stimulus</li> <li>participate in an exercise involving items such as a table, chairs, and a water bottle. Individual students arrange the objects so as to make one item the most powerful object. When this is achieved, students then enter the arrangement and each tries to assume the most powerful position</li> <li>in pairs, explore a range of relationships focusing on the display of power and status through eye contact and body language, e.g., a tyrannical employer and a timid employee. Students improvise dialogue and then switch status while maintaining roles</li> </ul>	<p><b>Materials</b></p> <p>table</p> <p>chairs</p> <p>bottle</p> <p>rostra</p> <p><b>Resources</b></p> <p>Films with crowd scenes, e.g., <i>Julius Caesar</i>, <i>Harry Potter</i></p> <p>Newspaper clippings</p> <p>Cue cards: phrases from <i>Drama Morgue</i></p>

## Year 2 – Term D-1: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>recognize different behaviour patterns through observation</li> <li>use knowledge gained through observation to communicate meaning in improvisation</li> <li>understand the process of improvising a basic scene</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>observe crowds of people and make notes as to crowd dynamics: bartering for space, territorial power, etc. Observe gestures, body language, voice patterns at the market or at a football match, and use observations in creating short scenes</li> <li>use newspaper clippings about real-life situations to identify specific characters displayed and identify the status of these characters</li> <li>illustrate the breakdown of a scene by use of charts and diagrams - beginning, middle, and end. Students plot action in sequence</li> </ul>	<p>Characterization</p> <p>Creation of dialogue</p> <p>Concentration</p> <p>Imagination</p> <p>Enquiry</p> <p>Sequencing</p> <p>Observation</p> <p>Imitation</p> <p><b>Dramatic Technique</b></p> <p>Role play</p> <p>Improvisation</p> <p>Dialogue</p> <p>Hot-seating</p> <p>Monologues</p>

## Year 2 – Term D-1: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their own work and the work of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings in drama journals in relation to the drama</li> <li>reflect on and articulate perceptions of personal growth</li> <li>make connections between their own lives and the drama</li> <li>make constructive criticism of the performances of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>discuss tactics they utilized in a practical exercise to achieve the most powerful position</li> <li>be guided through a <i>Hot Seat</i> exercise for feedback on roles played</li> <li>write a <i>monologue</i> based on a character they analysed from newspaper accounts</li> <li>view a performance by a <i>Theatre-in-Education</i> group. After the session, discuss responses</li> </ul>	<p>status improvise role relationship territorial character power sequence plot</p>

## Year 2 – Term D-1: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the creation of characters in relationship to the space</li> </ul> <p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>develop body awareness and spatial perception</li> <li>experiment with imitative and interpretive movement for specific characters while working in formal and informal theatre spaces</li> <li>know different kinds of theatre spaces—formal and informal—through research</li> <li>attend live performances to conduct research and practise audience etiquette</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>improvise situations where characters are in a variety of different spaces, e.g., jail cell, crowded elevator, playground, and examine how the character interacts with the prevailing space</li> <li>participate in <i>story dramatization</i>, e.g., <i>Aesop's Fables</i> in a variety of formal and informal theatre spaces. Students create improvised spaces by arranging classroom furniture</li> <li>view multimedia slides of different performance spaces and/or use the Internet to explore various Virtual Tours of international performance venues, e.g., Shakespeare's Globe Theatre</li> <li>in groups, build models of different kinds of theatre spaces</li> <li>visit different theatre spaces, e.g., outdoor amphitheatre, the proscenium</li> <li>attend a live performance</li> </ul>	<p>multimedia projector</p> <p>video recorder</p> <p>video tapes</p> <p>digital camera</p> <p>cardboard boxes</p> <p>Other recyclable materials for building models</p> <p><b>Resources</b></p> <p>Internet access</p> <p><i>Aesop's Fables</i></p> <p><b>Useful Website</b></p> <p><a href="http://www.shakespeares-globe.org">www.shakespeares-globe.org</a></p> <p><b>Student Skills</b></p> <p>Research</p> <p>Oral communication</p> <p>Brainstorming</p> <p>Spontaneity</p> <p>Critical awareness</p> <p>Construction</p>

## Year 2 – Term D-1: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Technique
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their own work and the work of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings in a drama journal in relation to the drama</li> <li>reflect on and articulate perceptions of personal growth</li> <li>make connections between their own lives and the drama</li> <li>make constructive criticism of the performances of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>include evidence of planning – brainstorming notes and design sketches of models in journals</li> <li>arrange a classroom museum of the models, endowing students as designers/experts. This could be videotaped as a documentary</li> <li>fill out observation sheets examining the theatre space and the performance</li> </ul>	<p>Story dramatization</p> <p>Endowment</p> <p>Simulation</p> <p><b>Vocabulary</b></p> <p>proscenium arena amphitheatre Theatre-in-the-round thrust museum interpretive imitative spatial perception documentary</p>

## Drama: Course Outline

### Year 2 – Term D-2: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>• the creation of character through the exploration of the physical</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• portray appropriate body language in relation to:               <ul style="list-style-type: none"> <li>(a) people they know</li> <li>(b) people they don't know</li> <li>(c) people of different status</li> <li>(d) people of different backgrounds</li> </ul> </li> <li>• incorporate physical, emotional, and social dimensions of characters in scenes</li> <li>• sustain characters in improvised and formal scenes</li> <li>• make clear choice of character traits and behaviour</li> <li>• convey dramatic tension through body language</li> </ul>	<p><i>Students may use the poem “The Pied Piper of Hamelin” by Robert Browning to:</i></p> <ul style="list-style-type: none"> <li>• explore the nature of attitudes to the “stranger.” Half the class role-plays a town meeting discussing the problem of the rats. Use <i>Mantle of the Expert</i> as other half of class become officials in the Ministry of Health, Ministry of Education, etc.</li> <li>• develop a scene with half of the class focusing on the Pied Piper and issues of distrust and prejudice. The teacher facilitates a <i>forum</i> whereby the other half of the class, as audience, can interrupt and rework the scenes</li> <li>• practise <i>dramatic tension</i>: design a <i>mime</i> sequence that manipulates tension and release, e.g., opening jar, defusing a bomb</li> <li>• in groups, participate in the activity called <i>Boxing Match</i>. Characters include boxers, referee, coaches, etc. No touching or dialogue allowed but opponents and others must react realistically to blows</li> </ul>	<p>newsprint cloth personal props old magazines newspapers photographs artifacts digital camera DVD player</p> <p><b>Resources</b></p> <p><i>The Pied Piper of Hamelin</i> by Robert Browning</p> <p>Script of <i>The Pearl</i></p> <p>Films, e.g., <i>West Side Story</i>, <i>Romeo and Juliet</i> (Baz Luhrmann) &amp; <i>Romeo and Juliet</i> (Zeffereilli’s Production), <i>Rent</i> (2005, Chris Columbus)</p>

## Year 2 – Term D-2: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>observe body language in interpersonal relationships</li> <li>demonstrate how social concepts such as cooperation, communication, sympathy, etc apply in theatre and real life</li> <li>understand how theatre reflects life and the ways in which it can be used to address social issues</li> <li>show awareness of cultural differences in behaviour through research</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>observe the body language of people of different ages and genders in their communities, identifying exaggerated use of body language</li> <li>collect pictures of different kinds of people, arranging them in categories, e.g., age, class, nationality, ethnicity, etc. Students improvise situations using a variety of types of people</li> <li>work with <i>The Pied Piper of Hamelin</i> to make connections between dialogue and character choices in movement and body language</li> <li>choose concept or theme from the text, and collect artifacts relating to imagined character biographies</li> </ul>	<p>Textual analysis</p> <p>Brainstorming</p> <p>Characterization/ Internalization</p> <p>Observation</p> <p>Research</p> <p>Character analysis</p> <p>Written/Oral expression</p> <p>Negotiation</p> <p>Empathy</p> <p>ICT</p> <p><b>Dramatic Technique</b></p> <p>Writing-in-role</p> <p>Forum Theatre</p> <p>Mantle of the Expert</p> <p>Hot Seat</p> <p>Role play</p> <p>Brotherhood</p>

## Year 2 – Term D-2: The Body Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their own work and the work of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings in a drama journal in relation to the drama</li> <li>reflect on and articulate perceptions of personal growth</li> <li>make connections between their own life and the drama</li> <li>make constructive criticisms of the performances of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>participate in <i>Hot Seating</i> after dramatization of <i>Pied Piper</i> scenes and gauge level of character internalization</li> <li>complete in journals in essay format – “How theatre reflects life,” tying in <i>Brotherhood</i> links from the <i>Pied Piper</i></li> <li>write in role as a character from the text and report on the sequence of events in the story</li> <li>view excerpts from <i>West Side Story</i> or <i>Rent</i> where two opposing gangs or groups in society are in conflict. Students may post comments on a Blog after viewing</li> </ul>	<p><b>Vocabulary</b></p> <p>status dramatic tension audience scenario forum biography justification artifacts dramatization excerpts</p>

## Year 2 – Term D-2: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the creation of character relationships through the exploration of voice</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>use the range of voice, e.g., pitch, tone, rhythm, speed, volume to effectively explore character relationships</li> <li>use character motivations, objectives, obstacles, actions, and personality to create an appropriate voice for a given character</li> <li>show increasing voice control – articulation and projection</li> <li>understand the value of the contrast between sound and silence in drama</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>perform diaphragmatic breathing exercises</li> <li>create a radio commercial advertisement for a Rat Catcher for the town of Hamelin, including voice-overs and sound effects</li> <li>increase voice control by performing the following actions individually -- coughing, sneezing, belching, etc. The action is placed in a situation, e.g., in a church service. Two or three actions could be combined</li> <li>in pairs, explore relationships. Situations are given, e.g., a teenager wants to borrow parent's car. Parent who is reading the newspaper is only allowed to say "no" or "yes." Child must convince parent to lend the car. Responses are taped</li> <li>in groups, explore sound and silence. Each group explores a given situation, e.g.: "You are singing your favourite song in class and your strictest teacher walks in." "You are in an examination room when the silence is broken by a loud noise."</li> </ul>	<p>rostra</p> <p>miniature voice recorders</p> <p>tapes</p> <p>CD player/cassette player</p> <p>CDs–Opera</p> <p><b>Resources</b></p> <p>Cue cards: situations from <i>Drama Morgue</i></p> <p><i>Voice and the Actor</i> by Cicely Berry</p> <p><i>Ideas that Work in Drama</i> by Michael Theodore</p> <p><b>Student Skills</b></p> <p>Vocal expression</p> <p>Listening</p> <p>Observation</p> <p>Critiquing</p> <p>Listing</p> <p>Reflection</p> <p>Operating equipment</p>

## Year 2 – Term D-2: The Voice Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Technique
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their own work and the work of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>distinguish variety in voice quality by careful listening</li> <li>demonstrate an understanding of how relationships with other characters affect voice elements of character development</li> <li>identify the elements of voice necessary in characterization</li> </ul> <p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>reflect on and articulate perceptions of personal growth</li> <li>make connections between their own lives and the drama</li> <li>make constructive criticisms of the performances of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>record the nuances in the tone of speech in different relationships, e.g., mother and child, mother with a stranger, and mother on the phone, etc.</li> <li>listen to operatic singing to better understand the versatile nature of the human voice</li> <li>create, as a class, an “Elements of Voice” checklist</li> </ul> <ul style="list-style-type: none"> <li>in journals, list and describe some of the vocal exercises they have learnt so far</li> <li>compare in an oral presentation how their favourite type of music compares to operatic music</li> <li>discuss whether they achieved an appropriate variety in tone after listening to taped exchange</li> </ul>	<p>Sound and silence</p> <p>Role play</p> <p>Broadcasting</p> <p><b>Vocabulary</b></p> <p>articulation projection pitch contrast relationship control opera versatile variety nuances broadcast</p>

## Year 2 – Term D-2: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the creation of character relationships through an understanding of subtext and through scripting</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>infer subtext from lines of dialogue in formal scenes</li> <li>use narrative as a means of extending stage business</li> <li>create a short scene as a group activity through the process of improvisation and discussion</li> <li>script the dialogue with some understanding of text, subtext, and context</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>as a group activity, examine a short extract from a scene in, e.g., <i>Tears in the Gayelle</i> by Dennis Noel. Discuss the subtext and say out loud the meaning behind each line. Students can also enact the subtext</li> <li>working in pairs, develop two opposing characters, each trying to achieve something different and getting in each other's way. Neither character must outright say what they feel except when teacher cues, 'Stop! Think!'</li> <li>form small groups. One student in each group writes a line of dialogue for a scene and passes the folded paper to the next student who writes the next line, etc. The group then finds a context for the five-line scene, act it out, and discuss the subtext. They then change the context of the scene</li> </ul>	<p>rostra</p> <p>scripted plays</p> <p>TV</p> <p>DVD player</p> <p>computer lab</p> <p>multimedia projector</p> <p>blank CDs</p> <p>Microsoft PowerPoint</p> <p><b>Resources</b></p> <p><i>Tears in the Gayelle</i> by Dennis Noel</p> <p><i>Odale's Choice</i> by E. Braithwaite</p> <p><i>Pink Panther</i> (classic cartoon) video tape/ DVD</p> <p><b>Student Skills</b></p> <p>Scripting</p> <p>Textual analysis</p> <p>ICT</p> <p>Research</p> <p>Application</p> <p>Cross referencing</p>

## Year 2 – Term D-2: The Mind Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Technique
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their own work and the work of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>know the difference between text, subtext, and context</li> <li>understand the conventional roles of protagonist and antagonist</li> <li>know that there is a range of scripted plays available for dramatization</li> </ul> <p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings in a drama journal in relation to the drama</li> <li>reflect on and articulate perceptions of personal growth</li> <li>make connections between their own lives and the drama</li> <li>make constructive criticisms of the performances of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>define and explain drama terminology: text, context, subtext, protagonist, antagonist</li> <li>research films, television shows, and literature texts for examples of protagonists and antagonists, e.g., Pink Panther, westerns</li> <li>research and present in <i>PowerPoint</i> slides, the work of a Caribbean playwright, e.g., Derek Walcott, Zeno Constance, Paloma Mohammed, etc.</li> <li>participate in <i>Day in the Life</i> exercise; each student in a group creates a scenario focusing on the specific activities of a character at various times of the day. Use character such as “Roy” from <i>Tears in the Gayelle</i></li> <li>list and explain drama terminology: text, context, subtext, protagonist, antagonist</li> <li>assess individual ability to work in a group through a self-assessment questionnaire</li> <li>write a short monologue in role of protagonist or antagonist from a literature text</li> <li>make a list of playwrights of the Caribbean with focus on Trinidad and Tobago; include samples of their works</li> </ul>	<p>Day in the Life</p> <p>Narrative</p> <p>Monologue</p> <p>Stop! Think!</p> <p><b>Vocabulary</b></p> <p>text subtext context protagonist antagonist extract playwright terminology enact stage business</p>

## Year 2 – Term D-2: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the creation of characters in relationship in and to the space.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>show an increased understanding of the use of levels in the space</li> <li>use levels and positioning to indicate status, and status in relationships</li> <li>show how the plot and the development of characters can be realized through the use of the space</li> <li>understand the concept of creating a simple set</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>work in pairs to establish relationships, e.g., parent/child, teacher/student. Students move, freeze in position and level, and improvise a dialogue appropriate to their position. Activity continues with students assuming different positions, levels, and distances</li> <li>portray the role of a protagonist in two situations, e.g., a crowded Sunday market, a lonely spot perhaps on the way home. Half the class functions as audience, the other half as actors. Students discuss the problems these two situations pose to the character in the space</li> <li>in groups, identify the required elements and design a simple set for a scripted extract</li> </ul>	<p>props as required</p> <p>rostra</p> <p>Excerpts from scripted plays</p> <p>Prompt book</p> <p><b>Resources</b></p> <p>Scripted plays, e.g.:</p> <ol style="list-style-type: none"> <li><i>Odale's Choice</i> by Edward Brathwaite</li> <li><i>Duelling Voices</i> by Zeno Constance</li> <li><i>A Midsummer Night's Dream</i> by William Shakespeare</li> <li><i>The Ping Pong</i> by Errol Hill</li> </ol>

## Year 2 – Term D-2: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>define the drama conventions of flashback and flash-forward</li> <li>understand the use of the theatre conventions of flashback, flash-forward, and simultaneous setting</li> <li>understand the basic elements of blocking</li> <li>understand the role and function of stage directions</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>view formal plays that have used <i>flashback</i>, e.g., <i>Duelling Voices</i> by Zeno Constance and discuss the effectiveness of these techniques</li> <li>from scripted plays, discuss the setting and the use of space in relation to the story</li> <li>examine the stage directions in a text, e.g., <i>The Ping Pong</i> by Errol Hill, and identify categories of information included such as props, time of day, entrances and exits, etc.</li> <li>look at an extract from a Stage Manager's prompt book and familiarize themselves with simple <i>blocking</i> notations</li> </ul>	<p>Scripting</p> <p>Perception</p> <p>Negotiation</p> <p>Self-Awareness</p> <p>Critical Awareness</p> <p><b>Dramatic Technique</b></p> <p>Flash back</p> <p>Flash-forward</p> <p>Simultaneous setting</p> <p>Blocking</p> <p>Time line</p>

