



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

**SECONDARY EDUCATION MODERNIZATION  
PROGRAMME**

**DRAFT**

**SECONDARY SCHOOL CURRICULUM**

**Form Three**

**Visual and Performing Arts**

**Curriculum Development Division**

**October 2003**

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## ABOUT THIS DRAFT

Under the umbrella of the Secondary Education Modernization Programme (SEMP), since the latter part of 1999, new secondary school curricula in eight (8) subjects – Language Arts (English), Science, Mathematics, Social Studies, Spanish, Physical Education, Visual and Performing Arts and Technology Education – have been in development. In this publication you will find the first drafts of the Form III curriculum guide produced for each of the above identified subject areas.

These Curriculum Guides represent ‘a work in progress’. They are not the finished product. They intended to serve the following purposes:

- (i) provide clear guidance to teachers for implementing effectively the instructional programme for a particular subject area at a particular class/form level.
- (ii) present a sufficiently detailed learning plan for the respective subject areas and for the entire secondary school curriculum that would enable teachers, school administrators and other major stakeholders to give meaningful, constructive feedback on the draft curricula for the various subjects – that is, for them to be actively involved in the development process.
- (iii) contribute to the further revision and refinement, through the feedback received at (ii) above, of this draft curriculum guide for Form III.

Teachers and other users of these Curriculum Guides should also carefully note the following:

- Teachers’ Guides, Performance Standards, Assessment Manuals, Integration Matrices (linking content and essential learning outcomes in the relevant subject areas) are being developed and are in various stages of completion as companion documents to these Curriculum Guides. Accordingly, teachers and other users of these Draft Curricula can be assured that only certain areas, which may be interpreted as showing a lack of clarity, detail and/or adequate treatment, will be adequately addressed in the forthcoming above-mentioned companion documents.
- A series of orientation meetings and training workshops related to the effective implementation of the curriculum is being planned. At these workshops/meetings the concerns of teachers will be addressed and guidance given with respect to the interpretation/clarification of certain aspects of these draft Guides.
- These first draft publications of the respective Curriculum Guides have been issued in ring binders. This mode of presentation will facilitate correction of existing typographical errors, standardization of font sizes, formatting, layout etc, as well as the revision/refinement of the subsequent drafts – which will inevitably ensue from feedback/comments on these draft documents.

Finally, we hold the view that teachers, in particular, but other stakeholders as well, are key players in the curriculum development process. Teachers are integral to the development of curricula that are relevant and appropriate. The curriculum is the major vehicle for providing quality education which meets the needs of both the individual learner and the national development objectives of the Republic of Trinidad and Tobago. In this regard, we eagerly look forward to and indeed welcome the comments/suggestions of all stakeholders, especially teachers, which should be addressed to:

Director, Curriculum Development  
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## **A Note to Teachers**

The Ministry of Education through the Secondary Education Modernization Programme is seeking to reform the secondary education system. These draft National Curriculum Guides produced for eight subject areas are a key element in the current thrust to address the deficiencies identified in the system.

Draft curriculum guides have already been produced for years one and two of the secondary system. Implementation of the new curriculum began on a phased basis in September 2003. These draft guides for year three represent the conclusion of the first cycle of secondary school and together with those of years one and two prepare students for the National Certificate of Secondary Education, Part One.

The three sets of curriculum guides constitute the draft National Curriculum for the lower secondary school system. The National Curriculum is an important element of the School Curriculum which comprises all the learning and other experiences that each school plans for its pupils. It is expected that each school will undertake to develop the School Curriculum in alignment with the National Curriculum, fine tuning as necessary in response to the needs of their pupils and to the community.

Teachers too have curriculum functions to perform. Using the National Curriculum Guides they are expected to develop instructional programmes, determining the type and extent of curriculum integration and the teaching and assessment strategies to be employed to facilitate student success. They will also identify and develop appropriate learning materials and decide on how the curriculum will be individualized to suit students' capabilities, needs and interests.

The introduction of the new curriculum guides for forms one to three is being accompanied by several supporting initiatives. These include the

- phased technical upgrade of physical facilities
- provision of enhanced teaching and learning resources including textbooks
- increased use of educational technology
- introduction of a curriculum website at *www.curriculum.gov.tt*
- professional development opportunities for teachers, heads of departments, principals and vice-principals
- expanded schools transportation and meals programmes
- restructuring and decentralization of the education system.

As implementation proceeds, there will be careful monitoring to obtain feedback and to provide necessary support. Your comments and suggestions are most welcome and may be made on the website or in writing. Final revision of the draft guides is planned for the academic year 2005-2006.

We are confident that this new curriculum will significantly enhance teaching and learning experiences in our secondary schools and consequently the achievement of the national educational goals.

**Sharon Mangroo**

**Director, Curriculum Development (Ag)**

**December, 2003**

## ACKNOWLEDGEMENTS

The Ministry of Education wishes to express its sincere appreciation to all those who contributed to the curriculum development process.

The Coordinating Unit of the Secondary Education Modernization Programme (SEMPCU) assisted in planning, facilitating, organizing and coordinating the various exercises in addition to providing technical assistance.

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- Mr. Lloyd Pujadas, Director, Curriculum Development and leader of the SEMP Curriculum Development sub-component who led the year three activities
- Dr. Robert Sargent, International Consultant of Mount St. Vincent University who guided the process
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- Mrs. Marie Abraham, Editor who contributed her time, energy and knowledge to the editing of these documents

The Curriculum Officers and members of the Curriculum Writing Teams brought their knowledge, skills and practical experience of teaching and learning to the curriculum development process. Members of the writing team for this subject are listed below.

**The Members of the Curriculum Writing Team for this subject are:**

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1. Dr. Nick Webb	Consultant: Professor, Nova Scotia College of Art & Design
2. Salima Ali	Curriculum Coordinator, Ministry of Education
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## INTRODUCTION

In its commitment to a 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 (IADB) for loan funding arrangements for a programme to modernise secondary education in Trinidad and Tobago. This programme, the Secondary Education Modernization Programme (SEMP) was formalized and has been designed to:

- address deficiencies identified in the education system;
- establish a firm secondary education foundation that would catapult Trinidad and Tobago into the 21<sup>st</sup> century assured of its ability to participate advantageously in the global economic village, smoothly traverse the information super highway and utilize cutting edge technology for the competitive advantage it provides;
- allow for adaptation to future demands; and
- produce good citizens.

The deficiencies identified include:

- an unacceptably low level of academic achievement;
- unsatisfactory personal and social development outcomes: and
- curricular arrangements whose major outcomes were linked to the attainment of a minimum of five General passes in the Caribbean Examinations Council (CXC) examination.

The Secondary Education Modernization Programme (SEMP) consists of four articulated components:

- (a) improved educational equity and quality
- (b) deshifting, rehabilitation, and upgrading of school infrastructure

- (c) institutional strengthening, and
- (d) studies and measures for improved sector performance.

This document is evidence of the effort to address component (a) under which curriculum development falls.

## **THE CURRICULUM UNDERPINNINGS**

This curriculum has been informed by the wealth of available curriculum theories and processes. In the Final Report of the Curriculum Development Sub-Component submitted by J. Reece and K. Seepersad, the curriculum is defined, as a “plan for action” or a “written document that included strategies for achieving desired goals or ends.” This is the definition that is applied here. The curriculum is herein defined as the written document that is to be used by teachers to plan effective learning opportunities for students in secondary schools.

Macdonald (1976) declares,

‘Curriculum it would seem to me is the study of “what should constitute a world for learning and how to go about making this world”. As such it is a microcosm... the very questions that seem to me of foremost concern to all humanity, questions such as what is the good society, what is the good life and what is a good person are explicit in the curriculum question. Further, the moral question of how to relate to others or how best to live together is clearly a part of curriculum.’

In essence Macdonald’s statement establishes the basic forces that influence and shape the organization and content of the curriculum: the curriculum foundations. These are:

- (a) The Philosophy and the Nature of Knowledge
- (b) Society and Culture
- (c) The Learner
- (d) Learning Theories

These foundations are at the heart or the centre of the dialogue essential to the development of a coherent, culturally focussed and dynamically evolving curriculum. Of course the prevailing philosophical concerns and educational goals provide the base.

## PHILOSOPHY OF EDUCATION

The following philosophical statements are at the foundation of the curriculum and are stated in the Education Policy Paper 1993-2003 as follows:

### WE BELIEVE

That every child has an inherent right to an education which will enhance the development of maximum capability regardless of gender, ethnic, economic, social or religious background.

That every child has the ability to learn, and that we must build on this positive assumption.

That every child has an inalienable right to an education which facilitates the achievement of personal goals and the fulfilment of obligations to society.

That education is fundamental to the overall development of Trinidad and Tobago.

That a system of 'heavily subsidised' and universal education up to age 16 is the greatest safeguard of the freedom of our people and is the best guarantee of their social, political, and economic well-being at this stage in our development.

That the educational system of Trinidad and Tobago must endeavour to develop a spiritually, morally, physically, intellectually and emotionally sound individual.

That ethical and moral concerns are central to human development and survival. Fundamental constructs such as "decency," "justice," "respect," "kindness," "equality," "love," "honesty," and "sensitivity," are major determinants of the survival of our multi-cultural society.

That the parent and the home have a major responsibility for the welfare of the child and that the well-being of the child can best be served by a strong partnership between the community and the school.

That the educational system must provide curricular arrangements and choices that ensure that cultural, ethnic, class and gender needs are appropriately addressed.

That students vary in natural ability, and that schools therefore should provide, for all students, programmes which are adapted to varying abilities, and which provide opportunities to develop differing personal and socially useful talents.

That we must be alert to new research and development in all fields of human learning and to the implications of these developments for more effective teaching and school improvement.

That the educational system must be served by professionals who share and are guided in their operations by a set of systematic and incisive understandings, beliefs and values about education in general and its relationship to the development of the national community of Trinidad and Tobago.

That there is a need to create and sustain a humanised and democratised system of education for the survival of our democracy.

That the democratisation and humanisation of the educational system are largely contingent on the degree to which the system is professionalised. The nature of educational problems are [sic] such that the professional core must be engaged in decision-making with respect to the problems that affect their expert delivery of the services to the clientele and ultimately to Trinidad and Tobago. Professionals must come to experience a real sense of 'control and ownership' of matters educational.

That from a psychological perspective, education is a means of looking out beyond the boundaries of the immediate. It can be the viable means which creates individuals with the intellect and capacity to develop and lead societies, communities, villages, and/or neighbourhoods and families of the future. It should be responsive to and stimulate the searing human spirit and the emphatic quest for human communication, interaction, love and trust.

That learning is cumulative and that every stage in the educational process is as important and critical for the learner's development as what has gone before it and what is to come. As such we must view educational programming and development in the round, recognising the importance of every rung on the ladder of delivery by intensifying our efforts throughout the system.

## **THE GOALS OF EDUCATION**

Coming out of the articulated philosophy, formal education in Trinidad and Tobago must aim to:

- provide opportunities for all students to develop spiritually, morally, emotionally, intellectually and physically;
- develop in all students attitudes of honesty, tolerance, integrity and efficiency;
- provide opportunities for self-directed and life-long learning;
- provide opportunities for all students to develop numeracy, literacy, scientific and technological skills;
- promote national development and economic sustainability;
- promote an understanding of the principles and practices of a democratic society;
- equip all students with basic life skills;
- promote the preservation and protection of the environment;
- develop in all students an understanding of the importance of a healthy lifestyle;

- help all students acquire the knowledge, skills and attitudes necessary to be intelligent consumers;
- provide opportunities for all students to develop an understanding and appreciation of the diversity of our culture; and
- provide opportunities for all students to develop an appreciation for beauty and human achievement in the visual and performing arts.

