

2011  
Saskatchewan Curriculum

# Arts Education

# 2



Arts Education 2

ISBN 978-1-926841-67-0

1. Arts education (Elementary school) - Saskatchewan - Curricula. 2. Competency-based education - Saskatchewan.

Saskatchewan. Ministry of Education.

All rights are reserved by the original copyright owners.

---

## Table of Contents

Acknowledgements.....	v
Introduction.....	1
Core Curriculum.....	2
Broad Areas of Learning.....	3
Lifelong Learners.....	3
Sense of Self, Community, and Place.....	3
Engaged Citizens.....	3
Cross-curricular Competencies.....	4
Developing Thinking.....	4
Developing Identity and Interdependence.....	4
Developing Literacies.....	4
Developing Social Responsibility.....	5
Aim and Goals of K-12 Arts Education.....	6
An Effective Arts Education Program.....	8
Arts and Learning Spaces.....	8
Arts Education and Student Engagement.....	9
Arts Education and Student Voice.....	10
Constructing Understanding Through Inquiry.....	11
Questions for Deeper Understanding.....	13
Conceptual Focus for Each Grade.....	13
Grade 2 Outcomes and Indicators.....	17
Assessment and Evaluation of Student Learning.....	25
Assessing Process and Product in Arts Education.....	26
Recordkeeping, Grading, and Reporting.....	30
Connections with Other Areas of Study.....	34
Dance in Arts Education and Physical Education.....	37
Glossary.....	38
Bibliography.....	47
Feedback Form.....	51



---

## Acknowledgements

The Ministry of Education wishes to acknowledge the professional contributions and advice given by Arts Education Curriculum Advisory Committees and Renewal Groups including:

- teachers
- artists and other arts professionals
- First Nations representatives
- university professors
- other educators and community members.

The Ministry of Education also wishes to acknowledge members of internal program teams and educational partner organizations who have contributed to the development and renewal of the arts education curriculum.



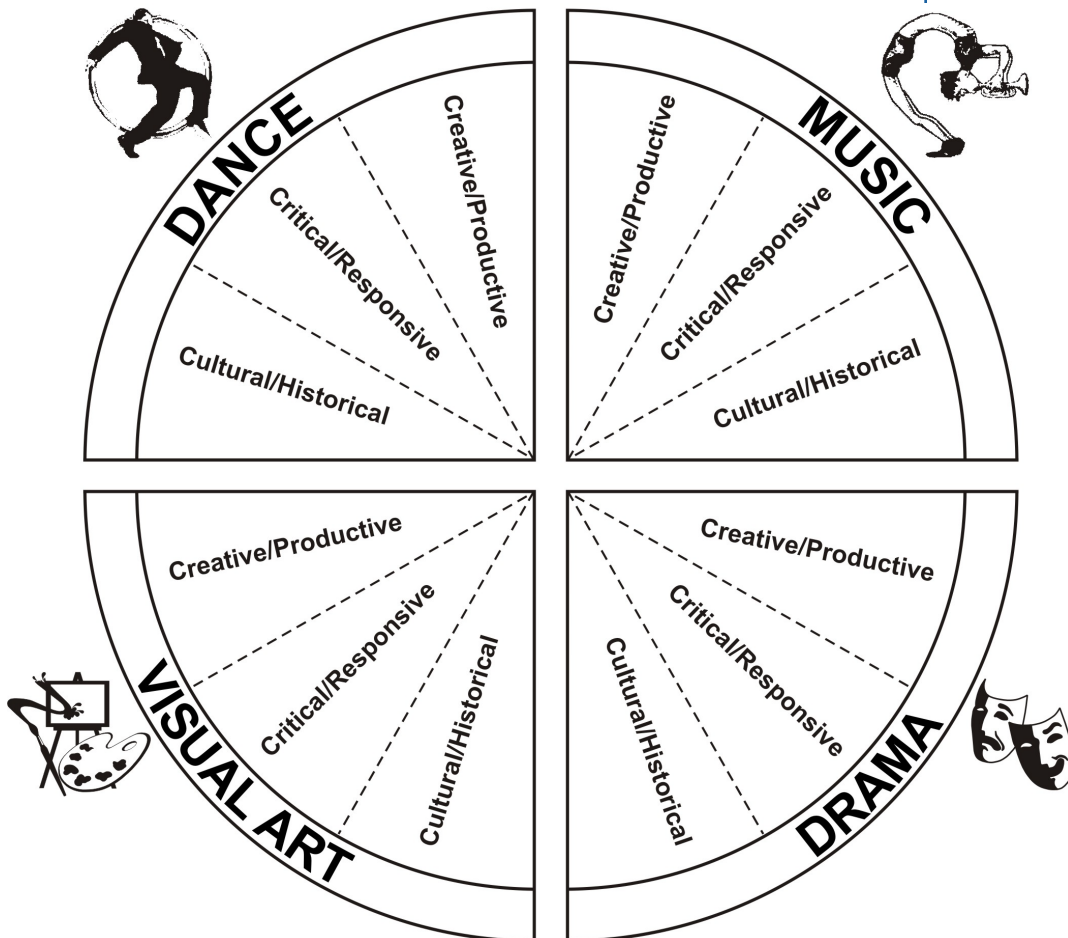
# Introduction

Arts education is a Required Area of Study in Saskatchewan’s Core Curriculum. The provincial requirement for Elementary Level Arts Education is 200 minutes of instruction per week for the entire school year (*Core Curriculum: Principles, Time Allocations, and Credit Policy*, Ministry of Education).

## Time Requirement for Kindergarten to Grade 5

Core Curriculum policy states that the time allotment for arts education at the Elementary Level is 200 minutes per week. The time allotted to each strand is as follows:

- Dance..... 50 minutes per week
- Drama..... 50 minutes per week
- Music..... 50 minutes per week
- Visual Art..... 50 minutes per week



---

## Core Curriculum

Core Curriculum is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan.

For current information regarding Core Curriculum, please refer to *Core Curriculum: Principles, Time Allocations, and Credit Policy* on the Saskatchewan Ministry of Education website.

For additional information related to the various components and initiatives of Core Curriculum, please refer to the Ministry website at [www.education.gov.sk.ca/policy](http://www.education.gov.sk.ca/policy) for policy and foundation documents including the following:

- *Understanding the Common Essential Learnings: A Handbook for Teachers* (1988)
- *Objectives for the Common Essential Learnings (CELEs)* (1998)
- *Renewed Objectives for the Common Essential Learnings of Critical and Creative Thinking (CCT) and Personal and Social Development (PSD)* (2008)
- *The Adaptive Dimension in Core Curriculum* (1992)
- *Policy and Procedures for Locally-developed Courses of Study* (2010)
- *Connections: Policy and Guidelines for School Libraries in Saskatchewan* (2008)
- *Diverse Voices: Selecting Equitable Resources for Indian and Métis Education* (2005)
- *Gender Equity: Policies and Guidelines for Implementation* (1991)
- *Instructional Approaches: A Framework for Professional Practice* (1991)
- *Multicultural Education and Heritage Language Education Policies* (1994)
- *Classroom Curriculum Connections: A Teacher's Handbook for Personal-Professional Growth* (2001).



---

## Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. K-12 arts education contributes to the Goals of Education through helping students achieve knowledge, skills, and attitudes related to these Broad Areas of Learning:

### Lifelong Learners

Students who are engaged in constructing and applying knowledge build a positive disposition towards learning. Throughout the study of arts education, students explore and express ideas through the four disciplines of dance, drama, music, and visual art, including interdisciplinary studies. As students engage in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident, and creative lifelong learners.

### Sense of Self, Community, and Place

In arts education, students learn about themselves, others, and the world around them. Students who possess a positive sense of self and belonging are able to nurture meaningful relationships. Students use the arts to explore and express their own ideas, feelings, beliefs, and values, and also learn to interpret and understand those expressed by others. Students discover that the arts can be an effective means of developing self-knowledge, understanding others, and building community.

### Engaged Citizens

In arts education, students learn how the arts can provide a voice and means to make a difference in their personal lives and in peer, family, and community interactions. The arts give students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to design, compose, problem solve, inspire change, and contribute innovative ideas that can improve the quality of their own lives and the lives of others. Students in the arts seek to discover who they are, envision who they might become, imagine possibilities and alternatives for their communities, and provide new ideas and solutions for building a sustainable future. Students also gain an understanding of the immense contributions that artists and the arts offer to the world.

*Related to the following Goals of Education:*

- *Basic Skills*
- *Lifelong Learning*
- *Positive Lifestyle*

*Related to the following Goals of Education:*

- *Understanding and Relating to Others*
- *Self-concept Development*
- *Spiritual Development*

*Related to the following Goals of Education:*

- *Career and Consumer Decisions*
- *Membership in Society*
- *Growing with Change*

---

## Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understandings, values, skills, and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade level.

### Developing Thinking

This competency addresses how people make sense of the world around them. Understanding develops by building on what is already known, and by initiating and engaging in contextual thinking, creative thinking, and critical reasoning. Arts education is taught and learned within the four strands of dance, drama, music, and visual art. Each discipline involves different ways of thinking, as each has its own language and body of knowledge including a range of conventions, styles, techniques, and creative processes. Arts education also involves interdisciplinary thinking wherein students make connections among the arts and other disciplines. Arts education is taught and learned through an inquiry approach that engages students in thinking about big ideas, asking compelling questions, seeking information, investigating and applying disciplinary concepts, experimenting, problem solving, constructing understanding, communicating, and interpreting meaning through creative and critical thinking processes.

### Developing Identity and Interdependence

This competency addresses the ability to reflect upon and know oneself, and act autonomously and collaboratively as required in an interdependent world. It assumes the possession of a positive self-concept and sense of identity, and the ability to live in harmony with others and with the natural and constructed world. Arts education provides the opportunity for students to grow as creative individuals, each with a unique voice and the courage to express a personal artistic vision. The arts also teach students to respond to the world with a critical, yet compassionate, eye while demonstrating imagination and empathy for human and environmental conditions.

### Developing Literacies

This competency addresses a variety of ways to interpret the world and express understanding through words, numbers, images, sounds, movements, and technologies in various situations. Literacies are multi-faceted and provide a variety of ways, including the use of various language systems and media, to interpret the world and express understanding of it. Literacies in arts education involve

#### *K-12 Goals for Developing Thinking:*

- *thinking and learning contextually*
- *thinking and learning creatively*
- *thinking and learning critically*

#### *K-12 Goals for Developing Identity and Interdependence:*

- *understanding, valuing, and caring for oneself*
- *understanding, valuing, and caring for others*
- *understanding and valuing social, economic, and environmental interdependence and sustainability*

#### *K-12 Goals for Developing Literacies:*

- *constructing knowledge related to various literacies*
- *exploring and interpreting the world through various literacies*
- *expressing understanding and communicating meaning using various literacies*

---

the ability to investigate, structure, and express ideas and interpret meaning, using the specific language of each arts discipline. Literacies include the evolution of ideas, skills, forms, styles, techniques, symbols, processes, histories, and practices in an arts discipline. Arts literacies require understanding of traditional and evolving cultural and artistic conventions and innovations within each discipline. Attaining literacy in one art form does not imply that one has attained literacy in another, as the languages and creative processes in each art form are unique, even though many contemporary artists create interdisciplinary work. Literacies in the arts are not only important for people who create in the arts but also for those who respond to the work as knowledgeable audiences.

## **Developing Social Responsibility**

This competency addresses how people contribute positively to their physical, social, and cultural environments. It requires the ability to contribute to the well-being of self, others, and the natural world, and participate with others in accomplishing shared goals. In arts education, students reflect on their own contributions to collective work, and explore their individual responsibilities as creators and members of various social and cultural communities. Students in arts education work individually and collaboratively to express ideas that can raise awareness about topics of social importance. They also investigate how students and artists can act as catalysts of change to improve the lives of others and the natural and constructed world.