## Year 2 – Term D-2: The Space Component

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with critical awareness to their own work and the work of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings in journals in relation to the drama</li> <li>reflect on and articulate perceptions of personal growth</li> <li>make connections between their own lives and the drama</li> <li>make constructive criticisms of the performances of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>choose one scene from <i>The Pied Piper of Hamelin</i> and write a script using both <i>flashback</i> and <i>flash-forward</i> techniques and stage directions</li> <li>in journals, draw a <i>time line</i> of a scene and identify how <i>flashback</i> and <i>flash-forward</i> can be used in restructuring the action of the play</li> <li>plan basic <i>blocking</i> for scene scripted above</li> <li>discuss in relation to activity in <i>Creating</i>:               <ul style="list-style-type: none"> <li>(a) for participants in the crowd scenes: What were the problems associated with the crowd of people in the space?</li> <li>(b) for participants in the role of protagonist: What motivated your movement in the space?</li> </ul> </li> </ul>	<p>set blocking status flashback flash-forward stage directions masking Stage Manager prompt book scripting design motivation convention</p>

## Drama: Course Outline

### Year 3 – Term D-1: Improvisation

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>• creating, refining, and deepening character through improvisation</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• understand the keys of who, what, where, why, and when in building a scene</li> <li>• use plot, conflict, tension, crisis, climax, resolution in building a scene</li> <li>• show involvement with and relationship to various stimuli</li> <li>• participate in guided brainstorming sessions in planning for improvisations</li> <li>• demonstrate a series of motivated movement activities</li> <li>• participate in character internalization exercises</li> <li>• work within a given time frame</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• establish a “where” through mime and sound. Teacher provides stimuli, e.g., in a beehive. Students use their bodies as instruments, adding sound</li> <li>• improvise situations based on time, relationships, and conflict scenarios with focus on movement in the space: pace, distance, levels, e.g., lion-mouse-hunter</li> <li>• given an artifact, create an imaginary history for the artifact; groups develop an improvisation around the artifact.</li> <li>• develop motives for their characters. Choose a “who” and “where” in the first instance and gradually the teacher <i>side coaches</i> the introduction of a “what,” a one-word motive, e.g., old man at pharmacy: one-word motive – relief</li> <li>• combine who, where, and what. Character A and B establish the scene. Without planning, Character A and B begin to think in what way the other character is an obstacle to their motive. This develops into a <i>conflict</i></li> </ul>	<p>utility box with props costumes decorations masks objects artifacts newspapers magazines newsprint markers photographs CD player</p> <p><b>Resources</b></p> <p><i>Improvisation for the Theatre</i> by Viola Spolin</p> <p><i>The Young Actor’s Book of Improvisation Ages 12-16</i> by Sandra Caruso and Susan Kosoff</p> <p>Music CDs</p>

### Year 3 – Term D-1: Improvisation

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>understand that improvisation can be built around any possible stimuli</li> <li>know that character is represented through the ongoing actions and choices of the actor</li> <li>research and develop students' knowledge of speech forms in their local contexts</li> <li>identify plot, conflict, tension, crisis, climax, resolution in a scene</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>in groups, arrange and compile stimuli in categories, e.g., parables/proverbs, newspaper headlines, photos, sequentially A – Z, etc.</li> <li>compile a verb/action/motive/emotion dictionary</li> <li>research examples of picong in parang, calypso, and on election platforms</li> <li>research the concepts and origins of extempore</li> <li>research the art and concept of impromptu speaking</li> <li>using a script as a guide, identify and explain the concepts: plot, conflict, tension, crisis, climax, resolution</li> </ul>	<p>Interview/enquiry</p> <p>Research</p> <p>Brainstorming</p> <p>Spontaneity</p> <p>Sequencing</p> <p>Negotiation</p> <p>Reflection</p> <p>Oral/ Written expression</p> <p><b>Dramatic Technique</b></p> <p>Improvisation</p> <p>Critique</p> <p>Scripting</p> <p>Role on the Wall</p>

### Year 3 – Term D-1: Improvisation

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with awareness to their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings about the process of creating an improv in their journals</li> <li>make constructive criticisms of their performances and those of their peers</li> <li>evaluate performances from the point of view of the focus given</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>write one headline for a scene; everything in the description of the scene must relate to the headline</li> <li>add detail to their one-word character motives by engaging in <i>Role on the Wall</i> exercise</li> <li>write to themselves about the process involved in making improvisations. The emphasis should be on thoughts and feelings</li> <li>critique a performance with reference to its dramatic and theatrical values</li> </ul>	<p><b>Vocabulary</b></p> <p>internalization tension motive plot conflict tension crisis climax resolution extempore theatrical picong impromptu</p>

### Year 3 – Term D-1: Technical Theatre

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the elements that go into the creation of environments for theatre performances</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>create set designs illustrating concepts for staging productions and incorporating types of stages</li> <li>create a lighting design to reflect the mood and environment of the play or scene</li> <li>design costumes and make-up models for various scenes and characters in a play</li> <li>design/compose sound and music to create mood and atmosphere relevant to script or scene</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>using realism or symbolism in a scene from a play, create a set design producing:               <ul style="list-style-type: none"> <li>(a) a floor plan</li> <li>(b) a three-dimensional model</li> </ul> </li> <li>work with a scripted scene, e.g., <i>the Witches' scene from Macbeth</i>, and create a lighting design to enhance theme, actions, motives</li> <li>use house lights/ceiling classroom lights to cue entrances and exits, moments of dramatic tension and transition blackouts for a scene</li> <li>in groups, design costumes for different characters using paper, fabric, and found materials</li> <li>choose a scene from a play:               <ul style="list-style-type: none"> <li>(a) design a sequence of vocal sound effects</li> <li>(b) design a sequence of off-stage sound effects</li> <li>(c) choose a piece of music (taped or live) to create mood and atmosphere</li> </ul> </li> </ul> <p>Choose another scene that can accommodate a, b, and c</p>	<p>rostra</p> <p>CD player</p> <p>digital camera</p> <p>PC/Computer lab</p> <p>multimedia projector</p> <p><b>Resources</b></p> <p><i>Ideas that Work in Drama</i> by Michael Theodore</p> <p>Script extracts</p> <p><b>Student Skills</b></p> <p>Illustration</p> <p>Design</p> <p>Composition</p> <p>Sequencing</p> <p>Research/Enquiry</p> <p>Documentation</p> <p>Negotiation</p> <p>Critiquing</p>

### Year 3 – Term D-1: Technical Theatre

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Technique
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>identify the components of technical theatre</li> <li>explain the primary considerations in designing for theatre</li> <li>increase their knowledge of technical theatre</li> <li>identify and explain the roles of personnel in technical theatre and the possibilities for their collaboration</li> <li>use the elementary vocabulary of designers and technicians</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>research the components of technical theatre, explain considerations of designing for theatre, list the elementary vocabulary of designers and technicians</li> <li>draw a chart or graphic organizer to represent roles in the theatre. Identify roles and use arrows to show a crossover of duties</li> <li>visit a formal theatre space and view a dramatic production. Critique technical aspects of the performance</li> </ul>	<p><b>Dramatic Technique</b></p> <ul style="list-style-type: none"> <li>Set design</li> <li>Lighting design</li> <li>Costume design</li> <li>Sound design</li> <li>Soundscape</li> <li>Use of realism and/or symbolism</li> </ul>

### Year 3 – Term D-1: Technical Theatre

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Vocabulary
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with awareness to their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>express ideas and feelings about projects in their journals</li> <li>make constructive criticisms of their designs and those of their peers</li> <li>apply design skills to texts</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>write about the experience of going to the theatre in their journals</li> <li>store samples of sketches, costumes, floor plans, etc. in journals</li> <li>critique their designs and those of their peers during class discussions</li> <li>critique aspects of technical theatre in different productions</li> </ul>	<p><b>Vocabulary</b></p> <p>articulation set model projection sound effects pitch impact mood atmosphere realism symbolism components enhance</p>

### Year 3 – Term D-2: Playmaking/Writing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the techniques involved in the creation of rituals, processions, and choral effects</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>develop a ritual using space, movement, symbol, chants, and language</li> <li>use a procession to explore different types of occasions</li> <li>develop choral and oration skills</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>in groups, design and perform a ritual, e.g., to make rain fall. Students are reminded of the elements to be used in the design</li> <li>in groups, design and perform a ceremony, e.g., an initiation</li> <li>develop and perform a procession based on a theme, e.g., victory – School wins football match. <i>Invisible Theatre</i> can be incorporated</li> <li>use extracts from famous historical orators to develop their own speeches and analyse public speakers' performances for tools of oration, e.g., political leaders' use of quotations from religious texts, etc.</li> <li>use poems and extracts from stories and plays with particularly strong imagery to develop chants and choral work</li> </ul> <p><i>N.B. students can be given other stimuli such as weddings, funerals, christenings, wakes, etc. to construct improvisations</i></p>	<p>CD player</p> <p>Utility box of props</p> <p>Extracts from orators, e.g., Martin Luther King, Jr., Dr. Eric Williams</p> <p>Poems</p> <p>PC/Computer lab</p> <p>Internet Access</p> <p><b>Useful Websites</b></p> <p>www.wordpress.com www.blogger.com www.vineblogs.net</p> <p><b>Student Skills</b></p> <p>ICT</p> <p>Synthesize</p> <p>Document/Research</p> <p>Sequence</p> <p>Textual analysis</p> <p>Spontaneity</p> <p>Empathy</p> <p>Reflection</p>

### Year 3 – Term D-2: Playmaking/Writing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Dramatic Technique
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond to their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>compose definitions for terms such as <i>rituals</i> and <i>ceremonies</i></li> <li>understand the form and function of rituals, ceremonies, etc. in performance and in relation to the origin of Caribbean drama</li> <li>develop oral research skills</li> </ul> <p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>discuss and critically analyse the relevance of the research to the process of improvisation and playmaking</li> <li>make constructive criticism of the performance of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>examine rituals that exist in their communities; attend (individually or in groups) a ritual or procession occurring in their environment</li> <li>conduct interviews with participants in the ritual or procession to collect authentic information</li> <li>set up a web-based journal-blog and post information and ideas about rituals/processions/choruses in their culture and develop exchanges with students in other countries</li> </ul> <ul style="list-style-type: none"> <li>record, in role, the ritual process</li> <li>deliver an oration, in role, for an occasion</li> <li>parallel their ritual as a metaphor or analogy for an everyday life situation</li> </ul>	<p><b>Dramatic Technique</b></p> <ul style="list-style-type: none"> <li>Improvisation</li> <li>Invisible Theatre</li> <li>Oration</li> <li>Interviews</li> <li>Metaphor</li> <li>Analogy</li> <li><b>Vocabulary</b></li> <li>oration</li> <li>ceremony</li> <li>procession</li> <li>initiation</li> <li>symbol</li> <li>imagery</li> <li>metaphor</li> <li>analogy</li> <li>ritual</li> <li>chorus</li> <li>chants</li> <li>blog</li> <li>media</li> </ul>

### Year 3 – Term D-2: Playmaking/Writing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Materials
<p><b>Creating</b></p> <p><i>Students will be aware of:</i></p> <ul style="list-style-type: none"> <li>the process involved in the creation of a script</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>develop writing and playmaking skills</li> <li>depict, through tableau, the essence of a story</li> <li>explore roles from within the story</li> <li>use language effectively in different roles</li> <li>produce a written script from the playmaking process</li> <li>create a recognizable voice</li> <li>mount a production of the script including all elements of production: plot, setting, characterization, style</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>play the <i>Memory Game</i>, telling the story word by word, sentence by sentence</li> <li>plot turning points in a character's life. Suggested techniques for teacher's use: <i>Voices in the Head</i>, <i>Thought Tracking</i>, and examination of <i>The Ritual</i> by Zeno Constance</li> <li>devise dialogue for development of tension, e.g., through <i>Telephone/Radio Conversations</i></li> <li>use a storyboard to plot main events and then to juggle the order of events of a story</li> <li>in groups of five, develop a written script after reviewing, repeating, and editing during the playmaking process</li> </ul>	<p>Extracts from scripted plays</p> <p>video recorder</p> <p>digital camera</p> <p>newsprint</p> <p><b>Resources</b></p> <p>Plays by local and international playwrights</p> <ol style="list-style-type: none"> <li><i>Odale's Choice</i> by Edward Brathwaite</li> <li><i>The Ritual</i> by Zeno Constance</li> <li><i>A Midsummer Night's Dream</i> by William Shakespeare</li> </ol>

### Year 3 – Term D-2: Playmaking/Writing

Internal Organizers and General Outcomes	Specific Outcomes	Sample Activities	Student Skills
<p><b>Knowing</b></p> <ul style="list-style-type: none"> <li>students will know through historical, cultural, and cross-cultural references</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>students will respond with awareness to their own work and that of others</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>increase their knowledge of language forms</li> <li>know the process of playmaking</li> <li>integrate the elements of production</li> <li>make connections between their own lives and the drama</li> <li>reflect on and articulate perceptions of their personal growth</li> <li>express ideas and feelings in their journals in relation to the drama</li> <li>make constructive criticism of the performance of their peers and others</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>using extracts, examine the language used in plays written by Trevor Rhone, Dennis Scott, Rawle Gibbons; and from other traditions, e.g., William Shakespeare, Tennessee Williams, Wole Soyinka</li> <li>through discussion, assist other groups in revising their plays' structure and meaning</li> <li>as a class, develop a checklist for monitoring the rehearsal and staging the production</li> <li>complete a self-assessment form</li> <li>use a digital camera to photo-journal their production process</li> <li>journal in groups collectively (on sheets of newsprint) before and after the process of playmaking/production</li> <li>assess each other. Ask each member of a group to analyse a character and to consider how the character was revealed and developed</li> </ul>	<p>Interpretation</p> <p>Brainstorming</p> <p>Sequencing</p> <p>Observation</p> <p>Imagination</p> <p>Critical thinking</p> <p>Textual analysis</p> <p><b>Dramatic Technique</b></p> <p>Storyboard</p> <p>Storytelling</p> <p>Script writing</p> <p>Voices in the Head</p> <p>Thought Tracking</p> <p>Telephone/Radio</p> <p>Memory game</p>

# **Drama: Course Outline**

## **Year 1: Integrated Term**

### **The Thematic Model: Museum Exhibition entitled “*Discovering Me*”**

#### **Framework**

- ◆ This project model may take the form of research and activities related to Traditions of Carnival in Trinidad and Tobago involving all four disciplines—Visual Art, Dance, Drama, and Music.
- ◆ Teachers of the various disciplines coordinate all teaching activities to fulfil the learning outcomes required for the completion of this model.
- ◆ The suggested time span for this model is one term.
- ◆ The project culminates in a production, for example, a morning programme on Carnival Friday at the school.
- ◆ A display could be set up spanning the week leading up to Carnival.
- ◆ Student portfolios can be built and monitored as the project progresses to production stage.
- ◆ Assessment could be based on performances, portfolios, organizational skills, collaborative learning skills, initiative, creativity, etc.
- ◆ The presentations may be videotaped and photographed for documenting purposes.

**The following is an outline of suggested learning outcomes and activities for the model. The teachers involved in planning can develop this frame to suit their preferences.**

# Drama: Course Outline

## Year 1: Integrated Term

Content	Intended Learning Outcomes	Sample Activities
<b>Visual Art</b>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• manipulate materials to create works of art</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• create posters to advertise the museum exhibition</li> <li>• construct a free-standing sculpture of where they see themselves in 10 years</li> <li>• make a wall painting representing their neighbourhood</li> <li>• mount a display of artifacts that represent their cultural heritage</li> </ul>
<b>Dance</b>	<ul style="list-style-type: none"> <li>• manipulate their bodies to create shapes, forms, movements, and gestures that convey meaning</li> </ul>	<ul style="list-style-type: none"> <li>• work in groups to create a sequence based on a nursery rhyme from their childhood, e.g., “Three Blind Mice”</li> <li>• combine a number of different steps/movements in response to their experience of family life</li> <li>• use folk dances they have learned to tell the story of their national identity</li> </ul>
<b>Drama</b>	<ul style="list-style-type: none"> <li>• demonstrate an understanding of how the individual communicates through body, language, and voice</li> </ul>	<ul style="list-style-type: none"> <li>• create a monologue based on some aspect of their school life; a dramatization of this would include costume and props</li> <li>• in groups, create a series of tableau pictures that represent their hobbies or special interest</li> <li>• participate in role play of various museum personnel such as Curator, Security, Tour Guides</li> <li>• tell a story including one or some of the artifacts in the visual arts display</li> </ul>

<b>Content</b>	<b>Intended Learning Outcomes</b>	<b>Sample Activities</b>
<b>Music</b>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• manipulate instruments and voice to create musical passages and develop ideas in composing</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• analyse childhood nursery rhymes, compose rhymes with repeated rhythmic and melodic motifs</li> <li>• use samples of music enjoyed by their parents to play as an echo, rhythmic patterns</li> <li>• compose and perform an original advertisement/jingle for the museum exhibition</li> </ul>

# **Drama: Course Outline**

## **Year 2: Integrated Term**

### **The Project Model: “Traditions of Carnival” Performance at School**

#### **Framework**

- ◆ This project model may take the form of research and activities related to Traditions of Carnival in Trinidad and Tobago involving all four disciplines—Visual Art, Dance, Drama, and Music.
- ◆ Teachers of the various disciplines coordinate all teaching activities to fulfil the learning outcomes required for the completion of this model.
- ◆ The suggested time span for this model is one term.
- ◆ The project culminates in a production, for example, a morning programme on Carnival Friday at the school.
- ◆ A display could be set up spanning the week leading up to Carnival.
- ◆ Student portfolios can be built and monitored as the project progresses to production stage.
- ◆ Assessment could be based on performances, portfolios, organizational skills, collaborative learning skills, initiative, creativity, and so on.
- ◆ The presentations may be videotaped and photographed for documentation purposes.