An analysis of the educational philosophy of the Ministry of Education's Policy Paper (1993 – 2003) and of the goals for education derived from it by the Curriculum Development Division (as outlined above), taken with the research conducted in developed nations, has led to the identification of six areas in which all secondary students must achieve. These are universally accepted goals that have been developed and underscored by other educational jurisdictions and have been described as essential learning outcomes. These outcomes help to define standards of attainment for all secondary school students.

## **THE ESSENTIAL LEARNING OUTCOMES**

The six outcomes 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 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 which will constitute

the base for a platform for living in the Trinidad and Tobago society and for making informed choices for further secondary education.

The essential learning outcomes are described more fully below.

### **Aesthetic Expression**

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

Students should be able, for example, to

- 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 multi-cultural reality of society.

### **Citizenship**

Students should be able to situate themselves in a multicultural, multiethnic environment with a clear understanding of the contribution they must make to social, cultural, economic, and environmental development in the local and global context.

Students should be able, for example, to:

- demonstrate an understanding of sustainable development and its implications for the environment locally and globally;

- demonstrate an 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 of a just, peaceful, pluralistic and democratic society, and act accordingly;
- demonstrate an understanding of their own cultural heritage, cultural identity and that of others, and the contribution of multiculturalism to society.

## **Communication**

Students should be able to, through the use of their bodies, language, tools, symbols and media, demonstrate their deeper understandings of synergies inherent in the exchange of ideas and information and thus communicate more effectively.

Students should be able, for example, to

- 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 ideas in everyday language;
- critically reflect on and interpret ideas presented through a variety of media.

## **Personal Development**

Students should be able to 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 should be able, for example, to:

- 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 amongst 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 should know problem-solving strategies and be able to apply them to situations they encounter. They should develop critical thinking and inquiry skills with which they can process information to solve a wide variety of problems.

Students should be able, for example, to:

- acquire, process and interpret information critically to make informed decisions;
- use a variety of strategies and perspectives with flexibility and creativity for solving 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 and distinguish fact from opinion.

### **Technological Competence**

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

Students should be able, for example, to

- 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 an understanding of the impact of technology on society;
- demonstrate an understanding of ethical issues related to the use of technology in a local and global context.

## **THE CURRICULUM DESIGN AND DEVELOPMENT PROCESS**

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

### **CURRICULUM DESIGN**

George A. Beauchamp (1983) says, “curriculum planning is a process of selecting and organizing culture content for transmission to students by the school. The process is very complex, involving input from many sources, but the organized end result of the process is the design of the curriculum.”

The varied perspectives as to the nature of knowledge, the nature of the learner, what should be learnt and how, and to what end, have resulted in three (3) major classifications of curriculum designs. Zais (1976, p.376) lists them as: subject-centered, learner-centered, and problem-centered designs. Also bringing influences to bear on the design is what Eisner and Vallance (1974) call the “orientations to curriculum.” These orientations aid in the comprehension of what the curriculum is geared towards in terms of the development of the individual.

This curriculum displays a learner-centered design. It is based primarily on ‘man-centered’ philosophical assumptions employing constructivist theory. Its major orientation is to curriculum as self-actualization. It is student-centered, seeks to provide personally satisfying experiences for each student, and is growth oriented. As the student moves from one level to another, the activities expand to allow him/her new insights and approaches to dealing with and integrating new knowledge.

The curriculum design is defined by two structures, the substantive and the syntactic.

The substantive structure reflects the “range of subject matters with which it is concerned”; the syntactic structure describes the “procedures of inquiry and practice that it follows”.

The substantive structure begins with a vision statement, a rationale, lists the general and specific outcomes of the programme, and establishes the nature of the connections with the other core

subjects on the timetable. The syntactic structure is developed along a tabular format in which the intended outcomes are associated with activities making it easy to read and teacher friendly. The content finds coherence with Tyler's (1950) three criteria for the organization of learning activities: continuity, sequence and integration.

## **CURRICULUM DEVELOPMENT**

The first stage of the curriculum development process consisted of stakeholder consultations held with a cross section of the 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 TTUTA, representatives from the 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. They were focused on the philosophy, goals and learning outcomes of education.

The results of these consultations were:

- 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;
- agreement on the eight subjects to form the core;
- agreement on the desirable outcomes of secondary school education in Trinidad and Tobago.

## THE CORE CURRICULUM SUBJECTS

These are subjects that every student is required to take in forms one to three. Students will be allowed to choose from a list of subject offerings thereafter.

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

The subjects and the time allocations are as follows

<b>Subject</b>	<b>No. of Periods</b>	<b>Subject</b>	<b>No. of Periods</b>
English	Six	Mathematics	Five
Science	Four	Physical Education	Two
Spanish	Four	Technology Education	Four
Social Studies	Four	Visual and Performing Arts	Four

In Stage Two 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 of the Task Force for Removal of Common Entrance as well as newspaper articles and letters to the editor on education over the past 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 statement of a set of desirable outcomes and essential exit competencies to be had by all students on leaving school. All learning opportunities, all teaching and learning strategies, all instructional plans, are to contribute to the realization of these outcomes and competencies.

At Stage Three ten 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. These teams met initially for three days, then for one day per week during April to July 2000, to conduct the writing phase of the curriculum development. In this phase learning outcomes specific to each subject, which contribute to the fulfilment of the national outcomes were identified. Subject content, teaching and learning and assessment strategies to support these outcomes were developed.

The process of curriculum development for years two and three continued in a similar fashion. Curriculum Officers were assisted by teachers who were released from their teaching duties for varying periods of time.

The following curriculum document is the result of their efforts.

The International Consultant, for Curriculum Development, Dr. Robert Sargeant, (Associate Professor - Mount St. Vincent University, Nova Scotia, Canada) guided the curriculum design and development process.

## **A VISION FOR EDUCATION IN THE VISUAL AND PERFORMING ARTS**

Our vision for education in the Visual and Performing Arts features a sequential approach to learning in visual arts, music, drama, and dance. Such an approach:

- acknowledges the primary role of the arts in developing and sustaining culture, and promotes knowledge and understanding of the historical and social context of the arts both within Trinidad and Tobago and within a more global context;
- develops the skills, sensitivities, and understandings involved in creating art and responding to it;
- recognizes that while all the arts are integrally connected in their focus on artistic expression, they are also connected with other fields of human endeavor;
- acknowledges a variety of assessment tools that respect the importance of qualitative judgment.

## **RATIONALE FOR THE VISUAL AND PERFORMING ARTS**

The arts have always been with us. Since early man first sang and danced in celebration of the hunt, since he attempted to gain power over his quarry by painting its image on the cave walls, since he acted out stories of bravery and heroism to his clan, the arts have described, defined, and deepened human experience. All peoples, everywhere, have an abiding need for meaning - to connect time and space, experience and event, body and spirit, intellect and emotion. People create art to make these connections, to express the otherwise inexpressible. A society and a people without the arts are unimaginable.

The need to sustain itself demands that all societies imbue in its members a sense of its uniqueness, its cultural heritage. This can only be achieved through exposing children, who are already genuinely curious about their culture and how it operates, to a dedicated programme in the Visual and Performing Arts. Conceptual and formal knowledge of the arts is an important constituent of this cultural legacy and one should begin early to make children comfortable with these forms of knowledge.

Arts Education provides an opportunity for students to explore and express feelings, to stimulate creativity and the imagination; to develop visual sensitivity to nature and the environment and to discover the visual richness of the qualitative world we inhabit. Arts education has become recognized as a field that contributes richly to the total learning experience of the student. There is abundant evidence to support the case of the arts being central to the business of educating children. Its ability to harness all the elements that interact in the process of learning in one localized discipline should afford it pride of place in the hierarchy of subjects on the schools' curriculum.

William Bennett (1988) declares that 'the arts are an essential element just like reading writing and arithmetic...music, dance, painting and theatre are keys that unlock profound understanding and accomplishment. Not only does the arts convey in part what it means to be human, the arts also give coherence, depth and resonance to other academic

subjects.’ Thomas and Dennie P. Wolf (1988) see the arts as reinforcers of basic academic skills. They state that in addition to increasing students’ aesthetic sensibilities and capacity for enjoyment, instruction in the arts can also ‘enhance basic curriculum by teaching students to observe, reason, study, read (in the broadest sense) speak and listen, compute and write’,

Arts courses provide fundamental academic skills. These skills are the foundation of all learning and students who do not acquire them would be disadvantaged in later life.

The arts seek after all the development of the human capacities so that he can become ‘more than is given’. (Kant).

Arnheim (1988) states that ‘art is the equivocation of life in all its completeness, purity and intensity. That, therefore is one of the most powerful instruments available to us for the fulfilment of life. To withhold this benefit from human beings is to deprive them indeed’

Education is concerned with the cultivation of intellect or, as Eisner (1988) puts it ‘the conversion of brain into mind.’ Research on the brain acknowledges that the right hemisphere is concerned with visual and spatial abilities, whilst the left hemisphere is concerned with conceptual, analytical, verbal and mathematical functions. The arts reside in the right hemisphere. Any denial of sustenance via involvement in the arts is in effect starving half of the brain. Thus, according to Dr. Jean Huston (1977) “without access to a stimulating arts programme, the student is being systematically cut off from most of the ways in which he can perceive the world. His brain is being systematically damaged. In many ways he is being de-educated.”

While casual interaction with the arts may yield some positive and pleasing effects, carefully planned interaction through education can bring about profoundly beneficial and deeply satisfying results. It is this carefully planned interaction that should characterise arts education.

The Visual and Performing Arts curriculum attempts to provide the wherewithal for the teaching/learning environment in the secondary schools to indeed be a stimulating one,

one that would not only produce more aesthetically sensitive and visually acute students, but in the final analysis enhance the cultural landscape of Trinidad and Tobago.

## **GENERAL INTENDED LEARNING OUTCOMES FROM THE VISUAL AND PERFORMING ARTS CURRICULUM**

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

*By the end of Form Three, 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, decision-making in the arts;
- exhibit, demonstrate and perform with confidence and pride;
- recognize the arts give depth, coherence and resonance to other subjects;
- demonstrate an understanding of the multi-cultural nature of the society and its diverse artistic expressions;
- demonstrate an understanding that ideas could be shared through the arts;
- demonstrate an understanding that the arts are an essential element in the development of the human individual.

## **FRAMEWORK OF THE VISUAL AND PERFORMING ARTS CURRICULUM**

The Visual and Performing Arts curriculum is comprised of four DISCIPLINES: VISUAL ARTS, (ART&CRAFT), MUSIC, DANCE, AND DRAMA. Whilst each component brings with it its own language, level of discourse, knowledge, skills and methodologies, they all contribute to the whole “arts” experience which forms an integral part of what it means to be human. This curriculum seeks to present the arts in a holistic (integrated) manner whilst at the same time allowing students to develop proficiencies in the individual areas.