*K-12 Goals for Developing Social Responsibility:*

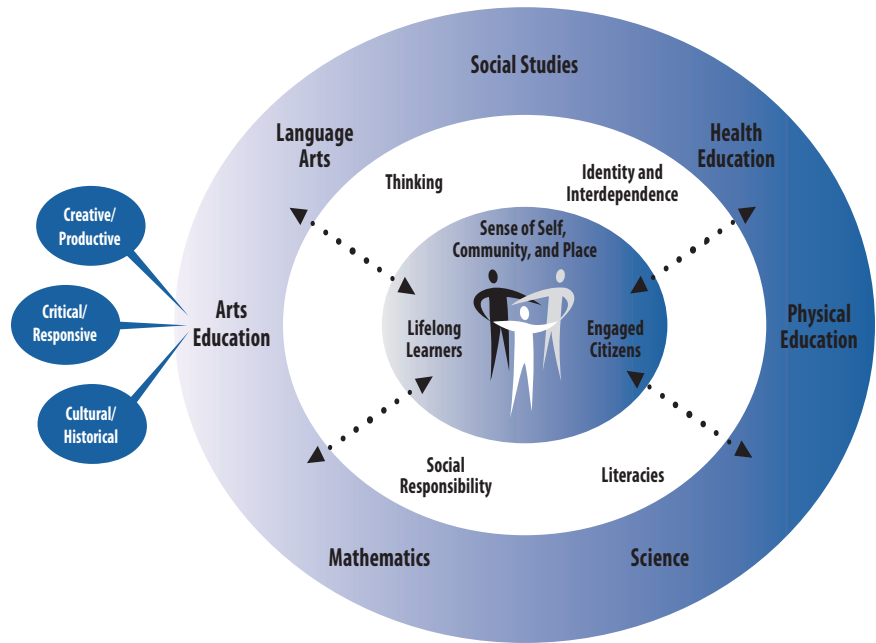
- *using moral reasoning*
- *engaging in communitarian thinking and dialogue*
- *taking action*

## Aim and Goals of K-12 Arts Education

The K-12 **aim** of the arts education curriculum is to enable students to understand and value arts expressions throughout life.

The K-12 **goals** are broad statements identifying what students are expected to know and be able to do upon completion of a particular area of study.

Figure 1. K-12 Goals of Arts Education



The three goals of arts education from Kindergarten to Grade 12 are:

**Cultural/Historical (CH)** - Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history, and the factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music, and visual art within its social, cultural, and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture, and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future.

---

**Critical/Responsive (CR)** - Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

This goal enables students to respond critically and imaginatively to images, sounds, performances, and events in the artistic environment, including the mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Several processes are provided to help teachers guide discussion and encourage various responses to works of art; for example, visual art works, musical compositions, or dance and drama performances. The processes are intended to move students beyond quick judgement to informed personal interpretation, and can be used with each of the four strands and interdisciplinary works. These processes are described in “Responding to Arts Expressions”, located on the Ministry of Education website. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

**Creative/Productive (CP)** - Students will inquire, create, and communicate through dance, drama, music, and visual art.

This goal includes the exploration, development, and expression of ideas in the language of each strand or art form. Each art form involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and different means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline. In order for an activity to be creative, students must be engaged in critical thinking, observation and other forms of research, active exploration, and creative problem-solving processes. Students learn where ideas come from, and how ideas can be developed and transformed in each art form. Documentation is also an important part of the creative process, and can be used for purposes of idea development and refinement, assessment, and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process, and allows students to assess and evaluate their continued growth in their creative endeavours.

---

*“Access to talented and creative people is to modern business what access to coal and iron ore was to steel-making”, writes Richard Florida, professor and head of the Martin Prosperity Institute at the Rotman School of Management at the University of Toronto. “It determines where companies will choose to locate and grow, and this in turn changes the way cities must compete.”*

*(Florida, 2002, p. 6)*

*Research included in “Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition”, and the report entitled “Critical Links: Learning in the Arts and Student Academic and Social Development” demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills, and higher levels of motivation and student engagement.*

*(Deasey, 2002 & Gazzaniga, 2008)*

## **An Effective Arts Education Program**

The arts education curriculum has been designed to address the learning needs of all students in the province. The curriculum allows for both disciplinary and interdisciplinary studies. To achieve deep understanding of the arts, and fully appreciate the arts throughout life, students need to study content and processes that reside at the core of each of the four strands: dance, drama, music, and visual art. The term “arts” includes fine arts, popular arts, traditional arts, commercial arts, functional arts, and interdisciplinary arts with the understanding that there is overlap among categories as is the case in contemporary arts practice.

The Saskatchewan arts education curriculum provides students with a unique “way of knowing” the world and human experience. Research clearly demonstrates the benefits of arts education, not only for those students who have a special interest in the arts, but for all students facing a future that requires multiple literacies, creative and critical thinking, and innovative problem-solving abilities that will apply to their daily lives.

Students in effective arts education programs will have opportunities to:

- apply creative processes in a variety of art forms and media
- develop self-confidence in their own creative abilities
- recognize that artists are thinkers, and that their imaginations and creativity contribute to the understanding of human existence
- investigate community and global issues explored by contemporary artists
- discover through the arts how societies express their histories, values, and beliefs
- celebrate Saskatchewan’s and Canada’s rich cultural and artistic heritage.

## **Arts and Learning Spaces**

This curriculum requires that all students have opportunities to develop their own creativity and learn about the innovative work of Saskatchewan’s arts community. Students are encouraged to partner with local arts and learning experts to immerse themselves in real-world creative processes and develop knowledge of Saskatchewan and Canadian arts expressions. These interactions help students to discover that artistic work is situated within personal, cultural, regional, and global contexts; embraces diversity and inclusion; and reveals distinct identities and a unique sense of place.

---

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of schools are drawn upon, a new learning space is created, helping to remove boundaries between schools and communities. This new learning space enables a range of formal and informal arts education experiences to take place such as collaborative inquiry projects, intercultural exchanges, mentor-based relationships, and use of new interactive technologies to bring about a synergy of learning among students, teachers, and professional artists.

Many opportunities exist for schools and school divisions to enter into formal and informal partnerships with other educational institutions, visual artists, musicians and composers, dancers and choreographers, dramatic artists, filmmakers, and arts and cultural organizations. E-learning opportunities, arts and learning grant programs, web-based resources, art gallery outreach programs, workshops with music, dance, and theatre groups, and long- or short-term artist residencies are examples of arts and learning communities working together to provide meaningful educational experiences for all students.

## Arts Education and Student Engagement

Current research on learning indicates that arts education has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

### Research-based indicators of high quality arts education programs include:

- an inclusive stance with accessibility for all students
- active partnerships between schools and arts organizations and among teachers, artists, and community
- shared responsibility among stakeholders for planning, implementation, assessment, and evaluation
- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts)
- opportunities for public performance, exhibition, and/or presentation
- provision for critical reflection, problem solving, and risk taking
- emphasis on collaboration
- detailed strategies for assessing and reporting on students'

*Mihaly Csikszentmihalyi refers to engagement as, "... a connection between something inside and an opportunity outside to ... produce something real". When students are engaged in their learning, the magic of discovery is tangible, visible, shared, and motivational, even for the observer.*

(Pasquin & Winn, 2007, p. 176)

---

learning, experiences, and development

- ongoing professional learning for teachers, artists, and the community
- flexible school structures and permeable boundaries between schools and community.

(Adapted from Bamford, 2006, p. 140)

Student engagement depends on more than a charismatic teacher. The learning program must be relevant to students' lives and interests, and co-constructed with students. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Studies such as the Paul Hamlyn Foundation's *Learning Futures: Next Practice in Learning and Teaching* indicate that far too many students are disengaged from school and report that learning is often fragmented or disconnected, not relevant to real life, and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives), and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in high quality arts education programs take pride in their work and accomplishments, and recognize that their individual and collective voice is heard and respected.

## Arts Education and Student Voice

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education". Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development, school culture, diversity, integrity, and civic engagement. He states that student voice is formed from the "unique perspective of the young people in our schools. It is formed in the same ways that adult voice is; that is, experience and education help students create opinions, ideas, and beliefs to which they give their voice". Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models. Arts education is one of the most effective vehicles for empowering students to reflect on, act on, and give voice to their own opinions, beliefs, and ideas through the creation and presentation of their own arts expressions.

*The arts provide opportunities for young people to experiment with ideas and put them into action .... Young people see the arts – personally and for their societies – playing unique social and educational roles, and they view their work as real, vital, and necessary.*

(Brice Heath & Robinson, 2004, p. 108)



---

The following chart provides examples of arts education experiences and instructional approaches that encourage increased student engagement and respect for student voice.

## Constructing Understanding Through Inquiry

**Inquiry learning** provides students with opportunities to build

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:

- become involved in planning a variety of personalized ways to achieve learning outcomes
- explore ideas and concepts, take risks, experiment, and improvise with processes and media
- develop understanding, skills, and abilities within meaningful contexts
- investigate and find solutions for a variety of artistic challenges
- ask questions about big ideas and topics that have relevance to students' lives
- design and collaborate on inquiry projects that address students' questions
- make connections among the arts and other disciplines
- work in partnership with teachers and professionals in the arts, in formal and informal settings
- have flexibility and choice among a variety of approaches to learning
- negotiate assessment practices including self-assessment
- collaboratively design assessment criteria and rubrics
- work with teachers, artists, and community members to document and share their learning with others.

knowledge, abilities, and inquiring habits of mind that lead to deeper understanding of their world and human experience. The inquiry process focuses on the development of compelling questions, formulated by teachers and students, to motivate and guide inquiries into topics, problems, and issues related to curriculum content and outcomes.

Inquiry is more than a simple instructional strategy. It is a philosophical approach to teaching and learning, grounded in constructivist research and methods, which engages students in investigations that

*Inquiry is a philosophical stance rather than a set of strategies, activities, or a particular teaching method. As such, inquiry promotes intentional and thoughtful learning for teachers and children.*

(Mills & Donnelly, 2001, p. xviii)

---

lead to disciplinary and transdisciplinary understanding.

Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests, and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding. Students who are engaged in inquiry:

- construct deep knowledge and deep understanding rather than passively receiving information
- are directly involved and engaged in the discovery of new knowledge
- encounter alternative perspectives and differing ideas that transform prior knowledge and experience into deep understandings
- transfer new knowledge and skills to new circumstances
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

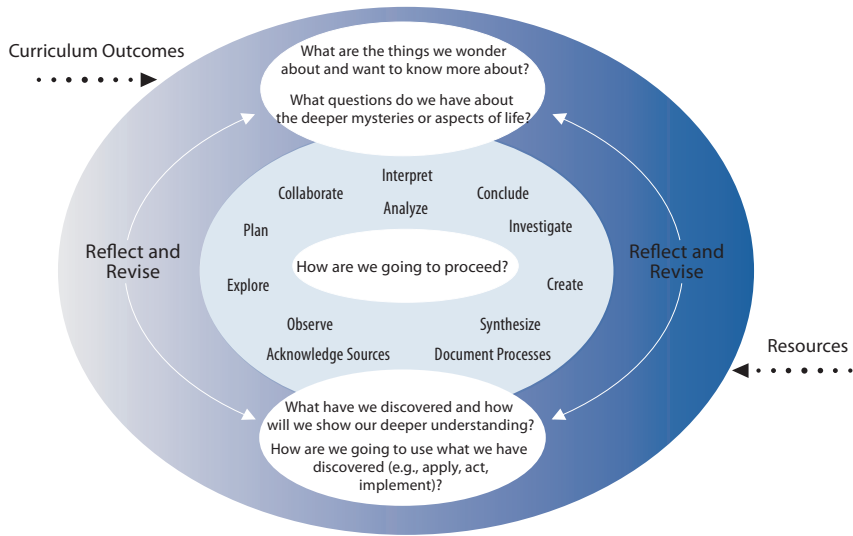
(Adapted from Kuhlthau & Todd, 2008, p.1)

Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights, and co-construction of new knowledge.

Inquiry prompts and motivates students to investigate topics within meaningful contexts. The inquiry process is not linear or lock-step, but is flexible and recursive. Experienced inquirers will move back and forth among various phases as new questions arise and as students become more comfortable with the process.

Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, develop conclusions, document and reflect on learning, and generate new questions for further inquiry. The graphic on the following page represents various phases of this cyclical inquiry process.

Figure 2. Constructing Understanding Through Inquiry



## Questions for Deeper Understanding

Teachers and students can begin their inquiry at one or more curriculum entry points; however, the process may evolve into transdisciplinary integrated learning opportunities, as reflective of the holistic nature of our lives and interdependent global environment.

It is essential to develop questions that are evoked by student interests and have potential for rich and deep learning. These questions are used to initiate and guide the inquiry, and give students direction for developing deep understandings about topics, problems, ideas, challenges, issues, or concepts under study.

The process of constructing compelling questions can help students to grasp the important disciplinary or transdisciplinary ideas that are situated at the core of a particular curricular focus or context. These broad questions lead to more specific questions that can provide a framework, purpose, and direction for the learning activities in a lesson, or series of lessons, and help students connect what they are learning to their experiences and life beyond school.

