

# JI Teacher's Guide for Catholic Schools



**"TO CONTROL AND SORT YOUNG PEOPLE  
FOR THE SAKE OF INSTITUTIONAL EFFICIENCY  
IS TO CRUSH THE HUMAN SPIRIT."**

***Ron Miller***



## MISSION

ArtsAround is an integrated program for grades 4-8 students with emphasis in drama, music, and dance. Weaving cross-curricular subject areas into each active lesson creates a meaningful and authentic experience. A strong sense of social justice is featured in many ArtsAround classes where the students learn to understand and value human rights, guiding them to become responsible citizens.

## VISION

ArtsAround encourages youth to experience active learning and develop a sense of community while searching for meaning in the way the world works. They will begin to appreciate the beauty through the 'arts around' them. They will cultivate better attitudes, create a culturally rich, positive school community, and celebrate their accomplishments.

**“W E HAVE TO RESTORE POW ER TO THE FAMILY, TO THE NEIGHBORHOOD, AND THE COMMUNITY W ITH A NON-MARKET PRINCIPLE, A PRINCIPLE OF EQUALITY, OF CHARITY, OF LET'S-TAKE-CARE-OF-ONE-ANOTHER. THAT'S THE CREATIVE CHALLENGE”.**

*Jerry Brown*

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## General Overview of ArtsAround Programming

ArtsAround deals with real life issues and challenges, adventures, and conflicts: all in a joyous, active way. Everything is digitally ready for any teacher, with or without an arts background. ArtsAround programs encourage youth to experience active learning and develop a sense of community while searching for meaning in the way the world works. They will begin to appreciate the beauty through the 'arts around' them. They will cultivate better attitudes, create a culturally rich, positive school community, and celebrate their accomplishments together.

### KINDER ArtsAround

Kinder ArtsAround for Pre-K and K Students, offers 38 - 40 lessons over the course of the school year, which includes integration in many capacities.

### ArtsAround The World

Primary Grades 1 – 3, together discover the world while taking an imaginary trip with an experienced Tour Guide (Teacher-in-role). All Primary grades visit the same country each month so they can share songs, playground games, stories, dramatizations, and dances, even speaking a few sentences to each other in the language of each country. Carefully selected short YouTube videos (media literacy) enhance the quick, active pace in every ATW lesson. There are 6-7 countries visited each year.

### JJ ArtsAround

Both Junior and Intermediate lessons have an emphasis in Drama, Music, Dance Movement and Literacies: Media, Social, Emotional, Physical and Cultural. Themes are integrated into Social Studies, Science, Character Education or Religion, as well. Each grade has different lessons and themes. Often connected to themes listed in the grade specific curriculum.

“ARTS AROUND WILL ‘CULTIVATE, CREATE AND CELEBRATE’ THE VALUE OF A CULTURAL SCHOOL COMMUNITY, WHERE PARTICIPANTS COLLECTIVELY GROW TO APPRECIATE THE BEAUTY OF THE ‘ARTS AROUND’ THEM!

*Patricia Gough*



**ArtsAround is on the cutting edge because it:**

1. offers detailed lessons based on pedagogical, scientific research that leads participants to use their brains in ways to maximize the brain’s capacity. Stages of learning in each lesson involves; digging deeper; asking right questions; exploring possibilities; practice decision making; comparing results; and choosing the best action or response. Repeat this cycle for optimum growth and these habits will help youth do well in life.
2. has imbedded professional and personal growth attributes for the teacher that contribute to helping teachers shift their approaches and thinking in teaching and learning.
3. broadens perspectives by providing countless opportunities to solve various dilemmas by emphasizing decision-making in learning rather than a perfect lesson in teaching.
4. is integrated into topics studied in other subject areas making connections to real life.
5. is evidence-based through observation and by using specific assessment rubrics.
6. received 1.2 million \$\$\$ from the Ministry of Education to test drive the program across grades K-8 in two school boards for three years.
7. applied feedback and input from teachers, students, and parents so the program could be adjusted to the incredible value it now offers.
8. only requests a school to have one keyboard, 3-4 Orff instruments, (Studio 49 series) and a collection of percussion instruments to deliver all lessons from K-8.
9. lessens the stress and amount of time required for teachers when locating and prepping for three arts subjects in an already crowded curriculum. They only need to prep and can feel rest assured that all curriculum expectations are met!
10. is deliberately written to provide FUN for everyone involved!! Something often lost when delivering only content!

# How ArtsAround Supports Catholic Values?

*(EXCERPTS FROM THE ALLIANCE FOR CATHOLIC EDUCATION: UNIVERSITY OF NOTRE DAME)*

## **A Catholic View of the World**

Catholic School students learn that God is present and active in their lives and in the world. They learn to recognize the “footprints of God” in their daily experiences, especially, in the midst of, life’s challenges. They develop a sense of “sacramental awareness”. They see the signs of God’s love around them and become instruments of God’s grace in their own neighborhoods, communities and the world. In a Catholic view of the world, there is no such thing as a secular subject as all learning helps to develop and bring to full bloom that image of God that is in each person.

## **The Value of Relationships as a Reflection of the Divine**

ArtsAround lessons address real-life issues and encourage students to think through challenges using the support of their classmates as a basis for trying out new ways of dealing. ArtsAround lessons invite Catholic teachers to refer to Catholic values as part of this support system. These life lessons lend themselves toward ‘sacramental awareness.’

Catholic school students learn to experience God’s grace and presence in their lives through their relationships with family, friends and teachers. The loving and supportive relationships they experience are reflections of the love and life-giving dynamic of the Trinity.

As a community we celebrate our successes and achievements. We share grief and downfalls. We, unite, together in solidarity, and even challenge each other to become better reflections of the divine. We are made for community. Catholic school students are given the opportunity to explore the beauty and richness of Sacred Scripture seen through the lens of faith and lived out in daily practice. ArtsAround helps students see the value and richness the Arts can bring to their lives.



## **A Nuanced View of Scripture**

Catholic students learn to apply Scripture to their own lives as a tool for prayer and the true guide for virtuous living. Catholic schools promote service as an essential component of their curriculum. ArtsAround provides opportunities for teachers to connect the dots with learning and faith merging as references to scripture and prayer.

Catholic schools promote self-discipline through clarity of moral vision that is based on the Gospel. Students are challenged to be Christ-like in word and action. They are asked to examine their choices and action, considering, the Ten Commandments and the Gospel law of love. They are given a theological foundation for ethical behaviour. Students are not good because they act in accord with rules and expectations. Rather, because students are good, i.e., sons and daughters of God, they are expected to act and make choices that are in keeping with this dignity.

## **A Moral Vision**

ArtsAround creates reasons for students to express self-discipline through clarity of moral vision by providing specific activities for opportunities to apply learned techniques to classroom situations. These 'moral situations' are best rehearsed in the safety of a classroom with a Catholic educator guiding children to think before they act. So many Catholic values come into play during these sessions.

Catholic school students learn that excellence is a response to God's blessings. Academic excellence is not a gospel value in and of itself. The Sermon on the Mount doesn't say "Blessed are you who get all A's."

## **The Centrality of Arts, Ritual, Drama, Dance, Music to the Life of Faith, with ArtsAround Curriculum that Makes a Difference**

And last, but not least, ArtsAround recognizes that through Catholic education, students are exposed to the richness of their religious traditions. Music, Art, Literature, Dance, Drama and Ritual are rooted in the rich history of the Church and find their truest glory as an expression of divine praise. Students learn, so, as to help others, and make a difference in the world around them! That is what ArtsAround aims to do: make a difference in the 'arts...around' them by promoting joyful, expressive cultural school communities integrated into a Christ-like presence. A match made in heaven!

## Pat's Testimony

Hello, I am Patricia Gough, the Founder and Director of ArtsAround.

I wanted to add a note about Catholicism and Curriculum. I was fortunate to attend Catholic schools from K-Grade 12. My passion and mission in life has evolved because of my years in Catholic education. I LOVED teaching but I had difficulty with the number of schools I was in as Teacher, VP, and Principal, where the Arts were regarded low on the totem pole of priorities. I left education to propose viewing the Arts through a new lens. I wanted kids to embrace and benefit from the Arts as I did. I knew the Arts can become the bridge to going deeper and touching a child's soul like no other subject can-other than the principles of Catholicity. For me this meant writing an integrated arts program where real-life issues combined with other subject areas can be blended with Catholic principles supporting students' choices and decisions.

My life as a Catholic has led me to demonstrate my gifts in a way that may never have occurred had I been raised without a faith-based system to rely on. I am truly grateful for this opportunity!



**"Why is an A or B better than a C or D? Aren't all letters equal, in the eyes of God?"**

# Frequently Asked Questions

## Who created this program?

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Patricia Gough, Teacher, Vice-Principal and Principal- who is an advocate for competency education and personalized learning for children- is the creator and designer of the ArtsAround programs. She worked in collaboration with various teams of educators, researchers and neuroscientists who contributed greatly to the success of this wonderful discovery approach to learning about the world we live in. Pat is confident you'll fall in love with the results of her labour of love!



Participation in the ArtsAround program allows all Junior and Intermediate classes to become aware of the importance of creating, cultivating and celebrating their accomplishments in the arts. ArtsAround creates cultural school communities and in families with home schooled children around the world! Welcome aboard!

## Why is ArtsAround such a success?

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*ArtsAround* is an active program designed to excite students about music, dance, drama, social studies, healthy living, and many literacies. Physical literacy is in every lesson. Weekly lessons are usually 40-60 minutes long. If you are the classroom teacher, you can divide that time up to make it 10–15-minute classes every day of the week if you prefer. Real life-issues are at the heart of ArtsAround lessons.

All lesson plans and materials are digitally provided for the teacher. Links to streaming instructional videos for teachers and folklores, singing, dance and physical literacy YouTube videos for the children are provided in most lessons. Having such easy access without researching the best YouTube videos, songs, dances and stories makes ArtsAround popular with all teachers.

ArtsAround is a digital program with all links to lessons. This requires an ArtsAround teacher to have an internet connection. Our website provides you with everything you need to run a highly successful, active, fun arts integrated program whether you are a brand-new teacher or an experienced one.

Teachers and children love participating in this integrated arts program. Any questions or concerns can be directed to [support@artaround.ca](mailto:support@artaround.ca) Also keep in mind that Pat Gough, the Program Director herself would be happy to come out and introduce you to the beauty of ArtsAround through a workshop on a PA Day or for a professional development opportunity. Our ArtsAround Staff wishes you the best as you join our team and soon realize what a great choice you have made! We do all the research and planning, and you do the prep! What a perfect trade off!