It is expected that students will not only acquire basic knowledge of how to perform, respond and create in all of the arts, but also be proficient in at least one of the disciplines.

It is suggested that TWO of the THREE terms in the year be devoted to individual DISCIPLINES, whilst the other term would see an integrated arts programme. It is felt that the teachers in the department together with the principal would decide which term should be the integrated term depending of course on various celebrations, school activities, etc.

The programme over the three years should look as follows:

YEAR	TERM- D1	TERM- D2	TERM- INT
ONE	INDIVIDUAL DISCIPLINES	INDIVIDUAL DISCIPLINES	INTEGRATED
TWO	INDIVIDUAL DISCIPLINES	INDIVIDUAL DISCIPLINES	INTEGRATED
THREE	INDIVIDUAL DISCIPLINES	INDIVIDUAL DISCIPLINES	INTEGRATED

TERM-D = Discipline Term. TERM- INT =Integrated Term

Please note that the Integrated Term can be any term.

## **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,
- to facilitate choices about media, materials
- to develop skill and dexterity in the use of tools
- to allow for the conceptualising and the development of ideas, the re-organisation of knowledge, and the use of the imagination in the making of objects and images.

**KNOWING** - involves technical knowing-about processes, materials, etc., but also includes historical knowledge of the visual arts through the ages and across cultures to include the cultural content of their society.

**RESPONDING** - is concerned with the development of students' ability to respond or react to works of art and craft, and their ability to criticize, analyze, interpret, assess, and make judgments. 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 INTENDED LEARNING OUTCOMES IN THE VISUAL ARTS**

### **CREATING**

*By the end of Form Three 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 from specific topics and themes.

### **KNOWING**

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

- demonstrate knowledge of the elements of design and an understanding of their interrelatedness in the development of works of art and craft;
- communicate through the language (jargon) of the visual arts
- articulate some understanding of the various 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 Three students will be expected to:*

- talk about their work and that of their classmates;

- use suitable terminology and make appropriate references when analyzing artwork;
- analyze 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 ORGANISATION**

A major difference in this curriculum is in the organisation of the content. Unlike previous documents that identified TEN (10) areas of study, this curriculum revolves around THREE areas. These are:

- DRAWING
- COLOR AND DESIGN
- 3-DIMENSIONAL STUDIES

The division of the programme into these THREE areas allows for deeper integration within the content and avoids the problem of, in the first case, teachers teaching to their strengths, and in the second, students favoring particular areas. This approach allows for a more holistic view of the visual arts by all concerned. Thus there is no separateness. There would be the signal recognition that each part 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 because of the skills it brings in the execution of the other areas.

The COLOUR/DESIGN component in addition to including painting, collage, etc., would also be intricately woven through all the other areas. It would involve various design areas to include graphic design, fabric design, industrial/commercial designs, and surface designs.

3-DIMENSIONAL STUDIES would incorporate areas such as sculpture, ceramics, fibre arts, jewellery, decorative craft, etc.

The following outlines the timetabling structure over the three (3) years:

TERM	YEAR I	YEAR II	YEAR III
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.	Integrated Arts	Integrated Arts	Integrated Arts

## **THE VISUAL ARTS AND CONNECTIONS TO OTHER VISUAL AND PERFORMING ARTS DISCIPLINES**

### **DANCE**

- Applying principles of rhythm and movement
- Drawing and painting the figure 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 (tableau) 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.

## **THE VISUAL ARTS AND 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 – musical instruments, clothes, etc.

### **Language Arts**

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

### **Mathematics**

- Making concrete models of objects – sphere, cylinder, cube, etc.
- Relating proportions and ratios in the mixing of paints and dyes
- Making measurements in the drawing of grids for making mosaics, etc.
- Applying mathematical principles in the creation of mats for mounting work
- Using specific measurements in the drawing of plans, and designs for projects.

### **Technology Education**

- Understanding the use of technology in the creation of images
- Operation of computers, printers and scanners in developing images
- Understanding software applications and their ability to manipulate images
- The impact of the Internet on the delivery and transference of images at high speed

- The use of digital technology in the preservation and quality of images
- The capability that technology has to bring examples of great works of art and craft, instantly.

### **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 – landscapes, landforms, etc.
- Imaginative paintings/drawings based on events such as earthquakes, hurricanes, volcanoes, etc.
- Compositions based on people, trade, tourism, culture, historical sites
- Designing posters, brochures, relating to communication.

### **Science**

- Drawings, paintings, designs using scientific apparatus/models as motifs
- Applying scientific concepts in the application of colour theory
- Using scientific principles re: mixtures and compounds in developing mixed media project
- Exploration of 'earth science'- ecosystems: flora and fauna.
- Imaginative compositions based on biological slides of human and organic material.

### **Physical Education**

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

## 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 (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

### DRAWING: YEAR THREE –TERM D1

INTERNAL ORGANISERS 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 as seen through the eyes of an insect or small creature;</li> <li>- recreate a familiar scene;</li> <li>- reorder familiar objects to create new/different object.</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 a scene they encounter on the way to school;</li> <li>- rearrange the parts of the human body to create a new specie of human beings.</li> </ul>	<p>Pencils, charcoal, pens, pastels, sticks, paper,</p> <p><b>RESOURCES/REFERENCE</b></p> <p>Magazines, Internet sources, surrealism, Edgar Degas, Pablo Picasso,</p> <p><b>VOCABULARY</b></p> <p>composition, vertical, horizontal, diagonal, edge, still-life, shape, form edge, mass, tone, value</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 surreal art.</li> </ul>	<ul style="list-style-type: none"> <li>- distinguish between realistic and other drawings.</li> </ul>	
<p><b>RESPONDING:</b></p> <ul style="list-style-type: none"> <li>- interpret, analyze 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>	

**VISUAL ARTS COURSE OUTLINE**  
**COLOR AND DESIGN: YEAR THREE - TERM D1**

INTERNAL ORGANISERS 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 hum of the work place;</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 &amp; geometric shapes to represent industry, technology etc;</li> <li>- make paintings of objects, fabric, foliage etc.;</li> <li>- design a trap to catch - a cold, the wind, an idea, forty winks;</li> <li>- design a map to get lost;</li> <li>- create gift paper, fabric, using the human figure as a motif.</li> </ul>	<p>Paints, paper, palette, water, brushes, leaves, heavy paper, glue, scissors, marking knives, stencils, straws, fabric, foliage, pots, plates etc.</p> <p><b>RESOURCES/REFERENCES</b></p> <p>Magazines, record jackets, CD covers, greeting cards, posters, pictures, paintings,</p> <p>Internet sources, Monet, Manet, Daumier, Rothko, Constable, Turner.</p>
<p><b>KNOWING:</b></p> <ul style="list-style-type: none"> <li>- demonstrate knowledge of art through time and across cultures.</li> </ul> <p><b>RESPONDING:</b></p> <ul style="list-style-type: none"> <li>- interpret/analyze artworks to apply meaning</li> </ul>	<ul style="list-style-type: none"> <li>- describe various approaches to creating images.</li> <li>- talk about the feelings/ response evoked by different artworks.</li> </ul>	<ul style="list-style-type: none"> <li>- collect pictures (magazines) that represent different kinds of images (different processes).</li> <li>- identify/discuss specific works of four artists that are different in style, imagery and impact from each other.</li> </ul>	<p><b>VOCABULARY</b></p> <p>Harmony, perspective, illusion, cutting and pasting, transfer, value, poster, collage,</p>

## VISUAL ARTS COURSE OUTLINE

### DRAWING: YEAR THREE - TERM D2

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<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 by 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>- reorder textures on different objects.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- make figurative drawings of themselves to represent the passage of time;</li> <li>- complete drawings on pictures collaged on paper;</li> <li>- make careful studies of cactus, crumpled foil, tree bark etc.;</li> <li>- switch textures on objects e.g. apple with grainy texture.</li> </ul>	<p>Pencils, charcoal, pens, pastels, sticks, paper, plants, various objects, bottles, cans, fruits, bark, fabric.</p> <p><b><u>RESOURCES/REFERENCE</u></b></p> <p>Magazines, internet sources, Impressionism, Salvador Dali, Peter Minshall</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><u>VOCABULARY</u></b></p> <p>texture, composition surface, horizontal, diagonal, edge, still-life shape, form, touch edge, mass, tone, value</p>
<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>- Discussion on the meanings intended in their drawings.</li> </ul>	

**VISUAL ARTS COURSE OUTLINE**  
**THREE-DIMENSIONAL STUDIES: YEAR THREE - TERM D2**

<p style="text-align: center;"><b>INTERNAL ORGANISERS AND GENERAL OUTCOMES</b></p> <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 style="text-align: center;"><b>SPECIFIC OUTCOMES</b></p> <p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- experiment with a variety of materials to create 3-D 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 style="text-align: center;"><b>SAMPLE ACTIVITIES</b></p> <p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- construct an object that may be used for an ancient ritual;</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 style="text-align: center;"><b>MATERIALS</b></p> <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 style="text-align: center;"><b>RESOURCES/ REFERENCES</b></p> <p>Decorative craft books, magazines, slides photographs, Dada, Henry Moore, Giacometti, Pevsner, Stella, Oldenburg, Internet sources</p> <p style="text-align: center;"><b>VOCABULARY</b></p> <p>additive, subtractive layering, , applying, relief, low-relief</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>RESPONDING:</b></p> <ul style="list-style-type: none"> <li>- interpret/analyze artwork to apply meaning.</li> </ul>	<ul style="list-style-type: none"> <li>- associate various sculptural forms /designs with specific geographical areas.</li> </ul>	<ul style="list-style-type: none"> <li>- compare/contrast their work with other sculptures.</li> </ul>	

## DRAMA

### INTERNAL ORGANIZERS

#### CREATING

#### KNOWING

#### RESPONDING

Drama 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, 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 in the teaching of other subjects.

The three basic organizers for Drama 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 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 allows for an 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 other sensory activities. It also affords the assessment of the importance of human relationships, as well as relationships with one's environment 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, sensitivity to group dynamics and further enhances self-assessment and reflection.

## **SPECIFIC INTENDED LEARNING OUTCOMES IN DRAMA**

### **CREATING**

*By the end of Form Three 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 different characters;
- create walking and running movements to different situations;
- apply physical control and accuracy to simple mime activities;
- use an object (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 expression;
- demonstrate greater spatial awareness;
- work in pairs activities;

- work at a task within a group;
- work with others to produce a dramatic episode;
- construct, dissolve and re-assemble a tableau;
- demonstrate greater use of the voice and audibility;
- practice 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 through the senses;
- record drama experiences in a drama diary;
- 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 Three, 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 the nature of basic voice production and delivery;
- examine the nature of trust and responsibility in the context of Drama 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 of the relationship between sound and silence for drama;
- assess the importance of the relationship between light and darkness for drama, both as a physical phenomenon and as a quality;
- examine the fact that experiences can be useful 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;
- examine the nature of Drama as a social/cultural/indigenous/ ritualistic art form.

## **RESPONDING**

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

- empathize;
- display tolerance and give support where needed;
- show a willingness to contribute ideas;
- exhibit a sensitivity to group dynamics;
- appreciate the importance of teamwork;
- respect their own artistic heritage and those of others;
- recognise 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 the development and successful completion of drama projects;
- appreciate the importance of developing the creative imagination;
- value the contribution the peer audience can make to the drama;
- value the constructive criticism of others;
- Show willingness to adapt a Drama to accommodate the criticisms of others
- Show a willingness to commit effort to a task;
- Recognise that fun and recreation are aspects of Drama and that learning can be achieved through fun.