The following is an outline of suggested learning outcomes and activities for the model. The teachers involved in planning can develop this frame to suit their preference.

# Drama: Course Outline

## Year 2: Integrated Term

Content	Intended Learning Outcomes	Sample Activities
<b>Visual Art</b>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• manipulate materials to create works of art</li> <li>• develop art-making strategies</li> <li>• create works from imagination, memory, and observation</li> <li>• interpret and analyse artwork to apply meaning</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• design and produce costumes of traditional Carnival characters, e.g., Midnight Robber, Dame Lorraine</li> <li>• manipulate materials and colours to produce Carnival parade banners</li> <li>• apply decorative craft skills to create masks for traditional masked ball event</li> <li>• examine the work of one famous mas' designer and analyse the historical and cultural influence in the work</li> <li>• mount a display of their design sketches</li> </ul>
<b>Dance</b>	<ul style="list-style-type: none"> <li>• manipulate their bodies to create shapes, forms, movements, and gestures that convey meaning</li> <li>• explore dance/rhythm movements based on traditional Carnival dances, e.g., calypso, kalinda</li> <li>• distinguish between various Carnival dances</li> <li>• demonstrate the Carnival dances through movement sequences, e.g., sailor</li> </ul>	<ul style="list-style-type: none"> <li>• moving in time to rhythm – basic step in different directions</li> <li>• explore the fight, action, and reaction in Kalinda/Gathka</li> <li>• perform a variety of dances, e.g., sailor, calypso, etc.</li> <li>• make connections between traditional dance forms and traditional performance contexts</li> </ul>

<b>Content</b>	<b>Intended Learning Outcomes</b>	<b>Sample Activities</b>
<b>Drama</b>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• create character through the exploration of the physical, voice, and improvisation</li> <li>• enact dramatic presentations/readings of, e.g., Midnight Robbers, Red Indian, etc.</li> <li>• structure/manipulate language to create dramatic passages suitable for traditional Carnival characters</li> <li>• structure/manipulate language to create extemporaneous exchanges</li> <li>• create dramatizations of historical events in traditional Carnival</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>• perform dramatic presentations of traditional characters, e.g., Midnight Robber, Indian speeches</li> <li>• dramatize traditional Carnival events, e.g., Canboulay Riots;</li> <li>• participate in brainstorming sessions to create speeches</li> <li>• understand traditional carnival as a means of social commentary, e.g., ol' mas' characters</li> <li>• in pairs, present extempore exchanges on given stimuli</li> </ul>
<b>Music</b>	<ul style="list-style-type: none"> <li>• manipulate voice and instruments to create musical passages</li> <li>• demonstrate appropriate technical skills by performing on musical instruments</li> <li>• examine the lyrical content of songs and establish the relationship between the lyrics and the occasion</li> <li>• distinguish between calypso rhythms and other rhythms</li> </ul>	<ul style="list-style-type: none"> <li>• listen to various traditional calypso rhythms and examine the use of rhyme, metre, simile, metaphor, alliteration, onomatopoeia, imagery, and double meaning in calypso</li> <li>• develop a “rhythm track” alongside recorded calypso</li> <li>• write songs individually or in groups that reflect the traditions of Carnival</li> <li>• perform by singing their own compositions</li> <li>• use available melodic and non-melodic instruments to accompany each other as they sing their own compositions</li> </ul>

# Visual And Performing Arts



Music





# Music

## Internal Organizers

### **Listening, Appraising, and Researching** **Creating/Composing, and Arranging** **Performing**

The three basic organizers for Music in secondary schools have been designed to develop the required knowledge, skills, and abilities that will enrich the adult life of every student who has been exposed to music education. Each fundamental organizer is premised on the credo of *sound before sight*, and also contributes to the definition of more specific learning outcomes.

**Listening, Appraising, and Researching** affords students the opportunity to develop the ability to focus on the structural and expressive elements of music, using suitable musical language to discuss how these elements are used in the conception, construction, and performance of different styles and genres.

**Creating/Composing and Arranging** involves students in activities designed to foster their ability to select appropriate sounds and order these sounds to convey ideas musically. This includes adding their ideas to existing music (arranging), and/or instinctively experimenting with new material while performing (improvising).

**Performing** gives students opportunities to present music on an instrument (including voice); to develop appropriate technical skills; and to display sensitivity to, and to develop an understanding of, musical structure and style.

## Specific Learning Outcomes in Music

### Listening, Appraising, and Researching

*By the end of Form 3, students will be expected to:*

#### **Pitch**

- distinguish between sounds that are high and low;
- determine that high and low sounds can be produced on instruments (including voice) or in the environment;
- recognize that an instrument has a range that may be comparatively high or low within a particular family of instruments;
- identify name of notes on the treble and bass clef;
- identify voice as soprano, alto, tenor, or bass;
- recognize that pitches in a melody move in steps or by leaps;
- indicate the contour of a melody;
- recognize that a melody is made up of various pitches;
- identify scale patterns within simple melodies;
- recognize the music of various cultures by looking at the element of pitch.

#### **Duration**

*By the end of Form 3, students will be expected to:*

- recognize that music is made up of sound and silence;
- recognize that sound/silence can be long or short;
- hear that rhythm often has a recurring pulse;
- determine that music is made up of stronger and weaker beats;
- recognize that metre is usually organized in groups of twos, threes, or fours;
- relate the melodic rhythmic pattern or prominent accompaniment figure to the steady pulse of the music;
- identify beat and off-beat;
- identify rhythmic patterns;

- identify note symbols and their corresponding rest;
- identify simple time signature using crotchets as the beat;
- interpret simple time signatures.

### **Dynamics**

*By the end of Form 3, students will be expected to:*

- distinguish between loud and soft sounds;
- become aware that dynamics (loud and soft) contribute to the expressive qualities of music;
- recognize that dynamic changes may be great or small;
- recognize that dynamic changes may occur suddenly or gradually;
- recognize that texture and balance affect dynamics;
- use appropriate terminology to describe the dynamic changes.

### **Timbre**

*By the end of Form 3, students will be expected to:*

- hear that sounds are made by different sources;
- recognize that different kinds of sounds may be produced from a single sound source;
- hear that timbre changes occur with different combination of voices, instruments, machines, body sounds, environmental sounds, and so on;
- identify the distinctive timbres of various instrumental and vocal ensembles;
- identify timbres of various ethnic instruments.

### **Expressive Controls**

*By the end of Form 3, students will be expected to:*

#### ***Tempo***

- identify tempo changes and differences in music (fast, medium, and slow);

#### ***Articulation***

- recognize that tones are connected (legato) or detached (staccato).

## **Structure/Form**

*By the end of Form 3, students will be expected to:*

- recognize that music is organized by the use of repetition/contrast;
- identify simple polyphonic forms, for example, rounds, canons, partner songs;
- recognize songs in binary and ternary forms;
- develop an awareness of bridged passages in songs.

## **General**

*By the end of Form 3, students will be expected to:*

- appreciate a variety of sounds, music, and other creative expressions;
- understand the nature of music, and that there are a variety of musical expressions;
- define various expressive and structural musical elements, including pitch, duration, tempo, and timbre (tone colour);
- work in cooperative situations in the design and development of various creative expressions;
- use appropriate musical language to describe the elements of pitch, duration, dynamics, tempo, and timbre;
- critique their own performances and those of others, using agreed standards and musical ideas;
- develop music literacy skills.

## **Creating/Composing, and Arranging**

*By the end of Form 3, students will be expected to:*

- use extra-musical stimuli (e.g., environmental sounds and scenes, visual arts, dramatic and literacy works) to develop ideas for their compositions;
- use musical stimuli (e.g., rhythmic and melodic motifs, timbre) to develop ideas for their own compositions;
- use appropriate symbols (devised or traditional ) to notate compositions;
- demonstrate that notation (devised or traditional) can be an aid in communicating musical ideas;
- use descriptive words and/or symbols (devised or traditional) to designate dynamics, articulation, tempo, and timbre.

## Performing

*By the end of Form 3, students will be expected to:*

- echo-play/clap short rhythmic melodic patterns;
- use instruments, voices, and other materials or devices to create high, low, long, short, loud, and soft sounds;
- use body percussion (snap, clap, pat, stamp) to produce sounds;
- maintain a steady beat/pulse and tempo while playing an instrument or singing;
- play simple rhythmic or melodic patterns (by ear, by reading, by rote—non-traditional or traditional drawings);
- play/sing using appropriate techniques, and displaying sensitivity to, and understanding of, musical structure and style;
- play or sing displaying appropriate interpretation of piece;
- experience simultaneous sounds by displaying/singing descants and ostinati;
- play an independent part (e.g., harmony, ostinato, etc.);
- interpret simple musical scores;
- demonstrate that notation is used in communicating musical ideas;
- read and perform simple notation using quavers (eighth notes), crotchets (quarter notes), minims (half notes), semibreves (whole notes) and their corresponding rest in simple, duple, triple, and quadruple time;
- read and perform simple notation including skips of a third, fourth, fifth, and octave;
- follow the musical score for a single voice or instrumental line;
- demonstrate an understanding of key signature in C, F, and G majors;
- interpret and respond to dynamic markings and symbols;
- identify and define words that describe the timbre to produce, for example, soprano, alto, tenor, bass, descant, chorus/choir, names of instruments, and so on.

## **Music: Connections to the Core Curriculum**

The following outlines some of the more obvious bases for integrating music with other subjects of the core curriculum:

### **Foreign Language (usually Spanish)**

- Singing and/or playing songs from foreign lands
- Use of appropriate music to illustrate culture of foreign countries
- Correlation of Italian performance terms with foreign language

### **Language Arts**

- Correlation of metre and rhythm in poetry and music
- Imagery and symbolism in stories and/or poems and music
- Setting of lyrics to melodies and vice versa
- Selection of appropriate music to accompany poetry reading and storytelling
- Study of operatic songs and symphonic works based upon literature

### **Mathematics**

- Beats, note values, and time signatures as they relate to the understanding of number concepts (counting, division, ratio, etc.)
- Relationship between musical and mathematical vocabulary, for example, time signatures, intervals, and note values

### **Physical Education**

- Importance of proper breathing techniques to athletics and to the production of sound in wind instruments and voice
- Understanding of skeletal structure and its relationship to posture
- Awareness of the body and movement

## **Science**

- Experimenting with sound-producing materials to examine:
  - pitch
  - duration of sound
  - intensity of sound
  - reverberation and decay
- Study of vocal mechanism to include the function of:
  - vocal cords
  - lungs
  - resonating chambers
  - intercostal muscles
  - diaphragm
  - ribcage

## **Social Studies**

- Use of appropriate music to understand the meaning, implications, and import of historical events
- Use of appropriate music to illustrate the ideals, religions, and traditions of contemporary and past civilizations, cultures, nations, and times
- Study of appropriate music and composers to help build concepts of citizenship and patriotism
- Use of appropriate music to illustrate and/or describe geography and climate of various countries and regions
- Engagement in group work, peer review, and critiquing in listening and appraising, performing and composing

## **Technology Education**

- Operation of computers (hardware and software), cassette players/recorders, keyboard synthesizers, and other technologies to compose, arrange, notate, and perform music
- Study of electronics and electronic equipment involved in the production of sound, for example, amplifiers, microphones, mixing boards
- Selection and use of appropriate applications and technology tools to increase productivity of individuals and in collaborative multimedia projects

## **Music: Connections to Other Visual and Performing Arts Disciplines**

### **Visual Arts**

- Making and decorating simple musical instruments
- Use of appropriate music to stimulate composition of works of art and vice versa
- Study of form in music and in the visual arts
- Construction and decoration of scenery and backdrops for musical productions
- Study of rhythm in music and in the visual arts
- Study of historical periods and styles, for example, Impressionism, Classicism, that are common to music and the visual arts

### **Dance**

- Use of singing and movement games
- Study of rhythm in music and dance
- Study of form in music and dance
- Expression of musical form with body movements
- Shaping of melodic contours with hand and body movements
- Choreography of dance to music
- Composition of music and dance style(s)

### **Drama**

- Speaking in rhythm
- Correlation of voice levels to pitch and intensity
- Development of creative dramatizations of songs
- Use of music to reflect or affect mood
- Selection and/or composition of music for use with dramatizations
- Study of operatic songs and symphonic works based upon drama

## Music: Course Outline

### Year 1: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<b>Rhythm</b> <ul style="list-style-type: none"> <li>• Patterns</li>   <li>• Beat/Off-beat</li>   <li>• Creating</li>   <li>• Note symbols</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• explore and respond to simple rhythmic patterns</li>   <li>• analyse the beat and off-beat to simple rhythmic patterns played at different tempi</li>   <li>• compose rhythmic pattern as answering phrase to given motifs</li>   <li>• recognize note symbols that are used in writing rhythmic patterns: semibreve, minim, crotchet, quaver</li> </ul>	<ul style="list-style-type: none"> <li>• Listen</li> <li>• Perform</li> <li>• Demonstrate</li> <li>• Clap, tap, jump, etc. to simple rhythmic patterns played at different tempi</li>   <li>• Clap, tap, jump, etc. on the beat and off the beat to simple rhythmic patterns played at different tempi</li>   <li>• Clapping or performing on percussion instruments, answering phrases in response to patterns played by the teacher</li>   <li>• Demonstrate the value of each symbol in crotchet beats</li> </ul>	<ul style="list-style-type: none"> <li>• Non-melodic instruments, e.g., drums, tambourine, cymbals, claves</li> <li>• Tape/CD player</li>   <li>• Non-melodic and melodic instruments</li>   <li>• Non-melodic and melodic instruments</li>   <li>• Non-melodic and melodic instruments, e.g., steel pan, drum, recorder, synthesizer, keyboard</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Individual or group presentation</li> <li>• Performing using body parts, e.g., hands, feet; or dancing or playing percussion instruments in response to rhythmic parts</li> <li>• Imitate rhythmic patterns with regular pulse accentuating the beats and off-beats</li>   <li>• Individual or group performance of motifs created by students</li>   <li>• Create pattern using symbols of long and short duration</li> <li>• Write patterns</li> </ul>	<ul style="list-style-type: none"> <li>• Dance: <ul style="list-style-type: none"> <li>- dance steps that are related to different styles, e.g., waltz, chutney, soca, bele, pique, etc.</li> </ul> </li>   <li>• Physical Education students can exercise to rhythmic patterns, e.g., aerobics</li>   <li>• Language – rhythmic patterns in poetry</li> </ul>

## Year 1: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<ul style="list-style-type: none"> <li>Rest symbols</li> <li>Time signature</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>recognize that each note symbol has a corresponding rest symbol: semibreve, minim, crotchet, quaver</li> <li>interpret simple time signature as simple duple, simple triple, and simple quadruple</li> <li>interpret time signature in performance</li> <li>create rhythmic motifs using simple time signatures</li> </ul>	<ul style="list-style-type: none"> <li>Create rhythmic patterns combining note and rest symbols</li> <li>Listen to recorded or live music to determine regular measures of duple, triple, or quadruple pulses</li> <li>Perform rhythmic patterns in simple duple, simple triple, and simple quadruple time on melodic and non-melodic instruments</li> <li>Write and perform original compositions in simple time using standard notation</li> </ul>	<ul style="list-style-type: none"> <li>Non-melodic and melodic instruments</li> <li>Tape/CD player</li> <li>Synthesizer</li> <li>Keyboard</li> <li>Other melodic and/or non-melodic instruments</li> <li>Melodic and non-melodic instruments</li> <li>Score sheets with simple phrases</li> <li>Music manuscript</li> <li>Melodic or non-melodic instruments</li> </ul>	<ul style="list-style-type: none"> <li>Individual presentation of created patterns on an instrument</li> <li>Beat, clap, dance, etc. to determine time signature</li> <li>Teacher observation</li> <li>Individual or group presentations</li> <li>Individual presentation of own composition from a written score</li> </ul>	<ul style="list-style-type: none"> <li>Dance: <ul style="list-style-type: none"> <li>create dance steps to rhythmic patterns</li> </ul> </li> <li>Drama: <ul style="list-style-type: none"> <li>display actions and moods to rhythmic patterns</li> </ul> </li> <li>Dance</li> <li>Visual Arts, Dance, Drama: <ul style="list-style-type: none"> <li>thematic or festive presentation, e.g., Christmas, Divali, Eid, The Family, The School</li> </ul> </li> <li>Visual Arts, Dance, Drama: <ul style="list-style-type: none"> <li>thematic or festive presentation, e.g., Christmas, Divali, Eid, The Family, The School</li> </ul> </li> </ul>