But the real reason ArtsAround from K-8 is a success is because the lessons were tested for many years in the Hamilton Wentworth Catholic District School Board. The students even had input about what they liked to do, the topics they wanted to explore and the music, drama and movement/dance activities they enjoyed. HWCDSB has itinerant teachers teaching ArtsAround. The itinerants also made recommendations. Co-op secondary students who assisted in ArtsAround classes in schools had a voice along with the elementary students and local artists. They all played a part in getting ArtsAround to the highest level of integration into curriculum, the school community, the neighbourhood, the country, AND even the world: a truly successful collaborative effort. Now that is impact!

Huge kudos must go out to the HWCDSB with special appreciation to Patricia Amos, former Director of HWCDSB. Pat invited ArtsAround to test the waters in pilot schools across the city and eventually in the whole school board. If it weren't for Pat this program would not have soared. Another big arts supporter throughout its expansion has been Morris Hucal, Superintendent of Education, who did everything to make this program a success. His support raised ArtsAround to a whole new level of operation.

The Senior Administration at HWCDSB today continues to avidly support ArtsAround. They've paved the way for all of us, so it is with deep gratitude that ArtsAround salutes HWCDSB! You helped make this dream come true! Thank you all!

## What will I find in this Teacher's Guide?

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This *ArtsAround Teacher's Guide* includes an Introduction section with information about lessons and assessment suggestions and chart. There are a few examples of easy rubrics in this Guide. Specific rubrics will be included in the actual lessons as well. Teachers are welcome to copy the lessons and rubrics if preferred. Due to copyright laws sharing with non-subscribers is illegal. Your password and connection to the digital program is only for you.

The ArtsAround program provides two years of programming titled Cycle A & B. **This year, the cycle implemented is Cycle B.** Whenever you join the ArtsAround Team, just be sure to go back and start at Lesson 1 at whatever point in the year you subscribe.

## What does AIT stand for?

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- The AIT acronym stands for **ArtsAround Integration Teacher**. All teachers who become part of the ArtsAround Team will realize by the time the first year is over that integration is truly at the core of each lesson. ArtsAround views children as competent, curious, complex thinkers. They can and will realize that what they learn and discover in music, dance or drama is also in the world around them. They will learn through active engagement that the topics suggested in ArtsAround lessons will appear in Science, Language, Social Studies, Physical Education, Math, Religion or Character Education and Healthy Living too. They will sense the arts finding a place to live within them.
- That is when you, the ArtsAround Integration Teacher (AIT) knows that his/her students are well on their way to finding how culture has shifted their thinking and beliefs. The world, through the arts becomes a much richer place. Even their school community begins to form its own arts culture. You've assisted young children to become aware of and release and express their creativity from within! Wear the title of **AIT** proudly!

## How will the year unfold?

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There are three areas of the arts offered in ArtsAround: Music, Dance and Drama. They appear in that order (usually) as the year unfolds. There are approximately 10 lessons in each area where specific skills are taught. One lesson is so rich in content that it could easily last twice as long. ArtsAround was deliberately written this way to allow for every teacher's style and amount of time they have. Some teachers teaching ArtsAround are itinerant teachers, prep, or planning time teachers or the actual classroom teacher. How long you need to spend preparing depends on what type of teacher you are.

After 10 + lessons in Music, the integrated arts delivery shifts to Dance. It is a natural flow from music because now they will play music with their feet, instead of their voices. Students will begin to understand the concept of 'repeated patterns' (ostinato) in music

can become repeat patterns in movement and dance too. They begin to see how so many skills from different subject integrate with each other.

Next, the 10 + lessons in Dance are followed by Drama. This is often an area teachers' seem to have the least experience or don't really understand, the valuable, asset of drama. Keep reading through this Teacher Guide with an open mind to embrace drama. Hopefully you'll fall in love with Drama too as you see confidence boosts and better communication within your class. Unplanned weeks will leave you with time at the end of the year to do some assessing by reviewing skills, repeating the stories, songs, dramatizations and dances or jamming together with the instruments. There are more lessons and fun than there are days of the year in school! Consider integrating your ArtsAround themes into your Visual Arts lessons too. It is a perfect fit and an authentic way of learning.

I think a very reliable genius, would dare to differ when he said: "**Imagination is more important than knowledge!**" And again, he was heard pronouncing that: "**Logic will get you from A to B, but imagination will take you everywhere!**" Yes, Einstein would most likely also agree that **Imagination is the beginning of creation!**' ArtsAround would never have made it this far had its author stopped imagining! Drama is truly where creativity begins!

## An Explanation of the ArtsAround Lesson Plan

**Themes:** The themes are related to grade specific topics and various curriculum themes. These themes apply to several literacies. They also directly connect to social studies, science, health, history, religion/character education too. Social, emotional and life issues are explored in each lesson.

**Lesson Topic:** Topics for the lessons are taken from the Ontario Arts Curriculum, which is very much aligned with expectations in other provinces and countries.

**You will need:** This box will tell the teacher what is required for him/her to do or get ready for the lesson. This quick glance tells you in a moment the resources and materials you need.

**Specific Curriculum Expectations:** This is where the expectations will be listed for Music, Dance or Drama. There are many other subjects that are directly connected

to lessons but to list every expectation would be exhaustive and far too bulky. Other subject expectations do appear for some lessons. ArtsAround reaches far and beyond the arts in its practices. The Arts Curriculum expectations that are specific to each lesson are included in each lesson. Expectations tend to be globally similar, to other provinces, and countries, although with different expressive ways of indicating the same concept. Being specific about what you want children to know is a healthy pedagogical practice worldwide.

**The Introduction:** The Introduction briefly reviews what took place last week and/or introduces what is happening this week. There may be need to identify one or several new skills too. This is where a specific note to the **AIT (ArtsAround Integration Teacher)** may be included. This may also be where the children gain an overview of the direction of the lesson to peak, their interest. Or a quick review from the previous week.

**Activities:** This is where the work begins developing the theme that is grade specific. Preliminary steps take place here, allowing the class to experience some engaging, fun activities, before applying these skills, to more demanding ones. Skills are put into action and then celebrated through performances during lessons or at school events, parent evenings or assemblies.

During activities the students will be actively engaged in skills that will challenge their thinking and their ability level. The students are given a chance to implement what they just learned through hands-on activities such as reading written music, playing instruments and working in pairs and groups in drama, music or dance. The ArtsAround Integration Teacher (AIT) realizes that generative learning requires reflective learning and inquiry skills. So, the more the class can work at hands on activities and discovery, the more they can expand their ability to create.

With only 10 or so lessons in Music, Drama, Dance, and arts integration, they know that children will not become experts in any one area, but they will experience the beauty of the arts in many ways and as a result may decide that furthering their passion in a particular arts discipline is something they may want to attempt.

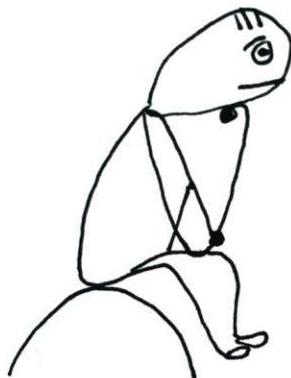
ArtsAround also connects and encourages children to seek further arts experiences in their own community (through various arts/dance lessons, going to theatre, art galleries etc.)

**Reflection:** Reflection could apply to something the AIT needs to be thinking about that just occurred in the lesson. It could be a passage to be read aloud to the students to leave them with food for thought until next class. Or could just be an overview about what to expect or what is needed for next week's class. The important point is that this part of the lessons is a quiet time to stop, think, ponder, or prepare rather than hurry off to the next task. It can even be meditation, deep breathing or quiet music settling busy minds. Reflection is often overlooked in education because everyone's schedule is always on 'fast forward.' Even if for only '*Just a Minute*', use it wisely.

### Just a Minute

I've only just a minute,  
Only sixty seconds in it.  
Forced upon me, can't refuse it,  
Didn't seek it, didn't choose it,  
But it's up to me to use it.  
I must suffer if I lose it,  
Give an account if I abuse it,  
Just a tiny little minute,  
But eternity is in it.

-Dr. Benjamin E. Mays



# JI ArtsAround Resources

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The resources mentioned can be shared by an entire school community. They are not intended just for the use of one classroom. Some resources are necessary to support the program. They will be titled Necessary Resources. The next level will be for those resources that are nice to have, and they truly can enhance performances, but they are not vital to getting started. These will be titled I Wish I Had... And the last level will be titled In a Perfect World....as if that needs explaining.

## About Carl Orff

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You cannot implement this program without 4 Orff (xylophone) instruments. For anyone who does not know who Carl Orff is, you will very soon, as he is the impetus behind the ArtsAround programs. *Wikipedia*: “Orff developed an influential approach toward music education for children. Born in 1895 in Munich, Orff based his music on the unity of the arts symbolized by the ancient Greek Muses and involved tone, dance, poetry, image, design, and theatrical gesture.

His "Musik für Kinder" ("Music for Children") books were not designed to be performance pieces for the average child. Many of the parts are challenging for teachers to play. Instead, they were designed as examples of pieces that show the use of ostinato, bordun, and appropriate texts for children: more about those

terms later. Teachers using Carl's sheet music are encouraged to simplify the pieces, to write original texts for the pieces and to modify the instrumentation to adapt to the teacher's classroom situation". Now is not the time to further your learning about Carl Orff. That will come. He was chosen as a perfect master of programming for ArtsAround because so much of what he does is improvisational....and lots of fun.





## Necessary Resources for ArtsAround

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**1. Technology:** To get online you need WIFI, a tablet, iPad, cell phone or laptop with a link to a screen or Smart board for streaming purposes.

If you are an itinerant teacher or someone who does not have their own classroom OR has no storage space, you would be best to let, your, Principal know, that you can NOT exist without your OWN AV cart that you'll load with instruments and all resources you need for ArtsAround lessons. You may need a place to park it too. Negotiate space in any closet anywhere, as, long as you don't have to take the cart apart and find another cart every time you have ArtsAround.

This is a truly important measure to put in place early in the year. You may prefer having the school budget purchase a metal cupboard with a lock for this purpose. Instruments are expensive and left alone can get broken or suddenly disappear!

**2. Musical Instruments:** Four Orff instruments. You may have xylophones already at your school which is great but in case you are an itinerant teacher, or you don't have a Music Room, consider looking at the Series 49 set of four Orff xylophones at any one of the links below. Most music stores do not sell ORFF and in some cases only one music store may be the dealer for ORFF in your area.

ArtsAround is not affiliated with, any store, nor do we receive any kick back for these suggestions. This is purely a means of demonstrating what Studio 49 Orff instruments look like. Recommending Studio 49 series is mostly because of size, cost, storage and portability. Studio 49 can stack, especially if you keep the boxes, they come in. Here are some links if you have no idea. Of course, always ask for the 'educational price' because buying in bulk is always cheaper.