## **DRAMA AND CONNECTIONS TO THE CORE CURRICULUM**

The following outline some of the more obvious bases for inter-relating 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 culture of foreign countries
- Correlation of foreign language expressions with dramatic gestures and facial expression.

### **Language Arts**

- Correlation of metre and rhythm in poetry and music
- Imagery and symbolism in stories and/or poems
- Setting of 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 story telling
- Study of dramatic productions-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, e.g. time signatures, intervals and note values.

### **Physical Education**

- 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 function of
  - Muscles
  - Lungs
  - The skeleton
  - Intercostal muscles
  - Diaphragm
  - Ribcage

**Social Studies**

- Use of appropriate dramatic themes to understand the meaning, implications and importance of historical events
- Use of appropriate dramatic sequences to understand 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 etc. 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 e.g. amplifiers, microphones, mixing and lighting boards.
- Selection and use of appropriate applications and technology tools to increase productivity of individual and collaborative multimedia projects.

## **DRAMA AND CONNECTIONS TO OTHER VISUAL AND PERFORMING ARTS DISCIPLINES**

### **Visual Arts**

- Using 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, e.g. 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 etc 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

### IMPROVISATION: YEAR THREE – TERM D1

INTERNAL ORGANISERS 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>- create, refine and deepen character through the exploration of situations.</li> </ul>	<p><i>Students will be able to improvise based on:</i></p> <ul style="list-style-type: none"> <li>- time of day, year, period (historical);</li> <li>- Place: location/environment;</li> <li>- Demonstrate an ability to assume roles;</li> <li>- Situation: given a start or ending line or parable;</li> <li>- Shifts in status;</li> <li>- Objects and artifacts.</li> </ul>	<p>Students improvise situations on the following:</p> <ul style="list-style-type: none"> <li>- late for work, first date, waiting on the bus early at the bank, caught in traffic, late for an interview;</li> <li>- principal's office, dentist's office, lonely corner, a bar, stuck elevator, unsupervised classroom.;</li> <li>- teacher, mother, father, son, daughter announcer police officer, vagrant, prostitute, priest;</li> <li>- fights: boy-girl attraction, teacher-student animosity, territorial disputes, husband-wife quarrel, rowdy neighbours, strangers;</li> <li>- Groups customer, salesperson, manager; merchant, buyer, vagrant; c) sister, older brother, parent; lion, mouse, hunter;</li> </ul> <p>From a series of objects presented, the student will use one (literally or symbolically) as the focus of his/her improvisation;</p> <p>Given an artifact and some brief history, students working in groups develop an improvisation around the artifact.</p>	<p>Utility box with materials for props, costumes, decorations, masks, etc..</p> <p>Objects, artifacts, newspapers, magazines, newsprint, markers, pens.</p> <p><b>RESOURCES</b></p> <p>Interviews library books performances videotapes</p> <p><u>VOCABULARY</u></p> <p>Status. Tension</p>

## DRAMA: COURSE OUTLINE

### IMPROVISATION (CONT'D): YEAR THREE – TERM DI:

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	MATERIALS
<p><i>Students will be able to</i></p> <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>- develop research skills.</li> <li>- evaluate the performances from the point of view of the focus given;</li> <li>- express ideas and feelings about the activity in their journals;</li> <li>- make constructive criticisms of their performances (roles) and that of their peers</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- research picong in parang and calypso;</li> <li>- research the concepts and origins of extempore;</li> <li>- research the art and concept of impromptu speaking.</li> <li>- discuss in a circle, at the end of each activity, the performances with specific references to the ‘process’ and clarity of presentations;</li> <li>- write to themselves about the process involved in making improvisations. The emphasis should be on thoughts and feelings;</li> <li>- Discuss the performances with reference to their dramatic and theatrical values, i.e. pace, rhythm, flow/sequence, critical thinking.</li> </ul>	<p><b>RESOURCES</b></p> <p>Library books, interviews, performances, videotapes</p> <p><b>VOCABULARY</b></p> <p>Constructive criticism Improvisation</p>

## DRAMA: COURSE OUTLINE

### TECHNICAL THEATRE: YEAR THREE– TERM D1

INTERNAL ORGANISERS 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>- create the theatre environment for 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;</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>- create a set design using a) floor plan.</li> <li>b) a three-dimensional model for scene of original play developed in Term 1 of one of the scripted scenes discussed in Term 1, or a scene from an improvisation;</li> <li>- choose a scene from a play that would benefit from creative lighting and design lighting to create the desired dramatic effects;</li> <li>- design costumes for different characters using paper in the first instance and different lengths of colored cloths - as a group, in pairs, or individually;</li> <li>- choose a scene from a play and a) design a sequence of sound effects using the human voice, b) Design a sequence of sound effects using backstage noises, c) choose a piece of music (taped or live) to create mood and atmosphere. Choose a scene that can accommodate a, b, and c,</li> </ul>	<p><b>RESOURCES</b></p> <p><i>The Voice and the Actor</i> by Cicely Berry  <i>Ideas that Work in Drama</i> by Michael Theodore</p> <p><b>VOCABULARY</b></p> <p>articulation, set, model, projection, sound effects, pitch, impact, mood, atmosphere,</p>

## DRAMA: COURSE OUTLINE

### TECHNICAL THEATRE (CONT'D): YEAR THREE – TERM D1

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	MATERIALS
<p><i>Students will be able to:</i></p> <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 others.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- increase their knowledge of technical theatre through research;</li> <li>- increase their knowledge of technical theatre through visits to the theatre;</li> <li>- increase their knowledge of technical theatre through interviews with experts.</li> <li>- express their ideas and feelings about the projects in their journals;</li> <li>- make constructive criticisms of their designs and that of their peers;</li> <li>- use design with texts.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- visit a theatre to view live performances, pay attention to set, lighting, costume and sound effects;</li> <li>- view video clips of various theatrical performances with interesting use of costume, lighting and sound (make distinction between theatre and film);</li> <li>- interview experts in the field of technical theatre.</li> <li>- write about feelings and experiences in their journals;</li> <li>- make constructive criticisms of their work and that of their peers in group and class discussions;</li> <li>- use design in texts of written responses to their work and that of others.</li> </ul>	<p>Cassette tapes, cassette player/recorder</p> <p><b>RESOURCES</b></p> <p>Videos, video clips, books, magazines, Internet resources</p> <p><b>VOCABULARY</b></p>

## DRAMA: COURSE OUTLINE

### PLAYMAKING/WRITING: YEAR THREE - TERM D2

INTERNAL ORGANISERS 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>- create rituals, use processions and choral effects given different stimuli</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 a ritual using space, movement, symbol, chants and language.</li> <li>- use a procession to explore a formal solemn occasion;</li> <li>- use a procession to explore a joyous occasion.;</li> <li>- develop choral skills through the use of chants and poetry</li> <li>- develop research skills by               <ol style="list-style-type: none"> <li>1) practical interactions,</li> <li>2) the use of media and</li> <li>3) referencing</li> </ol> </li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- design a ritual (working in groups) to make rain fall. They are reminded of the elements to be used in the design;</li> <li>- design as initiation ceremony (working in groups);</li> <li>- develop a procession based on the theme of victory;</li> <li>- may use poems and extracts from stories and plays with particularly strong imagery to develop chants and choral works to explore how this is used to create meaning in the action of the drama.</li> </ul> <p>N.B. <i>students can be given other stimuli such as weddings, funerals, christenings, wakes etc. to construct improvisations</i></p> <ul style="list-style-type: none"> <li>- attend (individually or in groups) a ritual or procession occurring in their environment;</li> <li>- conduct interviews with the participants of the ritual or procession to collect authentic information</li> <li>- use the Internet to source information on rituals/procession/chorus in other cultures</li> <li>- use the library to research and gather information on ritual/procession/ Greek chorus.</li> </ul>	<p><b>RESOURCES</b></p> <p>Videos, video clips, books, magazines, Internet resources</p> <p><b>VOCABULARY</b></p> <p>Rituals Solemn imagery Chorus</p>

**DRAMA: COURSE OUTLINE**

**PLAYMAKING/WRITING (CONT'D): YEAR THREE – TERM D2**

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	MATERIALS
<p><b>RESPONDING:</b></p> <p>Students will respond with critical awareness to their own work and that of others.</p>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- discuss and critically analyze the relevance of the research done 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>- See <b>CREATING</b> above in this section</li> </ul>	<p>Extract from scripted plays</p> <p><b>RESOURCES</b></p> <p>Videos, video clips, books, magazines, Internet resources</p> <p><b>VOCABULARY</b></p> <p>Analyse Research</p>

**DRAMA: COURSE OUTLINE**

**PLAYMAKING/WRITING (CONT'D): YEAR THREE – TERM D2**

INTERNAL ORGANISERS 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>- create a script through the exploration of the playmaking process.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- develop writing and playmaking skills through games and story telling activities;</li> <li>- depict through tableau the essence of the 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> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- play The Memory Game.(see Teachers' Manual) telling the story word by word, sentence by sentence;</li> <li>- realize and develop the essence of the drama by working in groups guided by a group leader;</li> <li>- assume and explore different roles in the story focusing on a range of characterizations – <i>see activity No.3, Year 2, Term D1. pg. 30;</i></li> <li>- consciously repeat the scene paying attention to selective use of language as it pertains to the roles and the situations;</li> <li>- develop a written script after reviewing, repeating and editing the playmaking process</li> </ul>	<p><b>RESOURCES</b></p> <p>See bibliography Teachers Guide</p> <p><b>VOCABULARY</b></p> <p>Tableau Explore Script</p>

## DRAMA: COURSE OUTLINE

### PLAYMAKING/WRITING (CONT'D): YEAR THREE – TERM D2

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	
<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 that of others.</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 language forms through research.</li> <li>- express ideas and feelings in their journals in relation to the drama;</li> <li>- reflect and articulate personal growth;</li> <li>- make connections between their own life and 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>- find books and film/movie clips that can help clarify the playmaking process;</li> <li>- research the language use in the folk traditions e.g. Pierrot Grenade, Midnight Robber, Baby Doll etc.;</li> <li>- research the language used in plays written by Walcott, Rhone, Scott , Gibbons and from other traditions e.g. Shakespeare, Tagpre, Soyinka etc.;</li> <li>- perform short extracts using the language of the folk characters and the language of other traditions;</li> <li>- reflect on their experiences in their drama journal;</li> <li>- Discuss their experience as a class and make value judgments about their performances.</li> </ul>	<p><b><u>MATERIALS</u></b> Video camera, Excerpts from scripted plays, Videos, books,</p> <p><b><u>RESOURCES</u></b> Plays by Derek Walcott, Trevor Rhone, Rawle Gibbons, etc.</p> <p>1. <i>Odale's Choice</i> by Edward Braithwaite</p> <p>2. <i>Duelling Voices</i> by Zeno Constance</p> <p>3. <i>A Midsummer's Nights Dream</i> by Shakespeare</p> <p><b><u>VOCABULARY</u></b> Oral Tradition</p>

## MUSIC

### INTERNAL ORGANIZERS

LISTENING, APPRAISING AND RESEARCHING

CREATING/COMPOSING, ARRANGING AND PERFORMING

The three basic organizers for Music 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 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 the 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 gain an understanding of musical structure and style.