## Year 1: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<ul style="list-style-type: none"> <li>Performing</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>present musical performances in class and for special occasions in school</li> </ul>	<ul style="list-style-type: none"> <li>Individual or class performances</li> </ul>	<ul style="list-style-type: none"> <li>Performing area: stage, seated audience, sound system, lights, and other necessary props</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation of students' attitude, discipline, cooperation, participation, and other necessary performing skills</li> </ul>	<ul style="list-style-type: none"> <li>Visual Arts, Dance, Drama:                             <ul style="list-style-type: none"> <li>thematic or festive presentation, e.g., Christmas, Divali, Eid, The Family, The School</li> </ul> </li> </ul>
<b>Dynamics</b>	<ul style="list-style-type: none"> <li>explore the use of the expressive elements of dynamics in music</li> </ul>	<ul style="list-style-type: none"> <li>Listening aurally</li> <li>Discriminate by listening to live or recorded music</li> </ul>	<ul style="list-style-type: none"> <li>CD/Tape player</li> <li>Melodic and non-melodic instruments</li> </ul>	<ul style="list-style-type: none"> <li>Observation</li> <li>Class discussion and worksheets</li> </ul>	<ul style="list-style-type: none"> <li>Dance:                             <ul style="list-style-type: none"> <li>large movements on loud passages</li> <li>small movements on soft passages</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>Terminology</li> </ul>	<ul style="list-style-type: none"> <li>use appropriate musical terminology to describe dynamic levels, e.g., forte, piano, cres., etc.</li> </ul>	<ul style="list-style-type: none"> <li>Aural and written presentations to describe dynamic levels in live or recorded music</li> </ul>	<ul style="list-style-type: none"> <li>CD/Tape player</li> <li>Melodic and non-melodic instruments</li> </ul>	<ul style="list-style-type: none"> <li>Observation</li> <li>Class discussion and worksheets</li> </ul>	
<ul style="list-style-type: none"> <li>Performing</li> </ul>	<ul style="list-style-type: none"> <li>interpret dynamic indications from score sheets in performance</li> </ul>	<ul style="list-style-type: none"> <li>Vocal or instrumental performances with dynamic markings</li> </ul>	<ul style="list-style-type: none"> <li>CD/Tape player</li> <li>Melodic and non-melodic instruments</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation as students perform individually or in groups</li> </ul>	<ul style="list-style-type: none"> <li>Application of the expressive element in concert performances by VAPA</li> </ul>
<ul style="list-style-type: none"> <li>Creating</li> </ul>	<ul style="list-style-type: none"> <li>compose short melodic or rhythmic pieces with dynamics included</li> </ul>	<ul style="list-style-type: none"> <li>Write/Score original compositions using musical terms to indicate dynamic changes and perform original compositions</li> </ul>	<ul style="list-style-type: none"> <li>Music manuscript</li> <li>A wide variety of musical instruments</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation as students perform individually or in groups</li> </ul>	

## Year 1: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<p><b>Tempo</b></p> <p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• explore and respond to pieces played at different tempi</li> <li>• use appropriate terminology to describe tempi, e.g., <i>lento</i>, <i>largo</i>, etc.</li> <li>• interpret various tempo indications in performance</li> </ul> <p>• Creating</p> <ul style="list-style-type: none"> <li>• compose short melodic or rhythmic pieces with tempo indications included</li> </ul>	<ul style="list-style-type: none"> <li>• Listen, discuss, perform, demonstrate</li> <li>• Clap, tap, jump, etc. to short music pieces played at various tempi</li> <li>• Aural and written presentation to describe music played at different tempi</li> <li>• Vocal and instrumental performance from score sheets with tempo indications</li> <li>• Write/score original compositions with tempo indications</li> </ul>	<ul style="list-style-type: none"> <li>• A wide variety of musical instruments</li> <li>• CD/cassette player</li> <li>• A wide variety of musical instruments</li> <li>• CD/cassette player</li> <li>• A wide variety of musical instruments</li> <li>• CD/cassette player</li> <li>• A wide variety of musical instruments</li> <li>• CD/cassette player</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Questions</li> <li>• Worksheets</li> <li>• Teacher observation</li> <li>• Teacher observation</li> </ul>	<ul style="list-style-type: none"> <li>• Dance: <ul style="list-style-type: none"> <li>- movement</li> </ul> </li> <li>• Drama: <ul style="list-style-type: none"> <li>- different moods set by music played at different tempi</li> </ul> </li> <li>• Dance: <ul style="list-style-type: none"> <li>- movement</li> </ul> </li> <li>• Drama: <ul style="list-style-type: none"> <li>- different moods set by music played at different tempi</li> </ul> </li> <li>• Dance: <ul style="list-style-type: none"> <li>- movement</li> </ul> </li> <li>• Drama: <ul style="list-style-type: none"> <li>- different moods set by music played at different tempi</li> </ul> </li> <li>• Dance: <ul style="list-style-type: none"> <li>- movement</li> </ul> </li> <li>• Drama: <ul style="list-style-type: none"> <li>- different moods set by music played at different tempi</li> </ul> </li> </ul>	

## Year 1: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<b>Pitch</b>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>perform C Major scale and arpeggios ascending and descending</li> <li>perform simple melodies in the keys of C, F, and G major</li> <li>demonstrate understanding of the concept that pitches must be located on a staff</li> <li>identify the pitches as note names in the musical alphabet – a, b, c, d, e, f, g</li> <li>identify the treble and bass staves</li> <li>identify note symbols</li> <li>identify pitches on the treble and bass staves</li> </ul>	<p><b>Performance</b></p> <ul style="list-style-type: none"> <li>Using Solfa notation, sing the scales and arpeggios of C, F, and G major</li> <li>Play the scale and arpeggios of C, F, and G major on a melodic instrument</li> </ul> <p><b>Demonstrations</b></p> <ul style="list-style-type: none"> <li>Drawing the staff</li> <li>Drawing the treble and bass clefs at the beginning of the staff</li> <li>Drawing note symbols such as semibreves, minims, crotchets, quavers</li> <li>Drawing pitches on the treble and bass staves</li> </ul>	<ul style="list-style-type: none"> <li>Melodic instruments</li> <li>White board</li> <li>Manuscript books</li> </ul>	<ul style="list-style-type: none"> <li>Imitate by performing changes of pitch performed by the teacher</li> <li>Imitate by performing changes of pitch performed by the teacher</li> </ul> <p><b>Observation</b></p> <ul style="list-style-type: none"> <li>Ongoing observation</li> <li>Indicate by placing the correct note names under the symbols</li> </ul> <p><b>Sight Reading</b></p> <ul style="list-style-type: none"> <li>Play the correct pitches on a melodic instrument</li> </ul>	



## Music: Course Outline

### Year 2: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<ul style="list-style-type: none"> <li>• Note symbols</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• recognize note symbols that are used in writing rhythmic patterns, such as:               <ul style="list-style-type: none"> <li>- semibreve</li> <li>- minim</li> <li>- crotchet</li> <li>- quaver</li> <li>- semiquaver</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the value of each symbol in crotchet and minim beats</li> </ul>	<ul style="list-style-type: none"> <li>• Non-melodic and melodic instruments, e.g., steel pan, recorders, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Imitate rhythmic patterns using the given symbols</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythmic patterns found in local genres/styles, e.g., parang</li> <li>• Relating dance steps to rhythmic patterns of different genres/styles</li> </ul>
<ul style="list-style-type: none"> <li>• Rest symbols</li> </ul>	<ul style="list-style-type: none"> <li>• recognize that each note symbol has a corresponding rest symbol:               <ul style="list-style-type: none"> <li>- semibreve</li> <li>- minim</li> <li>- crotchet</li> <li>- quaver</li> <li>- semiquaver</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Create rhythmic patterns combining note and rest symbols</li> </ul>	<ul style="list-style-type: none"> <li>• Non-melodic and melodic instruments, e.g., steel pan, recorders, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Individual presentation of created patterns on an instrument</li> </ul>	<ul style="list-style-type: none"> <li>• Dance:               <ul style="list-style-type: none"> <li>- create dance steps to rhythmic patterns</li> </ul> </li> <li>• Drama               <ul style="list-style-type: none"> <li>- display actions and moods to rhythmic patterns</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• Dotted notes</li> </ul>	<ul style="list-style-type: none"> <li>• recognize that value of notes can be increased by using a dot</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate, interpret the value of dotted notes</li> </ul>	<ul style="list-style-type: none"> <li>• Non-melodic and melodic instruments, e.g., steel pan, recorders, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation of performance/interpretation of dotted notes</li> </ul>	<ul style="list-style-type: none"> <li>• Dance:               <ul style="list-style-type: none"> <li>- create dance steps to rhythmic patterns</li> </ul> </li> <li>• Drama               <ul style="list-style-type: none"> <li>- display actions and moods to rhythmic patterns</li> </ul> </li> </ul>

## Year 2: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<ul style="list-style-type: none"> <li>Time signature</li> <li>Creating</li> <li>Performing</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>interpret simple time signature as 2/2, 3/2, 4/2</li> <li>create rhythmic motifs using the minim as the beat</li> <li>present musical performances in class for special occasions in school</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate rhythmic patterns using the minim as the beat</li> <li>Write and perform original composition in simple time using the minim as the beat</li> <li>Individual, group, or class performances</li> </ul>	<ul style="list-style-type: none"> <li>Non-melodic and melodic instruments</li> <li>Score sheets with short pieces</li> <li>Music manuscript</li> <li>Non-melodic and melodic instruments</li> <li>Performing area: stage, seated audience, sound system, light system, and other necessary props</li> </ul>	<ul style="list-style-type: none"> <li>Perform short pieces using the minim as the beat</li> <li>Individual presentations of own compositions from a written score</li> <li>Teacher observation of attitude, discipline, cooperation, participation, and other necessary performing skills</li> </ul>	<ul style="list-style-type: none"> <li>Dance: <ul style="list-style-type: none"> <li>create dance steps to rhythmic patterns</li> </ul> </li> <li>Drama <ul style="list-style-type: none"> <li>display actions and moods to rhythmic patterns</li> </ul> </li> <li>Other areas of VAPA and other subject areas that can contribute to a concert performance</li> </ul>
Pitch	<ul style="list-style-type: none"> <li>recognize that a melody ascends, descends, or remains at the same pitch</li> <li>recognize that a melody is made up of small and large intervals</li> <li>identify intervals</li> </ul>	<ul style="list-style-type: none"> <li>Listen to various melodies performed live/recorded</li> <li>Listen to various melodies performed live/recorded</li> <li>Listen</li> </ul>		<ul style="list-style-type: none"> <li>Indicate the contour by drawing/by hand and body movements</li> <li>Indicate whether the interval is small or large by drawing/by hand and body movements</li> </ul>	

## Year 2: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
Pitch	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• recognize that small intervals are called tones and semitones</li> <li>• identify accidentals</li>   <li>• identify intervals on the staff</li>   <li>• identify the tonality of a melody and major or minor</li>   <li>• identify the intervals that constitute the structure of a major scale</li> </ul>	<ul style="list-style-type: none"> <li>• Comparing 3rds, perfect 5<sup>th</sup>, and octaves through use of melodic instruments and voice</li> <li>• Listen to chromatic scales and identify their pitch names with their enharmonic equivalents and signs as sharp, flat, and natural</li> </ul> <p style="text-align: center;"><b>Demonstration</b></p> <ul style="list-style-type: none"> <li>• Use the staff to demonstrate what are intervals</li> <li>• Listen to simple melodies in major and minor keys</li> <li>• Discuss the differences</li>   <li>• Listen to, analyse, and discuss the structure of intervals in a major scale as tone, tone, semitone, tone, tone, tone, semitone</li> </ul>		<ul style="list-style-type: none"> <li>• Singing the intervals or playing the intervals on musical instruments</li>   <li>• Imitate by performing changes of the intervals performed by the teacher</li>   <li>• Draw given pitches and identify their intervals</li>   <li>• Indicate the tonality as major or minor by hand or body movements</li>   <li>• Observation</li> </ul>	

## Year 2: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<b>Pitch</b>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• recognize that a melody could be performed using:               <ul style="list-style-type: none"> <li>- solfa names; e.g., doh, ray, me, fah, soh, lah, te, doh</li> <li>- East Indian notation, e.g., Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa</li> </ul> </li> <li>• identify the correct pitch names of the major scale to the solfa names/East Indian notation</li> <li>• analyse simple musical compositions through listening</li> <li>• identify melodic sequences that are similar</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to pitches in simple familiar melodies</li> <li>• Sing major scales using pitch names, solfa names/East Indian notation</li> <li>• Listen to the scales C, G, and F major</li> <li>• Listen to short pieces and identify bars that consist of similar melodic patterns</li> </ul>	<ul style="list-style-type: none"> <li>• Melodic instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Imitate by performing changes of pitch performed by the teacher</li> <li>• Read the melody from a musical score written in staff notation while identifying pitch names, key, solfa/East Indian notation</li> <li>• Use treble and bass clefs</li> <li>• Use body movements to show similarity in melodic sequences</li> </ul>	

## Year 2: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<b>Pitch</b>	<p><i>Students will be able to:</i></p> <p><b>Transportation</b></p> <ul style="list-style-type: none"> <li>• identify a melody played in different keys</li> <li>• recognize appropriate vocal skills required for good singing</li> <li>• develop appropriate technical skills for playing musical instruments</li> <li>• develop music literacy by performing on a melodic instrument</li> <li>• develop memorization through performance</li> <li>• combine the elements of pitch and rhythm to compose melodies</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to melodies that change through keys</li> <li>• Sing vocal exercises to develop and improve breath control, range, tonal quality, and articulation</li> <li>• Play melodic instruments using appropriate techniques such as fingering, tonguing, etc. that are applicable to the instrument of choice</li> <li>• Read and play simple familiar melodies of various genres on melodic instruments in the keys of C, F, and G major</li> <li>• Sing/play simple melodies by rote in the keys of C, G, and F major/their related minor keys</li> <li>• Compose simple melodies using the first three to five notes of a major scale in keys of C Major, G, and A minor</li> </ul>	<ul style="list-style-type: none"> <li>• Melodic instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Use body movements to show key changes in melodic patterns</li> <li>• Imitate by performing vocal exercises done by the teacher</li> <li>• Performance</li> <li>• Performance</li> </ul>	

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
Timbre	<ul style="list-style-type: none"> <li>identify and classify instruments that are associated with different genre/styles</li> </ul>	<ul style="list-style-type: none"> <li>Listen to live or recorded music to identify instruments, e.g., parang, soca, bhagan, Western art</li> </ul>		<ul style="list-style-type: none"> <li>Identify orally or on worksheets, instruments used in these styles of music</li> </ul>	

## Music: Course Outline

### Year 3: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<ul style="list-style-type: none"> <li>Rhythm</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>analyse the relationship between genres/styles and their rhythmic patterns</li> <li>discuss the relationship between rhythmic motifs and specific genre, e.g., calypso, waltz, chutney, etc.</li> <li>Notate rhythmic motifs</li> </ul>	<ul style="list-style-type: none"> <li>Listen to live and recorded music of various genres</li> <li>Written exercises in matching specific motifs to their genre/style</li> <li>Listen to and write with time signature, different rhythmic patterns played live or recorded</li> </ul>	<ul style="list-style-type: none"> <li>CD/cassette player</li> </ul>	<ul style="list-style-type: none"> <li>Imitate rhythmic expressions on available instruments</li> </ul> <p style="text-align: center;"><b>Performance</b></p> <ul style="list-style-type: none"> <li>Different genres/styles</li> </ul>	<ul style="list-style-type: none"> <li>Dance: <ul style="list-style-type: none"> <li>corresponding steps to match rhythmic patterns of each genre</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>Time signature</li> </ul>	<ul style="list-style-type: none"> <li>interpret time signature as simple duple, triple, or quadruple and compound duple</li> <li>interpret time signatures in performance</li> </ul>	<ul style="list-style-type: none"> <li>Listen to performance, live or recorded, to determine the time signature</li> <li>Perform simple music of different genres/styles in simple duple, triple, quadruple, and compound duple</li> </ul>	<ul style="list-style-type: none"> <li>Music manuscript</li> <li>CD/cassette player</li> <li>Melodic and non-melodic instruments</li> </ul>	<ul style="list-style-type: none"> <li>Written rhythmic patterns</li> <li>Worksheets</li> </ul>	<ul style="list-style-type: none"> <li>Dance: <ul style="list-style-type: none"> <li>corresponding steps to match rhythmic patterns of each genre</li> </ul> </li> <li>Dance, Drama, Visual Arts: <ul style="list-style-type: none"> <li>combined activities that relate to music in performances, exhibitions, displays, etc.</li> </ul> </li> </ul>

### Year 3: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/ Sample Activities	Resources	Assessment	Sample Integration Activities
<ul style="list-style-type: none"> <li>Creating</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>compose rhythmic and melodic pieces in different genres/styles including structural expressive elements of form, dynamics, tempo, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Instrumental or vocal compositions in different styles/genres, including dynamic markings and tempo indications</li> </ul>	<ul style="list-style-type: none"> <li>Melodic and non-melodic instruments</li> </ul>		
<ul style="list-style-type: none"> <li>Performing</li> </ul>	<ul style="list-style-type: none"> <li>perform using all the various structural and expressive elements of music</li> </ul>	<ul style="list-style-type: none"> <li>Individual or ensemble performances on instrument of choice</li> </ul>	<ul style="list-style-type: none"> <li>Students' choice of available instruments</li> </ul>	<ul style="list-style-type: none"> <li>Individual and ensemble performances in class or concerts</li> </ul>	
<b>Pitch</b>	<ul style="list-style-type: none"> <li>demonstrate appropriate technical skills for performing scales and arpeggios</li> <li>identify the chromatic scale</li> <li>interpret studied pieces with chromatic passages</li> <li>compose or arrange musical pieces</li> </ul>	<ul style="list-style-type: none"> <li>Play on melodic instruments/sing the scales of C, G, F, and Bb major and A, E, and D minor</li> <li>Play, either by rote or from printed score, the chromatic scales on any given note</li> <li>Play, by rote or reading from printed score, pieces in major and minor keys</li> <li>Play on an instrument of choice, original compositions or arrangements in major or minor keys</li> </ul>	<ul style="list-style-type: none"> <li>Melodic instruments</li> </ul>	<p style="text-align: center;"><b>Performance</b></p> <ul style="list-style-type: none"> <li>Perform using melodic instruments (including voice) with appropriate techniques</li> </ul> <p style="text-align: center;"><b>Performance</b></p>	

### Year 3: Listening, Appraising, Researching, Performing, Creating

Component	Outcomes	Strategies/Sample Activities	Resources	Assessment	Sample Integration Activities
<b>Timbre</b>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>distinguish the quality of sound produced by a variety of instruments</li> </ul>	<ul style="list-style-type: none"> <li>Listen to live and recorded ensemble and solo performances</li> </ul>	<ul style="list-style-type: none"> <li>CD/cassette recorder</li> <li>Non-melodic instruments, e.g., drums, drum kit, folk drums, tassa, tabla, dholak, etc.</li> <li>Melodic instruments, e.g., piano, guitar, cuatro, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Identify, orally or on worksheets, instruments and the role they perform in ensembles</li> </ul>	<ul style="list-style-type: none"> <li>Drama – instruments can represent characters</li> <li>Visual Arts – instruments can represent colour</li> </ul>



# Visual And Performing Arts



Dance



# Dance

## Internal Organizers

### Creating, Knowing, Responding

Dance is an aesthetic discipline that possesses its own body of knowledge, at the centre of which lies active communication. As an art form, however, it is unique, in that it embraces many facets of other Visual and Performing Arts. Because of this characteristic, Dance can lay claim to operate in equal measure within the cognitive, affective, and psychomotor domains. It is for this reason that Dance has been identified as an extremely effective methodology in the teaching of other subjects.