## Conceptual Focus for Each Grade

To support inquiry into some of the 'big ideas' of interest to contemporary artists in all disciplines, and to provide meaningful contexts for inquiry, a different conceptual focus has been identified for each grade. Each focus allows for purely disciplinary and/or interdisciplinary teaching and learning. The focus serves as a higher-level conceptual organizer rather than relying on a narrower topic-oriented structure (e.g., conceptual focus of extinction vs. the topic of

---

*An essential question engages the imagination in significant ways. People can know only a limited amount about the world through direct experience. We are most intrigued, puzzled and enchanted by experience that comes to us imaginatively. Without imagination, we could not ask the questions that drive science forward. We would have no art, no stories, no mathematics, no philosophy. Moreover, it is questions that spark the imagination that permit young and old to journey together into unknown realms. Imagination knows no bounds, no restrictions; nor do the questions we pose when we cultivate our powers of imagination. An essential question that arises from imaginative engagement is an important way to bring teacher, student and subject matter together in ways that enrich all three.*

(Clifford & Friesen, 2007)

dinosaurs). These conceptual foci provide opportunities for students to make meaningful interdisciplinary connections and achieve deeper understanding (Drake & Burns, 2004, p. 37-43).

The focus for each grade is as follows:

- Patterns for Grade 1
- Community for Grade 2
- Environment for Grade 3
- Saskatchewan Voices for Grade 4
- Pop Culture for Grade 5.

Each focus is required and incorporated into the learning outcomes for that grade. If time permits, teachers and students may also choose conceptual foci unrelated to those identified.

Effective questions for deeper understanding:

- Cause genuine and relevant inquiry into the key ideas and core content.
- Provide for thoughtful, lively discussion, sustained inquiry, and new understanding as well as more questions.
- Require students to consider alternatives, weigh evidence, support their ideas, and justify their answers.
- Stimulate vital, ongoing rethinking of big ideas, assumptions, or prior lessons.
- Spark meaningful connections with prior learning, personal experiences, and ways of knowing.
- Naturally recur, creating opportunities for transfer to other situations and subjects.

(Adapted from Wiggins & McTighe, 2005, p. 110)

Effective questions in arts education are the key to initiating and guiding students' investigations and critical thinking, problem solving, and reflection on their own learning. Sample questions such as those shown in the chart on the following page will move students' inquiry towards deeper understanding.

Grade	Focus	Arts Expressions	Sample Inquiry Questions
1	<b>Patterns</b>	Works of art that demonstrate various use of patterns (e.g., movements, rhythms, speech, shapes, colours).	<ul style="list-style-type: none"> <li>• How do dancers make patterns with different parts of the body? Through different pathways? With a partner?</li> <li>• How can we combine movement patterns with different rhythms?</li> <li>• How do musicians organize sounds into patterns?</li> <li>• In what ways can we make different sound patterns with our voices? How can we make same and different patterns with these instruments?</li> <li>• How do poems make patterns?</li> <li>• How can we, and other artists, use colours, shapes, lines, or textures to make patterns?</li> </ul>
2	<b>Community</b>	Works of art that are created within the students' community, or in response to an event or characteristic of the community, or express ideas about the concept of community.	<ul style="list-style-type: none"> <li>• Why is community important?</li> <li>• Why do we need the arts in our community?</li> <li>• What is unique about our community?</li> <li>• What do we want to tell people about our community through our dance, drama, music, or visual art?</li> <li>• How can stories from different cultures in our community give us ideas for our dance, drama, music, or visual art works?</li> </ul>
3	<b>Environment</b>	Works of art that relate in some way to the natural and constructed environments.	<ul style="list-style-type: none"> <li>• What is interesting about the natural environment in and around our own community?</li> <li>• What is interesting about the constructed environment in and around our own community?</li> <li>• How are artists influenced by their environment?</li> <li>• What could we tell people about our concern for the environment through our own arts expressions?</li> </ul>
4	<b>Saskatchewan Voices</b>	Works of art that express ideas about Saskatchewan.	<ul style="list-style-type: none"> <li>• How could our arts expressions express what we think and feel about Saskatchewan?</li> <li>• How do professional dancers, dramatic artists, musicians, and visual artists represent Saskatchewan?</li> <li>• How do First Nations artists express ideas about Saskatchewan through various arts expressions?</li> </ul>
5	<b>Pop Culture</b>	Works of art that are part of, or influenced by, mainstream pop culture.	<ul style="list-style-type: none"> <li>• How do the media and pop culture influence our lives?</li> <li>• How could we use pop culture in our own arts expressions?</li> <li>• What did pop culture look and sound like in different eras of history?</li> </ul>

Before and during the inquiry process, students and teachers will formulate specific questions as a result of the larger umbrella inquiry question. These specific questions will help to direct students' investigations and research towards answering the initial inquiry question. Questions may be specific to one arts discipline or apply to

---

*Inquiry-based documentation invites teacher and artist partners into an ongoing exploration of their practice, rather than a closed system of discrete activities. It also provides tools for peer-to-peer professional development that engages other teachers and artists outside of a particular partnership into an unfolding inquiry process that has the potential to revitalize school learning communities. The partnership's work makes teaching and learning visible for the wider arts and education world in ways that specific program evaluations do not.*

(Burnaford, 2006, p. 3)

several disciplines, and may be investigated by individual students or groups. The teacher's role is to guide students towards achieving the learning outcomes throughout the inquiry process.

An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible to themselves and others. Student documentation of the inquiry process in arts education may take the form of reflective journals, digital records, websites, presentation software, notes, essays, drawings, three-dimensional models, exhibitions of works of art, photographs, blogs, visual and multimedia displays, and audio and video recordings of rehearsals and performances.

Students are encouraged to extend their learning beyond the classroom. They may wish to share their learning through community performances or exhibits, or present their work to local, national, and international audiences through the use of technology.

Teachers can also benefit from using inquiry as a way to ask questions about, and reflect upon, their own professional practice in arts education. Teachers may form partnerships with other teachers, and with members of Saskatchewan arts and cultural communities, to document and present the results of their own collaborative inquiry processes. As teachers and artists engage in inquiry for their own professional development, they serve as excellent role models for students as lifelong learners.

---

## Grade 2 Outcomes and Indicators

An effective arts education program focuses on grade-specific curriculum outcomes. Student learning outcomes describe what students will learn in a particular discipline over a specific time frame. They specify the skills, understandings, and attitudes that students are expected to know and demonstrate.

### **Critical Characteristics of Outcomes and Indicators**

#### **Outcomes:**

- focus on what students will learn rather than what teachers will teach
- specify the skills, strategies, abilities, and understandings students are expected to demonstrate
- are observable, assessable, and attainable
- are grade and subject-specific
- are supported by indicators which provide the breadth and depth of expectations for each outcome
- are written using action-based verbs
- identify the most important understandings and abilities to be developed in the specific grade level
- guide course, unit, and lesson planning.

#### **Indicators:**

- are a representative list of what students need to know and/or be able to do in order to achieve an outcome
- represent the breadth and the depth of the outcome.

Note: Additional and/or alternative indicators may be developed but they must be reflective of, and consistent with, the breadth and depth that is defined by the given indicators.

---

## Focus: Community

### Creative/Productive (CP)

**K-12 Goal: Students will inquire, create, and communicate through dance, drama, music, and visual art.**

### Dance

#### Outcomes

**CP2.1 Create and connect dance phrases using ideas about community as stimuli (e.g., our school, community events, farm life, city life, cultural heritage).**

**CP2.2 Create and connect dance phrases using the elements of dance including:**

- actions (identify variety)
- body (bases)
- dynamics (move with varying speeds, duration, forces)
- relationships (using own words, classify variety of relationships with partner or object such as above, below, beside)
- space (straight or curved pathways or combinations).

#### Indicators

- Select and connect movements from explorations to create dance phrases.
  - Create dance phrases that have a beginning position and an end position.
  - Extend own body's range of movement and strength.
  - Describe and use dance ideas drawn from sources in own community (e.g., occupations, vehicles, or nature in and around our community).
  - Recognize how various stimuli such as personal observations, stories, poems, music, or objects can be used as starting points for own dance explorations.
  - Ask questions related to the stimuli to contribute to dance-making inquiry process (e.g., How can we show this idea in our movement?).
  - Identify and compare characteristics of own and peers' dances.
  - Reflect and discuss ideas with peers to help make decisions about own dances.
- Seek a variety of solutions in movement explorations (improvisation).
  - Observe the motion of objects and people and incorporate these observations in movement explorations.
  - Explore and solve movement problems, or inquiry questions, in several different ways (e.g., How many different ways can we use the scarves or streamers in straight pathways and curved pathways?).
  - Demonstrate and discuss how movement patterns can repeat and contrast.
  - Identify how various parts of the body can act as a base to support the rest of the body (e.g., supporting the body with one foot and one hand).



---

## Outcomes

### CP2.2 continued

## Indicators

- f. Identify and investigate different kinds of locomotor (travelling) and non-locomotor actions, and explore a variety of ways to walk, run, leap, slide, gallop, jump, hop, turn, twist, bend, stretch, and pause.
- g. Move with a variety of speeds (fast and slow), duration (short and long), and varying forces (push and pull, strong and light) for expressive purposes.
- h. Classify even and uneven rhythmic patterns of various movements.
- i. Use straight or curved pathways or combinations of both in movement explorations.
- j. Explore and identify a variety of directions, levels, sizes, and shapes in personal and general space.
- k. Using own words, classify and investigate movement relationships with a partner or an object (e.g., beside, behind, above, below).

## Drama

**CP2.3 Adopt roles and collaborate with others in role within dramatic contexts, using community as inspiration (e.g., contexts inspired by local stories and songs, photographs of local people and places, or events from real or fictional communities).**

- a. Demonstrate a willingness to enter into the fiction provided by the drama.
- b. Adopt roles in dramatic situations and interact appropriately with others in roles drawing on imagination and own understanding of the context (e.g., community).
- c. Collaborate with others and recognize the need to work together within dramatic contexts.
- d. Listen to and respect the contributions of others.
- e. Use imagination to explore various possibilities in dramatic contexts.
- f. Accept surprises in the drama and be willing to incorporate new information into unfolding episodes of the contextual drama.
- g. Discuss how some roles may display more power and authority than others at different times during the drama (e.g., Max's mother displays power over him when she sends him to bed, and Max displays his own power when he becomes King on the Wild Things' island community in a drama inspired by 'Where the Wild Things Are').
- h. Use observations of own community as inspiration when working in and out of role (e.g., local rodeo event or farmers' conversation on coffee row).

---

## Outcomes

**CP2.4. Contribute ideas when engaged in a variety of drama strategies (e.g., role, parallel play, journeys, meetings) and during periods of reflection.**

## Indicators

- a. Use inquiry processes to explore a question or topic that is of individual or group interest for contextual drama (e.g., questions and research about how animals change in winter might inspire a drama about an animal community preparing for a harsh winter).
- b. Use libraries, resource people, the Internet, and other sources of information for drama work.
- c. Describe the main ideas of each dramatic episode.
- d. Use visual images and language to represent ideas, both in and out of role.
- e. Recognize, with guidance, how characters/roles, objects, and places can represent ideas.
- f. Recall and respond to the drama work, both in and out of role.
- g. Contribute to drama discussions with stories of own experience (e.g., talk about connections among thoughts, feelings, and actions).
- h. Discuss how strategies such as role, flashback, or tableau worked in the drama and begin to use the correct terminology.
- i. Use strategies other than discussion to reflect on drama work (e.g., use tableaux to recall the time order of the sequence of events, or use drawings or flashbacks to further explore previous experience).
- j. Demonstrate use of imagination when exploring various possibilities in dramatic contexts.

## Music

**CP2.5 Create sound compositions using communities as inspiration.**

- a. Experiment with a variety of simple found objects and selected instruments, both pitched and unpitched (e.g., two notes on a xylophone vs. sounds that have no discernible pitch, such as a tambourine or slapping a thigh).
- b. Describe the elemental characteristics of sounds from a variety of settings in the community.
- c. Make distinctions between different voices and voice qualities in speech and song.
- d. Sing and create songs and chants using ideas sourced from the students' communities (e.g., songs about farms, cities, or the environment) and from various cultural communities, controlling breathing, pitch, rhythm, and dynamics.
- e. Describe sources of ideas for music compositions (e.g., sounds of machines, parks, playgrounds, or neighbourhoods).

---

## Outcomes

### CP2.5 continued

### CP2.6 Create and perform music that demonstrates understanding of:

- form (repetition and contrast)
- beat (strong and weak beats/accents) and meter (2/4 and 4/4)
- rhythm (create ostinati)
- tempo (fast/slow paces)
- dynamics (loud/soft)
- pitch (high/low sounds) and pitch direction (moving up/down/staying the same)
- texture (layers of sounds)
- tone colour (variety).