## **SPECIFIC INTENDED LEARNING OUTCOMES IN MUSIC**

### **LISTENING, APPRAISING and RESEARCHING**

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

- 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 which may be relatively high or low within a particular family of instruments;
- identify high and low sounds as *treble* and *bass* respectively;
- identify by range and distinguish between soprano, alto, tenor and bass voices;
- recognize that tones in a melody move in steps or by leaps;
- indicate the contour of a melody by hand or body movements, or on paper
- hear that a melody is made up of pitch patterns and phrases;
- hear that a melody is, or is not, accompanied;
- identify recurring melodic patterns
- identify scale patterns and chords that repeat or move
- identify parts of melodies that are built on scale-wise patterns;

- identify intervals (2 tones) or chords (3 or more tones);
- recognize pitch and melodic factors, as well as rhythmic characteristics relating to music of geographical areas of the world.

**Duration**

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

- recognize that sound and/or silence can be relatively long or short;
- determine that music is made up of stronger and weaker pulses;
- hear that rhythm often has a recurring pulse or beat within it;
- recognize that music is usually organized in groups of twos, threes or fours;
- become aware of simultaneous multiple rhythmic sounds;
- relate the melodic rhythmic pattern or prominent accompaniment figure to the steady pulse of the music;
- become aware that silence is an important part of the organisation of sounds;
- identify beat, metrical accent and rhythm patterns.

**Dynamics**

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

- distinguish between sounds that are relatively loud or soft;
- become aware that dynamics (loud and soft) contribute to the expressive qualities of music;
- recognize that dynamic changes may be great or small;
- hear that dynamic changes may occur quickly or slowly;
- hear that dynamics often occur in relationship with other musical factors such as timbre and density;
- hear that dynamic changes may sometimes be used to express musical excitement or relaxation within a phrase or composition.

**Timbre**

*By the end of Form Three, 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 combinations of voices, instruments, machines, body sounds, environmental sounds, etc.;
- identify the distinctive timbres of various instrumental and vocal ensembles;

- hear and become aware of uses of electronic sounds in music;
- hear and identify timbres of various ethnic instruments.

### **Expressive Controls**

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

- hear and identify tempo changes and differences in music (fast – slow);
- hear that tones are connected (*legato*) or detached (*staccato*).

### **Structure**

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

- hear that music is organised by the use of repetition and/or contrast;
- identify a pattern, phrase, or section and recognize when each is repeated or different;
- identify simple polyphonic forms e.g. rounds, canons, partner songs;
- recognize two- and three-part song forms (AB and ABA) and simple rondo form (ABACA).

**General**

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

- be able to listen attentively and respectfully to a variety of sounds, music and other creative expressions;
- understand the nature of music in general terms and that there are a variety of types of musical expressions;
- be able to define various expressive and structural musical elements, including: pitch, duration, intensity, dynamics, tempo and timbre (tone colour);
- be able to work in cooperative situations in the design and development of various creative expressions;
- use appropriate musical language to describe the elements of pitch, duration, intensity, dynamics, tempo and timbre;
- critique their own performance and that of others using agreed standards and musical ideas;
- use score reading skills to enhance listening and appraising.

## **CREATING/COMPOSING**

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

- use extra-musical stimuli (e.g. environmental sounds and scenes, visual arts, dramatic and literary works) to produce ideas for their own compositions
- use musical stimuli (e.g. rhythmic and melodic motifs, timbre) to produce ideas for their own compositions;
- use appropriate symbols (devised or traditional) to notate their 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 Three, students will be expected to*

- echo-play/clap short rhythmic and/or melodic patterns
- use instruments and/or other materials or devices to produce high, low, long, short, loud and soft sounds ;
- use body percussion (snap, clap, patschen, 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 [devised or traditional notation] and/or at sight);
- play and/or sing a variety of simple melodies (by ear, by reading [devised or traditional notation] and/or at sight);
- play and/or sing using appropriate technical skills and displaying sensitivity to - and understanding of - musical structure and style;
- experience simultaneous sounds by playing and/or singing descants, ostinati, chord roots and chords;
- play an independent part (e.g. harmony, ostinato, etc.);
- recognize and understand that symbols (devised or traditional) represent melodic direction and duration;
- recognize and understand symbols, e.g. staff, notes, clefs, signs;
- become aware that musical notation reads from left to right;
- become aware that melodic notation reads upward and downward;
- demonstrate that notation can be an aid 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 rests 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) and moveable “doh”;
- interpret and respond to dynamic markings and symbols;
- interpret and respond to tempo markings and terms showing changes in tempo;
- interpret and respond to articulation symbols, e.g., staccato, slur, phrase, etc.;
- identify and define words that describe the timbre to be produced, e.g., soprano, alto, tenor, bass, descant, chorus/choir, names of instruments, etc.

## MUSIC AND CONNECTIONS TO THE CORE CURRICULUM

The following outline some of the more obvious bases for inter-relating music and 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*
- Use of appropriate music as stimuli for creative writing
- Use of appropriate music to accompany poetry reading and story telling
- 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, e.g. time signatures, intervals and note values

### Physical Education

- Proper breathing techniques are essential in athletics and in the production of sound in wind instruments and voice
- Understanding of the 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 the 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 importance of historical events
- Use of appropriate music to understand the ideals, religions and traditions of contemporary and past civilizations, cultures, nations and times
- Study of appropriate music and composers to aid in building 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, e.g. amplifiers, microphones, mixing boards
- Selection and use of appropriate applications and technology tools to increase productivity of individual and collaborative multimedia projects.

## **MUSIC AND CONNECTIONS TO OTHER VISUAL AND PERFORMING ARTS DISCIPLINES**

### **Visual Arts**

- Making and decorating of 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, e.g. impressionism, classicism.

### **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 for 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

### LISTENING APPRAISING AND RESEARCHING - - (RHYTHM): YEAR THREE - TERM D1

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>LISTENING....:</b></p> <ul style="list-style-type: none"> <li>- recognize, analyse and define various expressive and structural musical elements.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- identify various rhythmic motifs used in music of various genres;</li> <li>- write rhythmic motifs;</li> <li>- analyse the relationship between the rhythmic motifs and the genre;</li> <li>- recognize, define and interpret time signatures as simple duple, simple triple, simple quadruple and compound duple.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- listen to music of various genre;</li> <li>- identify and discuss the rhythmic motifs e.g. calypso, waltz, folksong, from different parts of the world;</li> <li>- listen to various genre of music to identify the time as simple, duple or quadruple, and write in notation some simple rhythmic motif e.g. calypso, waltz, reggae;</li> <li>- examine the rhythmic motifs of various genre and discuss the relationship between the rhythmic and the genre e.g. calypso, waltz, disco and reggae;</li> <li>- listen to performances of live and/or recorded music to determine whether there are two, three, four, or six beats in a bar.</li> </ul>	<p><b>C.D. Player</b> Cassette Player Turntable</p> <p><b>RESOURCES</b> Recorded and printed examples of simple songs, calypsos, parang, chutney, folksongs. <i>instruments</i> e.g. steelpan, recorders, piano, keyboard. Non melodic instruments, drums, claves, triangles, tambourine, cymbals, fold drums, tabla, dholak, drum kit</p> <p><b>VOCABULARY</b> Rhythm Beat Metre [meter] Pulse, Tempo, Lento, Moderato Allegro Time Signature, Simple duple Simple triple, Simple quadruple Compound duple Crotchet [quarter note] Minim [half note] Semibreve [whole note] Quaver [eighth note], Rest, Note</p>

## MUSIC

### LISTENING... – (RHYTHM) Cont'd: YEAR THREE - TERM D1

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Student will be able to:</i></p> <p><b>LISTENING....:</b></p> <ul style="list-style-type: none"> <li>- recognize, analyse and define various expressive and structural musical elements;</li> <li>- develop music making strategies</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- identify the elements that constitute the structure of a chromatic scale;</li> <li>- identify the intervals of tones and semi-tones;</li> <li>- identify the intervals that constitute major and minor scales;</li> <li>- identify and compare the tonality of a melody as major or minor.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- write the chromatic scale beginning with any note ascending and descending in semi-tones using sharps and flats e.g. C, C#, D, D#, E, F, F#, G, G#, A, A#,B, C;</li> <li>- listen to intervals performed live by the teacher and identify as tones or semi-tones;</li> <li>- listen to, analyse and discuss the structure of intervals in the keys of C, G, F, D, and B<math>\flat</math> majors. e.g. C-D-E—F-G-A-B—C G-A-B—C-D-E-F#--G;</li> <li>- listen to, analyse and discuss the structure of intervals in the keys of A minor, E minor and D minor. A-B—C-D-E—F—G#-A-E-F#--G-A-B --C—D#-E;</li> <li>- listen to selected pieces of music to determine the mode as major or minor e.g. “Symphony in G”. “Pan in A minor</li> </ul>	<p><u>MATERIALS</u></p> <p>C.D. Player Cassette Player Melodic Instruments</p> <p><u>RESOURCES</u></p> <p>examples of simple songs, calypsoes, parang, chutney, folksongs.</p> <p><u>VOCABULARY</u></p> <p>Interval, tone, semi-tone octave, accidental, sharp, flat, natural, scale, mode, major, minor, key chromatic.</p>

## MUSIC

### LISTENING APPRAISING AND RESEARCHING – (RHYTHM) Cont'd: YEAR THREE - TERM D1

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>LISTENING....:</b></p> <ul style="list-style-type: none"> <li>- recognize, analyse and define various expressive and structural musical elements.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- identify chromatic passages in recorded music;</li> <li>- recognise the effective use of chromatic passages in music of various genre;</li> <li>- recognise that scales and melodies could be performed using solfa names or East Indian notation <b>Chromatic:</b> doh, de, ray, re, me, fah, fe, so, si, lah, le, te, doh <b>East Indian:</b> Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa</li> </ul>	<p><i>Pupils may:</i></p> <ul style="list-style-type: none"> <li>- listen to selected pieces of music of various genre to identify chromatic passages;</li> <li>- listen to selected pieces of music of various genre and discuss the effective use of chromaticism e.g. <i>blues, East Indian, calypso</i> etc.;</li> <li>- listen to selected pieces of music in major and minor keys and identify the pitch using solfa names and /or East Indian notation e.g. <b>Major Scale:</b> doh, ray, me, fah, soh, lah, ti, doh. <b>Harmonic scale:</b> lah, te, doh, ray, me, fah, si, lah.</li> </ul>	<p><u>MATERIALS</u></p> <p>C.D. Player Cassette Player Melodic Instruments Non-melodic instruments</p> <p><u>RESOURCES</u></p> <p>examples of simple songs, calypsoes, parang, chutney, folksongs.</p> <p><u>VOCABULARY</u></p> <p>Motif Phrase Interval, tone, semi-tone octave, accidental, sharp, flat, natural, scale, mode, major, minor, key chromatic</p>