The three basic organizers for Dance in secondary schools have been designed to focus on the required knowledge, skills, and abilities that will enrich the adult life of every student who has been exposed to Dance Education. Each fundamental organizer also contributes to the definition of more specific learning outcomes.

**Creating** involves students in activities designed to deepen and develop levels of concentration, listening, critical thinking, and movement. The confidence developed by these activities allows for an environment where students are more at ease and, therefore, more creative.

**Knowing** affords students the opportunity to develop a range of physical and communicative skills. It also helps students to recognize the importance of human relationships as well as relationships with one's environment.

**Responding** gives students the opportunity to display positive human values such as sympathy, tolerance, and discipline. It contributes to human interaction and sensitivity to group dynamics, and further enhances self-assessment and reflection.

## Specific Learning Outcomes in Dance

### Creating

*By the end of Form 3, students will be expected to:*

- perform different kinds of dances;
- combine a number of different steps/movements to create dances;
- show increased confidence and participation in dance activities;
- demonstrate rhythmic acuity;
- create space by moving at different levels;
- create walking and running movements that are appropriate to different situations;
- apply physical control and accuracy to simple dance movements;
- use objects, props, etc.;
- hold and sustain a “freeze” position;
- use imagination to create a dance situation;
- employ a range of gestures and facial expression;
- demonstrate greater spatial awareness;
- work in pairs to carry out different activities;
- work at a task within a group;
- work with others to produce a dance episode;
- construct, dissolve, and reassemble a tableau;
- practise clear articulation and correct pronunciation;
- extend the use of memory in recalling and reconstructing experiences;
- record dance experiences in a dance diary;
- make clear, reasoned decisions within the dance work;
- choose from a range of alternative actions.

## **Knowing**

*By the end of Form 3, students will be expected to:*

- identify a range of physical skills and suggest ways in which these skills might be further extended;
- understand dance as a way to create and communicate meaning;
- demonstrate an awareness of the need for safety in extending their range of physical capability and in the general conduct of dance activities;
- demonstrate an understanding of the nature of basic voice production and delivery;
- examine the nature of trust and responsibility in the context of dance as a social art form;
- discuss the relationship between physical gestures, body language, and communication;
- examine the nature and function of facial expressions;
- assess the importance of the relationship between movement and stillness;
- assess the importance for dance of the relationship between sound and silence;
- assess the importance for dance of the relationship between light and darkness, both as a physical phenomenon and as a quality;
- examine the fact that experiences can be used, imaginatively, to create new situations;
- understand the relationship between self and others;
- appreciate the quality of movement and stillness, sound and silence, light and darkness for dance effect;
- find/create alternatives to sex and violence.
- explain the nature of dance as a social/cultural/indigenous/ritualistic art form.

## **Responding**

*By the end of Form 3, students will be expected to:*

- empathize, display tolerance, and give support where needed;
- show willingness to contribute ideas;
- exhibit sensitivity to group dynamics;
- appreciate the importance of teamwork;
- respect their own artistic heritage and that of others;
- recognize the importance of listening in acquiring vocal skills;
- exhibit the discipline necessary for successful accomplishment of tasks;

- appreciate the need for seriousness of approach;
- cooperate with others in developing and successfully completing dance projects;
- appreciate the importance of developing the creative imagination;
- value the contribution a peer audience can make to the dance;
- value the constructive criticism of others;
- show willingness to adapt a dance to accommodate the criticisms of others;
- show a willingness to commit effort to a task;
- recognize that fun and recreation are aspects of dance and that learning can be achieved through fun.

## **Dance: Connections to the Core Curriculum**

The following constitute some of the more obvious bases for integrating dance with other subjects of the core curriculum.

### **Foreign Language (usually Spanish)**

- Dancing to music from foreign lands
- Use of appropriate music to illustrate culture of foreign countries
- Correlation of Italian performance terms with foreign language

### **Language Arts**

- Correlation of metre and rhythm in poetry and music
- Imagery and symbolism in stories and/or poems and music
- Use of dance movements to support literary interpretation and vice versa
- Use of appropriate dance as stimulus for creative writing
- Use of appropriate dances to accompany poetry reading and storytelling

### **Mathematics**

- Beats, note values, and time signatures as they relate to the understanding of number concepts (counting, division, ratio, etc.)
- Relationship between dance movements and mathematical vocabulary, for example, time signatures, intervals, and note values

### **Physical Education**

- Understanding of the importance of proper breathing techniques is necessary for athletics and dance
- Understanding of the skeletal structure and its relationship to posture is necessary for dancers
- Awareness of the body and movement is necessary for dancers

## **Science**

- Study of the body to include the function of:
  - muscles
  - lungs
  - the skeleton
  - intercostal muscles
  - diaphragm
  - ribcage

## **Social Studies**

- Use of appropriate dances to understand the meaning, implications, and import of historical events
- Use of appropriate dances to understand the ideals, religions, and traditions of contemporary and past civilizations, cultures, nations, and times
- Study of appropriate dances, dancers, and choreographers to aid in building concepts of citizenship and patriotism
- Use of appropriate dances to illustrate and/or describe geography and climate of various countries and regions
- Engagement in group work, peer review, and critiquing in listening and appraising, performing and composing

## **Technology Education**

- Operation of computers (hardware and software), video players/recorders, video cameras, and other technologies to view, teach, choreograph, and perform dances
- Study of electronics and electronic equipment involved in the production of sound and lighting effects, for example, amplifiers, microphones, mixing and lighting boards
- Selection and use of appropriate applications and technology tools to increase productivity of individual and collaborative multimedia projects

## **Dance: Connections to Other Visual and Performing Arts Disciplines**

The following constitute some of the more obvious bases for integrating dance with the other disciplines that comprise the Visual and Performing Arts:

### **Visual Arts**

- Using dance poses as the basis for making drawings and paintings
- Use of appropriate dances to stimulate composition of works of art and vice versa
- Study of form in dance and in the visual arts
- Construction and decoration of scenery and backdrops for dance productions
- Study of rhythm in dance and in the visual arts
- Study of historical periods and styles common to dance and the visual arts, for example, Romanticism, Classicism

### **Music**

- Developing harmony of music and dance
- Study of rhythm in music and dance
- Study of form in music and dance
- Expression of musical form by means of body movements
- Shaping of melodic contours with hand and body movements
- Choreography of dance to music
- Composition of specific music for dance style(s)

### **Drama**

- Speaking in rhythm
- Correlation of voice levels to pitch and intensity
- Dramatization of creative dances to evoke emotions
- Use of dance to reflect or affect mood
- Selection of dramatic events as the basis for choreography
- Study of classical theatrical works on which to base dance sequences



# Dance

## Content

*What all students should know and be able to do in the subject area*

Form 1 – Term 1	Form 1 – Term 2	Form 1 – Term 3
<p style="text-align: center;"><b>Body Themes</b></p> <ul style="list-style-type: none"> <li>• distinguish between locomotor (moving one point to the next) and non-locomotor (anchored on one spot) movements</li> <li>• transfer weight</li> </ul> <p style="text-align: center;"><b>Space Themes</b></p> <ul style="list-style-type: none"> <li>• demonstrate size of movements</li> <li>• understand the differences between personal and general space</li> </ul> <p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• demonstrate understanding of the difference between a quick and a slow movement</li> </ul>	<p style="text-align: center;"><b>Body Themes</b></p> <ul style="list-style-type: none"> <li>• demonstrate standing and sitting spine stretches</li> <li>• combine movements with gestures to create a sequence</li> </ul> <p style="text-align: center;"><b>Space Themes</b></p> <ul style="list-style-type: none"> <li>• demonstrate different ways to travel and jump</li> <li>• have a sense of direction, e.g., right, left, up, and down</li> </ul> <p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• demonstrate understanding of how time is used in movement</li> </ul>	<p style="text-align: center;"><b>Body Themes</b></p> <ul style="list-style-type: none"> <li>• create a longer action phrase</li> <li>• combine all themes in a sequence</li> </ul> <p style="text-align: center;"><b>Space Themes</b></p> <ul style="list-style-type: none"> <li>• understand the Diagonal Scale: (a) Right-High-Forward (RHF-LHF); (b) Left-Low-Backward (LLB-LLF); (c) Left-High-Forward (LHF-RHF); (d) Left-High-Backward (LHB-RHB); (e) Right-Low-Forward (RLF-LLF); (f) Right-High-Backward (RHB-LHB); (g) Left-Low-Forward (LLF-RLF)</li> </ul> <p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• display feelings in relation to movement actions, e.g., happy, sad, angry</li> <li>• understand (cannon, copying, mirroring, etc.)</li> </ul>

Form 1 – Term 1	Form 1 – Term 2	Form 1 – Term 3
<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• demonstrate movements in twos and threes</li> <li>• demonstrate basic foreign folk steps in a group, e.g., step, walk, skip, slip, etc.</li> </ul> <p style="text-align: center;"><b>Heritage/Festivals, e.g., Christmas, Divali</b></p> <ul style="list-style-type: none"> <li>• demonstrate three basic Jharoo steps, use of props (brooms), music, and costuming</li> <li>• identify folk music</li> <li>• demonstrate steps and costuming for the Castilian</li> <li>• perform with confidence for school population, parents, and teachers</li> <li>• make journal entries based on their feelings</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• demonstrate grouping and breaking away with peers</li> <li>• work with partner to create a sequence based on stories</li> <li>• demonstrate basic foreign folk steps, e.g., snatch, set, hook, polka, gallop, etc.</li> </ul> <p style="text-align: center;"><b>Heritage/Festivals, e.g., Hosay</b></p> <ul style="list-style-type: none"> <li>• confidently perform four Kalinda movements, Kalinda chants, etc.</li> <li>• create a sequence with peers depicting a competition, using variations taught by the teacher</li> <li>• speak on the religious aspect of Hosay</li> <li>• appreciate and understand the history, music, costuming, movement for the Kalinda and Ghatka</li> <li>• make journal entries based on their feelings</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• work in groups of more than three to create a basic A-B or A-B-A sequence</li> <li>• work in pairs to create a foreign folk sequence, using steps learnt</li> </ul> <p style="text-align: center;"><b>Heritage/Festivals, e.g., Indian Arrival/Emancipation</b></p> <ul style="list-style-type: none"> <li>• creatively use any of the folk dances learnt to tell life stories using any type of music</li> <li>• confidently perform for peers</li> <li>• appreciate and understand the history, music, costuming, and movement for the Bongo and Bele</li> <li>• make journal entries based on their feelings</li> </ul>

Note. Depending on the Season/Festival, different dances could be done, including all dances from Tobago

# Dance

## Content

*What all students should know and be able to do in the subject area*

Form 2 – Term 1	Form 2 – Term 2 (Integrated Term)	Form 2 – Term 3
<p style="text-align: center;"><b>Body Themes/Space Themes</b></p> <ul style="list-style-type: none"> <li>• demonstrate movement at any of the three levels—high, medium, low</li> <li>• create different pathways using “stop” and “go”</li> <li>• demonstrate correct breathing technique</li> <li>• understand a structured warm-up</li> <li>• move across the space using any one of the movements from the nation dances, modern dance, popular/social dance</li> <li>• demonstrate basic position of dance—1<sup>st</sup> turn out-1<sup>st</sup> parallel/2<sup>nd</sup> turnout-2<sup>nd</sup> parallel</li> </ul> <p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• combine movement and meaning using time, weight, and flow</li> </ul>	<p style="text-align: center;"><b>Body Themes/Space Themes</b></p> <ul style="list-style-type: none"> <li>• understand the visual image of the body—a range of shapes, including ball, wall, flat, arrow, and screw</li> <li>• demonstrate the basic jumps (two feet to two feet; two feet to one foot; one foot to the same foot; one to the other foot; one foot to two feet)</li> <li>• move through the floor space using any of the steps from the King Sailor, Fireman, and Jab Molassie for peers (different Carnival characters can be used)</li> <li>• display proper technique when jumping (dancers’ costuming and movement could be used in displaying art for integration)</li> </ul> <p style="text-align: center;"><b>Dynamics</b></p> <ul style="list-style-type: none"> <li>• put effort into everyday working action to produce a rhythmic phrase</li> <li>• understand basic improvisational skills</li> </ul>	<p style="text-align: center;"><b>Body Themes/Space Themes/ Dynamics</b></p> <ul style="list-style-type: none"> <li>• understand the dimensional scale:               <ul style="list-style-type: none"> <li>(a) place high -- place low/rising and sinking</li> <li>(b) sideways across and sideways open/enclosing and opening</li> <li>(c) backward and forward/retreating and advancing</li> </ul> </li> <li>• use steps from the Tobago Jig to show exactly how the dimensional scale themes can be incorporated in their sequence</li> <li>• display proper body alignment when doing standing, floor, and across floor work</li> </ul>

Form 2 – Term 1	Form 2 – Term 2 (Integrated Term)	Form 2 – Term 3
<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• understand being alone in a mass – group work with peers</li> <li>• mirroring each other (shape, action); question and answer (A then B)</li> <li>• demonstrate basic group shapes, e.g., circle, etc.</li> </ul> <p style="text-align: center;"><b>Heritage/Festivals, e.g., Eid, Republic Day, &amp; Independence</b></p> <ul style="list-style-type: none"> <li>• recount the history of Eid, Republic Day, and Independence</li> <li>• perform with confidence any of the nation dances, e.g., Ebo, Temne, etc./modern dance</li> <li>• identify and research the music, costuming, chants, etc.</li> <li>• make journal entries based on their feelings</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• work in pairs, threes, fives, etc.</li> <li>• identify and create a tableau</li> </ul> <p style="text-align: center;"><b>Heritage/Festivals, e.g., Carnival, Phagwa</b></p> <ul style="list-style-type: none"> <li>• research the history, dramatization, costuming, and music of Carnival and Phagwa</li> <li>• perform with confidence and enjoyment</li> </ul>	<p style="text-align: center;"><b>Relationships</b></p> <ul style="list-style-type: none"> <li>• use poetry, prop, music, drums, etc. to improvise (tell a story)</li> </ul> <p style="text-align: center;"><b>Heritage/Festivals, e.g., Labour Day</b></p> <ul style="list-style-type: none"> <li>• research the history, dramatization, costuming, and music of the Tobago Heritage Festival and Labour Day</li> </ul>

*Note.* Depending on the Season/Festival, different dances could be done, including all dances from Tobago