## Indicators

- f. Make decisions (individually and collaboratively) about ideas, sounds, instruments, and order in creating a music expression.
  - g. Select and create sounds for composition with purpose, recognizing that different combinations of instruments, voices, or sound objects create different effects.
  - h. Discuss images and expressive qualities evoked by music expressions.
  - i. Use reflection and discussion to learn and make decisions about own music expressions.
  - j. Describe decisions made in selection and use of sounds, instruments, and order.
  - k. Experiment with invented and traditional notation as a way of preserving compositions, recognizing that sounds/music may be represented through a variety of notation devices.
- a. Contribute to music inquiry questions and processes to explore form and the elements of music (e.g., How could each group represent AB (i.e., binary) form using voices, bodies, or instruments in different ways?).
  - b. Explore contrasts between sounds with voice and instruments.
  - c. Incorporate different sounds from a single sound source in music compositions.
  - d. Maintain a steady beat (pulse) and identify accents with a strong movement.
  - e. Perform and create various grade-appropriate melodic and rhythmic osintati (patterns) using repetition and contrast.
  - f. Compare and use different tempos (fast/slow, faster/slower paces) and dynamics (loud/soft, louder/softer sounds) in speech and music.
  - g. Compare and use different pitches (high/low sounds) and pitch direction (moving up/down, staying the same) in speech and music.
  - h. Investigate various ways of creating harmony (combining pitch and rhythm) and texture, and recognize differences in sounds heard alone and sounds heard together.
  - i. Compare and use varieties of tone colour/timbre in speech and music.
  - j. Use own words, and music terminology, to develop common understanding and use of the language (e.g., introduce terminology such as rhythm, dynamics, pitch as required in grade-appropriate repertoire).

---

## Visual Art

### Outcomes

**CP2.7 Create visual art works that draw on observations and express ideas about own communities.**

**CP2.8 Create art works using a variety of visual art concepts (e.g., secondary colours), forms (e.g., collage, drawing, painting, sculpture, mobile, traditional art), and media (e.g., paper, found objects, paint, crayons).**

### Indicators

- a. Use inquiry processes to explore a question or topic related to interest in own community.
  - b. Identify and represent details in the appearance of plants, animals, people, and objects (e.g., lines, textures, shapes, shadows).
  - c. Explore size relationships by measuring using non-standard referents or comparisons.
  - d. Identify the difference between two dimensions and three dimensions.
  - e. Investigate and observe how people, animals, and objects look different from different points of view.
  - f. Compare differing ideas in art works, including own and peers' visual expressions.
  - g. Describe how ideas for visual expressions come from many different sources.
  - h. Reflect and discuss to help make decisions about own art works.
  - i. Identify sources of inspiration and describe decisions made in creating own art works.
  - j. Recognize, with guidance, how own visual images communicate non-verbally.
- 
- a. Make basic decisions about own methods (e.g., scratching into the surface) and materials (e.g., fabrics, found objects).
  - b. Demonstrate safety, co-ordination, and skills in using simple visual art tools and materials.
  - c. Classify a large variety of lines using own words (e.g., wavy, jagged) and apply in own work.
  - d. Illustrate how secondary colours are created when combining two primary colours.
  - e. Investigate and illustrate how the same colour can be light or dark.
  - f. Classify different kinds of textures using own words (e.g., rough, smooth, soft) and apply observations to own work.
  - g. Classify different kinds of shapes using own words (e.g., rounded, lumpy, square) and apply to own work.
  - h. Identify basic forms such as cubes and spheres, and recognize that forms have space all around them.
  - i. Classify different kinds of patterns using own words (e.g., striped, dotted, mixed up) and apply to own work.

---

## Outcomes

### CP2.8 continued

## Indicators

- j. Identify examples of contrast in own surroundings and in art works.
- k. Describe and represent the position of objects relative to other objects (e.g., space and size).

## Critical/Responsive (CR)

**K-12 Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research, and collaborative inquiry.**

## Dance, Drama, Music, Visual Art

**CR2.1 Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities.**

- a. Describe or infer how art works are created for a variety of reasons.
- b. Discuss, with guidance, how the arts tell something about the society or community in which they were created.
- c. Recognize that an audience will not see or hear everything in an arts expression at first introduction.
- d. Demonstrate sensitivity to differing responses and interpretations, recognizing that not everyone responds the same way to a work of art.
- e. Investigate and describe how artists and their work affect our visual environment and other forms of daily interactions (e.g., graphic design, radio, media, clothing).
- f. Investigate and discuss why arts expressions are created in various communities (e.g., purpose for traditional Ukrainian dances).
- g. Respond to arts expressions in own communities, both verbally and non-verbally.

**CR2.2 Use inquiry and technology to investigate a variety of arts expressions.**

- a. Use libraries, community resources, and the Internet as sources of information about artists and their work.
- b. Investigate various arts expressions in own communities, throughout the world, and in different eras (e.g., pyramids, cathedrals, public sculptures) using technology.
- c. Pose questions about the arts and determine which questions are compelling enough to investigate as a group (e.g., Who are the artists who live, or have lived, in our community? What does, or did, their work say about our community?).
- d. Plan how to answer some or all of the questions posed as a whole group or in small groups.
- e. Locate information about the arts from various sources (e.g., interviews, books, local resource people, the Internet).

---

## Outcomes

### CR2.2 continued

## Indicators

- f. Manage information discovered about the arts using different methods including technology (e.g., audio recorders, portfolios of pictures, word processors).
- g. Document and share collaborative inquiry findings with other students or with a community audience.

## Cultural/Historical (CH)

**K-12 Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and human experience.**

## Dance, Drama, Music, Visual Art

### CH2.1 Identify key features of arts and cultural traditions in own community.

- a. Describe how, from earliest times, human beings have influenced their communities through the creation of arts expressions (e.g., architecture, music, theatre, storytelling, and dance).
- b. Respond to a variety of arts expressions (e.g., contemporary, historical, cultural, and popular) in own communities (i.e., local, geographic, cultural).
- c. Recognize there are a variety of arts expressions in Saskatchewan (e.g., film, dance, theatre, music, photography, graphic design, sculpture, architecture).
- d. View and listen to the work of artists from various cultural groups.
- e. Describe how people in own community participate in the arts in a variety of ways.
- f. Investigate the arts and cultural traditions found in own community.
- g. Describe and analyze key features of arts and cultural traditions found in own community (e.g., heritage dances, country music bands, children's theatre productions).

## Outcomes

### CH2.2 Describe key features of traditional arts expressions of Saskatchewan First Nations and Métis artists.

## Indicators

- a. Compare differences among traditional arts expressions (e.g., Métis sash weaving, porcupine quillwork, and beadwork designs).
- b. Investigate the distinct characteristics of First Nations and Métis dances and dance regalia including connections to history (e.g., historic banning of traditional dance and other cultural practices).
- c. Identify characteristics of individual dance styles (e.g., grass dance vs. traditional or fancy dance, Métis jigging).
- d. Identify characteristics of traditional music styles (e.g., traditional powwow music, Métis fiddling).

---

## Assessment and Evaluation of Student Learning

Assessment and evaluation require thoughtful planning and implementation to support the learning process and to inform teaching. All assessment and evaluation of student achievement must be based on the outcomes in the provincial curriculum.

There are three interrelated purposes of assessment. Each type of assessment, systematically implemented, contributes to an overall picture of an individual student's achievement.

**Assessment for learning** involves the use of information about student progress to support and improve student learning, inform instructional practices, and:

- is teacher-driven for student, teacher, and parent use
- occurs throughout the teaching and learning process, using a variety of tools
- engages teachers in providing differentiated instruction, feedback to students to enhance their learning, and information to parents in support of learning.

**Assessment as learning** actively involves student reflection on learning, monitoring of her/his own progress, and:

- supports students in critically analyzing learning related to curricular outcomes
- is student-driven with teacher guidance
- occurs throughout the learning process.

**Assessment of learning** involves teachers' use of evidence of student learning to make judgements about student achievement and:

- provides opportunity to report evidence of achievement related to curricular outcomes
- occurs at the end of a learning cycle using a variety of tools
- provides the foundation for discussions on placement or promotion.

Evaluation compares assessment information against criteria based on curriculum outcomes for the purpose of communicating to students, teachers, parents/caregivers, and others about student progress and to make informed decisions about the teaching and learning process.

*Assessment involves the systematic collection of information about student learning with respect to:*

- *achievement of provincial curricula outcomes*
- *effectiveness of teaching strategies employed*
- *student self-reflection on learning.*

*Artistic products or other final projects give only a partial view of each student's development in the arts. Ongoing assessment of artistic processes is essential to achieving a complete and balanced evaluation of the student's overall learning.*

## Assessing Process and Product in Arts Education

Evaluation includes assessment of the learning outcomes that address the creative/productive, cultural/historical, and critical/responsive goals of the curriculum. Evaluation of these grade-specific outcomes includes assessment of students' creative and responsive processes, as well as any culminating products that may result from their arts experiences.

During creative and responsive processes, the teacher observes and provides feedback on each student's struggles with problem solving, willingness to try new things, and application of knowledge, skills, and critical and creative thinking. While some aspects of the arts education program include the development of a concrete product (such as an exhibit or public performance), many products of learning in the arts are actions or behaviours that take place over time and are not easily captured for later reflection and appraisal. Two major challenges of student assessment in the arts education program are determining observation criteria and documentation methods.

It is important to involve students in the development of assessment criteria. Self-evaluation is essential to developing students' abilities in the arts. Students should learn that artists reflect on their work throughout the creative process and that self-reflection and ongoing assessment is an essential part of creativity. Students can act as full participants in the assessment and evaluation of their own growth by collaborating with the teacher in setting personal goals and planning for their learning, engaging in reflection and self-assessment, documenting their processes, and developing student-constructed performance tasks.

### Teacher Note:

Artistic products or presentations are not to be evaluated in isolation, but must always be evaluated in conjunction with the students' creative problem-solving processes, their intentions, and the arts education outcomes.

It is important to note that this curriculum recognizes that asking good questions, challenging oneself personally, and exploring new ideas and ways of working are essential factors in artistic development. This presents a risk to the students in that the final product or presentation may not turn out as well as it might have if they had "played it safe" and worked in a more repetitive or familiar way.

Students may be reluctant to challenge themselves or take risks with their work if students know that all their work will eventually be on display or presented to others publicly. Because much of their daily work in arts education will be process-oriented and of a problem-solving nature, it should be made clear to students that not all of



---

their work will result in a public presentation. Should a teacher or the students themselves desire, on occasion, to show some of their work to others, it is essential to involve the students in the selection and purpose.

It is important for both teacher and students to note that while students must be encouraged to take pride in their artistic products, the creative process is equal in importance to the resulting product.

A variety of strategies is required to assess and evaluate student progress in both process and product in arts education. One effective approach used in dance, drama, music, and visual art is portfolio assessment.

## **Portfolios**

Artists were among the first people to make extensive use of portfolios to maintain and present work. Portfolios have been recognized as an excellent method of accumulating and presenting students' work in the arts for many years. Students who use portfolios learn that reflection and revision are important aspects of the creative process.

Portfolios help students become independent learners who are responsible for setting their own goals and for reflecting critically on work and progress. Students need to be involved in developing the criteria by which work and portfolios will be evaluated. Portfolios may contain:

- notes
- comments
- questions
- rough sketches
- critiques of students' and others' work
- research
- essays
- video and audio recordings
- notebooks
- photographs
- journals
- various examples of the students' work.

Portfolios need not include only students' best work; rough drafts or recordings, and early versions are excellent vehicles to spark dialogue during teacher-student conferences and to allow for reflection upon personal growth and development.

Discussing works in progress with others helps students refine their arts expressions. By considering portfolios when teaching and

---

assessing, teachers encourage students to develop critical thinking and creative abilities similar to those used by professional artists, and motivate students to take responsibility for their own learning.

Reviews of student work can occur during the creative process itself, where drafts and other first attempts at creation or production may be included as works in progress. These sketches, drafts, or preliminary recordings and videotapes may be housed in each student's *working portfolio*. Students might periodically select items or exhibits from their working portfolios to place in a *presentation portfolio*. Both types of portfolios are to be included in the assessment process.

### **Portfolio Conferences**

Individual portfolio review sessions are an integral part of ongoing assessment practices throughout the year. Portfolio conferences may be used in many ways and are a good focus for discussion between and among the following:

- teacher and student
- student and peer
- teacher and parent/guardian
- teacher, student, and parent/guardian
- an interdisciplinary teaching team that may sometimes include visiting artists.

### **Teacher Note:**

Portfolio assessment takes time and requires commitment from teachers and students. It is important to remember that the time students spend helping to develop criteria, selecting work to include, and discussing their creative process and products is time well spent. Rather than being time lost, critical reflection is an important part of each student's learning and creative process.

### **Digital Portfolios**

Some schools make a regular practice of maintaining student portfolios over a number of semesters or years. This practice allows students, teachers, and parents/guardians to see compiled evidence of growth that can be a source of satisfaction as progress is observable for every student.

Digital portfolios are a practical way to demonstrate student growth over time. Space is often a problem for storage of visual art works and students' portfolios. As music, dance, and drama rehearsals and performances are fleeting, they are not as easily captured for analysis and reflection. Audio recordings, videos, and digital portfolios can help students recall and evaluate their work, alleviate the problem of lack of space, and provide for short- and long-term storage of evidence of student work.