## MUSIC

### PERFORMING - (MELODY): YEAR THREE - TERM D1

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>PERFORMING:</b></p> <ul style="list-style-type: none"> <li>- manipulate voice and /or instruments in performance.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- demonstrate appropriate technical skills by performing scales and arpeggio by rote on musical instruments;</li> <li>- play the chromatic scale;</li> <li>- interpret and perform pieces in major and /or minor keys;</li> <li>- interpret and perform pieces with chromatic passages;</li> <li>- perform their own compositions.</li> </ul>	<p><i>Pupils may:</i></p> <ul style="list-style-type: none"> <li>- play on melodic instruments the scales of C, G, F# and Bb major, and the scales of A, E, and D minor using appropriate technique;</li> <li>- play the printed score of the above scales play either by rote or from the printed score the chromatic scales beginning on any note;</li> <li>- play by rote and /or reading from a printed score pieces in major and minor keys;</li> <li>- play by rote of from notation pieces, short chromatic passages;</li> <li>- perform on an instrument of choice , original compositions in major or minor keys including chromaticism.</li> </ul>	<p><u>MATERIALS</u></p> <p>C.D. Player Cassette Player Melodic Instruments</p> <p><u>RESOURCES</u></p> <p>A variety of songs from different genre e.g. “<i>What Child is This</i>” “<i>Scarborough Fair</i>” “<i>Happy Birthday</i>”</p> <p><u>VOCABULARY</u></p> <p>Interval, tone, semi-tone octave, accidental, sharp, flat, natural, scale, mode, major, minor, key chromatic.</p>

## MUSIC

### CREATING, COMPOSING AND ARRANGING - (RHYTHM, MELODY): YEAR THREE-TERM D1

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>CREATING....:</b></p> <ul style="list-style-type: none"> <li>- create melodic compositions;</li> <li>- arrange melodies.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- compose melodies to given rhythm motifs in different modes;</li> <li>- compose melodies using chromatic passages;</li> <li>- compose melodies to their own rhythmic motifs.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- compose short melodies in the keys of C, G, F, and D major to specific patterns;</li> <li>- compose short melodies in the keys of Am, Em, and Dm to specific rhythmic patterns;</li> <li>- compose short melodies in any of the above keys using chromatic passages;</li> <li>- compose short melodies in any of the above keys using chromaticism to their own rhythmic motifs.</li> </ul>	<p><b><u>MATERIALS</u></b></p> <p>C.D. Player Cassette Player Melodic rhythmic instruments, recorder, steel pan, piano, keyboard etc</p> <p><b><u>RESOURCES</u></b></p> <p>Recorded and printed examples of simple songs, calypsoes, parang, chutney, folksongs.</p> <p><b><u>VOCABULARY</u></b></p> <p>form, strophic binary, ternary verse, chorus, bridge, round, rhyme, metre, call and response</p>

## MUSIC

### LISTENING, APPRAISING AND RESEARCHING (RHYTHM, MELODY, HARMONY, TIMBRE): YEAR THREE - TERM D2

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>LISTENING....:</b></p> <ul style="list-style-type: none"> <li>- recognize, analyse and define various expressive and structural musical elements in music of other cultures.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- recognise and identify music of other cultures;</li> <li>- define the basic elements of music;</li> <li>- identify the common elements of all music;</li> <li>- compare and contrast the element of music in different genre;</li> <li>- identify the elements of music of other cultures which are present in the various genre of selected Caribbean music.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- listen to music of other cultures and identify from which region of the world the music comes;</li> <li>- research and define the elements of music as rhythm, melody, harmony and timbre;</li> <li>- listen to a selected range of local and foreign music to identify the basic elements as rhythm, melody, harmony and timbre;</li> <li>- listen to a selected range of music of other cultures and discuss the similarities and differences in the elements;</li> <li>- listen to selected pieces of music and discuss the various foreign cultural influences identified in the music.</li> </ul>	<p><b><u>MATERIALS</u></b></p> <p>C.D. Player Cassette Player Melodic Instruments</p> <p><b><u>RESOURCES</u></b></p> <p>Recorder Steel pan Piano/Keyboard etc.</p> <p><b><u>VOCABULARY</u></b></p> <p>As stated in Year3, Term D1</p>

## MUSIC

### LISTENING, APPRAISING AND RESEARCHING (RHYTHM, MELODY, HARMONY, TIMBRE) Cont'd: YEAR THREE - TERM D2

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>LISTENING....:</b></p> <ul style="list-style-type: none"> <li>- identify and classify musical instruments.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- identify and classify instruments used in the music of different cultures.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- listen to different genre and identify and classify the instruments as <b><i>idiophones, chordophones, membranophones, aerophones, and electrophones</i></b> or the traditional classification of <b><i>string, woodwind, brass, and percussion.</i></b></li> </ul>	<p>C.D. Player Cassette Player instruments</p> <p><b><u>RESOURCES</u></b></p> <p><b><u>VOCABULARY</u></b></p> <p>idiophones, chordophones, membranophones, electrophone, aerophones string, woodwind, brass, and percussion.</p>

## MUSIC

### PERFORMING: YEAR THREE - TERM D2

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>PERFORMING:</b></p> <ul style="list-style-type: none"> <li>- manipulate materials to create musical instruments;</li> <li>- perform with musical instruments.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- make instruments used in local and other cultures;</li> <li>- interpret and perform selected local pieces;</li> <li>- interpret and perform selected pieces from other cultures;</li> <li>- re-interpret and perform Caribbean music derived from other cultures.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- manipulate local material-disposable containers to produce instruments to imitate existing instruments;</li> <li>- use traditional instruments to perform familiar local pieces of different genre, and use their original instruments as substitutes for the traditional in performance;</li> <li>- use their voices to imitate the sound of instruments in performances;</li> <li>- arrange and re-interpret selected pieces from other cultures in the Caribbean style e.g. Country and Western to Calypso - “The House Of The Rising Sun.”</li> </ul>	<p>Coconut, calabash, wood, leaves, paper, seeds, bottles, string, pvc, combs, tins, nails screws, string, plastic bottles</p> <p><b><u>RESOURCES</u></b></p> <p>Local, Caribbean and world music</p> <p><b><u>VOCABULARY</u></b></p> <p>idiophones, chordophones, membranophones, electrophone aerophones string, woodwind, brass, and percussion.</p>

## MUSIC

### CREATING, COMPOSING AND ARRANGING - (RHYTHM, MELODY): YEAR THREE - TERM D2

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Students will be able to:</i></p> <p><b>CREATING...</b></p> <ul style="list-style-type: none"> <li>- arrange and compose music in different genre;</li> <li>- Develop music making strategies.</li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- arrange simple familiar pieces in the style of other specific genre;</li> <li>- compose simple short pieces in the style of other specific genre;</li> <li>- arrange music of other culture, in the style of specific Caribbean genre;</li> <li>- compose short pieces in specific Caribbean style.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- arrange simple pieces in the style of other genres with emphasis on the melodic and rhythmic structure e.g. chutney, parang;</li> <li>- compose short pieces in the style of other genre with emphasis on the melodic and rhythmic structure;</li> <li>- arrange short pieces of other cultures in the style of some of the more popular Caribbean genre e.g. calypso, reggae, chutney, parang, etc.;</li> <li>- compose short pieces in the style of some selected Caribbean style e.g. calypso, reggae, parang, chutney etc.</li> </ul>	<p><b><u>MATERIALS</u></b></p> <p>Traditional instruments and instruments made by students Tape player/recorder</p> <p><b><u>RESOURCES</u></b></p> <p>A collection of Caribbean Songs, e.g. “National Anthem” “A Nation’s Dawning” “Boca Chimes” “Portrait of Trinidad” “Nah Leaving”</p> <p><b><u>VOCABULARY</u></b></p> <p>Genre</p>

**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 identify a range of physical and communicative skills through the use of movement, trust and other sensory activities. It also affords the assessment of the importance of human relationships, as well as relationships with one’s environment 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, sensitivity to group dynamics and further enhances self-assessment and reflection..

## SPECIFIC INTENDED LEARNING OUTCOMES IN DANCE

### CREATING

*By the end of Form Three, 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 activities;
- demonstrate rhythmic acuity;
- create space by moving at different levels;
- create walking and running movements to different situations;
- apply physical control and accuracy to simple dance movements;
- use an object, props, etc., to enhance dance;
- 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;

- work at a task within a group;
- work with others to produce a dance episode;
- construct, dissolve and re-assemble a tableau;
- practice clear articulation and correct pronunciation;
- extend the use of memory in recalling and reconstructing experiences;
- show awareness of self and the physical environment through the senses;
- 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 Three, students will be expected to:*

- identify a range of physical skills and 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 of the relationship between sound and silence for dance;
- assess the importance of the relationship between light and darkness for dance, 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 to create drama;
- examine the nature of dance as a social/cultural/indigenous/ ritualistic art form.

**RESPONDING**

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

- empathize, display tolerance and give support where needed;
- show a willingness to contribute ideas;
- exhibit a sensitivity to group dynamics;
- appreciate the importance of teamwork;
- respect their own artistic heritage and those of others;
- recognise 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 the development and successful completion of dance projects;
- appreciate the importance of developing the creative imagination;
- value the contribution the 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;
- recognise that fun and recreation are aspects of dance and that learning can be achieved through fun.

## **DANCE AND CONNECTIONS TO THE CORE CURRICULUM**

The following outline some of the more obvious bases for inter-relating dance and 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
- Setting of dance movements to literary interpretation and *vice versa*
- Use of appropriate dance as stimuli for creative writing
- Use of appropriate dances to accompany poetry reading and story telling

### **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, e.g. time signatures, intervals and note values

### **Physical Education**

- 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 function of
  - muscles
  - Lungs
  - The skeleton
  - Intercostal muscles
  - Diaphragm
  - Ribcage

**Social Studies**

- Use of appropriate dances to understand the meaning, implications and importance 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 e.g. 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 AND CONNECTIONS TO OTHER VISUAL AND PERFORMING ARTS DISCIPLINES**

### **Visual Arts**

- Using dance poses 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, e.g. 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 with 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
- Development of creative dances dramatized to evoke emotions
- Use of dance to reflect or affect mood
- Selection dramatic events as the basis for choreography
- Study of classical works (theatre) on which to base dance sequences.