# Dance

## Content

*What all students should know and be able to do in the subject area*

Form 3 – Term 1	Form 3 – Term 2 (Integrated Term/ Art Exhibition)	Form 3 – Term 3
<p style="text-align: center;"><b>Exploration/Body Themes/ Dynamics/Relationships/Heritage/ Festivals, e.g., Religious Dances/Work Dances</b></p> <ul style="list-style-type: none"> <li>• follow specific dance forms and styles choreographed/given by the teacher, e.g., stimulus (auditory, visual, kinesthetic, and tactile)               <ul style="list-style-type: none"> <li>- creative dance</li> <li>- folk (foreign, local)</li> <li>- modern</li> <li>- ballet</li> <li>- improvisational dance</li> <li>- hip-hop</li> </ul> </li> <li>• research dances and present papers for coursework</li> <li>• present choreography using all elements of dance learnt and dance forms (solos/duet/groups) for end-of-term practicals</li> <li>• critique</li> <li>• make journal entries</li> </ul>	<p style="text-align: center;"><b>Exploration/Body Themes/Space Themes/Dynamics/Relationships/ Heritage/Festivals, e.g., Carnival, Mimetic Characters</b></p> <ul style="list-style-type: none"> <li>• become familiar with Carnival and Carnival characters</li> <li>• work on characterization of these characters, based on their history</li> <li>• create traditional costuming</li> <li>• listen to traditional and other types of music that can be adapted to these kinds of characters, movement, and choreography</li> <li>• create props and a set that will be suitable for this festival</li> <li>• make journal entries</li> </ul>	<p>Preparation for National Certificate of Secondary Education (NCSE) examinations – School-based assessment (Theory &amp; Practical)</p> <p><i>Teachers will continue to review and coach students before examinations</i></p>

*Note.* Depending on the Season/Festival, different dances could be done, including all dances from Tobago

## Dance: Course Outline

*What students should know and be able to do at various developmental levels while pursuing the subject area*

### Year 1 – Terms D-1, 2, & 3

Components	Outcomes/ Objectives	Suggested Teaching Strategies	Coaching Points	Connected Activity	Resources
<ul style="list-style-type: none"> <li>Body Themes</li> <li>Warm-up</li> </ul>	<ul style="list-style-type: none"> <li>action phrase (turning)</li> <li>movement &amp; meaning</li> <li>cultural emphasis</li> <li>introduction to structured warm-up (standing, sitting, floor work)</li> </ul>	<ul style="list-style-type: none"> <li>different ways of turning:               <ul style="list-style-type: none"> <li>on both feet</li> <li>pivoting or spinning</li> <li>jumping, hopping</li> <li>inward or outward accompanied by arm/leg gesture</li> </ul> </li> <li>add facial expressions to sequence (love, anger, happiness, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>breathing</li> <li>use of space – personal/general</li> <li>quality of movement</li> <li>levels</li> <li>extend gestures</li> </ul>	<ul style="list-style-type: none"> <li>perform the rhythm on the drums for the folk dances (Music)</li> </ul>	CDs/folk music, instrumental Calypso (quick) Cassette player/CD Floor space Internet Notes/handout DVDs
<ul style="list-style-type: none"> <li>Space Themes</li> </ul>	<ul style="list-style-type: none"> <li>basic jumps(elevation)</li> <li>space phrase</li> </ul>	<ul style="list-style-type: none"> <li>different ways of jumping:               <ul style="list-style-type: none"> <li>two feet to two feet</li> <li>two feet to one foot</li> <li>one foot to one foot</li> <li>one foot to two feet</li> </ul> </li> <li>start with a very small movement and increase in size to very large</li> <li>move with large movement</li> <li>alternately move one side of the body with small gestures and the other side with large gestures (use folk steps)</li> </ul>	<ul style="list-style-type: none"> <li>breathing</li> <li>stretching of legs</li> <li>pointing of feet</li> <li>use of space</li> <li>levels</li> <li>extend gestures away from the body</li> </ul>	Terminology phrase cultural emphasis floor work space explore sudden elevation dimensional scale pivoting gesture emotions folk stillness speed levels Temne	

Components	Outcomes/ Objectives	Suggested Teaching Strategies	Coaching Points	Connected Activity	Resources
<ul style="list-style-type: none"> <li>Dynamics</li> </ul>	<ul style="list-style-type: none"> <li>explore free, continuous, hesitant, sudden, and strong movements</li> <li>elevation</li> </ul>	<ul style="list-style-type: none"> <li>ask students to move freely and continuously</li> <li>move with hesitation – holding back</li> <li>make a series of sudden movements</li> <li>travel quickly and freely to end in sudden and strong stillness and add elevation to the sequence</li> </ul>	<ul style="list-style-type: none"> <li>breathing</li> <li>stretching of legs</li> <li>pointing of feet</li> <li>use of space</li> <li>levels</li> <li>speed</li> </ul>	Create a phrase adding and taking away counts (Math)	Ebo modern dance climax mass solo free
<ul style="list-style-type: none"> <li>Relationships</li> </ul>	<ul style="list-style-type: none"> <li>explore the dimensional scale: <ul style="list-style-type: none"> <li>alone in a mass</li> <li>trio</li> <li>duet</li> <li>solo</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>place high-place low/rising and sinking</li> <li>sideways across-sideways open/enclosing and opening</li> <li>backward and forward/retreating and advancing</li> <li>use the scale in any sequence</li> </ul>	<ul style="list-style-type: none"> <li>use of space</li> <li>stretching of legs</li> <li>levels</li> </ul>		<b>Resource personnel</b> (based on their specific specialty)
<ul style="list-style-type: none"> <li>Heritage/ Festivals</li> </ul>	<ul style="list-style-type: none"> <li>Christmas</li> <li>Divali</li> <li>Hosay</li> <li>Indian Arrival</li> <li>Emancipation</li> </ul>	<ul style="list-style-type: none"> <li>research history (music, movement, costuming, characterization, etc.)</li> <li>performances</li> <li>dances – nation dances (Ebo, Temne, etc.)/ modern dance</li> </ul>	<ul style="list-style-type: none"> <li>expression</li> <li>projection enjoyment</li> <li>space</li> <li>clarity</li> <li>structure</li> <li>climax, etc.</li> <li>use of props, etc.</li> </ul>	<ul style="list-style-type: none"> <li>group work</li> <li>duets</li> <li>soloists</li> </ul>	<b>Props</b>  Folk skirt  Towel  Calabash

## Dance: Course Outline

*What students should know and be able to do at various developmental levels while pursuing the subject area*

### Year 2 – Terms D-1, 2, & 3

Components	Outcomes/Objectives	Suggested Teaching Strategies	Coaching Points	Connected Activity	Resources
<ul style="list-style-type: none"> <li>• Body Themes</li> <li>• Warm-up</li> </ul>	<ul style="list-style-type: none"> <li>• action phrase (opening, closing, stretching)</li> </ul>	<ul style="list-style-type: none"> <li>• different ways of opening, closing, stretching:               <ul style="list-style-type: none"> <li>- symmetrically/asymmetrically</li> <li>- with parts of the body isolated or with the whole body</li> <li>- led by different parts</li> <li>- with transference of weight</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• breathing</li> <li>• use of space</li> <li>• stretching of legs</li> <li>• levels</li> <li>• expression</li> </ul>	Students will learn songs for folk dances (Music)	CDs/folk music, instrumental Cassette/CD player Floor space Internet <b>Resource books</b>
<ul style="list-style-type: none"> <li>• Space Themes</li> </ul>	<ul style="list-style-type: none"> <li>• space phrase:               <ul style="list-style-type: none"> <li>- backward</li> <li>- forward</li> <li>- curve</li> <li>- centre</li> <li>- right</li> <li>- left</li> <li>- circular pathway</li> <li>- diagonal across</li> <li>- corner</li> <li>- backward</li> <li>- forward</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• start in the corner of the dance area, move backwards to centre front</li> <li>• move in a series of curves to end centre front</li> <li>• move slightly right then left</li> <li>• move on a wide circular pathway to the right and end in the left back corner</li> <li>• move diagonally across the space from the left back corner to the right front corner</li> <li>• move backwards towards the centre and then exit from one of the four corners</li> <li>• Carnival characters' movements should be used to enhance the lesson</li> </ul>	<ul style="list-style-type: none"> <li>• breathing</li> <li>• use of space</li> <li>• stretching of legs</li> <li>• levels</li> <li>• expression</li> <li>• alignment</li> </ul>		<i>Dance Composition</i> by J.M. Smith <i>Golden Heritage</i> by Molly Ahye Notes/Handouts Local folk music Drumming Different types of music Selected music <b>Resource personnel</b> (based on their specific specialty) DVDs

Components	Outcomes/Objectives	Suggested Teaching Strategies	Coaching Points	Connected Activity	Resources
<ul style="list-style-type: none"> <li>Dynamics</li> </ul>	<ul style="list-style-type: none"> <li>explore light, slow, strong, tension (firm, light), accelerating, and decelerating</li> </ul>	<ul style="list-style-type: none"> <li>move lightly and slowly</li> <li>slowly with changing tensions</li> <li>travel quickly, alternating between firm tension and light qualities</li> <li>spin accelerating and decelerating to end in a strong held position</li> <li>perform the Jig</li> </ul>	<ul style="list-style-type: none"> <li>breathing</li> <li>use of space</li> <li>stretching of legs</li> <li>levels</li> <li>expression</li> <li>alignment</li> </ul>	<ul style="list-style-type: none"> <li>Students will research history of Tobago Heritage (History)</li> </ul>	<p><b>Vocabulary</b></p> <p>opening closing diagonal levels tension accelerating decelerating improvisation Phagwa Labour Day Tobago Heritage</p> <p><b>Props</b></p> <p>Folk skirt Towel Calabash</p>
<ul style="list-style-type: none"> <li>Relationships</li> </ul>	<ul style="list-style-type: none"> <li>Dance improvisation: <ul style="list-style-type: none"> <li>alone in a mass</li> <li>duet</li> <li>solo</li> <li>group of 10</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>use some of these words as stimuli to improvise and compose a sequence: <ul style="list-style-type: none"> <li>hover</li> <li>twist</li> <li>swirl</li> <li>lift</li> <li>dip</li> <li>fall</li> <li>circle</li> <li>sway</li> </ul> </li> <li>depict the following ideas: <ul style="list-style-type: none"> <li>movement of the wind</li> <li>movement of birds</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>quality of movement</li> <li>change of rhythm</li> <li>use of space</li> <li>levels</li> <li>breathing</li> <li>expression</li> </ul>		
<ul style="list-style-type: none"> <li>Heritage/Festivals</li> </ul>	<ul style="list-style-type: none"> <li>Eid</li> <li>Republic Day</li> <li>Carnival</li> <li>Phagwa</li> <li>Labour Day</li> <li>Tobago Heritage</li> <li>Emancipation Day</li> </ul>	<ul style="list-style-type: none"> <li>research history (music, movement, costuming, characterization, etc.)</li> <li>performances</li> <li>dances -- nation dances (Ebo, Temne, etc)/modern dance/ Tobago Jig</li> </ul>	<ul style="list-style-type: none"> <li>expression</li> <li>projection enjoyment</li> <li>space</li> <li>clarity</li> <li>structure</li> <li>climax</li> <li>use of props</li> </ul>	<ul style="list-style-type: none"> <li>group work</li> <li>duets</li> <li>soloists, etc.</li> </ul>	

## Dance: Course Outline

*What students should know and be able to do at various developmental levels while pursuing the subject area*

### Year 3 – Terms D-1, 2, & 3

Components	Outcomes/Objectives	Suggested Teaching Strategies	Coaching Points	Connected Activity	Resources
<ul style="list-style-type: none"> <li>• Introduction to Term's Work</li> <li>• Research Paper – course work</li> <li>• Choreography (all styles of dance will be taught by the teacher)</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be able to research the history and styles of all dances; they must review work from Forms 1&amp; 2</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher gives notes and instructs students on different ways of doing their research in order to gain information in an efficient and reliable way</li> </ul>		<ul style="list-style-type: none"> <li>• Students group and create dances based on history, music, dramatization, costuming, etc.</li> </ul>	DVDs <b>Books</b> <i>Dance Composition</i> by J.M. Smith  <i>Golden Heritage</i> by Molly Ahye  Resource personnel Magazines
<ul style="list-style-type: none"> <li>• Stimuli for Dance</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be introduced to stimuli for dance composition</li> </ul>	<ul style="list-style-type: none"> <li>• Notes will be given on the definition of stimuli</li> <li>• Teacher will brainstorm with students</li> </ul>			Internet CDs CD player
<ul style="list-style-type: none"> <li>• Auditory Stimuli (music, instruments, voice)</li> </ul>	<ul style="list-style-type: none"> <li>• Students will have increased knowledge of auditory stimuli and their components, e.g., religious music</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher will focus on the nature of the music, e.g., emotive, atmospheric, abstract, etc., and link creative movement</li> <li>• Notes</li> </ul>		<ul style="list-style-type: none"> <li>• Students will listen to different types of religious music, e.g., Spanish, French, etc. (Languages)</li> </ul>	Floor space

Components	Outcomes/Objectives	Suggested Teaching Strategies	Coaching Points	Connected Activity	Resources
<ul style="list-style-type: none"> <li>Auditory Stimuli (words ,songs, poems)</li> </ul>	<ul style="list-style-type: none"> <li>Students will understand auditory stimuli (AS) and be able to focus and create based on the different components of AS for practical assessment</li> </ul>	<ul style="list-style-type: none"> <li>Teacher will focus on mood, character, rhythm, poems, songs, etc., link movement sequences</li> <li>Notes</li> </ul>		<ul style="list-style-type: none"> <li>Creative use of any poem in groups (Drama)</li> </ul>	<p><b>Vocabulary</b></p> <p>choreography stimuli auditory visual poems focus research abstract mood character</p> <p><b>Books</b></p> <p><i>Dance Composition</i> by J.M. Smith <i>Golden Heritage</i> by Molly Ahye</p> <p><b>Resource personnel</b></p> <p>Magazines Internet CD CD player Floor space</p>
<ul style="list-style-type: none"> <li>Visual Stimuli (picture, sculptures, objects, patterns, and shapes)</li> </ul>	<ul style="list-style-type: none"> <li>Students will have increased knowledge of visual stimuli (taking the idea behind the visual image)</li> </ul>	<ul style="list-style-type: none"> <li>Teacher looks at stimuli for a work dance, students create dance sequence based on sound or picture, e.g., picture of persons working in a cane field</li> </ul>		<ul style="list-style-type: none"> <li>Create a work song using voice, and look at work actions (Music)</li> </ul>	
<ul style="list-style-type: none"> <li>Kinesthetic Stimuli (dance about movement itself)</li> </ul>	<ul style="list-style-type: none"> <li>Students should understand that some movement phrases have no communicative purpose but have a mood, style, dynamics, pattern, or form</li> </ul>	<ul style="list-style-type: none"> <li>Give an example of kinesthetic stimuli; look at video, and critique, e.g., hip-hop</li> </ul>		<ul style="list-style-type: none"> <li>Use of technology in classroom (IT)</li> </ul>	
<ul style="list-style-type: none"> <li>Mimetic Carnival Characters</li> </ul>	<ul style="list-style-type: none"> <li>Students will understand the characterization, movement, costuming, music, history of the Baby doll, Dame Lorraine, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Look at videos to establish character, movement, style</li> </ul>	<ul style="list-style-type: none"> <li>Characterization</li> <li>Rhythm</li> <li>Use of props</li> <li>Space</li> <li>Enjoyment</li> </ul>	<ul style="list-style-type: none"> <li>Use of technology in classroom (IT)</li> <li>Design costumes (Art)</li> </ul>	

Components	Outcomes/Objectives	Suggested Teaching Strategies	Coaching Points	Connected Activity	Resources
<ul style="list-style-type: none"> <li>Traditional Calypso Music</li> </ul>	<ul style="list-style-type: none"> <li>Students will understand the difference between calypso music and soca music</li> </ul>	<ul style="list-style-type: none"> <li>Listen to traditional calypsoes and soca, looking at rhythm, styles, and mood, etc.</li> </ul>		<ul style="list-style-type: none"> <li>Work with art teacher to create choreography for exhibition</li> </ul>	<b>Vocabulary</b> kinesthetic mimetic Baby Doll Dame Lorraine technology hip-hop mood style dynamics pattern or form
<ul style="list-style-type: none"> <li>Heritage/Festivals</li> <li>Review of Year's Work</li> </ul>	<ul style="list-style-type: none"> <li>Christmas</li> <li>Divali</li> <li>Hosay</li> <li>Indian Arrival</li> <li>Emancipation</li> </ul>				

**Part 3**  
**Glossary**



## **Glossary of Key Terms in the Visual Arts**

### **Abstraction**

Art that is representational, or that converts forms observed in reality to patterns that are read by the viewer as independent relationships.

### **Assemblage**

The use of three-dimensional found objects combined to make art.

### **Chroma or Hue**

The degree of saturation, or vividness of a colour, ranging from pure primary colours to colours muted by mixture with their complements, black or white.

### **Complementary Colours**

Colours that fall opposite one another on a circle (or wheel) showing the primary colours and their combinations are said to be complementary (e.g., red/green, yellow/violet, blue/orange).

### **Composition**

The combination and arrangement of shape, form, colour, line, texture, and space so that they seem satisfactory to the artist.

### **Contour Drawing**

A drawing that defines the outline of a form. By varying the thickness and character of the line, an artist can suggest volume and weight.

### **Elements of Visual Arts**

Elements are generally considered to be line, colour, shape or form, space, and value.

### **Foreground, Middle Ground, and Background**

Layers of implied space or planes in the picture space of a two-dimensional work. The foreground is closest to the viewer, then the middle ground and, most distant, the background.