---

The portfolio may contain print, photographs and other graphics, and videos. Teachers may plan to have students collaborate with other technology-oriented classes to create these types of portfolios.

As with a traditional portfolio, students need to determine what works to include and what they could tell the reviewer about the creative process used. Naturally, students are involved in the selection process to encourage personal responsibility for learning. In addition, students should, whenever possible, help to establish rubrics or lists of assessment criteria for items within the portfolio, based on the specified learning outcomes.

## Rubrics

Rubrics are useful tools for assessing and evaluating to improve student learning. They describe levels of performance qualities ranging from not yet meeting expectations to exceeding expectations for a lesson, unit, project, or portfolio.

The purpose of a rubric is to help make expectations clear, to give students feedback about their work in progress, and to clarify the criteria upon which work will be evaluated. Rubrics can be used to provide students with specific information about their strengths and to highlight areas in need of improvement.

Rubrics can be useful in peer and self-assessments and can encourage students to reflect critically on the qualities of their own artistic processes and products. Students and teachers may work together to create a rubric for the assessment of one small task, a performance, or an entire portfolio or major project.

## Creating Rubrics

The following steps for designing a rubric have been adapted from Andrade, 1997:

- 1. Look at examples.** Show the students good and poor examples of work that are similar to the work they will be doing. Students may agree or disagree with the assessment of the quality of the examples. Some disagreement will add depth to the discussion of the rubric criteria. Help students to identify the characteristics that make the various examples strong or weak. If examples do not exist, begin with step 2.
- 2. Discuss outcomes and list criteria.** Discuss the project and review the specific learning outcomes with the students. Work with the students to make a list of the important assessment criteria or, as suggested by Andrade, help the students to list “what counts”. Criteria from the students’ list can then be combined when there is overlap, emphasized where necessary, or separated for clarification.

3. **Describe levels of quality.** Work together to write a clear description of the best quality and poorest quality examples. Fill in the middle levels based on discussion with students and the teacher's knowledge of typical outcomes and problems the students may encounter. Avoid unclear language in the descriptions. For example, in visual art "varied use of line" or "different kinds of lines" may be understood more clearly by students than "creative use of line" that could be more difficult to define.
4. **Create a draft.** Create a draft rubric based on the levels of qualities described in step 3. Examine the rubric with the students to determine which points need further clarification or expansion.
5. **Revise and use the rubric.** Revise the rubric and use it to assess the students' work, and to provide feedback on their progress. The rubric may require several revisions. Encourage students to use the rubric when assessing their own work and that of their peers.

## **Recordkeeping, Grading, and Reporting**

Students and their parents need to know the assessment criteria upon which an evaluation was made. It is important to develop a composite profile of each student's progress for each reporting period in order to provide concrete information to students and parents.

Report cards and parent-teacher interviews provide excellent opportunities to increase parents' awareness of the substantive content of the arts education program and of the benefits derived from student involvement.

Observation forms, portfolios, and other pertinent material should be maintained, whenever possible, for reference and discussion. This is particularly valuable when reporting student progress that was not assessed through more familiar methods such as written tests or essays.

It is imperative that reports to students and parents are based upon evidence. In order to develop a comprehensive record of growth, teachers have to rely upon a wide variety of assessment techniques and upon accurate observation and recordkeeping.

It is the responsibility of the school division, school principal, and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals, and outcomes of the curriculum.

It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a final grade or summative comment. Students need to know what is being evaluated as well as how it is being evaluated.

---

Assessment criteria, based on curriculum outcomes, needs to be discussed with students throughout the year – before, during, and after each unit of study so students may be active participants in their own evaluation process. In fact, the students themselves may help to set the assessment criteria once students understand the intent of the outcomes and indicators.

When translating assessment data into marks or summative comments, teachers should ensure that all of the outcomes for that grade have been assessed over the course of the year.

At times during the year, teachers may place more emphasis or weight on certain outcomes depending upon the particular activity, project, or experience in which the students have been involved. The final mark or summative comments should reflect a balance among the outcomes. The year's experiences should also reflect a balance among the three goals of the curriculum (creative/productive, cultural/historical, critical/responsive).

The teacher and the report card must indicate clearly to both students and parents that arts education is a Required Area of Study that is developing important understandings, abilities, and attitudes in dance, drama, music, and visual art.

Following is a Sample Rubric for Assessing the Creative Process and a Sample Rubric for Assessing Responses to Arts Expressions.

## Sample Rubric for Assessing the Creative Process

This rubric may be adapted for use with those creative/productive outcomes that involve students in expression of ideas through creative processes in dance, drama, music, or visual art.

Level 4	Level 3	Level 2	Level 1
Thoroughly investigates, clearly identifies, and describes sources of ideas for own arts expressions.	Usually identifies and adequately describes sources of ideas for own arts expressions.	Sometimes identifies sources of ideas for own arts expressions.	Rarely identifies or considers sources of ideas for own arts expressions.
Work is consistently well-developed and demonstrates age-appropriate skills, expressive techniques, and application of prior knowledge.	Work is usually well developed and attempts are made to improve skills and techniques.	Work is somewhat developed but skills and techniques are lacking in major areas.	Little or no regard for development or application of skills or techniques.
Consistently demonstrates effective problem-solving and decision-making abilities. Provides a range of alternatives or innovative solutions to artistic problems.	Moderately effective problem-solving abilities. Provides occasional solutions to artistic problems.	Minimally effective problem-solving abilities. Follows directions, but has difficulty solving many artistic problems.	Ineffective problem-solving abilities. Always relies on others to solve artistic problems.
Demonstrates confidence and risk taking during creative process. Is self-motivated and often works independently.	Needs some direction but can work independently when prompted.	Follows instruction but rarely works independently.	Has difficulty following instructions. Never works independently; needs constant support and guidance.
Demonstrates a variety of collaborative abilities to support group creative processes.	Contributes some ideas and works co-operatively with others on most occasions.	Rarely contributes ideas or solutions to the group process.	Disrupts or does not contribute to group process.
Always uses reflective thinking when engaged in the creative process.	Sometimes uses reflective thinking, with teacher prompting, when engaged in the creative process.	Rarely uses reflective thinking when engaged in the creative process.	Does not demonstrate reflective thinking during or after the creative process.

## Sample Rubric for Assessing Responses to Arts Expressions

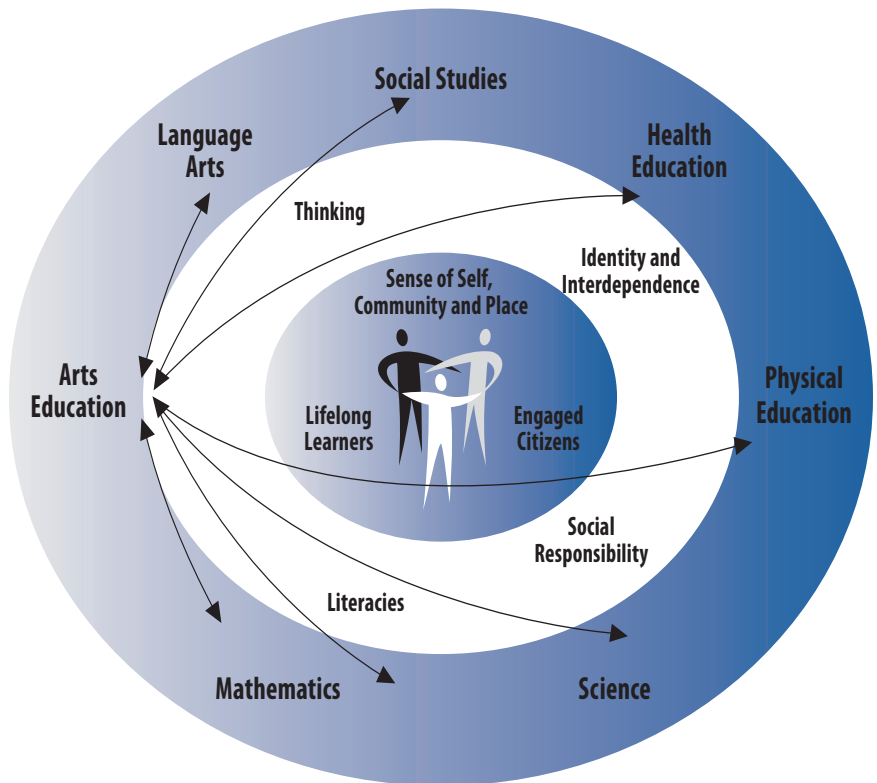
This rubric may be adapted for use with critical/responsive and/or cultural/historical outcomes that involve students in responding to arts expressions and conducting inquiries into the artists' lives and the contexts in which the work was created.

Level 4	Level 3	Level 2	Level 1
Consistently demonstrates critical and creative thinking when responding to the work. Consistently applies prior knowledge to new situations. Uses age-appropriate arts terminology.	Often demonstrates critical and creative thinking when responding to the work. Often applies prior knowledge in new situations. Attempts to use age-appropriate arts terminology.	Occasionally demonstrates critical and creative thinking when responding to the work. Applies prior knowledge sporadically. Rarely uses arts terminology.	Demonstrates limited critical or creative thinking. Has difficulty applying prior knowledge. Does not use arts terminology.
Thoughtfully examines and describes the work using focused observation. Analysis and interpretations are insightful and supported by evidence in the work.	Adequately examines and describes important features of the work. Provides general analysis and provides reasonable interpretations of the work.	Examines and provides a general description of the work. Analyzes in a vague or limited way. Provides a simplistic interpretation.	Offers first impressions and vague descriptions of work. Does not focus attention on the work. Rarely contributes to analysis or interpretations.
Asks thoughtful and compelling questions in response to the work. Accesses multiple sources of information.	Often asks relevant questions in response to the work. Accesses several sources of information.	Sometimes asks questions in response to the work. Accesses a few sources of information.	Rarely asks questions in response to the work. Research is limited to one or two sources.

## Connections with Other Areas of Study

Although some learning outcomes or subject area knowledge may be better achieved through discipline-specific instruction, deeper understanding may be attained through the integration of the disciplines. Some outcomes for each area of study complement each other and offer opportunities for interdisciplinary teaching and learning. Making connections among the arts strands, and with other areas of study, can help students increase the breadth and depth of their learning.

Figure 3. Connections with Other Areas of Study



By using a particular conceptual focus or context as an organizer, outcomes from more than one subject area can be achieved. Interdisciplinary learning can increase students' understanding of the related disciplines and conceptual connections. Interdisciplinary instruction, however, must be more than just a series of activities. Each individual subject area's outcomes must be achieved to ensure that in-depth learning occurs. If deep understanding is to occur, a unit or sequence of lessons cannot be based on superficial or arbitrarily connected activities (Brophy & Alleman, 1991). The outcomes and activities of one area of study must not be obscured by the outcomes or activities of another area of study (Education Review Office, 1996, p. 13).



Following are some connections that may be made between the conceptual focus and learning outcomes in arts education and those of other areas of study.

Arts Education	Grade 1 - Patterns	Grade 2 - Community	Grade 3 - Environment	Grade 4 - Saskatchewan Voices	Grade 5 - Pop Culture
<b>Health Education</b>	USC1.3 Analyze, with support, feelings and behaviours that are important for nurturing healthy relationships at school [e.g., explore feelings and behaviour patterns through the arts].	USC2.6 Examine how communities benefit from the diversity of their individual community members [e.g., investigate diversity of artists and arts expressions in the community].	USC3.6 Distinguish between examples of real violence (e.g., schoolyard fights, shaking a baby, bullying) and fictional violence (e.g., cartoons, world wrestling entertainment, video games) and determine the influence of both on health and well-being [e.g., investigate, through the arts, the influence of violence in the students' environment].	USC4.5 Examine how identity (i.e., self-concept, self-esteem, self-determination) is influenced by relationships that are formed with others [e.g., explore and represent concepts of identity and relationships through the arts].	USC5.4 Analyze the connections between personal identity and personal well-being, and establish strategies to develop and support a positive self-image [e.g., investigate how personal identity is influenced by pop culture].
<b>Language Arts</b>	CR1.2 View and comprehend the explicit messages, feelings, and features in a variety of visual and multimedia texts (including pictures, photographs, simple graphs, diagrams, pictographs, icons, and illustrations) [e.g., include patterns and arts expressions in choice of texts].	CC2.2 Use a variety of ways to represent understanding and to communicate ideas, procedures, stories, and feelings in a clear manner with essential details [e.g., represent and communicate ideas about community through the arts].	CR3.2 View and respond to grade-appropriate visual and multimedia texts (including videos, cartoons, illustrations, diagrams, charts, maps, and posters) explaining reactions and connections as well as visual features that convey humour, emotion, and mood [e.g., include arts examples related to environment in choice of texts].	CC4.1 Compose and create a range of visual, multimedia, oral, and written texts that explore: <ul style="list-style-type: none"> <li>• identity (e.g., Expressing Myself)</li> <li>• community ... [e.g., create arts expressions about Saskatchewan].</li> </ul>	CR5.2 View and evaluate, critically, visual and multimedia texts identifying the persuasive techniques including promises, flattery, and comparisons used to influence or persuade an audience [e.g., use examples from pop culture].