## DANCE: COURSE OUTLINE

YEAR THREE - TERM D1

ORGANISING CATEGORIES AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	<u>MATERIALS</u>
<p><i>Student will be able to:</i></p> <p><b>CREATING:</b></p> <ul style="list-style-type: none"> <li>- use improvisation as a means exploring movement and setting</li> </ul> <p><b>KNOWING:</b></p> <ul style="list-style-type: none"> <li>- recognize and research different dance forms;</li> <li>- recognize that movements can be combined to tell stories.</li> </ul> <p><b>RESPONDING:</b></p> <ul style="list-style-type: none"> <li>- analyse, explore and react to the movements of others;</li> <li>- explore cross-cultural references, to enhance their own performance.</li> </ul>	<p><i>Student will be able to</i></p> <p><b>Body Awareness</b></p> <ul style="list-style-type: none"> <li>- improvise singly or with a partner various body shapes;</li> <li>- set a phrase of movement out of the improvised piece.</li> </ul> <p><b>Space</b></p> <ul style="list-style-type: none"> <li>- explore the Dimensional Cross individually.</li> </ul> <p><b>Effort</b></p> <ul style="list-style-type: none"> <li>- explore light and firm;</li> <li>- explore direct and flexible;</li> <li>- explore elevation.</li> </ul> <p><b>Relationship</b></p> <ul style="list-style-type: none"> <li>- work in pairs, imitating and responding to create sequences.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- improvise to music using 4 shapes;</li> <li>- set an 8 count movement phrase out of the improvisation;</li> <li>- create a dance around the theme “the Challenge”;</li> <li>- explore facial gestures of sadness, anger, joy excitement.</li> <li>- Improvise (to music) based on the Dimensional Cross;</li> <li>- set a phrase of movement based on one D/cross travel along a set pathway and stop and improvise at each stop;</li> <li>- create a dance based on the theme “The Path.”</li> <li>- improvise varying 2 effort actions to create a sequence with a beginning middle and end;</li> <li>- explore different efforts at each stage;</li> <li>- create a dance based on the “Encounter”, discuss and agree on plot.</li> <li>- improvise keeping contact with a partner;</li> <li>- improvise with partner without contact</li> <li>- create a dance around the theme “The Picnic.”</li> </ul>	<p><b>RESOURCES</b></p> <p>Magazines, videos, <i>The Dancers Heritage</i> by Molly Ahlyee</p> <p><b>VOCABULARY</b></p> <p>Improvisation, phrase, study, undulating, suck, tihai, kathak, analyse</p>

**DANCE: COURSE OUTLINE**

INTERNAL ORGANISERS 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 their bodies to create shapes, forms, movement, and gestures by transferring weight</li> </ul> <p><b>KNOWING:</b></p> <ul style="list-style-type: none"> <li>- stimulate insight into the possibilities for exploration, improvisation and composition</li> <li>- explore basic composition in pairs using exploration of specific movements</li> </ul>	<p><i>Students will be able to:</i></p> <p><b>Body Awareness-</b></p> <ul style="list-style-type: none"> <li>- explore the differences in bearing and not bearing weight;</li> <li>- find balance by using gestures to transfer weight;</li> <li>- lead with different body parts by varying gesture.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- support different parts of the body;</li> <li>- move parts of the body that are not taking weight;</li> <li>- find 4 ways to transfer body weight whilst travelling;</li> <li>- explore a study where different parts of the legs lead in jumps;</li> <li>- find 4 different ways of kneeling, lying, standing or sitting.</li> </ul>	<p>Percussion instruments, appropriate props, bundle of cocoyea, scythe, sticks, balls</p> <p><b>RESOURCES</b></p> <p>Selected Music</p>
	<p><b>Space</b></p> <ul style="list-style-type: none"> <li>- create movement on the dimensional cross using varying rhythms;</li> <li>- combine, scatter, gather with effort actions.</li> </ul>	<ul style="list-style-type: none"> <li>- clap /create a phrase and discuss the length of notes and values;</li> <li>- combine the directions of the Dimensional Cross with one rhythm phrase;</li> <li>- travel to another point and perform short scatter/ gather combinations.</li> </ul>	<p><b>VOCABULARY</b></p> <p>Gesture, motif, shape, form, thrusting, gather, elevation, stimuli, dimensional cross,</p>
	<p><b>Effort</b></p> <ul style="list-style-type: none"> <li>- explore /produce flexible movements;</li> <li>- analyse and perform two or more action elements</li> </ul>	<ul style="list-style-type: none"> <li>- explore fluent movements in twisting, undulating, and turning;</li> <li>- contrast flexible movements with sudden flicks and firm thrusts;</li> <li>- create a sequence varying effort actions using the Dimensional Cross;</li> <li>- explore tihai and kathak techniques</li> </ul>	<p>scatter, complimentary, action/reaction, Bele, Gadka, Kolatum, Kalinda, staccato/legato, flexible</p>

## DANCE: COURSE OUTLINE

### YEAR THREE – TERM D2 (CONT'D)

INTERNAL ORGANISERS AND GENERAL OUTCOMES	SPECIFIC OUTCOMES	SAMPLE ACTIVITIES	MATERIALS
<p><i>Students will be able to:</i></p> <p><b>RESPONDING:</b></p> <ul style="list-style-type: none"> <li>- analyse, explore and react to the movements of others;</li> <li>- explore cross-cultural references, to enhance their own performance.</li> </ul>	<p><i>Students will be able to:</i></p> <p><b>Relationship</b></p> <ul style="list-style-type: none"> <li>- create a movement phrase working in pairs;</li> <li>- identify and analyse created movements.</li> </ul>	<p><i>Students may:</i></p> <ul style="list-style-type: none"> <li>- perform and analyse individual movement phase explaining the different effort and space elements;</li> <li>- teach the phase created to partner or group;</li> <li>- learn and perform traditional Pique and Phagwa dances.</li> </ul>	<p>Percussion instruments, appropriate props, bundle of cocoyea, scythe, sticks, balls</p> <p><b>RESOURCES</b></p> <p>Selected Music</p> <p><b>VOCABULARY</b></p> <p>Gesture, motif, shape, form, thrusting, gather, elevation, stimuli, pique scatter, complimentary, action/reaction, phagwa Kalinda, staccato/legato, flexible</p>

## THE INTEGRATED ARTS PROGRAMME

### **The Integrating Term**

This programme is designed to allow teachers to use their creativity and initiative to develop activities that would allow for 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 contents in the classroom in the same way as they integrate knowledge in the real world. In addition, it attempts to focus on the personal development and growth of students in their understanding of their relationship with classmates, family, community and the larger world, and in addressing the cultural content of their society.

The curricula for Forms 1-3 in the Visual and Performing Arts include an integrating term for each of the three years. Within each year, two terms will focus on acquiring basic skills in each of the four discrete disciplines of drama, dance, visual art, and music. The remaining term will focus on finding formal and expressive connections between the arts. This integrating term may be any term during the year – a decision made jointly by all the Arts teachers in a particular school. It should be noted that during this integrating term, basic skills will continue to be acquired and/or reinforced.

The rationale for this integrating component is that students should recognise that:

- There are similarities in the way that artists work whatever their particular discipline, and that discovering these helps students 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 criteria governing integrating projects remain flexible. Projects may, for example, include all four arts disciplines, may extend for an entire term, and involve

an orchestrated performance. Alternatively, a series of projects may be planned that include two or three disciplines. A project may take one workshop session. But all projects should likely be exploratory in nature, that is, they should involve problem solving, research, experimentation, 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. (See course outline on paper)

#### **Model 2 - The Project Model**

A project is identified and the contribution of each discipline determined through a collaborative approach to formulating, planning, developing and executing the project by the Visual and Performing Arts teachers. This project could 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 (concert), the other disciplines bring their strengths to promote its success. Art/Craft- stage decoration, costuming- Drama – skits, Dance – dances supporting background dancers, etc.

#### **Model 4 - The Integrated Core Model**

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

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:

- A general theme, e.g. a journey, the environment, love, etc.
- A particular festival, e.g. Divali, Carnival.
- A topic from another subject area such as Social Studies or English Literature.
- A topic suggested by historical, social, or political events.

*Please note that the Teachers' Guide will contain a selection of themes/topics and approaches to aid the teacher in planning the integration.*

An example of the Thematic Model is shown in the course outline, which follows this section.

The integrating term will work most effectively when the Arts teachers in each school meet on a regular basis to plan and monitor projects and when the Arts staff work closely with the principal, other colleagues, and the community at large. Flexibilities possible in particular schools will include such things as:

- 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 – from examinations to portfolios, to individual discussions, to group critiques and student self-assessment.

**THEME: FESTIVALS. TOPIC - CARNIVAL**

**THE INTEGRATED PROGRAMME: THE THEMATIC MODEL COURSE OUTLINE**

CONTENT/TOPIC	INTENDED LEARNING OUTCOMES	SUGGESTED ACTIVITIES	SUGGESTED RESOURCES
<p><b>DANCE: CALYPSO DANCE</b></p>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- explore movements based on traditional calypso dance/rhythm;</li> <li>- distinguish between calypso dance and other dances;</li> <li>- demonstrate the calypso dance through a sequence of movements;</li> <li>- display a harmony of music/ rhythm and dance.</li> </ul>	<ul style="list-style-type: none"> <li>- moving in time to rhythm – basic step in different directions;</li> <li>- making hip circles-fast and slow;</li> <li>- walking floor patterns;</li> <li>- compose simple pattern of steps;</li> <li>- making shapes.</li> </ul>	<p>Carnival videos, Best Village videos, dance groups</p>
<p><b>MUSIC: CALYPSO RHYTHM</b></p>	<ul style="list-style-type: none"> <li>- define the term ‘rhythm’;</li> <li>- define the term ‘calypso’;</li> <li>- distinguish between calypso rhythms and other rhythms;</li> <li>- demonstrate the calypso beat;</li> <li>- reproduce calypso rhythms by beating instruments;</li> <li>- accompany calypso with appropriate rhythm.</li> </ul>	<ul style="list-style-type: none"> <li>- listening to various calypso-rhythms;</li> <li>- beating along with the music;</li> <li>- creating sounds and rhythm from ‘instruments’ e.g. box, can, bottle and spoon, etc.</li> <li>- developing a ‘rhythm track’ alongside recorded calypso</li> </ul>	<p>Calypso Tent, videos, records, CDs, visiting Calypsonians,</p>

THE THEMATIC MODEL (CONT'D)

CONTENT/TOPIC	INTENDED LEARNING OUTCOMES	SUGGESTED ACTIVITIES	SUGGESTED RESOURCES
<p><b>VISUAL ARTS: CARNIVAL DESIGN AND COSTUMING</b> (traditional characters)</p>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>- create designs for costumes based on a carnival theme by drawing on paper;</li> <li>- translate drawings into color presentations;</li> <li>- manipulate materials to produce paper costume models;</li> <li>- demonstrate skills in cutting, decorating, sticking, decorating etc.</li> </ul>	<ul style="list-style-type: none"> <li>- develop simple designs in geometric shapes to represent costumes;</li> <li>- refining shapes to produce motifs for costume;</li> <li>- applying colour and decoration;</li> <li>- transferring design to build model;</li> <li>- assembling on human model</li> </ul>	<p>Pictures of carnival, carnival videos, presentations by carnival designers, carnival magazines, Daily newspapers</p>
<p><b>DRAMA: CARNIVAL THEATRE</b></p>	<ul style="list-style-type: none"> <li>- develop an appreciation of the theatre represented by traditional carnival characters;</li> <li>- enact dramatic presentations /readings of e.g Midnight Robbers, Red Indian etc.;</li> <li>- structure / manipulate language to create dramatic passages / readings suitable for traditional carnival characters.</li> </ul>	<ul style="list-style-type: none"> <li>- dramatic readings of Robber, Indian speeches;</li> <li>- dramatization of events, scenes in speeches;</li> <li>- brainstorming sessions to create speeches;</li> <li>- Miming of speeches to develop dramatic presentations.</li> </ul>	<p>Carnival videos, traditional carnival masqueraders, copies of speeches, Book-Trinidad Carnival</p>

## 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; and 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 which 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 <i>avant-garde</i> (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 DANCE

### **AB**

A two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as tempo, movement quality, or style).

### **ABA**

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

### **Abstraction**

Movement that is removed from a particular or representational context and manipulated through the elements of space, time and force in order to create a new sequence or dance that retains the essence of the original movement.

### **Agility**

The ability to move in a quick and easy fashion.

### **Alignment**

The relationship of the skeleton to the line of gravity and base of support

### **Articulation of Body Parts**

The distinct movements of one or more parts of the body as the rest of the body serves as support.