Find more on [MMB Music](#) or more [Studio 49 here](#) or at [West Music](#) or on [Pinterest](#). It is always a clever idea to have one keyboard (preferably with a rhythm section) or a school piano available during ArtsAround. Even if you don't read music or play well, this instrument is great for pitching voices, singing scales and just giving kids lots of practice listening to notes and deciding which is higher or lower.

**3. Percussion Instruments:** You will need a class set of rhythm sticks. Yes, each student needs a pair! The fatter ones are called lummi sticks. They work too but they are pricier. Purchasing 4-6 sets of drumsticks makes the kids feel really like cool drummers. Choose a cross section of any of the percussion instruments you see in the picture included in this Teacher Guide.

The instrument picture included in this Guide was taken when the instruments first arrived so you can remember what you got and what needs replacing, later. However, in this picture you will see special effect instruments too. You don't need these yet. To be considered later.

In percussion you will need 3-4 drums or tambours to begin. Djembe drums are those expensive African drums. Although, beautiful to look at and play, those are not required yet. Choose the ones you see in the picture. If there is an ice cream store near you that gives away or sells their ice cream buckets for a nominal fee, those are fine for drumming too. Get your students to paint them. [Link here for more info about 'bucket drumming'](#)

**4. Flash Cards and Laminated Staff:** You will need a flash card set of 'Rhythms,' and 'Melody' plus a large laminated musical staff for adding notes to a staff. Here is one of the best K distributors in the business of musical education for K kids.

Meet Denise Gagne. Her flash cards are worth every penny. [Pinterest](#) or [WestMusic](#) or at Amazon. For those who love Pinterest, you can also find many ideas there where you can make your own too.

**5. Props for Drama/Dance:** In Drama/Dance different props will be identified for specific areas. It is a clever idea to create your own prop box for your classroom. You will add to it each year as your program explodes as you get more familiar with what is required.

Here is a list of 'must-haves' such as a class set of flowing scarves that can be found at Amazon. Or just purchase them at a second-hand store. Wash them at home and they are good to go. You will also need a bolt of light weight fabric (as a symbol for water) where two children hold each end to make waves (about 3-4 metres long)

Wands or batons or anything that twirls; (see link above). Animal masks from the Dollar Store or Garage Sales. (Lessons will cue you which animals you will need).

Of course, any additional costumes that can be used and re-used or adapted to become something else is always worth picking up as you come upon them. Once you get into the lessons and catch onto this concept, you will never go to a liquidation centre, or garage sale, without this in the back of your mind.

Hats are cool items to accumulate and before you cry 'lice infection' extreme heat will kill lice. Either wash them, in, really, hot water, or put them in the dryer for 15 minutes. When any child wears one for a portrait or a dance or drama performance, put a plastic bag inside it before s/he puts it on his/her head. When that performance is over, throw out the bag immediately and replace it with another one for the next student. They will be fine!

## **I Wish I Had...for ArtsAround the World**

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This is your wish list. You will not need this now but it something to keep in mind.

1. A \$50.00-\$100.00 cash flow from the school to outfit the instruments, dance/drama boxes of props etc.as you see them when shopping. Keep your receipts to give to the office once you reach an agreed amount to spend.
2. Tablet/iPads to download specific apps or teacher-selected games and activities related to the themes being studied. Many schools have iPads you can sign out from time to time. Many have easy downloadable, interactive music games too.
3. 2 sets of Boom whackers with the black lids to change octaves. [One example available here.](#) Lids or caps do cost extra.
4. A few special effect instruments like rain sticks, cabassa, thunder tubes.

## In a Perfect World... for Arts Around the World

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This is where you continue to add more expensive items that the children suggest. Give them a voice about what to buy so they feel they have contributed. Some possibilities are:

- [A set of bells that look like this](#)
- Additional ORFF to build a bigger instrumental ensemble.
- More special effect instruments.
- Additional costume items for the dress up box.
- Props for Dance





5" Cymbals



Cabasa



Tick Tock Block



Castanet



Hand Drum



Egg Shaker



Double Castanet



5" Triangle



Lollipop Drum



Handle Bells



Tom Tom



Claves



Sand Blocks



Guiro



Tap a Taps



Cowbell



Rhythm Rounders



Bell Set



Floor Tom



8" Triangle



Maraca

## New Literacies, New Forms of Learning

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*“New media are transforming what it means to be literate, in, today’s society and how these media are creating new conditions and forms for learning. Rapid multi-modal changes in the means of communication begs for a re-definition of what literacy means in the information age and hence what fluencies and practices are relevant in assessing what it means to be literate in, today’s society. We work, learn, socialize and play –sometimes separately-sometimes all at the same time- through new media and we will continue to expand our practices with each innovative technology and new reach of connectivity.”* From Caroline Haythornethwaite, 2018

### Literacies and the Arts

The list of literacies is growing daily and constantly in flux: Functional, Cultural and Multi-cultural, Information, Media, Visual, Computer, Mathematical, Scientific, Technological and Global. ArtsAround lessons attempt to integrate several of these literacies mentioned. However, the literacies that ArtsAround includes mostly are:

- **Physical Literacy** = being able to demonstrate a variety of movements confidently, competently, creatively, and strategically across a wide range of health-related physical activities. Many dance lessons fulfill this expectation.
- **Social/Emotional Literacy** = development of social/emotional skills in a social setting, which helps people to communicate in a respectful manner, as well as becoming involved in a community. Our many roles in drama, working on teams in dance and music all help to develop this especially important literacy skill.
- **Musical Literacy**= Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level . . . every musician functions as a performer, listener, historian, composer, theorist, and teacher.
- **Cultural and Multi-Cultural Literacy**= Awareness that culture impacts behavior and beliefs. Awareness and appreciation of different beliefs, appearances and lifestyles as experienced in the ATW program particularly.
- **Media Literacy** = Builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy. With the many YouTubes, and short videos carefully selected

for ArtsAround programming along with creating their own videos, students are constantly aware of the role of media in their lives and in society in general.

## What the ArtsAround Integration Teacher (AIT) Needs to Know



### Music

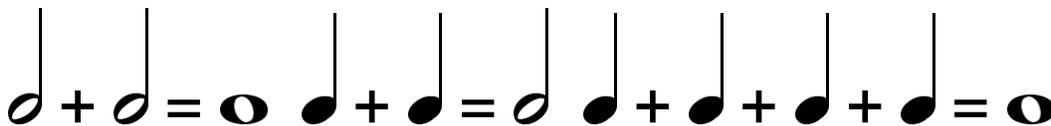
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Using a set of symbols called notes the pitch and duration of musical sounds are written (notated) on the musical staff. The most basic note is an oval (called a **whole note**). The whole note becomes a **half note** when a stem is added. Adding the stem changes the duration or time that the note is sounded.

Other time durations are indicated by further changes to the note head or stem. These changes are discussed below. When the note head of the half note is filled in it becomes a **quarter note**.

Adding a flag changes the quarter note into an **eighth note**. Adding a second flag makes a **sixteenth note**. The stems can go up or down. When the stem goes up it appears on the right-hand side of the note head. When the stem goes down it appears on the left-hand side of the note head.

Two half notes equal one whole note in duration. Two quarter notes equal one half note in duration and four quarter notes equal one whole note.



Two eighth notes equal one quarter note in duration. Four eighth notes equal one half note in duration and eight eighth notes equal one whole note.



Two sixteenth notes equal one eighth note in duration and four sixteenth notes equal one quarter note in duration, etc.

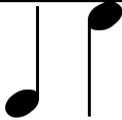
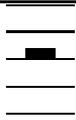


As Plato once said:

***“Music is the movement of sound to reach the soul for the education of its virtue.”***



## Note Value Reference Chart

Note Name	Note	Counts or beats	How to say it
Whole Note		4	Toe or Great big whole note
Dotted Half Note		3	Half note dot.
Half Note		2	To-o
Quarter Note		1	Ta
Eighth Note		1/2	Ti-ti
Sixteenth Note		1/4	Tika tika
Half Rest		2	2 beats of rest
Quarter Rest		1	1 beat of rest
Eighth Rest		1/2	Half beat of rest

# Comparing Note Values

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**Whole Note**



1

2

3

4

**Half Note**



1

2

3

4

**Quarter Note**



1

2

3

4

**Eighth Note**



1

2

3

4

**Sixteenth Note**



1

2

3

4

## Terminology & Definitions

---

### Music

2  
4

**2/4 time:** Time signature that indicates that there are two beats to a bar and the quarter-note gets one beat.

3  
4

**3/4 time:** Time signature that indicates that there are three beats to a bar and the quarter-note gets one beat. This is also called simple triple.

4  
4

**4/4 time:** Time signature that indicates that there are four beats to a bar and the quarter-note gets one beat. This is also called simple quadruple.

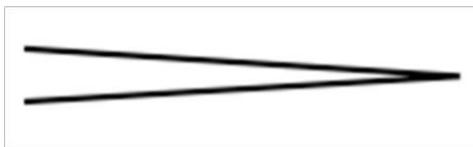
**Beat:** A steady pulse

**Body percussion:** Clapping of hands, snapping of fingers, or tapping of any part of the body to produce different sound effects.

**Conducting patterns:** Patterns by which the conductor indicates the beats in a bar.



**Crescendo:** A common term for the gradual increase in volume.



**Decrescendo:** A common term for the gradual decrease in volume.



**Dotted note or rest:** A note or rest to which the dot adds one-half its value. The following are some examples in 2/4, 3/4, and 4/4 time:

- dotted half-note: a note that is held for three beats.
- dotted half rest: indication of a period of silence lasting three beats.
- dotted quarter-note: a note that is held for one and one-half beats .
- dotted quarter rest: indication of a period of silence lasting for one and one-half beats.

**Dynamics:** the varying degree of volume.



**Eighth note:** A note that is held for one-half of a beat



**Eighth rest:** Indication of a period of silence lasting for one-half of a beat.

**Elements of music:** Fundamental component of music. They include pitch, beat, rhythm, melody, dynamics, tone colour, texture (e.g., homophony, polyphony) and form.

**Form:** the structure of a piece of music.

**Found instrument:** an object that can produce a rhythmic or pitched sound (e.g., stick, comb, pop bottle)



**Half-note:** a note that is held for two beats in simple time.



**Half rest:** indication of a period of silence lasting two beats in simple time.

**Melodic ostinato:** a repeated melodic pattern.

**Patsch:** rhythmic thigh-slapping often accompanying chants or songs.

**Percussion instrument:** an instrument that one must hit, scrape, or rattle in order to make a sound.

**Phrase:** a group of sounds that has a beginning, middle and end.

**Pitch:** the highness or lowness of a tone.



**Quarter-note:** a note lasting one beat in simple time.



**Quarter rest:** indication of a period of silence lasting one beat in simple time.

**Rhythm:** the pattern of long and short sounds.

**Rhythmic ostinato:** a repeated rhythmic pattern.



**Staff:** the five lines and four spaces on which music is written.

**Tempo:** the speed of a piece. Some common tempo indications are allegro (quickly and lively), moderato (at a moderate speed), andante (somewhat slowly, at a walking pace), largo (slowly).