### **Gradation**

*See Value*

### **Hue**

*See Chroma*

## **Media and Techniques**

The materials and procedures used in making art, such as drawing/painting materials; sculptural materials such as clay, wood, or stone; procedures such as modelling, carving, or construction; print-making materials and techniques such as relief printing, etching, or lithography; electronic media and techniques such as film-making or computer-generated imagery.

## **Pattern**

A decorative arrangement created by repeating a motif.

## **Perspective**

A method of representing the illusion of volume in three-dimensional objects and depth of space on a two-dimensional surface. Techniques include:

*Atmospheric perspective:* the use of gradation of colour, overlapping and relative degrees of detail to suggest an impression of depth in space.

*Linear perspective:* the use of real or suggested lines that converge on a vanishing point or points on the horizon or at eye level (and link receding planes as they do so) to suggest depth in space.

*Isometric perspective or projection:* the use of lines to represent an object in which the lines parallel to edges are drawn in their true length and do not converge; sometimes used in architectural or mechanical drawing to convey the actual dimensions of an object.

## **Primary and Secondary Colours**

Primary colours are red, yellow, and blue. Mixing pairs of primary colours in equal proportion forms secondary colours. These are orange, green, and violet.

## **Printmaking**

Techniques of art that are designed to create reproducible images: etching, engraving, woodblock and other relief printing, lithography, serigraphy (silkscreen).

## **Proportion**

The ratio between the respective parts of a work and its whole. A canon of proportion is a mathematical formula establishing ideal proportions of the human body, as seen in ancient Egyptian and Greek sculpture and reinterpreted in the Renaissance by Leonardo da Vinci.

## **Representational Art**

Art that seeks to portray things seen in the visible world; sometimes called figurative art.

## **Schematic Layout**

Sketches or diagrams of works made for projecting the appearance of a final work.

## **Sculpture**

Any work carried out in three dimensions, as opposed to drawing, painting, flat collage, and printmaking, which are usually two-dimensional. Relief sculpture refers to compositions in which parts project from a flat surface.

## **Style**

A manner of expression characteristic of an individual, national or cultural group, genre, or historic period. Several key terms spanning all arts disciplines (and most often applied to Western art forms) include:

*Folk*: forms of arts that are linked to the social life and traditions of specific communities. Participation is not restricted to the professional artist.

*Classical*: in Western art, forms that conform to Greek and/or Roman models, or highly developed and refined styles of any culture; those that aspire to an emotional and physical equilibrium and which are rationally, rather than intuitively, constructed. Classical forms have developed all over the world.

*Romantic*: in Europe and America, 18<sup>th</sup> and 19<sup>th</sup> century forms that express the individual's right to expression and imagination.

*Modern*: forms that broke with romantic and classical traditions in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and which established new approaches to creating and performing based on ideas and technologies that looked toward the future; forms are sometimes called *avant-garde* (before their time).

*Postmodern*: forms that emerged in the 1970s, primarily in the United States and Europe. As a reaction to modernism, artists—and particularly architects—returned to borrowing from the classical tradition, often using allusions ironically.

## **Symbol**

Something that stands for, or suggests, something else by reason of relationship, association, convention, or accidental resemblance.

## **Symmetry**

Arrangement of elements that are balanced around a line or point: *bilateral symmetry* – balanced distribution of elements on the opposite sides of a linear axis or medial plane (forms like leaves or the human body); *radial symmetry* – balanced distribution of elements around a central axis (forms like composite flowers).

## **Texture, Surface Texture, Visual Texture**

The tactile quality of the surface of a painting, sculpture, or building (rough, smooth, patterned). Visual texture refers to the illusion of texture created on a flat surface through line or brush stroke.

## **Three-Dimensional (3D)**

The physical characteristics of artwork that have depth, width, height, and volume (most sculpture).

**Two-Dimensional (2D)**

The physical characteristics of artwork that are carried out primarily on a flat surface (most drawing, painting, printmaking).

**Value and Gradation of Colours or Greys**

Value refers to the lightness or darkness of a colour, or to gradations of black, greys, and white.

## **Glossary of Key Terms in Drama**

### **Act**

To perform or play a role; a division of drama.

### **Actor**

A person who performs in a play, who assumes the role of a character.

### **Amphitheatre**

A building, usually circular or oval, in which tiers of seats rise from a central open arena.

### **Antagonist**

The main opponent of the protagonist; a character or force against which another character struggles.

### **Atmosphere**

- (a) A special mood or character associated with a place.
- (b) The prevailing tone or mood/feeling of a novel, symphony, or painting, or other work of art.

### **Arena Stage**

Also called theatre-in-the round; theatre space where the audience sits on all four sides of the auditorium and watches the action in an area set in the middle.

### **Artefact**

Something made or given shape by man, such as a tool or work of art.

### **Backstage**

The area behind the stage not visible to the audience.

### **Blocking**

A way to organize the action onstage.

### **Body Language**

The non-verbal imparting of information by means of conscious or subconscious bodily gestures, postures, movement.

### **Ceremony**

A formal observance or solemn rite.

**Character**

A person, animal, or entity in a story, scene, or play with distinguishing physical, mental, and attitudinal attributes.

**Characterization**

The process of creating a believable person by exploring the physical, social, and psychological dimensions of a role.

**Choreographer**

A person who designs and directs a dance.

**Chorus**

A group of characters in Greek tragedy (and in later forms of drama), who comment on the action of a play without participation in it.

**Climax**

The highest point of dramatic tension.

**Conflict**

The fundamental struggle that leads to crisis and climax of a scene or play.

**Context**

- (a) The conditions and circumstances that are relevant to an event or fact.
- (b) The parts of a piece of writing that precede and follow a word or passage and contribute to its full meaning.

**Crisis**

A decisive moment or turning point in the dramatic action.

**Cue**

The signal for an actor to speak or perform an action, usually a line spoken by another actor.

**Dialogue**

The lines of the play spoken by the actors.

**Diaphragm**

The dome-shaped muscular partition that separates the abdominal and thoracic cavities in mammals.

**Diction**

The degree of clarity of enunciation or distinctness of speech.

**Director**

The person in charge; the one who gives directions to the actors and assumes ultimate responsibility for the production.

**Drama**

- (a) A term applied loosely to the whole body of work written for the theatre.
- (b) A term applicable to any situation in which there is conflict, resolution of that conflict with the assumption of character. It implies the cooperation of at least two actors.
- (c) Plays of high emotional content.

**Dramatist**

Anyone writing for the theatre, including the playwright.

**Dramatization**

The creation of a play from a poem or story.

**Extempore**

Without planning or preparation.

**Extemporize**

To perform, speak, or compose a piece of music without planning or preparation.

**Flashback**

Theatrical convention in which the audience is able to see scenes from the past through the eyes of one of the characters in a play. An interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action.

**Gait**

Manner of walking or running. The pattern is distinguished by a particular rhythm and footfall.

**Gesture**

The movement of a body part or combination of parts with the emphasis on the expressive aspects of the move.

**Imitate**

To copy or mimic the actions, appearance, mannerisms, or speech of others.

**Impact**

The impression made by an idea, cultural movement, and social group (noun); to have a strong effect on.

**Improvisation**

The spontaneous use of movement and speech to create a character or object in a particular situation.

**Intonation**

The sound pattern of phrases and sentences produced by pitch variation in the voice.

**Mannerism**

A distinctive and individual gesture or trait.

**Mask**

A covering for the face with openings for the eyes and mouth. It was originally made of carved wood or painted linen, later of papier-mâché or lightweight plastics. The wearing of masks in the theatre derives from the use of animal skins and heads in primitive religious rituals. In the Greek theatre, masks served, in an all-male company, to distinguish between the male and the female characters and to show the age and chief characteristics of each— hate, anger, fear, cunning.

**Masking**

An actor is said to be masking another actor if he gets between the actor and the audience so that he cannot be seen properly.

**Masquerade**

- (a) A party or other gathering to which the guests wear masks and costumes.
- (b) The disguise worn at such a function.

**Mime**

Acting without words.

**Mirroring**

Copying the movement and/or expression or look of someone else exactly.

**Model**

A representation, usually on a smaller scale, of a structure.

**Monologue**

Uninterrupted speech delivered by one character in a play to other characters that are at least present if not listening.

**Mood**

A prevailing atmosphere or feeling; a state of mind.

**Motive**

The reason or reasons for a character's behaviour; an incentive or inducement for further action for a character.

**Pace**

- (a) Single step in walking.
- (b) The rate at which a group runs or walks or proceeds at some other activity.

**Picong**

Any teasing or satirical banter, originally a verbal duel in song (picon – Spanish, meaning mocking)

**Pitch**

To sing or play accurately a note, interval.

**Playwright**

A person who writes plays.

**Plot**

The story.

**Posture**

- (a) A position or attitude of the limbs or body.
- (b) A characteristic manner of bearing the body.

**Production**

The total theatrical product, including the play, the acting, the direction, scenery, costumes, lighting, and special effects.

**Project**

- (a) To cause an image to appear on a surface.
- (b) To cause one's voice to be heard clearly at a distance.

**Props**

Short for properties; any article, except costume or scenery, used as part of a dramatic production; any moveable object that appears on stage during a performance.

**Proscenium**

A theatre in which the audience sits on one side with the action being viewed through an opening or frame (the proscenium arch) that separates the acting area from the audience space.

**Protagonist**

The principal character who carries the main thought of the play.

**Realism**

An attempt in theatre to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting, and dialogue.

**Recitation**

The formal reading of a verse before an audience: repeating aloud from memory before an audience.

**Rehearsal**

Repeated practice in preparation for performance.

**Repertoire**

A collection of parts played by an actor or actress.

**Resolution**

The final unfolding of the solution to the complications in the plot of a play.

**Rhythm**

The regular pattern of movement and/or sound. It is a relationship between time and force factors. It is felt, seen, or heard.

**Ritual**

The prescribed or established form of a religious or other ceremony.

**Role**

The characteristic and expected social behaviour of an individual in a given position.

**Scenery**

The large pieces (backdrops, furniture, etc.) that are placed onstage to represent the location.

**Scenes**

The subdivision of an act in a play, identified by place and time.

**Script**

The written dialogue, description, and directions provided by the playwright.

**Set**

The physical surroundings, visible to the audience, in which the action of the play takes place.

**Set Designer**

The person who designs the physical surroundings in which the action of the play takes place.

**Setting**

The time and place of a scene or a play.

**Situation**

A combination of circumstances at a given moment.

**Soliloquy**

A speech in which an actor, usually alone on stage, speaks the inner thoughts of his/her character aloud.

**Sound**

Anything that can be heard.

**Sound Effect**

Any sound artificially produced or reproduced from a recording to create a theatrical effect.

**Stage Business**

Actions or behaviour of an actor on stage used to give information, enhance character, define focus, or establish importance.

**Stage Directions**

Notes added to the script of a play to convey information about its performance not already explicit in the dialogue. Generally speaking, they are concerned with the actor's movements and the scenery or stage effects:

- *Cross* means to go across the stage.
- *Exit* means to go out.
- *Exeunt omnes* means all go out.
- *Manet* means he remains.
- Movement around an object on stage is expressed as *above or below* an object and not as "in front or behind."
- *Scissor-cross* is the simultaneous crossing of two actors intentionally, usually for a humorous effect; it is regarded as an ugly movement denoting a clumsy technique.

**Stage Manager**

The person in charge backstage.

**Status**

- (a) The relative position or standing of a person or thing.
- (b) A social or professional position, condition, or standing to which varying degrees of responsibility, privilege, and esteem are attached.

**Subtext**

- (a) The underlying theme in a piece of writing.
- (b) A message that is not stated directly but can be inferred.

**Symbol**

An object or action in a literary work that means more than itself, that stands for something beyond itself.

**Tableau**

A technique in creative drama in which actors create a frozen picture, as if the action were paused; plural is **tableaux**. A representation of a scene, painting, sculpture by a person or group posed silent and motionless.

**Tension**

A situation or condition of hostility, suspense, or uneasiness.

**Text**

The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.

**Texture**

The surface of a material as perceived by the sense of touch.

**Theme**

A topic or subtopic developed in a play; the subject on which the plot is based.

**Thrust Stage**

A stage or platform that extends into the auditorium with the audience seated down three sides.

**Tone**

Sound with reference to quality, pitch, or volume.

**Wings**

The side areas of the stage out of view of the audience, the area where the actors wait for their entrances.

## Glossary of Key Terms in Music

### **AB**

A two-part musical form in which both parts are distinctly different.

### **ABA**

A three-part musical form in which the second section (B) contrasts with the first section. The third section is a restatement of the first (sometimes in a condensed, abbreviated, or extended form).

### **Accompaniment**

A part performed with the main part for richer effect.

### **Alto**

- (a) The lowest voices of women and pre-pubescent boys.
- (b) Instruments that play the notes of these voices.

### **Arpeggio**

The production of tones in a chord in succession, rather than simultaneously.

### **Arrangement**

Music that has been changed from the original way in which it was written.

### **Articulation**

- (a) In performance, the characteristic of attack and decay of tones, and the manner and extent to which tones in sequence are connected or disconnected.
- (b) The way in which musical sounds begin, end, and are connected with each other.

### **Bar or Measure**

A number of notes grouped between stressed beats that are usually the same number of beats apart.

### **Bar-Line**

A vertical line across the staff dividing the music into bars (measures).

### **Bass**

- (a) The lowest voices of men.
- (b) Instruments that play the notes of these voices.

### **Beat**

The unit of rhythm; rhythmic pulse felt in most music.

**Cadence**

A group of chords or notes at the end of a phrase or piece that gives a feeling of pausing/finishing.

**Canon**

A composition in which one part or voice is imitated in its entirety by the other parts. The parts overlap and may or may not be on the same pitches.

**Chord**

A combination of three or more tones sounding together.

**Chorus**

- (a) The part of a piece of music where everyone joins in and performs together.
- (b) A group of singers and the music written for them.

**Clef**

A symbol written at the beginning of a musical staff (stave) to indicate the pitch of notes.

**Compose**

To create original music by organizing sound.

**Consonance**

Two or more sounds that are perceived to have stability; in harmony, consonant intervals are those that are treated as stable and do not require resolution to another set of intervals.

**Contour**

The shape or direction in which a succession of tones moves.

**Counter melody**

A second melody played against, or simultaneously with, the melody.

**Density or Texture**

The “thickness” of the musical sounds.

**Descant**

A counter melody added above the melody.

**Devised Scale**

A scale that is constructed by an individual and which does not conform to any of the common scale patterns.

**Devised Symbols**

Symbols that are not part of the notational system in common use and are invented by an individual to represent a particular sound.

**Dissonance**

An interval or a chord that sounds unstable and pulls toward a consonance.

**Double Bar-Line**

A double-vertical line, the second line of which is usually thicker. It is used to signify the end of a piece or section.

**Duple Time**

Music with two beats to the bar.

**Dynamics**

- (a) Degrees of loudness.
- (b) The effect of varying degrees of loudness/softness in the performance of music.

**Elements of Music**

Pitch, rhythm, harmony, dynamics, phrasing, style, interpretation, and appropriate variations in dynamics and tempo.

**Ensemble**

- (a) The harmonious blending of the efforts of the many artistes involved in a musical activity.
- (b) Any group of players or singers.

**Flat**

A sign that is used to indicate that the pitch of a note is lowered by one semitone.

**Form**

The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variation, sonata-allegro) and the interrelationships of music events within the overall structure.

**Fugue**

A composition in which a theme is stated in one voice and imitated in other voices successively. The theme appears frequently during the composition, but other melodic material may also be introduced.

**Harmonic Minor Scale**

A scale that contains the pattern: tone, semitone, tone, tone, tone, one and a half tone, semitone.

**Harmony**

- (a) The simultaneous sounding of two or more tones.
- (b) Structure in terms of treatment of chords.

**Homophonic Texture**

A melodic line supported by a harmonic accompaniment that has a similar rhythm to the melody.

**Improvise**

To perform music as an immediate reproduction of simultaneous mental processes.

**Interval**

The distance in pitch between two notes.

**Key**

Music is said to be in a particular “key” when it is based on the scale starting with the key note of the same name (e.g., music in the key of F major is based on the scale of F major).

**Key Note or Tonic**

The starting note of a scale. Key signature and scales are named after their key note.

**Key Signature**

A group of sharps or flats placed on the staff immediately after the clef to indicate the key of the music.

**Leap or Skip**

An interval that skips at least one letter name and is therefore larger than a step (e.g., C-F, A-C, B-G, etc.).

**Major Scale**

A scale that contains the pattern: tone, tone, semitone, tone, tone, tone, semitone (using the solfa names doh, re, me, fah, soh, lah, ti, doh).

**Major Tonality**

Tonally, the organization of music around a key that is based on a major scale.

**Measure**

*See Bar*

**Melodic Minor Scale**

A scale that contains the pattern: tone, semitone, tone, tone, tone, tone, semitone, when ascending and the pattern: tone, tone, semitone, tone, tone, semitone, tone, when descending.

**Melody**

(a) The tune.

(a) Arrangement of notes in sequence to form a musical idea.

**Metre or Meter**

The basic pattern of beats in successive measures, usually expressed in time signature.

**Minor Tonality**

Tonally, the organization of music around a key that is based on a minor scale.

**Monophonic Texture**

Music having a single melody without accompaniment.

**Motif or Motive**

- (a) The shortest recognizable melodic pattern.
- (b) A pattern of two or more tones.