Arts Education	Grade 1 - Patterns	Grade 2 - Community	Grade 3 - Environment	Grade 4 - Saskatchewan Voices	Grade 5 - Pop Culture
<b>Math</b>	<p>P1.1 Demonstrate an understanding of repeating patterns (two to four elements) by:</p> <ul style="list-style-type: none"> <li>describing</li> <li>reproducing</li> <li>extending</li> <li>creating patterns using manipulatives, diagrams, sounds, and actions [e.g., patterns in arts expressions].</li> </ul>	<p>SS2.3 Describe, compare, and construct 3-D objects ... [e.g., create 2-D shapes and 3-D objects in drama and visual art].</p>	<p>P3.1 Demonstrate understanding of increasing and decreasing patterns including:</p> <ul style="list-style-type: none"> <li>observing and describing</li> <li>extending</li> <li>comparing</li> <li>creating patterns using manipulatives, pictures, sounds, and actions [e.g., in arts expressions].</li> </ul>	<p>SS4.4 Demonstrate an understanding of line symmetry by:</p> <ul style="list-style-type: none"> <li>identifying symmetrical 2-D shapes</li> <li>creating symmetrical 2-D shapes</li> <li>drawing one or more lines of symmetry in a 2-D shape [e.g., in drama and visual art].</li> </ul>	<p>SP5.1 Differentiate between first-hand and second-hand data [e.g., in research about arts expressions and pop culture].</p>
<b>Science</b>	<p>DS1.2 Inquire into the ways in which plants, animals, and humans adapt to daily and seasonal changes by changing their appearance, behaviour, and/or location [e.g., represent these patterns through the arts].</p>	<p>AN2.3 Assess the interdependence of humans and animals in natural and constructed environments [e.g., in students' communities].</p>	<p>PL3.2 Analyze the interdependence among plants, individuals, society, and the environment [e.g., represent interdependence and environment through arts expressions].</p>	<p>SO4.2 Draw conclusions about the characteristics and physical properties of sound, including pitch and loudness, based on observation [in music].</p>	<p>MC5.3 Assess how the production, use, and disposal of raw materials and manufactured products affects self, society, and the environment [e.g., products promoted through pop culture].</p>
<b>Social Studies</b>	<p>DR1.2 Describe kinship patterns of the past and present and describe according to traditional teachings (e.g., Medicine Wheel teachings) [e.g., represent patterns in arts expressions].</p>	<p>DR2.3 Identify physical representations as constructed models of real things [e.g., artistic representations in our communities].</p>	<p>DR 3.2 Assess the degree to which the geography and related environmental and climatic factors influence ways of living on and with the land [e.g., represent through arts expressions].</p>	<p>IN4.3 Determine the influence Saskatchewan people and programs have had on a national scale [e.g., artists and their work].</p>	<p>IN5.2 Analyze the evolution of Canada as a multicultural nation [as expressed through the arts and popular culture].</p>
<b>Physical Education</b>	<p>Refer to the following chart entitled "Dance in Arts Education and Physical Education" to determine connections and distinctions between dance in the two areas of study.</p>				

## Dance in Arts Education and Physical Education

Dance in Arts Education	Dance in Physical Education
<b>Focus: Dance in arts education is a performing art.</b>	<b>Focus: Dance in physical education is a body management activity.</b>
<p>The <b>purpose</b> of dance in arts education is to engage students in:</p> <ul style="list-style-type: none"> <li>• exploring and expressing ideas and communicating with an audience</li> <li>• learning about dance within its cultural and historical contexts</li> <li>• responding thoughtfully and critically when viewing dance performances.</li> </ul>	<p>The <b>purpose</b> of dance in physical education is to engage students in:</p> <ul style="list-style-type: none"> <li>• exploring rhythmic activities as well as cultural, social*, and contemporary dance as a means to positively influence both health-related and skill-related fitness</li> <li>• making critical and creative decisions about how to skillfully move the body</li> <li>• implementing and reflecting on positive relationship skills.</li> </ul>
<b>K-12 Creative/Productive Goal</b> <ul style="list-style-type: none"> <li>• focus on the creative process</li> <li>• explore questions and solve expressive movement problems</li> <li>• communicate ideas through dance</li> <li>• participate in individual and collaborative dance making and creative problem solving</li> <li>• transform ideas into abstract symbolic movement representations</li> <li>• create and sequence dance phrases and movement transitions within a choreographic structure or form</li> <li>• reflect critically on own work.</li> </ul>	<b>K-12 Active Living Goal</b> <ul style="list-style-type: none"> <li>• focus on participation in moderate to vigorous movement activity, including dance</li> <li>• set goals to benefit health-related fitness</li> <li>• reflect critically on the benefits of participation in a variety of movement activities, including dance.</li> </ul>
<b>K-12 Critical/Responsive Goal</b> <ul style="list-style-type: none"> <li>• view and respond to the work of Canadian and International dancers and choreographers</li> <li>• view a wide range of dance forms and styles</li> <li>• research dancers and choreographers and their work</li> <li>• critique the work of Canadian and International dancers and choreographers.</li> </ul>	<b>K-12 Skillful Movement Goal</b> <ul style="list-style-type: none"> <li>• enhance quality of movement through critical and creative sequencing of skills</li> <li>• transfer movement concepts, skills, and strategies through a wide variety of movement activities, including dance.</li> </ul>
<b>K-12 Cultural/Historical Goal</b> <ul style="list-style-type: none"> <li>• understand the role of dancers and choreographers in society</li> <li>• discover artistic traditions and innovations (e.g., the work of contemporary Canadian choreographer Bill Coleman or pioneering American choreographer Martha Graham)</li> <li>• learn about the role of heritage and contemporary social dances, ** past and present.</li> </ul>	<b>K-12 Relationships Goal</b> <ul style="list-style-type: none"> <li>• relate respectfully in a wide variety of movement activities, including dance</li> <li>• promote personal, social, and cultural well-being through movement activities, including dance.</li> </ul>

\*Note: If students are learning a social dance in physical education, this body management activity is being used for the purpose of engaging in a moderate to vigorous movement activity to benefit health-related fitness, to enhance locomotor, non-locomotor, and manipulative skills through critical and creative applications, and to incorporate respectful behaviours in social interaction. Historical and cultural connections will also underlie any experiences in social dance.

\*\*Note: If students are learning a social dance in arts education, the activity is contained within a larger unit or sequence of lessons focusing on the role of that dance within its cultural and historical tradition or time period (e.g., the shoemaker's dance taught within a unit on occupations; the grass dance taught within First Nations powwow tradition; or hip hop as a contemporary cultural and social expression of urban youth).

---

# Glossary

## General

**Conceptual focus** - A different focus, or high level conceptual organizer, identified for each grade in arts education which allows for purely disciplinary and/or interdisciplinary teaching and learning.

**Context** - The background, specific circumstances, and interrelated conditions in which something exists or occurs.

**Metacognition** - The ability to think about and reflect on one's own thinking and learning processes.

## Dance

**AB** - A choreographic form in which the A part represents a phrase of specified length and the B part represents a different phrase of specified length.

**ABA** - An extension of the AB choreographic form/structure; after the B phrase, the piece returns to the A phrase.

**Actions** - What the body is doing. Includes locomotor and non-locomotor movements; for example, running, jumping, twisting, gesturing, and turning.

**Alignment** - Body placement or posture; proper alignment lessens body strain and promotes dance skills.

**Asymmetry** - An uneven, irregular design.

**Body bases** - Body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

**Body parts** - Arms, legs, head, torso, and so on.

**Body zones** - Body areas of right side, left side, front, back, upper half, and lower half.

**Binary form** - Two-part structure: AB.

**Call and response** - A choreographic form in which one soloist or group performs, and the second soloist or group enters in response to the first.

**Canon** - A choreographic form in which movements introduced by one dancer are repeated exactly by subsequent dancers in turn.

**Chance** - A choreographic process in which movements are chosen at random or randomly structured to create a movement sequence or a dance.

**Choreographic devices** - Composition principles that can be manipulated to develop dance choreography (e.g., repetition, contrast, tension and resolution, sequencing and development, transition, unity, variety).

**Choreographic form** - The way in which the choreography of a dance is structured. For examples of choreographic form, see: AB, ABA, call and response, canon, narrative, rondo.

**Choreographic process** - The method (e.g., teacher direction, group collaboration, collage, chance) by which choreography is developed.

**Dance phrase** - A logical sequence of movements with an observable beginning, middle, and end.

**Directions** - Forward, backward, sideways, up, and down.

**Duration** - The length of time needed to do a movement; very short to very long.

**Dynamics** - The dance element which relates to how a movement is done.

---

**Elements of dance** - The basic components of movement (e.g., actions, body, dynamics, space, relationships).

**Energy** - Muscular tension used to move; ranges from a little to a lot.

**Even rhythm** - Movements of equal duration; for example, walking.

**Form** - Structure of dance compositions.

**General space** - The dance area.

**Idea** - A visual, auditory, or kinaesthetic concept, or a combination of these, within an arts discipline.

**Improvisation** - Spontaneous movement in response to a stimulus.

**Kinesphere** - See personal space.

**Levels** - Movements might take place on three levels: high level, middle level, and low or deep level.

**Locomotor movements** - Movements that travel from one location to another.

**Meaning** - What an artist expresses in an art expression; or what an audience understands and interprets.

**Metric rhythm** - The grouping of beats in a recurring pattern.

**Motif symbols** - Symbols that represent movements (see Notation).

**Movement motif** - A movement or gesture that can be elaborated upon or developed in a variety of ways in the process of dance choreography.

**Movement sequence** - A series of movements, longer than a phrase, but shorter than a section of a dance.

**Movement vocabulary** - All the actions the body can make.

**Narrative structure** - A choreographic structure that tells a story.

**Non-locomotor movements** - Also called axial; movements which do not travel; moving or balancing on the spot.

**Notation** - Graphic shapes and lines (traditional or invented) used to represent movement (see Motif symbols).

**Pathways** - Patterns or designs created on the floor or in the air by movements of the body.

**Personal space** - Also called kinesphere; the space reached while stationary.

**Principles of composition** - Choreographic devices that can be manipulated to develop dance choreography (e.g., repetition, contrast, climax and resolution, sequencing and development, transition, unity, variety).

**Qualities** - Characteristics of a movement.

**Relationships** - The body's position relative to something or someone.

**Rondo form** - A dance structure with three or more themes where one theme is repeated: ABACAD ....

**Shape** - The design of a body's position.

**Size** - Magnitude of a body shape or movement; from small to large.

**Speed** - Velocity of movements; from slow to fast.

**Symmetry** - A balanced, even design.

**Ternary form** - Three-part structure: ABA.

**Time signature** - A symbol that denotes a metric rhythm; for example, 3/4 or 4/4.

**Uneven rhythms** - Movements of unequal duration; for example, skipping.

---

## Drama

**Belief** - The commitment of students to the work.

**Brainstorming** - A method of generating a large number of ideas.

**Choral speaking** - A means by which student-created or published literature (e.g., poetry, chants, raps, scripts, stories) is interpreted and communicated vocally by a group.

**Commitment** - The ability to sustain belief for as long as the drama demands, and a recognition and understanding of the purpose of the work.

**Consensus** - A group decision that everyone in the group agrees to support.

**Contrasts** - Dynamic use of movement/stillness, sound/silence, and light/darkness.

**Costume design** - Illustrations of the stage apparel to be worn by actors.

**Dance drama** - Expressive movement through which ideas, stories, sounds, and music can be interpreted. It can be used to express such episodes as dream sequences, flashbacks and flashforwards, and parts of celebrations.

**Drama** - An art form that is concerned with the representation of people in time and space, their actions, and the consequences of their actions.

**Drama in context** - Dramas are structured to provide a context, a situation, or a metaphoric framework in which students and teacher assume roles and enter into a fictional world prepared to accept and “live through” an imagined situation.

**Dramatic processes** - Includes the processes involved in creating works of dramatic art, whether they be original works by students or re-creations of scripted materials. Dramatic processes include such things as choosing a topic, researching, synthesizing, identifying the focus of the work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing, and performing.

**Episodes** - Parts of the whole drama work. A series of events which may be sporadically or irregularly occurring and extend students’ understanding of themes and characters.

**Flashbacks and flashforwards** - Moving back and forward in time in order to extend students’ understanding of themes and characters.