**Tone colour:** the unique quality of sounds that allows us to distinguish between them: also called timbre.



**Treble clef:** the clef used for higher-pitched instruments or voices. It is also called the G clef.

**Unison:** The sound produced when two or more instruments or voices play or sing the same pitch. The term is also used to refer to the interval that occurs when two melodic parts (voices or instruments) join to produce the same sound.

**Whole note:** a note that is held for four beats in simple time.



**Whole rest:** indication of a period of silence lasting for four beats in simple time.

## Drama

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**Choral speaking, chanting:** The reading or reciting of text by a group. This involves experimentation, interpretation, and rehearsal of a piece of text, such as a poem or riddle. The students experiment with the use of language, rhythm, volume, and pace.

**Dance Drama:** A drama enacted through dance. The objective is to interpret a story, theme, or piece of music through movement.

**Elements of Drama:** They include character, suspense, conflict, and structure.

**Improvisation:** A spontaneous response to a dramatic situation that involves verbal and non-verbal activity. The improviser acts in the role of a specific character. Sometimes, however, some preparation is involved, as in the improvisation of a key moment in a drama. In such cases, the improvisers need to do a certain amount of planning and collaboration - for example, they need to carefully choose the moment to be enacted and the dialogue to be spoken. Various techniques may be used. For example, students may experiment with making transitions between still shapes (that is, moving from one tableau to another), or they may select a word relevant to the drama and explore aspects of its meaning through movement and role playing.

**Reader's Theatre:** A means of performing a play, story, or poem that consists solely of reading. Meaning is conveyed only using the voice. Props, costumes, sets, or music cannot be used.

**Role Playing:** A technique in drama that involves the adopting of the point of view of a character in an imaginary situation. The aim of the exercise is to try to understand through imagination what that character feels and how that character thinks. When someone is playing the role of a character, he or she is said to be speaking or writing "in role". Speaking in role is not confined to acting in a dramatic scene but can be done out of the scene. Example: someone could still be playing the part of a character, for purposes of study, during a discussion of the motives or personality of that character.

**Soundscape, sound collage:** The combination of sounds, which may include vocal and instrumental sounds, to create a specific atmosphere or to accompany important moments of a scene.

**Tableau:** A silent group of people frozen in time to represent a scene, abstract idea (e.g., peace, joy), or theme. This can include movement and speaking as well when one tableau transforms into another creating scenes that tell a story.

**“I made mistakes in drama. I thought drama was when actors cried. But drama is when the audience cries”.**

*Frank Capra*

## **Benefits of Movement & Music Programs**

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- Music stimulates language development and social interaction.
- Creative movement can boost a child’s self-esteem.
- Music improves children's ability to comprehend and recall.
- Music can help improve attention span and memory.
- Music and movement programs can advance listening skills and concentration.
- Music can enhance vocabulary acquisition.
- Movement is one of the first forms of communication.
- Music can increase creativity and cultural awareness.
- Music bonds people together.
- The ability to feel and maintain steady, rhythmic beat helps children master mathematical concepts.
- Movement and dance activities improve coordination and balance.
- Music and Movement Programs Provide natural connections between singing and reading out loud, listening and communicating through literature books
- Cognitive learning is stimulated by moving.
- Movement programs can help young children develop fundamental movement patterns and healthy, active lifestyles.
- Creative movement provides children with opportunities for noncompetitive, success-oriented, and creative experiences.

# Achieving Musical Understanding

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## Concepts and Skills

### **1. All students are musical.**

Music is a unique form of communication and expression. For some students' music is the primary and sometimes the sole vehicle of personal expression. The experiences and content of this music program should be adapted to meet the needs of individual students to enable them to reach their full potential. To achieve this goal, a comprehensive, sequential music program like ArtsAround is provided to assist teachers in delivering a balanced, integrated arts program.

### **2. Music must be an essential part of the school life of every child.**

Students already experience a variety of music every day. They can, however, develop a greater breadth and depth of musical understanding and enjoyment and expand their sonic world through guided experiences that help them make connections with the music in their lives.

### **3. Music learning proceeds best through a sound before symbol process.**

An experimental approach to music learning is the appropriate instructional approach for students of all ages. Making, creating, presenting, and responding to music provides the foundation for subsequent experiences with reading and writing music and for conceptual development.

### **4. Music is experienced in several ways.**

All students should experience music in developmentally appropriate ways through singing, playing, moving, composing, improvising, listening to music, and through reading and writing music notation. Creating – composing, improving, and making musical decisions – is a vital component of music programs at all grade levels. The recent technologies provide additional tools for students to experience music in the above ways. A balance of musical activities contributes to musical understanding.

### **5. The study of music promotes critical and reflective thinking.**

Students need time to think about and reflect on their own music making and the music making of others, offering suggestions for improvement and change. The process of reflecting on their learning facilitates connections between students' subjective experiences with music and the formal organizational structure of music. Critical and reflective thinking along with musical experiences and activities can make music become relevant to real situations and learning, and therefore, more meaningful to students.

## **6. Through multiple experiences in music children develop a variety of skills to promote understanding of music concepts.**

There is a progression in the development of skills in perceiving, understanding, connecting, creating, making, reflecting, responding, and presenting music. As they engage with music, students experience and learn about the elements of music – rhythm, melody, dynamics, timbre, form, and texture – in a spiral and sequential progression and in increasingly challenging contexts. Skills do not exist in isolation. Students use them to generate new learning and understanding.

## **7. The study of music contributes to the development of artistry.**

Artistry involves personal decisions about expressive qualities and styles of music and communicating these decisions to others in many ways. It also involves presenting music to an audience with sensitivity to the intention of the composer and the ways in which the works can be interpreted. All students, when nurtured to achieve their potential, are capable of a degree of musicianship and artistry that provides personal satisfaction.

## **8. Students bring their cultural experiences and expectations to the music classroom.**

The music classroom is a natural and authentic place to learn about and celebrate the music of other cultures. It is also a natural place to learn about and celebrate the musical diversity in the regions across Canada and to reflect on the influence and value of music in our lives. It is the place to situate music within a historical context.

## **Musical Understanding**

Founded on musical skills, knowledge, and experiences, is developmental and nurtured best in classroom contexts where the four conditions described below are addressed.

1. Instruction is planned to meet the needs of all learners. Students' multiple need are best met in stimulating learning environments where everyone is encouraged and supported to:
  - take risks,
  - ask questions,
  - solve problems,
  - demonstrate and reflect on their learning, and
  - value their work and that of others.

2. Students are provided with the necessary resources. Music classrooms:
  - have sufficient space for movement and group work and
  - are equipped with a rich variety of resources as learning tools for students and teachers.
3. Sufficient time is allocated for the teaching of a viable music program.
4. Music is taught by music specialists, that is, by individuals who have the necessary education as both teachers and musicians.



## **Achievements**

### **1. General Achievements**

These achievements include broader social, cognitive, and affective learning. They are outcomes of the specific activities and the building of skills and concepts.

### **2. Experiential Achievements**

Children learn through doing. Teachers design activities that provide a context for musical learning. These activities provide the foundation for conceptual learning. At each grade level students engage in the following experiences:

- singing
- playing
- moving
- composing/improvising
- listening/responding, and
- reading/writing.

### 3. Conceptual Achievements

To achieve musical understanding students must have opportunities to develop and use musical concepts and skills in creating and performing music. Conceptual achievements are attained when students are provided with opportunities to engage in all the musical experiences.

Activities that demonstrate what students can achieve at each grade level are identified in the text by the following conceptual headings:

- beat/tempo
- rhythm
- pitch/melody
- dynamics
- timbre
- form and
- texture/harmony.

For more detail, refer to the Coalition for Music Education in Canada's Music Education Guidelines — A Description of Quality Music Programs, (1998), available from the Coalition for Music Education in Canada, P.O. Box 52635, 1801 Lakeshore Rd. W., Mississauga, ON, L5J 4S6.

Source: Coalition for Music Education in Canada / Canadian Music Educators Association

## Why Music?

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### Music requires Research.

It is specific and demands exact acoustics. For instance, a conductor's full score is a chart or graph, indicating frequencies, intensities, volume changes, melody, and harmony all at once and with exact control of time.

### Music is a Science

It is rhythmically based on the subdivisions of time into fractions, which must be done instantaneously.

## **Music is Mathematical**

It is rhythmically based on the subdivisions of time into fractions, which must be done instantaneously, not worked out on paper.

## **Music is a Foreign Language**

The semantics of music is the most complete and universal language. Most of the terms are in Italian, German, or French. The language of music also incorporates notations, which represent a highly developed form of shorthand, using symbols to represent ideas.

## **Music is History**

Music often reflects the environment and times of its creation. From music, children learn lessons about historical events, as well as the ethnic and cultural heritage reflected in the piece.

## **Music is Physical Education**

It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles. Children who play music also show extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to sounds heard by the ear and interpreted by the mind.

## **Music is Art**

It develops insight and creates emotion. Through music, children learn to share their humanism, express thoughts, and feelings, and contribute to the infinite and collective spirit we call "life." Source: Music Achievement Council



## **Tempos: Slow, Medium, Fast**

Italian words are used to describe different speeds or tempos.

Slow Tempo

**adagio=slow**

**lento= slowly**

**largo= very slow and broad**

Medium Tempo

**Andante= slow, at a walking pace**

**Moderato= moderate pace**

Fast Tempo

**Allegro= lively and quick**

**Vivace= fast and lively**

**Presto= very quick**

**Prestissimo= as quickly as possible**

## Dynamics

piano (**p**) soft

mezzo piano (**mp**) medium soft

mezzo forte (**mf**) medium loud

forte (**f**) loud

storzando (**sfz**) forced or accented and loud

crescendo (<) gradually get louder

decrescendo (>) gradually get softer

## Common Tempo Markings & Beats Per Minute (BPM)

Prestissimo — **extremely fast (more than 200bpm)**

Presto — **very fast (168–200 bpm)**

Vivace — **lively and fast (140 bpm)**

Allegro — **fast and bright or "march tempo" (120–168 bpm)**

Allegro moderato — **moderately quick (112–124 bpm)**

Moderato — **moderately (108–120 bpm)**

Andante — **at a walking pace (76–108 bpm)**

Adagietto — **rather slow (70–80 bpm)**

Adagio — **slow and stately (literally, "at ease") (66–76 bpm)**

Larghetto — **rather broadly (60–66 bpm)**

Lento — **very slow (40–60 bpm)**

Largo — **very slow (40–60 bpm), like lento**

## IMPORTANT QUOTES

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### **Abraham Maslow 1957**

“Another conclusion I am impelled toward, even though I am not sure of my facts is that creative art education, or better said, Education-Through-Art, may be especially important not so much for turning out artists or art products, as for turning out better people. If we have clearly in mind the educational goals for human beings that I will be hinting at, if we hope for our children that they will become full human beings, and that they will move toward actualizing the potentialities that they have, then, as I can make out, the only kind of education in existence today that has any faint inkling of such goals is art education. So. I am thinking of education through art not because it turns out pictures but because I think it may be possible that, clearly understood, it may become the paradigm for all other education”.