**Moveable Doh**

A system of music reading in which each scale step is given a name. Because the intervals between the levels, or degrees, of a scale remain fixed, the scale steps are the same in all keys.

**Natural**

A sign that is used to cancel the effect of a flat or sharp and restore a note to its original pitch.

**Natural Minor Scale**

A scale that contains the pattern: tone, semitone, tone, tone, semitone, tone, tone.

**Notation**

The name given to ways of writing music.

**Note**

- (a) A musical sound.
- (b) A sign that represents a musical sound.

**Octave**

- (a) An interval of eight notes.
- (b) A distance of eight pitch names or scale degrees (e.g., C to C; B to B, etc.).

**Ostinato (pl. ostinati)**

A short rhythmic or melodic pattern that is persistently repeated.

**Pentatonic Scale**

- (a) A scale of five notes.
- (b) One in which the tones are arranged like a major scale, with the fourth and seventh tones omitted.

**Phrase**

A continuous length of melody or harmony that acts as complete thought (similar to a sentence or a line of poetry) consisting of two or more motifs.

**Pitch**

The height or depth of a sound.

**Polyphonic Texture**

Two or more independent melody lines sounding together.

**Quadruple Time**

Music with four beats to the bar.

**Question-Answer Phrases**

A pair of phrases, the first of which ends inconclusively, sounding as though it should be “answered.” The question phrase ends on a note other than the tonic, while its “answer” generally ends on the tonic.

**Range**

The distance between the lowest and highest pitches that a particular instrument or voice can produce.

**Refrain**

- (a) The chorus.
- (b) A phrase or verse that occurs at the end of each stanza of a song.

**Register**

The pitch location of a group of tones (if the group of tones consists of all high sounds they are in a high register).

**Rest**

A sign that indicates a period of silence.

**Rhythm**

The treatment of time in music. In a broad sense, it includes metre, melody, harmony, and the whole movement of music through the grouping of bars into phrases, phrases into sentences, and sentences into a completely integrated piece of music.

**Rondo**

A musical form in which one theme or section alternates with two or more contrasting sections (e.g., ABACA, ABACADA, ABACABA).

**Round**

A song in which two or more voice parts sing the same words and pitches, but start and finish at different times.

**Scale**

- (a) A series of notes in alphabetical order, starting with the key note after which the scale is named.
- (b) An arrangement of pitches from lower to higher according to a specific pattern of intervals or steps.

**Semitone**

The smallest interval from one note to another in Western music.

**Sequence**

Repetition of a melodic pattern at a different pitch level.

**Sharp**

A sign that is used to indicate that the pitch of a note is raised by one semitone.

**Simple Time**

Time where the main beat can be subdivided in two. In Simple Time, the top number of the Time Signature is usually two, three, or four (duple, triple, and quadruple respectively).

**Skip or Leap**

*See Leap*

**Soprano or Treble**

- (a) The higher voices of women or pre-pubescent boys.
- (b) Instruments that play the notes of these voices.

**Staff or Stave**

The five lines and four spaces on which music is written.

**Tempo**

The speed of music.

**Tenor**

- (a) The higher voices of men.
- (b) Instruments that play the notes of these notes.

**Texture**

- (a) The thickness or thinness of the musical sound based upon the number of different tones produced simultaneously or in proximity to one another.
- (b) The kind of horizontal and vertical relationships of musical materials (e.g., one unaccompanied melody, a melody supported by harmony [or chords], two or more melodies sounding simultaneously).

**Theme and Variations**

A form in which a basic melody (theme) is presented and then repeated in a series of modified versions.

**Timbre**

- (a) The character or quality of sound that distinguishes one instrument, voice, or other sound source from another.
- (b) The quality or “colour” of a tone.

**Time**

The number of beats in a bar.

**Time Signature**

Two numbers (written one above the other) or a sign placed on the staff at the beginning of music (after the clef and key signature). The top number gives the number of beats in a bar, while the lower number gives the type (or value) of the beats.

**Tonality**

The harmonic relationship of tones with respect to a definite centre or point of rest.

**Tone**

A musical sound; the quality of sound made by a voice or instrument; two semitones.

**Tonic**

*See* **Key Note**

**Traditional Symbols**

Notational symbols found in common use in Western music.

**Treble**

*See* **Soprano**

**Triple Time**

Music with three beats to a bar.

**Unison**

Two or more voices, or instruments, singing or playing the same notes.

**Verse-Refrain**

A form, common in folk and popular songs, in which verses having the same music, but different words, are each followed by the same refrain.

## **Glossary of Key Terms in Dance**

### **Adrenaline**

A hormone secreted by the adrenal gland, which prepares the body for “fight or flight.” It has widespread effects on the muscles, circulation, and sugar metabolism.

### **Alignment**

Positioned in a straight line.

### **Biceps**

This term is most often used for the muscles at the front of the upper arms, but there are also biceps at the back of the thighs.

### **Carbon dioxide**

A colourless gas formed in the tissues during metabolism, which is carried in the blood to the lungs and then exhaled.

### **Centering**

This term refers to the technique of centering the body by strengthening and stabilizing the powerhouse (the area from the abdominal muscles to the buttocks, which stretches round the body at the back and the front).

### **Cervical lordosis**

A postural problem of the spine that occurs in the neck area. The muscles at the back of the neck contract, while those at the front overexpand. The chin protrudes forward and over time this condition can cause inflammation of the joints, including arthritis.

### **Ch'i**

According to Chinese tradition, this energy, or “life force,” permeates everything—it is within and around all things, living or otherwise.

### **Cortisol**

This is a steroid hormone produced in the body that is important for normal stress-response and carbohydrate metabolism.

### **Deltoids**

These are the thick triangular muscles that cover the shoulder joints—they are responsible for raising up the arms from the sides of the body.

### **Ectomorph**

One of three basic body shapes—the other two are endomorph and mesomorph. Ectomorph people tend to be light and delicate, often tall and thin with long limbs. This body shape is often linked to an alert, inhibited, and intellectual personality.

**Endomorph**

One of the three basic body shapes. People with this body shape will be heavy or rounded, and may have trouble keeping their body weight down. This shape is quite often linked to placidity, a relaxed attitude, and hedonism.

**Endorphins**

“Happy” chemicals that occur naturally in the brain and have pain-relieving qualities. They are also responsible for feelings of pleasure.

**Fight-or-Flight Response**

A process that prepares the body for physical effort. When the body is under extreme stress, it gears up to meet the immediate threat by releasing adrenaline and other hormones into the system. The heartbeat, metabolism, and breathing become more rapid, and any bodily function that is not essential to immediate survival—including the immune system and digestion processes—are automatically shut down.

**Force**

The instigator of movement, a push or pull.

**Form**

The overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme, and variations) and the interrelationships of movements within the overall structure.

**Gesture**

The movement of a body part or combination of parts, with the emphasis on the expressive aspects of the move.

**Gluteus Maximus**

These paired muscles are located within the fleshy part of the buttocks.

**Gluteus Minimus**

These are the paired muscles situated above the fleshy part of the buttocks.

**Improvisation**

Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance.

**Levator Scapulis**

Muscles at the sides and back of the neck.

**Leucocytes**

White blood cells that help to protect the body against foreign substances and disease.

**Locomotor Movements**

Movement in space, including walking, running, skipping, hopping, galloping, sliding, leaping, etc.

**Lumbar Lordosi**

A postural problem of the spine in which the abdominal muscles are weakened, pulling the stomach forward and creating an unnatural inward curve in the lower back.

**Lymph**

The name for the fluid present in the lymphatic system (a network of vessels). Lymph carries leucocytes, or white blood cells, which play a key role in helping the body to fight off disease.

**Mesomorph**

One of the three basic body shapes. People with this body shape will be athletic or muscular, with large chests, limbs, and muscles. This body shape is sometimes associated with an aggressive tendency. Mesomorphs are often athletic and excel at sports.

**Mirror Imaging**

A “follow the leader” exercise for two or more dancers in which one person initiates movement and the other(s) attempts to imitate the leader simultaneously and exactly.

**Musicality**

The attention and sensitivity given to the musical elements of dance during creation or performance.

**Neuromuscular Coordination**

The efficient and appropriate response of muscle groups in the execution of an action or task.

**Non-Locomotor Movement**

Movement in place, including twisting, balancing, and extending.

**Pantomime**

A situation in which the performer relies totally on gesture, facial expression, and movement, rather than speech, for enactment of material.

**Personal Space**

The “space bubble” or the kinesphere that one occupies; it includes all levels, planes, and directions, both near and far from the body’s centre.

**Phrase**

A brief sequence of related movements that has a sense of rhythmic completion.

**Positive Body Image**

Acceptance of one's body as it is, with recognition of its capabilities and limitations.

**Powerhouse**

The area from the abdominal muscles to our buttocks, stretching round the body. In Pilates, this is the area from which all energy and effort travel outward.

**Projection**

- (a) A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience.
- (b) Performance quality.

**Quadriceps**

Muscles situated in the thighs.

**Reordering**

A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

**Repetition**

Performing a movement theme, or a portion of it, a number of times for emphasis.

**Rhythmic Acuity**

The physical, auditory recognition of various complex time elements.

**Rickets**

A disease of childhood in which the bones do not harden and become soft and malformed. It is caused by a deficiency of vitamin D.

**Rondo**

A choreographic form that reflects the musical form of the same name, in which one principal theme is repeated at intervals, with contrasting episodes between the repetitions.

**Shape**

The positioning of the body in space (curved, straight, angular, twisted, symmetrical, or asymmetrical).

**Space**

The medium in which movement takes place; a defined area.

**Strength**

The ability to exert tension against resistance. Dancers build strength at all the joint angles by doing exercises that require movement through the full range of motion.

**Stylistic Nuance**

The subtle or slight movements that identify the distinct characteristics of a particular performer, or the dances of a particular choreographer or period.

**Sway Back**

A postural problem where the thoracic spine becomes distorted and results in weak ligaments and muscles.

**T'ai Chi Ch'uan**

This is a flowing form of movement, working on mind, body, and spirit, which dates back to China at least 2,000 years.

**Tan Tien**

The Chinese word for the reservoir of ch'i energy situated in the abdominal area.

**Tempo**

- (a) The rate of pulses or beats in music.
- (b) The relative speed at which a dance phrase or composition is to be performed.

**Thoracic Breathing**

Sometimes known as "lateral breathing." This technique involves breathing into the back and lower ribs: as the air goes into the lungs, the back and sides of the rib cage expand, then they contract as the air is exhaled. In this way, the abdomen can stay contracted and tight and yet not interfere with the intake of breath.

**Thoracic Kyphosis**

This is a postural problem that causes excessive outward curvature of the spine and eventual hunching of the back.

**Thoracic Straight Spine**

This is a postural problem that causes the spine to straighten as a result of muscle contraction. It causes pain in the arms and strain in the chest area.

**Unison**

Dance movement that takes place at the same time in a group.



**Part 4**  
**Resources for the**  
**Visual and Performing Arts**



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## **Associations and Organizations**

### **Arts Education**

#### **Americans for the Arts**

927 15<sup>th</sup> Street, NW, 12<sup>th</sup> Floor, Washington, DC 2005, 202/371-2830

**Website:** [www.artusa.org/](http://www.artusa.org/)

#### **Artsedge**

The John F. Kennedy Center for the Performing Arts, 2700 F Street, NW, Washington, DC 20566-0001, USA

**Website:** <http://www.artsedge.kennedy-center.org/artsedge.html>

#### **Association for Supervision and Curriculum Development**

1703 North Beauregard Street, Alexandria, VA 22311-1717; 703/578-9600

**Website:** [www.ascd.org/](http://www.ascd.org/)

#### **Getty Education Institute for the Arts**

1200 Getty Center Drive, Suite 600, LA, CA 90049-7704, 310/440-7315

#### **Music Educators National Conference**

1806 Robert Fulton Drive, Reston, VA 22091, 800/828-0229

**Website:** [www.menc.org/](http://www.menc.org/)

#### **National Art Education Association**

1916 Association Drive, Reston, VA 20919-1590; 703/860-8000

**Website:** [www.naea-reston.org/](http://www.naea-reston.org/)

#### **Very Special Arts**

818 Connecticut Avenue, Suite 600, Washington, DC 20006, USA

**Website:** <http://www.vsarts.org>

### **Art Education**

#### **Art and Craft Teachers Association of Trinidad and Tobago**

c/o Curriculum Officer, Art and Craft, Rudranath Capildeo Learning Resource Centre, Mc Bean, Couva

**E-mail:** [scplibdiv@tstt.net.tt](mailto:scplibdiv@tstt.net.tt)

#### **National Art Education Association**

1916 Association Drive, Reston, VA 22091, USA.

**Website:** <http://www.naea-reston.org>

## **Community Arts Organizations**

### **Caribbean Contemporary Arts**

CCA7, Building 7, Fernandes Industrial Centre, Eastern Main Road, Laventille, Trinidad and Tobago.

### **National Carnival Bands Association**

Queen's Park Savannah, Queen's Park West, Port of Spain  
**Tel:** (868) 627-1422

### **National Carnival Commission of Trinidad and Tobago**

Queen's Park Savannah, Queen's Park West, Port of Spain  
**Tel:** (868) 627-1350

### **National Council of Indian Culture**

Uriah Butler Highway  
**Tel:** (868) 671-6242

### **National Dance Association of Trinidad and Tobago**

c/o Carol La Chapelle, 67 Cipriani Blvd., Port of Spain  
**Tel:** (868) 627-6339

### **National Drama Association of Trinidad and Tobago**

4 Hillcrest Avenue, Port of Spain  
**Tel:** (868) 625-0312

### **Pan Trinbago**

Queen's Park Savannah, Queen's Park West, Port of Spain  
**Tel:** (868) 627-2894

### **San Fernando Arts Council**

c/o Marion Philomen, St. Joseph Road, San Fernando

### **Trinbago Unified Calypsonians Organization**

Queen's Park Savannah, Queen's Park West, Port of Spain  
**Tel:** (868) 627-7876

### **Trinbago Unified Calypsonians Organization (South Branch)**

c/o City Hall, Harris Promenade, San Fernando

### **Trinidad Art Society**

Art Centre, Jamaica Blvd and St. Vincent Ave., Federation Park, Port of Spain

## **Drama/Theatre Education**

### **American Alliance for Theatre and Education**

4811-B Saint Elmo Ave, Bethesda, MD 20814, USA

**Website:** <http://www.aate.com>

### **Caribbean Association of Secondary Schools Drama Associations**

c/o Victor Edwards

**Tel:** (868) 655-0826

### **Educational Theatre Association**

2343 Auburn Ave., Cincinnati, OH 45219-2819, USA

**Website:** <http://www.edta.org>

### **International Association of Theatre for Children and Young People**

Box 6033 S-121-06, Johanneshov, Sweden

**Website:** <http://www.ass.itej.org>

### **Secondary Schools Drama Association of Trinidad and Tobago**

c/o Fyzabad Composite School, Old Siparia Road, Fyzabad

## **Music Education**

### **American Orff-Schulwerk Association**

P.O. Box 391089, Cleveland, OH 44139-8089, USA

### **Association of Caribbean Music Educators**

Head Office, P.O. Box 544, Castries, St. Lucia

**E-mail:** [acme@candw.lc](mailto:acme@candw.lc)

### **Association of Caribbean Music Educators, Trinidad and Tobago Office**

c/o Curriculum Officer – Music, Rudranath Capildeo Learning Resource Centre, Mc Bean, Couva, Trinidad and Tobago

**E-mail:** [sclibdiv@tsst.net.tt](mailto:sclibdiv@tsst.net.tt)

### **Music Educators National Conference**

1806 Robert Fulton Drive, Reston, VA 22091, USA

**Website:** <http://www.menc.org>

### **Organization of American Kodaly Educators**

1612 29<sup>th</sup> Avenue South, Moorhead, MN 56560

**Website:** <http://www.oakes.org>

### **Pan in Schools Coordinating Council**

c/o Trinidad and Tobago Unified Teachers' Association, Southern Main Road, Curepe, Trinidad and Tobago

## **Dance Education**

### **American Dance Legacy Institute at Brown University**

**Tel:** (401) 863-7596

**Website:** [http://www.brown.edu/Departments/Theatre\\_Speech\\_Dance/Amer.\\_Dance\\_Legacy\\_Inst.html](http://www.brown.edu/Departments/Theatre_Speech_Dance/Amer._Dance_Legacy_Inst.html)

### **Dance Horizons Videos & Dance Book Club** (videos and books on all styles of dance)

614 Route 130 Hightstown, NJ 08520

**Tel:** (800) 220-7149

### **Dance/USA**

1111 16<sup>th</sup> St, NW, Suite 300, Washington DC 20036

**Tel:** (202) 833-1717

**Website:** [www.danceusa.org](http://www.danceusa.org)

### **Human Kinetics**

P.O. Box 5076, Champaign, IL 61825-5076, USA

**Website:** <http://www.humankinetics.com>

### **Multicultural Media**

56 Browns Mill Road, Berlin, VT 05602, USA

**Website:** [www.worldmusicstore.com](http://www.worldmusicstore.com)

## **Additional Resource**

### **National Standards for Arts Education**

Developed by the Consortium of National Arts Education Associations. Outlines basic arts learning outcomes.

**Available at:** <http://artsedge.kennedy.center.org/teach/standards/>