### **Axial Movement or Non-locomotor Movement**

Any movement that is anchored to one spot by a body part using only the available space in any direction, without losing the initial body contact. Movement is organised around the axis of the body, rather than designed for travel from one location to another.

### **Balance**

A state of bodily equilibrium; the point where the sum of all the forces acting upon the body equals zero and the forces are in equilibrium.

### **Canon**

Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement or phrase beginning at different times.

### **Chance**

Choreographic process in which elements are specifically chosen and defined, but randomly structured to create a dance or movement phrase.

**Choreographic Principles**

Factors to be considered in the attainment of an aesthetically satisfying dance composition.

**Choreographic Structure**

The specific compositional forms in which movement is structured to create a dance.

**Choreography**

1. The art of making dances;
2. Making a dance with a process that involves the understanding of choreographic principles, processes and structure.

**Clarity**

Clear execution of a movement or task.

**Climax**

The “high point,” or the point of culmination in a dance.

**Contrast**

The introduction of a theme or pattern different in nature from the original, yet related to it, which, by means of its very opposition, highlights the former to result in a new strength of meaning.

**Counterbalance**

Any weight that acts to balance another weight; in dance, any limb moving in one direction must be given a counterweight.

**Countertension**

A state of two opposing pulls (e.g., in the body, the dominant up/down tension of standing).

**Elevation**

The body’s propulsion into the air away from the floor, such as in a leap, hop, or jump.

**Ensemble**

The dynamic interaction and harmonious blending of the efforts of many artistes involved in the dance activity.

**Entrances and Exits**

The places of entry and exit for each dancer in a dance. They refer both to the physical space of the performing area, as well as the sequence of the dance itself.

**Flexibility**

Range of motion determined by a person’s particular skeletal structure and muscular density.

**Force**

The instigator of movement, a push or pull.

**Form**

The overall structural organisation 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.

**Improvisation**

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

**Locomotor Movements**

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

**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. See **Axial Movement**.

**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.

**Projection**

1. A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience;
2. Performance quality.

**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.

**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.

**Tempo**

1. The rate of pulses or beats in music;
2. The relative speed at which a dance phrase or composition is to be performed.

**Unison**

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

## GLOSSARY OF KEY TERMS IN DRAMA

### **Antagonist**

The main opponent of the protagonist.

### **Blocking (Floor Plan)**

1. A way to organise the action onstage;
2. A rehearsal device to clarify script, character and stage picture by arranging floor patterns and performers' spatial relationship to each other and the set (usually designated by the Director). Performers follow blocking in performance.

### **Body Alignment**

The relationship of the skeleton to the line of gravity and the base of support.

### **Casting**

The selection of actors or performers.

### **Character**

A person, animal, or entity in a story, scene, or play with specific 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.

### **Character Dimensions**

Physical (e.g., gender, age, external traits), social (e.g., occupation, family) and psychological (e.g., attitudes, motivation, values) aspects of a character.

### **Climax**

1. The point from which the major conflict can go no further without bringing about resolution;
2. The highest point of dramatic tension.

### **Comedy**

A drama of light and amusing character, typically with a happy ending.

### **Conflict**

1. Tension between two or more characters, or between action and ideas;
2. The fundamental struggle that leads to a crisis and climax of a scene or play.

### **Crisis**

A decisive moment or turning point in the dramatic action.

### **Diction**

1. Choice and use of words in speech or writing;
2. The degree of clarity of enunciation or distinctness of speech.

**Drama**

A composition in verse or prose intended to portray a character, or tell a story through action and dialogue and designed for theatrical performance.

**Dramatic Elements**

Six major elements of drama according to Aristotle: plot, character, theme, dialogue, music and spectacle.

**Ensemble**

The harmonious blending of the efforts of the many artistes involved in a dramatic activity or theatrical production.

**Exposition**

Information provided by dialogue, rather than through dramatic action, necessary for an understanding of time, place, plot, character and theme.

**Five “W’s”**

1. *Who* – refers to roles and characterisations
2. *What* – refers to dramatic action
3. *Where* – refers to setting, locale, environment
4. *When* – refers to time of day, year
5. *Why* – refers to motivation

**Formal Dramatic Productions**

Dramatic activity designed for presentation, with a focus on final production and the audience reception.

**Genre**

A method of categorizing play scripts. The major genres include: tragedy, comedy, melodrama and farce.

**Gesture**

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

**Imagery**

1. A term for any expression, reference, or allusion that appeals to the senses, such as colours, sounds, odours, or visual description;
2. The collective term for images, or a pattern of images in a literary work.

**Improvisation**

1. The spontaneous use of movement and speech to create a character or object in a particular situation;
2. An intuitive and immediate response, rather than a behaviour that is rehearsed.

**Inflection**

An alteration in pitch or tone of voice.

**Informal Production**

The exploration of all aspects of a dramatic work (such as visual, oral and aural) in a setting where experimentation is emphasised – similar to classroom dramatisations with classmates and teachers as the usual audience.

**Lighting**

The illumination of the stage or playing area by means of artificial light.

**Makeup**

Cosmetics used to change the appearance of the face and other exposed surfaces of the body in order to emphasize characteristics appropriate to a role.

**Performance**

The imitation of life in front of at least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment, from play to concert, solo presentation to ensemble collaboration.

**Playmaking**

A term used to describe dramatic activities that lead to improvised drama with a beginning, middle and end and that employ the general form and some elements of theatre.

**Playwriting**

The act of creating the plot, theme, characters, dialogue, spectacle and structure of a play and organising it into a playscript form. It involves the ability to imagine the entire production scene and to put it into written form so that others may interpret it for the stage.

**Playwright**

One who writes plays; dramatist.

**Plot**

The story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle and end and entails a problem, complications and a solution.

**Properties (Props)**

Objects used on stage such as furniture, utensils, ornaments and personal possessions.

**Proscenium**

A theatre in which the audience sits on one side, facing towards the stage. Usually, the action is viewed through an opening or frame (the proscenium arch), which extends into the audience space. In a thrust configuration, the stage extends into the audience space. In an arena theatre, the audience sits around the stage.

**Protagonist**

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

**Resolution**

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

**Rising Action**

Term used in discussion of the structure of a play to designate the complications of the plot leading to the crisis (or turning point).

**Role**

The characteristic and expected social behaviour of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

**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.

**Setting**

The time and place of a scene or play.

**Sound Effects or Environment**

Actual or simulated sounds used to create an aural atmosphere.

**Stage Directions**

1. Description or direction that indicates actors' movements or stage business;
2. Locations on a stage from the actors' position (centre stage, stage right, stage left, upstage [toward, or at the back of the stage], downstage [toward, or at the front of the stage]).

**Stage Manager**

The head of the production staff that, once the play begins, takes charge of the stage, the actors and the crews.

**Technical Theatre**

Design and creation of sets, lighting, sound, properties and costumes/makeup.

**Tragedy**

Plays of an elevated and poetic style involving serious action with strong moral implications. The defeat of the protagonist (often a person of high rank) is brought about by an inability to overcome a character flaw, or some event beyond human control, such as fate, or the will of the gods.

## 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**

1. The lowest voices of women and pre-pubescent boys;
2. 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**

1. In performance, the characteristic of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected;
2. 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**

1. The lowest voices of men;
2. 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 or 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**

1. The part of a piece of music where everyone joins in and performs together;
2. 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 the notes.

**Compose**

To create original music by organising 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 main melody.

**Density or Texture**

The “thickness” of the musical sounds.

**Descant**

A counter melody added above the melody.

**Devised Scale**

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

**Devised Symbols**

Symbols which 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, that is used to signify the end of a piece or section.

**Duple Time**

Music with two beats to the bar.

**Dynamics**

1. Degrees of loudness.
2. The effect of varying degrees of loudness and/or softness in the performance of music.

**Elements of Music**

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

**Ensemble**

1. The harmonious blending of the efforts of the many artistes involved in a musical activity.
2. 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 organisation 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**

1. The simultaneous sounding of two or more tones.
2. 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 signatures 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 (or using the solfa names *doh, re, me, fah, soh, lah, ti, doh*).

**Major Tonality**

Tonally, the organisation 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**

1. The tune.
2. 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 organisation of music around a key that is based on a minor scale.

**Monophonic Texture**

Music having a single melody without accompaniment.

**Motif or Motive**

1. The shortest recognizable melodic pattern.
2. 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**

1. A musical sound.
2. A sign that represents a musical sound.

**Octave**

1. An interval of eight notes.
2. 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**

1. A scale of five notes.
2. 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 a 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**

1. The chorus.
2. 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 and *vice versa*).

**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**

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

**Score**

Musical composition written in notation.

**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

1. The higher voices of women or pre-pubescent boys.
2. 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**

1. The higher voices of men.
2. Instruments that play the notes of these voices.

**Texture**

1. The thickness or thinness of the musical sound based upon the number of different tones produced simultaneously or in proximity to one another;
2. 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**

1. The character or quality of sound that distinguishes one instrument, voice, or other sound source from another.
2. 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.

## **BIBLIOGRAPHY/RESOURCES FOR THE ARTS**

### ***RELIABLE SOURCES FOR PUBLICATIONS ON ARTS EDUCATION***

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

927 15<sup>th</sup> Street, NW, 12<sup>th</sup> Floor, Washington, DC 2005, 202/371-2830;  
[www.artusa.org/publications](http://www.artusa.org/publications)

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

1703 North Beauregard Street, Alexandria, VA 22311-1717; 703/578-9600;  
[www.ascd.org/pubs/pubs.html](http://www.ascd.org/pubs/pubs.html)

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

1200 Getty Center Drive, Suite 600, LA, CA 90049-7704, 310/440-7315;  
[www.artsednet/getty/ArtsEdNet/catalog/index.html](http://www.artsednet/getty/ArtsEdNet/catalog/index.html)

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

1806 Robert Fulton Drive, Reston, VA 22091, 800/828-0229;  
[www.menc.org/publications/books/booksrch.html](http://www.menc.org/publications/books/booksrch.html)

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

1916 Association Drive, Reston, VA 20919-1590; 703/860-8000; [www.naea-reston.org/publications/naeapub.html](http://www.naea-reston.org/publications/naeapub.html)

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National Art Education Association, 1916 Association Drive, Reston, VA 22091, USA.  
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National Carnival Bands Association, Queen's Park Savannah, Queen's Park West, Port of Spain, (868) 627 – 1422.

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<http://www.artusa.org>

Artsedge, c/o Kennedy Center for the Performing Arts, 2700 F Street, NW, Washington, DC 20566-0001, USA; <http://www.artsedge.kennedy-center.org/artsedge.html>

Center for the Arts in the Basic Curriculum, Inc.; [http://www.newhorizons.org/ofc\\_cabc.html](http://www.newhorizons.org/ofc_cabc.html)

Council for Basic Education, 1319 F Street, NW, Suite 900, Washington, DC 20004-1152, USA; <http://www.c-b-e.org>

Getty Education Institute for the Arts, 1200 Getty Center Drive, Suite 600, Los Angeles, CA 90049-1683, USA; <http://www.artsednet.getty.edu>

Very Special Arts, 1300 Connecticut Avenue, Suite 700, Washington, DC 20056, USA;  
<http://www.vsarts.org>