### **David A. Sousa in *How the Brain Learns***

“We have never discovered a culture on this planet, past or present, that does not have art. Yet there have been, several, cultures, even today, that do not have reading and writing. Why is that? One explanation is that the activities represented by the arts - dance, music, drama, and visual arts - are basic to the human experience and necessary for survival. If they weren't, why would they have been part of every civilization from the Cro-Magnon cave dwellers to the urban citizens of the 21st century?

The Arts Are Part of Human Development. As we learn more about the brain, we continue to find clues as to why the activities required for the arts are so fundamental to the brain's activities. Music: It seems that certain structures in the auditory cortex respond only to musical tones. Dance: A portion of the cerebrum and most of the cerebellum are devoted to initiating and coordinating all kinds of movement, from intense running to the delicate sway of the arms. Drama: Specialized areas of the cerebrum focus on spoken language acquisition and call on the limbic system to provide reality or create fantasy with the same ease.

Much of what young children do as play - singing, drawing, dancing - are natural forms of art. These activities engage all the senses and help wire the brain for successful learning.”

## About Reflective Practice

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### For the Teacher

Reflective practice is not used in education enough, due to the fast pace of the day and the great demands on a teacher to complete the curriculum. One of the greatest gifts you can give students, as a teacher, is to provide the right classroom atmosphere for them to stop and acknowledge the beauty in our world that is filled with art, music, movement, and drama. Their appreciation grows as they begin to recognize the “arts around” them. In time, reflective practice becomes an attitude of gratitude and begins to change the actual networking of the brain. Active reflective practice is encouraged in every lesson.

### Recommended Practice for Getting Focused

There are many ways to create a mood of relaxation in the classroom. You can turn out the lights and put on soothing music or let your students choose music that is calming to them. You can have them put their heads down or stretch out on the floor. Show them how to breathe deeply or light a candle where they all sit around in a circle, which you stand on a tin plate for safety reasons (or make it battery operated). Whatever you choose, the idea is to stop and appreciate.

Young people do not have many opportunities to reflect. In ArtsAround we want to create experiences where youth are not afraid to try and test new skills, techniques and practices. We want our students to feel safe enough



to attempt new things; comfortable enough to try them out; happy enough when working with a group; and excited enough to demonstrate and celebrate at many levels. They don't always need to be right or wrong: sometimes they just need 'to be'. All of this is even better supported by ArtsAround Integrated Teachers who understand the need for reflection collectively during and after activities.

## The Value of the Arts to the Community & Education

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“The title of this article was given to me as an assignment for a speech. To enhance the credibility of my personal feelings and opinions regarding the importance of the arts in every community, my research for the speech provided a vehicle for great quotes regarding the arts. My hope is that you will be able to use these quotes to support the importance and significance of the work you daily accomplish in support of the arts in your communities and in the schools.

The goal of the Office of Superintendent of Public Instruction or as any arts administrator is to make sure that students have access to: "A comprehensive and sequential K-12 arts program in dance, music, theatre, and the visual arts." The Arts -- Communicating and integrating life, literacy, and learning, through experience for all learners."

Dr. Terry Bergeson, our Superintendent of Public Instruction has given a statement in support of the arts in which she says:

*"The Arts are an essential part of public education. From dance and music to theatre and the visual arts, the arts give children a unique means of expression, capturing their passions and emotions, and allowing them to explore new ideas, subject matter, and cultures. They bring us joy in every aspect of our lives.*

*Arts education not only enhances students' understanding of the world around them, but it also broadens their perspective on traditional academics. The arts give us the creativity to express ourselves, while challenging our intellect. The arts integrate life and learning for all students and are integral in the development of the whole person.*

*The Arts communicate and speak to us in ways that teach literacy and enhance our lives. We must continue to find a place for arts programs and partnerships not only for what it teaches students about art, but for what it teaches us all about the world we live in."*

Former State Senator Lorraine Wojahn has been quoted as stating, "Arts are the glue that hold a community together." Julia Garnett, Director for the Cultural Council of Greater Tacoma commented on the title of this article. Her thoughts culminated in the statement "As the arts inspire creativity in each of us individually, they breathe life into our communities." Former President John F. Kennedy stated, "I see little of more importance to the future of our country and of civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his/her vision wherever it takes him/her." Beverly Sills is noted for her powerful quote "Art is the signature of civilization."

Webster's Dictionary helps to give greater meaning to these profound statements. Community is defined as - "Society at large". Value is defined as - "Something intrinsically valuable or desirable." Belief is defined as: "Something believed." Education comes from the Latin root "educare" to lead out or draw from. What we know to be true, throughout history, is that the ARTS -- all of them, are beliefs and values in all societies that lead out or draw from each of us - the art from within. The ARTS define and celebrate all aspects of our lives. The ARTS are the universal language that communicates to all peoples. That is why the arts continue -- they are values and beliefs. Values and beliefs are the very

essence of who we are, and how we behave. Values and beliefs are constant in a changing world and society. The arts capture our essence, our purpose, our world, through multi medium experiences that communicate and transcend to all cultures in all languages.

I would like to ask you to ponder the following approach when considering the value of the arts to the community. Just believe, "***Your life is an artwork in progress.***" Your lives, and all aspects of it, are a part of your community. Therefore, who you are, what you do, and how you do it, have great potential and importance to the art of your community.

The values and beliefs that you emulate to your students, your families, and your communities, are significant in shaping, molding, and celebrating the lives you touch. You truly are a "hero" to your students, and hopefully, to others in your world.

We do have the potential to touch the future through who we are, the values and beliefs that we model, and the values and beliefs that the ARTS communicate, through experience, to those in our world. Author Eric Jensen supported these thoughts by stating "*the most significant learning occurs when emotions are integrated with instruction because all body systems are united. The arts are strongly linked to emotions, enhancing the likelihood that students will remember something.*"

The mission statement of the ARTS, from OSPI, "*The ARTs -- Communicating and integrating life, literacy, and learning, through experience, for all learners,*" recognizes the integral connection between what we teach to our students and how that transfers, into their lives and into the lives of their families and communities. Art in the homes, neighborhoods, and communities of our students gives meaning and life-long purpose to what we teach, and hopefully, to what our students learn.

Our dream is for our students to be the "music makers", actors and actresses, dancers, and visual artists of their communities, and to make a positive difference in the lives of those they encounter. In his book *Teaching with the Brain in Mind*, Eric Jensen discusses the power of movement as an element in learning: "*Give a school daily dance, music, drama, and visual art instruction where there is considerable movement, and you might get a miracle.*" The Chinese proverb "*I hear, and I forget; I see, and I remember; I do, and I understand,*" supports the countless opportunities that the arts provide our students and our communities through the process of experience in our mind, body, hands, and soul. The very essence of who we are and what we are about responds to life and to ourselves as "*artworks in progress.*"

Dance, music, theatre, and visual arts activities enhance our communities through museums, theatres, concert halls, and galleries. Private lessons and instruction, tutoring, and before and after school arts activities, celebrate the artistic interests, strengths,

talents, and skills of eager learners. Arts advocacy groups and associations provide much needed grant funding, artist support, and materials to continuously enrich the environments of our communities. These activities and people help to shape the culture of our communities. Art teachers, teaching artists, arts enthusiasts, and volunteers, daily provide instructional and learning opportunities for all ages, all day, every day!

Educationally, the arts define our students and their creativity. "*Every child is an artist. The challenge is to remain an artist after you grow up,*" Pablo Picasso shared. He also stated, "*Art washes away from the soul the dust of everyday life.*" Plato declared, "*I would teach children music, physics, and philosophy; but most importantly music, for in the patterns of music and all the arts are the keys of learning.*"

Henry James supported these thoughts by writing "*It is art that makes life, makes interest, makes importance, and I know of no substitute whatever for the force and beauty of its process.*" Former Secretary of Education, Richard Riley stated, "*I have long believed in the important role that music and the arts can play in helping students learn, achieve, and succeed. Education in theatre, dance and the visual arts is one of the most creative ways we have to find the gold that is buried just beneath the surface. They (children) have an enthusiasm for life, a spark of creativity and vivid imagination that need training. Training that prepares them to become confident young men and women.*"

When thinking of the arts in our world, playwright Wendy Wasserstein stated, "*The arts reflect profoundly the most democratic credo, the belief in an individual vision or voice. . . The arts' belief in potential gives each of us -- both audience and creator -- pride in our society's ability to nurture individuals.*"

To Recap -- The Value of the Arts to the Community and Education is a very personal statement. It means something different to each of us. The commonality the statement brings is the value and belief that the arts are important to us and to our lives. Robert Schumann proclaimed, "*The artist's vocation is to send light into the human heart.*" That is what we do, for we are artists, and our vocation is to teach our art to the masses. Henry Miller stated, "*Art teaches nothing, except the significance of life.*" Our communities are the essence of our lives. "*Every great work of art has two faces, one toward his/her own time, and one toward eternity.*" --Daniel Barenboim

May we continue in this great work- as we touch the future through the 'Fine Art of Teaching'. Each day is a new painting, a new song, a new play, and a new dance. The classroom is our stage. The creating, performing, and responding learning opportunities, which we provide, offer transforming life experiences for our students. "*I am an artist! I am here to live out loud!*" proclaimed Emile Zola.

**About the Author:** AnnRene Joseph is the Program Supervisor for the Arts (dance, music, theatre, and visual arts), Office of Superintendent of Public Instruction (OSPI) in Washington.

## **The John Abbott Vision for Radical Change in Education**

John Abbott is the President of British not-for-profit Trust Education 2000 - now known as the *21st Century Learning Initiative* (UK) or the *Responsible Subversives Network*. The initiative is dedicated to exploring new understandings about the brain, human intelligence and human memory in order to better understand human learning and how it can be further facilitated by communities around the world.