**Focus** - Knowing what the drama is about and structuring each step of the work so that the students are able to explore and make new discoveries about that particular concern.

**Hot seating** - A group, working in or out of role, questions or interviews other students who remain in role.

**Imaging** - A technique that allows the students to slow down and focus on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, and other stimuli.

**Improvisation** - Any unscripted work in drama.

**Interviews** - A drama strategy in which students are involved in any kind of fictional interview situation.

**Journeys** - Can provide not only a strategy but, if focused, a context for a drama. Students can explore different kinds of journeys ranging from journeys into space, to journeys to new lands.

**Marking the moment** - A reflective strategy that highlights or focuses on a key moment, feeling, or understanding in the drama.

**Meetings** - An effective strategy by which the whole group can establish focus and begin to build belief in a fictional situation.

---

**Mime** - Can be a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture.

**Monologue** - A piece of oral or written literature (e.g., a story, poem, or part of a play) spoken by one person who exposes inner thoughts and provides insights into his or her character.

**Narration** - Bits of narration can be prepared or created spontaneously by the teacher or can be chosen from prose, poetry, or song lyrics. Narration is used to establish mood, bridge gaps in time, and register decisions made by the students within the drama.

**Negotiation** - A purposeful discussion aimed at leading the group to clarify ideas, summarize individual points of view, and agree upon a course of action.

**Parallel play** - A situation in which all of the students work simultaneously, but separately, in their own space.

**Reader's theatre** - A dramatic form of expression in which actors read and interpret text for an audience.

**Reflection** - Recalling, reacting to, and describing one's drama experiences, both in and out of role.

**Ritual** - A technique in which one action is repeated by many individuals to formalize or provide specific significance to a situation.

**Role** - The basic ingredient of work in drama. When the students and teacher assume roles in drama, they are acting "as if" they are someone else.

**Set design** - A visual representation of the form and arrangement of scenery and properties.

**Sidecoaching** - The individual who is sidecoaching the class provides information to the students to guide the dramatic experience.

**Spontaneous improvisation** - An improvisation which is immediate and unrehearsed.

**Story theatre** - Techniques that may be used in drama as stories are told. Either the story is told by a narrator as others act it out while speaking the dialogue or through mime, or the narration may be provided by those who are acting out the characters, animals, or inanimate objects.

**Storytelling** - A means of creating (or re-creating) and sharing stories. The stories may be familiar or unfamiliar, the stories of others, or the student's own. In drama, storytelling is a means of sharing and reflecting on each others' experiences and the experiences of the group.

**Symbol** - Something that stands for or represents something else. Broadly defined, dramas and collective creations are symbolic or metaphoric representations of human experience.

**Tableau** - A still image, a frozen moment, or "a photograph". It is created by posing still bodies and communicates a living representation of an event, an idea, or a feeling.

**Tapping-in** - A means by which those individuals represented in a tableau may be prompted to express their response to that particular moment which is captured in time and space by the tableau. The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions that are designed to reveal the actor's thinking about the situation represented by the tableau.

**Teacher in role** - By taking on roles themselves, teachers are able to provide the students with a model for working in role through the use of appropriate language and apparent commitment to the process and the work. This is the most effective way for teachers to work in drama. It enables them to work with the students close to what is happening and to facilitate the shaping of the work from within.

---

**Tension** - The “pressure for response”, which can take the form of a challenge, a surprise, a time restraint, or the suspense of not knowing. Tension is what works in drama to impel students to respond and take action, and what works in a play to make the audience want to know what happens next.

**Voting** - A familiar strategy not necessarily associated with the arts. Through negotiation, the teacher and students strive toward, and will often achieve, consensus. At times, when consensus is not achieved, voting is the next best option.

**Walls have ears** - A group creates imaginary walls of a room by standing in lines around a tableau of a character, and reflect back key events that have happened to that character through bits of sound or dialogue.

**Writing in role** - Any written work done in role (e.g., monologues, family histories, letters, newspaper headlines).

## **Music**

**Accent** - The regular repeated pulsation in music.

**Balance** - The blend and positioning of voices, instruments, or other sounds.

**Beat** - The regular repeated pulsation in music.

**Binary** - Designates a form or structure in music that has two distinct sections: part A and part B (AB form).

**Body percussion** - Sounds made by clapping hands, slapping legs and chest, or stomping feet.

**Call and response** - A structural device that derives from the work songs of Afro-American slaves; a soloist sings or plays, and a group or second soloist replies.

**Canon** - A composition in which all of the voices perform the same melody, beginning at different times.

**Chest voice** - The chest voice is the lower part of the voice and is used when singing lower notes.

**Consonance** - The property of sounding harmonious.

**Crescendo** - A gradual increase in the volume.

**Decrescendo** - A gradual decrease in the volume.

**Descant** - A melodic voice part pitched higher than and concurrent with the melody.

**Dissonance** - Sound that is a disagreeable auditory experience.

**Duration** - The length of a tone.

**Dynamics** - The degree of loudness or softness at which music is performed.

**Elements of music** - The key ingredients of music including dynamics, rhythm (beat, tempo, patterns of duration, metre), pitch and melody, timbre or tone colour, and texture.

**Form** - Refers to the organizational structure of the music.

**Half step** - The smallest distance between pitches commonly used in western music. The distance between F and F# is one example, and the distance between B and Bb is another example.

**Harmony** - A texture created when two or more sounds are combined.

**Head voice** - The head voice of the young singer is that light clear voice that is free of tension and used for higher notes.

**Improvisation** - The process of simultaneously composing and performing music.

**Interval** - The distance between two pitches.



---

**Intonation** - The production of musical tones by voice or instrument (e.g., rise and fall of pitch).

**Major scale** - A succession of eight notes within an octave, moving in whole steps except for two half-steps between steps three and four, and seven and eight.

**Melody** - A series of pitches and durations that combine to make a self-contained musical thought.

**Metre** - Recurring patterns of accented and unaccented beats that produce a rhythmic grouping.

**Minor scale** - A succession of eight notes within an octave, moving in a specified pattern of whole steps and half-steps.

**Monophonic texture (monophony)** - One unaccompanied melodic line.

**Motif** - A small melodic fragment repeated within a melody.

**Non-pitched sounds** - Sounds that have no discernible pitch, such as the sound of tapping on a desk with a pencil.

**Notation, invented or non-traditional** - Original pictures or symbols created to convey sound or music ideas.

**Notation, traditional** - Common system of writing that is used to convey music ideas.

**Octave** - The distance between notes of the same name and eight letter notes higher or lower; for example, A B C D E F G A.

**Ostinato** - A short melodic or rhythmic pattern that is repeated over and over to form an accompaniment.

**Pentatonic scale** - A five-note scale common to many cultures and open to several variations; the most commonly used pentatonic scale equates to the black keys on the piano.

**Percussion** - All instruments which may be played by shaking, rubbing, or striking the instrument itself.

**Phrase** - A natural division in the melodic line, similar to a sentence or part of a sentence.

**Pitch** - A term used to designate sounds as high or low. Pitch is determined by the number of vibrations per second of a sound. Pitch direction describes the movement of pitch patterns or melodies, which may move upward, downward, or stay the same.

**Polyphonic texture (polyphony)** - The simultaneous combination of two or more melodic lines.

**Principles of composition** - Tools or devices that help organize sounds and the elements of music into cohesive works (e.g., variety, repetition, balance, acoustics, transition, tension and resolution, and unity).

**Push-up** - A term used to describe one chorus and verse when speaking about traditional First Nations music. "A lead singer 'leads-off' (begins) with the first line of the song's chorus. Another singer 'seconds' him by repeating that line with slight variations in pitch and tone before the first line is completed. The rest of the group joins in singing all of the first chorus. Three accented drum beats indicate the break between chorus and verse" (Roberts, 1992, p. 86).

**Rhythm** - Movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions. In other words, rhythm is simply the timing of the musical sounds and silences.

**Rondo** - A form having a repeated section A, alternating with contrasting material (B and C). ABACA is an example of rondo form.

**Round** - A circular canon, which may be repeated any number of times.

**Scale** - An ascending or descending pattern of half and/or whole steps.

**Sequence** - A pattern within a melody that is repeated on a higher or lower scale step.

---

**Sol-fa** - A series of names or syllables that can be used to designate the tones of a scale pattern. For example, pentatonic: doh re mi sol lah; major: doh re mi fah soh lah ti doh.

**Soundscape** - A “picture” of music created by environmental, instrumental, or vocal sounds.

**Structural devices** - Devices used in constructing a piece of music (e.g., motif, phrase, sequence, repetition, variation, cadence).

**Style** - Refers to the way the ingredients are put together to create a distinctive sound; for example, classical music versus jazz.

**Syncopation** - An occurrence in which the accent is given to some beat other than the downbeat of a measure.

**Tempo** - The rate of speed or the pace of the music.

**Tension and resolution** - Tension can be created through the use of different elements (e.g., building dynamics, rising melodic line, use of dissonant harmony). Resolution may be created by change in dynamics or height of melody, or movement from dissonant to consonant harmony.

**Ternary** - Designates a form or structure in music that has three sections with the first section being repeated after the second section (ABA form).

**Texture** - The weave of the music; dense or transparent, heavy or light, thin or thick.

**Theme** - A melodic or rhythmic idea that a piece or section of music is built around.

**Timbre** - The tone colour or the characteristics of a sound that help distinguish that sound from another.

**Time signature** - A symbol that denotes a metric rhythm; for example, 3/4 or 4/4.

**Tonality** - A function of texture. The sense that the music is gravitating towards certain pitches in a key. Different scales can be said to have different tonality (major tonality, minor tonality, etc.).

**Unison** - Singing or playing at the same pitch or exactly an octave apart.

**Whole step** - The equivalent of two half steps; for example, the distance between G and A is a whole step.

## Visual Art

**Abstract art** - A style of art that uses lines, shapes, colours, and textures to depict an object without attention to depicting the object in a realistic manner.

**Analogous colours** - Those colours that share the same hue (e.g., various reds and pinks).

**Art forms** - Classifications of art works (e.g., painting, sculpture, drawing, installation).

**Art-making processes** - The personal strategies (e.g., observation, research, sourcing of ideas, multiple drafts) and image-making methods and techniques (e.g., overlapping, paint application, print-making processes) that an artist uses to create a work of art.

**Asymmetrical** - Not identical on both sides of a central line.

**Background** - Part of the picture plane that seems to be farthest from the viewer.

**Balance** - Principle of design that deals with arranging the visual elements in a work of art for harmony of design or proportion.

**Colour** - Visual identity that is the result of a pigment’s ability to absorb and reflect light. Colours have hue (i.e., spectral range), value (i.e., lightness or darkness), and intensity (i.e., brilliance).

**Complementary colours** - Colours that are opposite each other on the colour wheel.

---

**Constructed environment** - Human-made surroundings (e.g., buildings, bridges, roads, the classroom).

**Contour lines** - Contour lines define edges, ridges, or outlines of a shape or form.

**Contrast** - A principle of design used to emphasize, provide variety and interest, or to create a certain feeling in the work.

**Distortion** - Changing an object's usual shape to communicate ideas and feelings.

**Elements of art** - Colour, texture, line, shape, form, and space.

**Emphasis** - Principle of design that stresses one element or area to attract the viewer's attention first.

**Exaggeration** - Increasing or enlarging an object or figure to communicate ideas or feelings.

**Focal point** - Area of an art work which attracts the viewer's attention first. Contrast, location, isolation, convergence, and the unusual are used to create focal points.

**Foreground** - Part of a picture which appears closest to the viewer and often is at the bottom of a picture.

**Foreshortening** - A form of perspective where the nearest parts of an object or form are enlarged so that the rest of the form appears to go back in space.

**Form** - A three-dimensional solid.

**Geometric forms** - Cube, cylinder, sphere, for example.

**Geometric shapes** - Circle, square, rectangle, triangle, for example.

**Gesture drawing** - A drawing done quickly to capture a movement.

**Harmony** - Refers to ways similarities in a work are accentuated to create an uncomplicated, uniform appearance.

**Hue** - A property of colour (colour has three properties: hue, value, and intensity).

**Illusion** - A deceptive or misleading image.

**Image making** - Depicting people, animals, or objects in two and three dimensions.

**Installation art** - A work of art which is made for and placed within a certain space. It can activate the viewer to become involved in the space or react to the environment.

**Intensity** - Brightness or dullness of a colour. Intensity can be reduced by adding the colour's complement.

**Isolation** - Technique for creating focal point by putting one object or image alone.

**Juxtapose** - To place objects side by side.

**Kinetic art** - Art work which depends on movement for its effect.

**Line** - Any mark left by a moving point.

**Linear perspective** - Technique of creating the illusion of depth of a flat surface. The lines of buildings and other objects converge to a vanishing point on a horizon line (viewer's eye level).