His views will challenge our current structures of education in fundamental ways. In 2017 John retired and has turned over the continuation of this important work to be continued lead by Jeff Hopkins in British Columbia. [Read about them coming together here.](#)

Abbott's message goes along these lines: new understanding about the brain, how people learn, about the potential of information technologies, about radical change in patterns of work as well as deep fears about social divisions in society  
NECESSITATE A PROFOUND RETHINKING OF THE STRUCTURES OF EDUCATION.

The knowledge economy requires of all people far more than basic skills. It requires creativity, flexibility, collaborations, and the practical skills of the entrepreneur. These higher order skills are more effectively learned and developed in the rich, collaborative, problem-solving world of **apprentice-type learning** than ever they can be in the formal classroom with its inevitable emphasis on abstract task and predictable results.

## **Learning must be about more than schooling.**

John Abbott argues that we must develop new models of learning that 'go with the grain of the brain'. In his view, our current Instruction/Schooling model goes against the grain of efficient and effective learning in a host of ways.

He advocates for a Learning/Community Model, but not as a quick fix! His message is to challenge policy makers and practitioners to start to prepare the groundwork for a whole new way of organizing education. His focus is on strategic issues that will lead to a transformational Learning/Community model, needed for education in the 21st Century.

In a world of change, successful individuals will be those who can direct, manage and monitor their own learning in response to new opportunities. In a vibrant democratic society, it is essential to give young people such a MASTERY of their own LEARNING so that as they grow older, they are weaned of their dependence on teachers and institutions.

The desire to be a lifelong learner has its origins in the nursery school and it is critical that such skills are incrementally and progressively developed by the conclusion of secondary school. Dynamic engagement of the learner with the community is key to motivated lifelong learning.

Not only do a greater proportion of people require such expanded learning opportunities but for most countries this must be achieved at a total level of expenditure no greater than at present. This cannot be achieved through reform of current structures or simple expansion of current programs. **A fundamental redesign is necessary.**

## **Professional Readings: Key Ideas of the Abbott Vision**

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Take time to discover some of the key elements and strategies in rethinking 'a revolutionary model' that, in his view, much more closely match the real needs of individuals and society in the 21st Century.

John's network has expanded in the past few years so be sure to link to his work on *Responsible Subversives Network* by going to [www.21learn.org](http://www.21learn.org) for some stimulating reading and loads of exciting information about where education may be headed! You'll get lost in how powerful it is. See if you agree.

## Why Integrated Arts? Why me? Why now?

There are many reasons for you to consider integrating the arts. In this Teacher Guide you will find information about Problem Based Learning (PBL) and Literacy Competencies. You will read an article about the importance of community thinking and education from Dr. John Abbott. You will be given specific terminologies and dates and topics to help you integrate the arts into literacy, creative writing, science, social studies, physical education, and health. We encourage you to connect the dots and attempt an integrated arts classroom approach. Assessment and ready-made lessons with extensions are all provided to help you become successful. Approach it with joy and get started knowing that the best classroom is one where teachers “make your schoolroom like the world.” *Emerson quote*

Through problem-based learning, the students “create knowledge and their own culture.” (*Reggio Emilia*)

The ArtsAround program takes the learning “from focusing on instruction and schooling to learning and community.”

(*Dr. John Abbott, the 21<sup>st</sup> Century Learning Initiative*).

“Keep it real, situate it, model it and make it social.” (*Me Read? No Way! the Ministry of Education*)

Could we ever know each other in the slightest without the arts?

(*Gabrielle Roy, as written on Canada's \$20.00 bill*)

“I confess myself utterly at a loss in suggesting reforms in our ways of teaching. I advise teachers to cherish mother wit. I assume that you will keep the grammar, reading, writing and arithmetic in order; t'is easy and of course you will. But smuggle in a little contraband wit, fancy, imagination, or thought. If a child happens to show that he knows any fact about astronomy, or plants or birds, or rocks, or history, that interests him and you, hush all the classes and encourage him to tell it so that all may hear. Then you have made your schoolroom like the world. (*Ralph Waldo Emerson, “Education”, 1840*)

**“I think what makes people fascinating is conflict – it’s drama, it's the human condition. Nobody wants to watch perfection!”**

*Nicolas Cage*

# The ArtsAround Drama Program

## Why Drama?

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In drama, students are encouraged to express themselves through:

- artistic perception,
- creative expression,
- historical and cultural context,
- aesthetic valuing,
- connections, relationships and applications.



As each year of the ArtsAround Program continues, the drama/life skills listed above and explained below continue to expand the thinking and even the choices students make daily, as they study life from various aspects, and gain more confidence and experience in testing some of their own theories. Drama lessons provide curriculum and life integrated, guided opportunities for students to experiment and arrive at their own conclusions.

The ArtsAround Drama curriculum offers something new and exciting. It is interactive, challenging and poses some interesting concepts for discovery. With the actual theatrical experiences complimenting this program, junior and intermediate students receive a well-rounded, thorough approach to learning, which they can then apply to life.

### 1. **Artistic Perception**

Students, process, analyze and respond to sensory information through the language and skits unique to drama/theatre.

***Development of the Vocabulary of Drama/ Theatre*** includes words like plot; conflict; climax; resolution; tone; characters etc.

### ***Comprehension and Analysis of the Elements of Theatre***

- Identify character's objectives and motivations to explain that character's behaviour;
- Demonstrate how voice (diction, pace and volume) may be used to explore multiple possibilities.

## 2. **Creative Expression**

Creating , performing and participating in drama and theatre presentations. Students apply processes and skills in acting, directing, designing and scriptwriting to create formal and informal plays, theatre, videos, electronic media productions and to perform in them.

### ***Development of Drama/ Theatre***

- i. Demonstrate the emotional traits of a character through gesture and action.
- ii. Demonstrate the use of blocking (stage areas, levels, actor's positions such as full front, quarter, profile, and full back) in dramatizations.

### ***Creation and Invention***

- iii. Retell or improvise stories through classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).
- iv. Design or create costumes, props, and masks to communicate a character and visual arts displays to illustrate a theme or to enhance a celebration. (e.g., parent visit, performance, hall display).

## 3. **Historical and Cultural Context**

Students analyze the role and development of theatre, film/video, electronic media in past and present cultures throughout the world, noting diversity as it relates to them.

### ***Role and Cultural Significance***

- i. Identify storytelling traditions in the cultures of ethnic groups connected to each grade's curriculum.
- ii. Interpret how storytelling forms of various cultural groups may reflect their beliefs and traditions.

## 4. **Aesthetic Valuing**

Students critique and derive meaning from: various artists, pieces of theatre work or drama topics, and media based on aesthetic qualities.

### ***Critical Assessment***

- i. Apply rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.
- ii. Compare and contrast the impact of the audience of students or artist performances, or any other media.
- iii. Describe students' responses to a work of theatre and explain what the scriptwriter did to elicit these responses.

## **5. Connections, Relationships and Applications**

Students apply what they learn across subject areas. They develop competencies and creative skills in problem solving, communication and time management that contribute to lifelong learning and career skills.

### ***Connections and Applications***

- i. Dramatize events in Canadian and world history.
- ii. Use improvisation and dramatization to explore concepts in other content areas.

### ***Careers and Career Related Skills***

- i. Exhibit team identity and commitment to purpose when participating in drama experiences.

## **Drama and Dance Terminology and Definitions**

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**Choral Speaking/ Chanting:** The reading or reciting of language, rhythm, volume, and pace.

**Dance Drama:** A drama enacted through dance. The objective is to interpret a story, theme, or piece of music through movement text by a group. This involves experimentation, interpretation, and rehearsal of a piece of text, such as a poem or riddle. The students experiment with the use.

**Elements of Dance:** They include space, shape, time (rhythm), and energy.

**Elements of Drama:** They include character, suspense, conflict, and structure.

**Forum Theatre:** A technique in drama that involves the improvisational exploration of a dramatic situation by a group. Although only a small group

does the improvisation, the rest of the group observes, and all group members participate in creating the scene through discussion. Members of the group may also stop the action to make suggestions or to take over a role.

**Improvisation:** Generally, a spontaneous response to a dramatic situation that involves verbal and non-verbal activity. The improviser acts in the role of a specific character. Sometimes, however, some preparation is involved, as in the improvisation of a key moment in a drama.

In such cases, the improvisers need to do a certain amount of planning and collaboration - for example, they need to carefully choose the moment to be enacted and the dialogue to be spoken. Various techniques may be used. For example, students may experiment with making transitions between still shapes (that is, moving from one tableau to another), or they may select a word relevant to the drama and explore aspects of its meaning through movement and role playing.

**Monologue:** A scene in drama in which a person speaks alone. The speech is usually long. It may be composed by the speaker, or it may be taken from source material. Its dramatic purpose is to provide insight into the character.

**Reader's Theatre:** A means of performing a play, story, or poem that consists solely of reading. Meaning is conveyed only using the voice; props, costumes, sets, or music cannot be used.

**Role Playing:** A technique in drama that involves the adopting of the point of view of a character in an imaginary situation. The aim of the exercise is to try to understand through imagination what that character feels and how that character thinks. When someone is playing the role of a character, he or she is said to be speaking or writing "in role".

Speaking in role is not confined to acting in a dramatic scene but can be done out of the scene; that is, someone could still be playing the part of a character, for purposes of study, during a discussion of the motives or personality of that character.

**Soundscape or Sound Collage:** The combination of sounds, which may include vocal and instrumental sounds, to create a specific atmosphere or to accompany important moments of a scene.

**Tableau:** A silent group of people frozen in time to represent a scene, abstract idea (e.g., peace, joy), or theme. Variations with speech and action-based scenes are other strands of tableaux.

**“What is drama but life with the dull bits cut out.”**

*Alfred Hitchcock*

## Teaching Culture through Drama: The Dorothy Heathcote Approach

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### Introduction

Dorothy Heathcote, originally an actress by profession, worked as a lecturer and a teacher trainer at the University of Newcastle, Department of Education 1950-1986. She is the person who, more, or less single-handedly, invented and developed drama as a secondary school subject. Dziędzić (2000) points out that Britain is the only country in the world then to have introduced drama into the mainstream school curriculum.

Drama in education developed out of the conventional meaning of the word i.e. children doing sketches and acting plays. Dorothy Heathcote started using it for teaching history, geography, biology, and sociology. At the end of her career, she focused on raising students' cultural awareness through drama. As a teacher trainer she travelled extensively all over the world and her work attracted much media interest. In the 1980s and 1990s several radio and TV programs were made about her and many teachers, including language teachers, have been inspired by her approach.

This teacher-in-role approach is followed in the UK National Curriculum. Many issues covered are intercultural by nature, e.g., leadership, violence, environmental protection, homelessness, social justice, disasters, rituals, celebrations and diversity.

### Decentring

Heathcote claims, that drama helps students to decentre, i.e., to distance themselves from their own culture and then to be able to approach another culture with deeper understanding (Heathcote & Bolton, 1998). Decentering is further facilitated by fictionalizing, because, in Heathcote's view, when we create fiction, we can, at least temporarily, stop taking for granted our ethnocentric stand. Heathcote often employs defamiliarization, for examples students are asked to interpret ordinary events from the position of aliens

visiting the earth. Fleming (1998) argues that this technique leads to

decentering and to higher cultural awareness.

It is worth noticing that, in psychology, the ability to decentre is seen as an important cognitive component of empathy. Decentering tasks assess the degree to which subjects understand that different people possess differing perspectives on the same event (Davies, 1996)

### **Teacher-in-role**

A drama teacher is not an outside director but an active participant of the creative process. S/he takes up roles that are too embarrassing, painful, or/ and linguistically demanding for the students to assume. The teacher-in-role encourages students to focus their attention on values underlying surface behaviour. In this way students are trained to interpret events and actively look for cultural implications. Fleming (1998) remarks, that a drama teacher does not try to give students a substitute for real experience, instead s/he helps the students to focus on the richness and complexity of human behaviour.

### **Mantle of the Expert**

Over her long lifetime, Dorothy Heathcote developed a philosophy of putting the students in the centre of the dramatic process and allowing them to make a bigger contribution to it. Learning is facilitated if students are asked to don the 'mantle of the expert' and think from within an imagined context, taking decisions from the position of authority and power (Heathcote & Bolton, 1995). For example, instead of gathering information about Chinese culture, students are asked to research Chinese culture as hotel experts who specialize in training staff to work abroad. Thus, cultural facts are used selectively and meaningfully to make informed decisions. Moreover, the students feel empowered.

### **Working with Stories: Framing**

In a series of video workshops recorded in 1991 by the University of Newcastle, Heathcote presents nine points of view, or 'frames', that we can use when we look at stories. She uses the *Good Samaritan* story to illustrate particular 'frames':

1. **Participants:** students enact, the whole story or episodes.
2. **Guide:** events are related by an eyewitness. Students are shepherds who saw the mugging and the teacher is a wife asking them why they came home so late.
3. **Agent:** students are asked to re-live events or explain them. In a

modern TV program about courage a crippled businessman (the teacher-in-role) explains how he had been mugged by robbers 20 years before and how a teenager with a Mohican hairstyle saved his life. Students are actors who attempt to recreate the events according to the businessman's description.

4. **Authority: reconstructing events from the position of power.** The results of such a reconstruction are important, e.g., the law can be changed. Students as High Priests of the Temple want to know who tells bad stories about priests and Levites who didn't help though they should. High Priests summon witnesses.
5. **Recorder: reconstructing facts.** Students help the teacher (in the role of a Roman Consul stationed in Jerusalem) to write a report to Rome about the incident. Students need to find out background information about ordinary life of the Romans.
6. **Press: providing a biased commentary on the event.** For some reason, the incident is considered important enough to focus on. Students scrutinize the style of three different British newspapers and then try to put the Good Samaritan story into the style of one of these newspapers.
7. **Research: students are the Consultants** hired by the Good Samaritan Hospice to produce a logo, a brochure, and a TV program about the hospice.
8. **Critic: students are asked to compare the event with other events.**
9. **Artist: expressing the story in an artistic form.** Students are asked to design stained-glass windows for the Good Samaritan Inn.

*"The heavens are happily engaged in daily experiences with casts of thousands enjoying the experience of the 'mantle of the expert' with Dorothy leading the pack. May she rest in peace! (October 8, 2011) She has certainly left a magnificent legacy! I am blessed to have had her as my mentor myself."* Patricia Gough, Executive Director of ArtsAround

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<b>Differences Between Drama and Theatre</b>	
<b>Drama</b>	<b>Theatre</b>
<i>Is fundamentally concerned with:</i>	
<ul style="list-style-type: none"> <li>• the experience for the players</li> <li>• personal expression of thought and emotions.</li> <li>• players' social construction of meaning.</li> <li>• natural use of space and time as drama unfolds.</li> </ul>	<ul style="list-style-type: none"> <li>• the experience for the audience</li> <li>• public expression through voice and body.</li> <li>• actors' communication of text meaning.</li> <li>• contrived use of space and time through theatrical convention and staging techniques.</li> </ul>
<i>Is characterized by:</i>	
<ul style="list-style-type: none"> <li>• spontaneous role-play and improvisation.</li> <li>• movement in and out of role to negotiate, clarify and evaluate progress of the activity.</li> <li>• assumption of various functional group duties (Creative, organizational, critical).</li> </ul>	<ul style="list-style-type: none"> <li>• rehearsed, repeatable performance.</li> <li>• maintenance of a role to create a sustained illusion for the audience.</li> <li>• assumption of a prescribed theatrical duty (e.g., actor, director, playwright).</li> </ul>

<b>Common Features of Drama and Theatre</b>				
<b>Subject Matter</b>	<b>Components</b>	<b>Elements</b>	<b>Processes</b>	<b>Creative Roles</b>
<ul style="list-style-type: none"> <li>• human events</li> <li>• problem-conflicts</li> <li>• relationships</li> </ul>	<ul style="list-style-type: none"> <li>• plot</li> <li>• character</li> <li>• dialogue</li> <li>• action</li> <li>• time</li> <li>• place</li> </ul>	<ul style="list-style-type: none"> <li>• focus</li> <li>• tension</li> <li>• contrast</li> <li>• symbolization</li> </ul>	<ul style="list-style-type: none"> <li>• enacting</li> <li>• pretense</li> <li>• suspending disbelief</li> <li>• imagining</li> </ul>	<ul style="list-style-type: none"> <li>• actor</li> <li>• director</li> <li>• stage manager</li> <li>• critic</li> <li>• playwright</li> </ul>

## **Examples of Teachers in Role in Drama**

*These categories were originally devised by Norah Morgan and Juliana Saxton*

### **The Authority: The One in Control**

Teacher's role has power and control over the students in role.

Teacher is the "one who knows" important information.

### **The Second in Command**

Teacher's role has some authority and control over the students in role.

Teacher's role obtains power in being "next to" the authority figure.

Teacher's role may involve acting as a mediator between the authority figure and students.

### **One of the Gang**

Teacher's role is equal in power to students' roles.

Teacher's role allows him/her to ask questions and make suggestions.

### **The Helpless One**

Teacher's role requires help from the students in role.

Teacher's role depends on students to find answers and solve problems.

### **The Outsider Opposed to the Group**

Teacher's role has authority, but not over the students in role. Teacher plays an outsider whose views are different from those of the students in role.

Teacher forces students to explain or defend their actions, plans and viewpoints.

### **The Devil's Advocate**

Teacher's authority is, similar to "one of the gang."

Teacher in role challenges group decisions and plans.

Teacher encourages students to persuade her/him of the value of their decisions in role.

Teacher encourages students to view problems from different perspectives.

### **The Late Arrival**

Teacher in role has missed initial developments and must get information from the class.

Teacher may have played a different character in the initial session, and, in role, left the room.

Teacher returns to the room as a new character, arriving late and seeking knowledge.

## **The Fringe Player**

Teacher's role may or may not involve authority and power but is peripheral to the action.

This role is often used when the class is in role and engaged in small group planning or interviews and the teacher wants to monitor what they are doing.

This role is for both teacher and student and allows her/him to ask questions, give information or advice, or prod the class toward more depth.

***"I am an artist! I am here to live out loud!"*** ...proclaimed Emile Zola.

***"Every child is an artist. The challenge is to remain an artist after you grow up,"*** Pablo Picasso shared.

***"True drama for discovery is not about ends; it is about journeys and not knowing how the journeys may end."...***

Dorothy Heathcote suggests.



## Notable Thoughts on Assessment

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### What is assessment?

We use the general term assessment to refer to all those activities undertaken by teachers -- and by their students in assessing themselves -- that provide information to be used as feedback to modify teaching and learning activities. Such assessment becomes formative assessment when the evidence is used to adapt the teaching to meet student needs. *Black, P. & William, D. Inside the Black Box: Raising standards through classroom assessment, King's College, London*

### What should be assessed?

To begin at the beginning, the choice of tasks for classroom work and homework is important. Tasks need to be justified in terms of the learning aims that they serve, and they can work well only if opportunities for pupils to communicate their evolving understanding are built into the planning.

Discussion, observation of activities, and marking of written work can all be used to provide those opportunities, but it is then important to look at or listen carefully to the talk, the writing, and the actions through which pupils develop and display the state of their understanding. Thus, we maintain that opportunities for pupils to express their understanding should be designed into any piece of teaching, for this will initiate the interaction through which formative assessment aids learning. *Black, P. & William, D. Inside the Black Box: Raising standards through classroom assessment, King's College, London*).

### How can assessment improve learning?

The research indicates that improving learning through assessment depends on five, deceptively simple, key factors:

- the provision of effective feedback to pupils.
- the active involvement of pupils in their own learning.
- adjusting teaching to take account of the results of assessment.
- a recognition of the profound influence assessment has on the motivation and self-esteem of pupils, both of which are crucial influences on learning.
- the need for pupils to be able to assess themselves and understand how to improve. *Black, P. & William, D. Assessment for Learning: Beyond the Black Box, Assessment Reform Group, University of Cambridge, School of Education*

### Beliefs about how learning affects assessment

Methods of assessment are determined by our beliefs about learning. According to early theories of learning, complex higher-order skills had to be acquired bit-

by-bit by breaking learning down into a series of prerequisite skill, a building-blocks-of-knowledge approach.

It was assumed incorrectly that after basic skills had been learned by rote, they could be assembled into complex understandings and insight. However, evidence from contemporary cognitive psychology indicates that all learning requires that the learner think and actively construct evolving mental models. (*Dietel, R.J., Herman, J.L., Knuth, R.A. 1991. What Does Research Say About Assessment? North Central Regional Education Laboratory, Oak Brook*)

### **How can the concept of quality assist in learning?**

In assessing the quality of a student's work or performance, the teacher must possess a concept of quality appropriate to the task and be able to judge the student's work in relation to that concept. But although the students may accept a teacher's judgment, without demur, they need more than summary grades if they are to develop expertise intelligently.

The indispensable conditions for improvement are that the student comes to hold a concept of quality, roughly similar, to that held by the teacher, is, able to monitor continuously the quality of what is being produced during the act of production itself and has a repertoire of alternative moves or strategies from which to draw at any given point. In other words, students need to be able to judge the quality of what they are producing and be able to regulate what they are doing during the doing of it ...

Stated explicitly, therefore, the learner must (a) possess a concept of the standard (or goal/reference level) being aimed for, (b) compare the actual (or current) level of performance with the standard, and (c) engage in appropriate action which leads to some closure of the gap.