**Mass media** - Means of communicating to large numbers of people (e.g., radio, television, magazines, Internet).

**Media** - Artists' materials (e.g., paint, graphite, clay).

**Middle ground** - Area in a picture between the foreground and the background.

**Mixed media** - Any art work which uses more than one medium.

**Natural environment** - Natural surroundings (e.g., trees, rocks, grass).

---

**Negative space** - Space around an object or form.

**Neutral colours** - Black, white, and grey.

**Non-representational art works** - Works that do not contain representations of real objects.

**Organic shapes and forms** - Shapes and forms that are free-flowing and non-geometric.

**Paths of movement** - Hidden lines that draw a viewer's eye from one element or image to another.

**Perspective** - The illusion of depth; the relationship between objects as to position or distance.

**Point of view** - The angle from which something is viewed.

**Positive space** - Shapes or forms on a two-dimensional surface.

**Primary colours** - Red, yellow, blue.

**Principles of design** - Guidelines that artists use in composing designs and controlling how viewers are likely to react to the image. Emphasis, balance, movement, repetition, variety, contrast, rhythm, proportion, and unity are examples of design principles.

**Proportion** - Principle of design concerned with the relationship of one object to another with respect to size, amount, number, and degree. Scale is the proportion between two sets of dimensions.

**Representational art works** - Works that contain representations of real objects. These works can be realistic or abstract.

**Secondary colours** - Colours made by combining two primary colours (e.g., orange, green, and purple).

**Shape** - A two-dimensional form. Shape can also refer to the configuration of a three-dimensional form (e.g., an orange can be described as a round shape).

**Space** - Space in an art work can be the area around, within, or between images or elements. Space can be created on a two-dimensional surface by using such techniques as overlapping, object size, placement, colour intensity and value, detail, and diagonal lines.

**Style** - Style is the artist's way of presenting things. Use of materials, methods of working, design qualities, choice of subject matter, and so on reflect the individual, culture, or time period.

**Symbols** - Objects that are intended to represent something other than themselves.

**Symmetrical** - The same on both sides when divided down the middle.

**Tactile** - Connected with the sense of touch.

**Tertiary colours** - Those colours that fall between primary and secondary colours on the colour wheel.

**Texture** - Tactile surface (i.e., how something feels to the touch). Two-dimensional art works sometimes have the illusion of texture in their work.

**Unity** - Principle of design that gives the feeling that all parts are working together.

**Value** - The lightness or darkness of a colour.

**Vanishing point** - In perspective drawing, a point or points on the horizon where receding parallel lines seem to meet.

**Variety** - Principle of design that artists use when they want to add interest to a work of art.

**Visual balance** - Balance created by manipulation of the formal elements, placement of images, and consideration of visual weight.

**Visual information** - Any information that is gathered through the sense of sight.

---

## Bibliography

- Anderson, T. (1995). Toward a cross-cultural approach to art criticism. *Studies in Art Education: A Journal of Issues and Research*, 36(4), 198-209.
- Anderson, T. (1997). A model for art criticism: Talking with kids about art. *School Arts*, 9, 21-24.
- Anderson, T. (1998). Aesthetics as critical inquiry. *Art Education*, 51(5), 49-55.
- Andrade, Goodrich H. (1997). Understanding rubrics. *Educational Leadership*, 54(4). Retrieved November 20, 2004, from <http://www.middleweb.com/rubricsHG.html>.
- Bamford, A. (2006). *The wow factor: Global research compendium of the impact of arts in education*. New York, NY: Wasmann Munster.
- Blaikie, F. (2000). An examination of grade one, four, and seven children's responses to two models for art criticism. *Canadian Review of Art Education*, 27(1), 36-48.
- Brice Heath, S. & Robinson, Sir Ken. (2004). Making a way: Youth arts and learning in international perspective. In Rabkin, N. & Redmond, R. (Eds.). *Putting the arts in the picture: Reframing education in the 21st century*. Chicago, IL: Centre for Arts Policy at Columbia College.
- Brophy, J. & Alleman, J. (1991). A caveat: Curriculum integration isn't always a good idea. *Educational Leadership*, 49, 66.
- Burnaford, G. (2006). *Moving toward a culture of evidence: Documentation and action research inside CAPE veteran partnerships*. Chicago, IL: Gail Burnaford and Chicago Arts Partnerships in Education.
- Clifford, P. & Friesen, S. (2007) Creating essential questions. Retrieved April 2, 2009, from [http://galileo.org/tips/essential\\_questions.html](http://galileo.org/tips/essential_questions.html).
- Cooksey, J. (1992). *Working with adolescent voices*. St. Louis, MO: Concordia Publishing House.
- Deasy, R. (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership.
- Drake, S. & Burns, R. (2004). *Meeting standards through integrated curriculum*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Education Department of Western Australia. (2000). *The arts in the New Zealand curriculum*. Wellington, NZ: Learning Media Ltd.
- Education Review Office. (1996). *Science in schools - Implementing the 1995 science curriculum (5)*. Wellington: Crown Copyright.
- Eisner, E. (2002). The arts and the creation of mind. In *What the arts teach and how it shows*. Yale University Press. NAEA Publications, 70-92.
- Eisner, E. & Day, M. (2004). *Handbook of research and policy in art education*. Mahwah, NJ: Lawrence Earlbaum Associates.
- Elliot, S. (1998). Unpacking Broudy's aesthetic scanning framework in a postmodern-multicultural world. *Canadian Review of Art Education*, 25(2), 118-126.

- 
- Fehr, D. (1994). From theory to practice: Applying the historical context model of art criticism. *Art Education*, 47, 53-94.
- Feldman, E. (1993). *Varieties of visual experience* (4th ed). Upper Saddle River, NJ: Prentice-Hall.
- Feldman, E. (1994). *Practical art criticism*. Upper Saddle River, NJ: Prentice-Hall.
- Feldman, E. (1996). *Philosophy of art education*. Upper Saddle River, NJ: Prentice-Hall.
- Fletcher, A. (2006). Broadening the bounds of involvement: Transforming schools with student voice. Retrieved April 1, 2009, from <http://www.soundout.org/article.104.html>.
- Florida, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York, NY: Basic Books.
- Gaztambide-Fernandez, R. (2008). The artist in society: Understandings, expectations, and curriculum implications. *Curriculum Inquiry*, 38(3), 233-265.
- Gazzaniga, M. (2008). Learning, arts, and the brain: The dana consortium report on arts and cognition. Asbury, C. & Rich, B. (Eds.). New York, NY: The Dana Foundation. Retrieved March 27, 2009, from <http://www.dana.org/news/publications/publication.aspx?id=10760>.
- Geahigin, G. (1998). Critical inquiry: Understanding the concept and applying it in the classroom. *Art Education*, 51(5), 10-16.
- Geahigin, G. (1998). From procedures, to principles, and beyond: Implementing critical inquiry into the classroom. *Studies in Art Education: A Journal of Issues and Research*, 39(4), 293-308.
- Geahigin, G. (1999). Models of discourse and classroom instruction: A critical examination. *Studies in Art Education: A Journal of Issues and Research*, 41(1), 6-21.
- Gustafson, R. (2008). Drifters and the dancing mad: The public school music curriculum and the fabrication of boundaries for participation. *Curriculum Inquiry*, 38(3), 267-297.
- Henry, M. (2000). Drama's ways of learning. *Research in Drama Education*, 5(1), 45-62.
- Human Resources Development Canada. (1998). *Blueprint for life/work designs: Competencies and indicators K-adult*. Ottawa, ON: Author. Retrieved November 20, 2004, from <http://lifework.ca>.
- Johnson, E. (2002). *Contextual teaching and learning: What it is and why it's here to stay*. Thousand Oaks, CA: Corwin Press.
- Kuhlthau, C. & Todd, R. (2008). Guided inquiry: A framework for learning through school libraries in 21st century schools. Retrieved April 22, 2008, from [http://cissl.scils.rutgers.edu/guided\\_inquiry/constructivist\\_learning.html](http://cissl.scils.rutgers.edu/guided_inquiry/constructivist_learning.html).
- Learning Landscapes. (2007). *Learning landscapes: Student engagement in the 21st century*. 1(1). Retrieved March 27, 2009, from <http://www.learnquebec.ca/learninglandscapes>.
- Leithwood, K., McAdie, P., Bascia, N., & Rodrigue, A. (2006) *Teaching for deep understanding: What every educator should know*. Thousand Oaks, CA: Corwin Press.
- Lloyd, M. (1998). *Adventures in creative movement activities: A guide for teaching* (2nd ed). Peosta, IA: Bowers, Eddie Publishing Co., Inc.

- 
- Mathieu, W. (1991). *The listening book: Discovering your own music*. Boston, MA: Shambhala Publishing.
- Mills, H. & Donnelly, A. (2001). *From the ground up: Creating a culture of inquiry*. Portsmouth, NH: Heinemann Educational Books, Ltd.
- Morgan, N. & Saxton, J. (1994). *Asking better questions*. Markham, ON: Pembroke.
- Neelands, J. & Goode, T. (2000). *Structuring drama work: A handbook of available forms in theatre and drama*. Cambridge, UK: Cambridge University Press.
- Pasquin, L. & Winn, S. (2007). *Engaging students: The power of the personal*. From *Learning landscapes: Student engagement in the 21st century*. Retrieved March 27, 2009, from <http://www.learnquebec.ca/learninglandscapes>.
- Paul Hamlyn Foundation. (2008). *Learning futures: Next practice in learning and teaching*. Retrieved March 27, 2009, from <http://www.innovation-unit.co.uk>.
- Pugh McCutchen, B. (2006). *Teaching dance as art in education*. Windsor, ON: Human Kinetics.
- Roberts, C. (1992). *Powwow Country*. Helena, MT: American and World Geographic Publishing.
- Rood, C. (1995). Critical viewing and the significance of the emotional response. In selected readings from the Annual Conference of the International Visual Literacy Association (ERIC No. 391 490).
- Saskatchewan Ministry of Education. (2009). *Core Curriculum: Principles, time allocations, and credit policy*. Regina, SK: Government of Saskatchewan.
- Scheff, H., Sprague, M., & McGreevy-Nichols, S. (2004). *Experiencing dance: From student to dance artist*. Windsor, ON: Human Kinetics.
- Scott, S. (2006). A constructivist view of music education: Perspectives for deep learning. *General Music Today*, 19(2), 17-21.
- Shapiro, S. (2008). *Dance in a world of change: Reflections on globalization and cultural difference*. Windsor, ON: Human Kinetics.
- Soderman, J. & Folkestad, G. (2004). How hip hop musicians learn: Strategies in informal creative music making. *Music Education Research*, 6(3), 314-326.
- Taggart, G., Whitby, K., & Sharp, C. (2004). *Curriculum and progression in the arts: An international study final report*. National Foundation for Educational Research. Retrieved January 2009, from <http://www.inca.org.uk/pdf/final%20report%20amended%2012.8.pdf>.
- Tarlington, C. & Verriour, P. (1991). *Role drama*. Markham, ON: Pembroke Publishers.
- White, B. (1998). The dynamics of aesthetic experience: Preliminary steps to a provisional claim to knowledge. *Canadian Review of Art Education*, 25(2), 104-117.
- Wiggins, G. & McTighe, J. (2005). *Understanding by design (2nd ed.)*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Wiggins, G. & McTighe, J. (2007). *Schooling by design: Mission, action, and achievement*. Alexandria, VA: Association for Supervision and Curriculum Development.





---

## Feedback Form

The Ministry of Education welcomes your response to this curriculum and invites you to complete and return this feedback form.

### Grade 2 Arts Education Curriculum

1. Please indicate your role in the learning community:

- parent                       teacher                       resource teacher
- guidance counsellor       school administrator       school board trustee
- teacher librarian               school community council member
- other \_\_\_\_\_

What was your purpose for looking at or using this curriculum?

2. a) Please indicate which format(s) of the curriculum you used:

- print
- online

b) Please indicate which format(s) of the curriculum you prefer:

- print
- online

3. Please respond to each of the following statements by circling the applicable number.

The curriculum content is:	Strongly Agree	Agree	Disagree	Strongly Disagree
appropriate for its intended purpose	1	2	3	4
suitable for your use	1	2	3	4
clear and well organized	1	2	3	4
visually appealing	1	2	3	4
informative	1	2	3	4

4. Explain which aspects you found to be:

Most useful:

Least useful:

---

5. Additional comments:

6. Optional:

Name: \_\_\_\_\_

School: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Thank you for taking the time to provide this valuable feedback.

Please return the completed feedback form to:

Executive Director  
Curriculum and E-Learning Branch  
Ministry of Education  
2220 College Avenue  
Regina SK S4P 4V9  
Fax: 306-787-2223