Formative assessment includes both feedback and self-monitoring. The goal of many instructional systems is to facilitate the transition from feedback to self-monitoring. (*Sadler, R. 1989. Formative Assessment in the Design of Instructional Systems. Instructional Science. Vol. 18, pp119-144*)

### **Why is self-assessment essential?**

Self-assessment is essential for progress as a learner: for understanding of selves as learners, for an increasingly complex understanding of tasks and learning goals, and for strategic knowledge of how to go about improving.

*Sadler, D. R. 1993. cited in Brookhart, S. M. Successful Students' Formative and Summative Uses of Assessment Information. Assessment in Education. Vol. 8, No. 2, pp. 153-169.*

### **How does assessment help to make an effective school?**

Assessment for learning can contribute to the development of effective schools. If assessments of learning provide evidence of achievement for public reporting, then assessments for learning serve to help students learn more. The crucial distinction is between assessment to determine the status of learning and assessment to promote greater learning. (*Stiggins, R. J. 2002. Assessment Crisis: The Absence of Assessment FOR Learning, in Phi Delta Kappan Vol.83, No.10 pp758-765.*)

### **What is the effect of assessment for learning?**

In short, the effect of assessment for learning, as it plays out in the classroom, is that students keep learning and remain confident that they can continue to learn at productive levels if they keep trying to learn. In other words, students don't give up in frustration or hopelessness. (*Stiggins, R. J. Assessment Crisis: The Absence of Assessment FOR Learning, in Phi Delta Kappan Vol.83, No.10 pp758-765.*)

### **What is meaningful learning?**

From today's cognitive perspective, meaningful learning is reflective, constructive, and self-regulated. People are seen not as mere recorders of factual information but as creators of their own unique knowledge structures. To know something is not just to have received information but to have interpreted it and related it to another knowledge, one already has.

In addition, we now recognize the importance of knowing not just how to perform, but also when to perform and how to adapt that performance to new situations. Thus, the presence or absence of discrete bits of information-which is typically the focus of traditional multiple-choice tests-is not of primary importance in the assessment of meaningful learning. Rather, what is important is how and whether students organize, structure, and use that information in context to solve complex problems. (*Dietel, R.J., Herman, J.L., Knuth, R.A. What Does Research Say About Assessment? North Central Regional Education Laboratory, Oak Brook*)

### **What do the best teachers do?**

The best teachers constantly monitor what is happening to students as they set about learning and investigate when things do not proceed as planned or expected. They also enquire their own practice so they might get better at ensuring that their students learn successfully.

*Demos: About learning, Report of the Learning Working Group, Demos, London*  
[www.demos.co.uk](http://www.demos.co.uk)

## **What gains has formative assessment made?**

Formative assessment - the frequent assessments of student progress to identify learning needs and shape teaching - has become a prominent issue in education reform. The achievement gains associated with formative assessment have been described as "among the largest ever reported for educational interventions". While many teachers incorporate aspects of formative assessment into their teaching, it is much less common to find formative assessment practiced systematically.

## **The growth of self-evaluation at student and school level**

The growing importance of self-evaluation at the institutional level has also resulted in attention for student self-assessment. The main idea behind school evaluation and student self-assessment is that it is more important to focus on development than to compare your school or yourself with other schools or students. The process of student self-assessment and school- evaluation is as important as the outcomes are because they will inform further development.

## **What are the elements of formative assessment?**

Elements of formative assessment: The key elements that have emerged from the case studies and related research are:

1. Establishment of a classroom culture that encourages interaction and the use of assessment tools
2. Establishment of learning goals, and tracking of individual student progress towards those goals
3. Use of varied instruction methods to meet diverse student needs
4. Use of varied approaches to assessing student understanding
5. Feedback on student performance and adaptation of instruction to meet identified needs
6. Active involvement of students in the learning process. *OEC: Formative Assessment: Improving Learning in Secondary Classrooms, OECD publishing*

## **Assessment Analogy**

**“When the cook tastes the soup, that’s formative; when the guests taste the soup, that’s summative.”** (*Stake, R. cited in Earl, L.:Assessment As Learning: Using classroom achievement to Maximize Student Learning. Experts in Assessment. Corwin Press Inc. Thousand Oaks, California*).

### **How can new approaches to formative assessment be developed?**

For teachers to be able to develop new approaches to formative assessment and relate them to different theories of learning, they must be able to investigate and reflect upon their own classroom practices – particularly the way they question and give feedback to students. (*Torrance, H. & Pryor, J. Developing Formative Assessment in the Classroom: using action research to explore and modify theory. British Educational Research Journal. Vol.27, No.5, pp615-631*).

### **How can diagnostic information inform teaching?**

There is a diagnostic aspect to all formative assessment, and diagnostic information can inform both students' studying and teachers' teaching. The key is having a concept of the goal or learning target, which originally is the teachers, but which ideally the student will internalize, eventually setting his or her own goals and monitoring progress toward them (*Sadler, 1989; Gipp cited in Brookhart*).

### **What is wrong with assessment?**

While assessment has the potential to improve learning for all students, historically it has acted as a barrier rather than a bridge to educational opportunity. Assessments have been used to label students and put them in dead end tracks. Traditional tests have been soundly criticized as biased and unfair to minority students. And the assessment of language minority students has been particularly problematic. (*Dietel, R.J., Herman, J.L., Knuth, R.A. 1991. What Does Research Say About Assessment? North Central Regional Education Laboratory, Oak Brook*).

### **What effect does classroom assessment have?**

In reality, it is through classroom assessment that attitudes, skills, knowledge and thinking are fostered, nurtured and accelerated – or stifled. *Hynes (1991) cited in Earl, L. Assessment As Learning: Using classroom achievement to Maximize Student Learning. Experts in Assessment. Corwin Press Inc. Thousand Oaks, California.*



**Children are like wet cement: whatever falls on them makes an impression.**

***Haim Ginott***

## **The link between formative and summative assessment**

Theory about classroom assessment and formative assessment may need to include some references to summative assessment, and vice versa, in order to describe more adequately the cyclical process successful students apparently construct for themselves. *Sebatane cited in Brookhart, S. M. Successful Students' Formative and Summative Uses of Assessment Information. Assessment in Education. Vol. 8, No. 2, pp. 153-169.*

## **How do students move forward with their learning?**

Over time, students move forward in their learning when they can use personal knowledge to construct meaning, have skills of self-monitoring to realize that they don't understand something, and have ways of deciding what to do next.

*(Earl, Lorna. Assessment As Learning: Using classroom assessment to maximize student learning. Experts in assessment series, Corwin Press Inc., Thousand Oaks, California).*

## **Measurement, Assessment, & Evaluation in Education**

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*Dr. Bob Kizlik: Founder of the ADPRIMA site: Latin for "toward the best"*

*Experienced professor of education with a PHD from University of Virginia*

I was continuously reminded each semester that many education students who had the requisite course in "educational tests and measurements" or a course with a similar title as part of their professional preparation, had confusing ideas about fundamental differences in terms such as measurement, assessment, and evaluation as they are used in education. When I asked the question, "What is the difference between assessment and evaluation?" I got a lot of blank stares. Yet, it seems that understanding the differences between measurement, assessment, and evaluation is fundamental to the knowledge base of teaching, and certainly to the processes employed in the education of future teachers.

In many places on the ADPRIMA website the phrase, "Anything not understood in more than one way is not understood at all" appears after some explanation or body of information. That phrase is, in my opinion, a fundamental idea of what should be a cornerstone of all teacher education. Students often struggle with describing or explaining what it means to "understand" something that they say they understand. I believe in courses in educational tests and measurements, that "understanding" has often been inferred from responses on multiple-choice tests or solving statistical problems. A semester later, when questioned about very fundamental ideas in statistics,

measurement, assessment and evaluation, the students I had seemingly forgot most, if not all of what they "learned."

Measurement, assessment, and evaluation mean very different things, and yet most of my students are unable to adequately explain the differences. So, in keeping with the ADPRIMA approach to explaining things in as straightforward and meaningful a way as possible, here are what I think are useful descriptions of these three fundamental terms. These are personal opinions, but they have worked for me for many years. They have operational utility.

Measurement refers to the process by which the attributes or dimensions of some physical objects are determined. One exception seems to be in the use of the word measure in determining the IQ of a person. The phrase, "this test measures IQ" is commonly used. Measuring such things as attitudes or preferences also applies. However, when we measure, we generally use some standard instrument to determine how big, tall, heavy, voluminous, hot, cold, fast, or straight, it is. Standard instruments refer to instruments such as rulers, scales, thermometers, pressure gauges, etc. We measure to obtain information about what is. Such information may or may not be useful, depending on the accuracy of the instruments we use, and our skill at using them.

There are few such instruments in the social sciences that approach the validity and reliability of say a 12" ruler. We measure how big a classroom is in terms of square feet, we measure the temperature of the room by using a thermometer, and we use Ohm meters to determine the voltage, amperage, and resistance in a circuit. In these examples, we are not assessing anything; we are simply collecting information relative to some established rule or standard.

Assessment is therefore quite different from measurement and has uses that suggest very different purposes. When used in a learning objective, the definition provided on the ADPRIMA for the behavioral verb measure is: *To apply a standard scale or measuring device to an object, series of objects, events, or conditions, according to practices accepted by those who are skilled in the use of the device or scale.*

Assessment is a process by which information is obtained relative to some known objective or goal. Assessment is a broad term that includes testing. A test is a special form of assessment. Tests are assessments made under

contrived circumstances especially so that they may be administered. In other words, all tests are assessments, but not all assessments are tests. We test at the end of a lesson or unit.

Whether implicit or explicit, assessment is most usefully connected to some goal or objective for which the assessment is designed. A test or assessment yields information relative to an objective or goal. In that sense, we test or assess to determine, whether, or not, an objective or goal has been obtained.

Assessment of skill attainment is rather straightforward. Either the skill exists at some acceptable level, or it doesn't. Skills are readily demonstrable. Assessment of understanding is much more difficult and complex. Skills can be practiced; understandings cannot. We can assess a person's knowledge in a variety of ways, but there is always a leap, an inference that we make about what a person does in relation to what it signifies about what he knows. In the section on this site on behavioral verbs, to assess means: *To stipulate the conditions by which the behavior specified in an objective may be ascertained. Such stipulations are usually in the form of written descriptions.*

Evaluation is perhaps the most complex and least understood of the terms. Inherent in the idea of evaluation is "value." When we evaluate, what we are doing is engaging in some process that is designed to provide information that will help us make a judgment about a given situation. Generally, any evaluation process requires information about the situation in question.

A situation is an umbrella term that considers, such ideas as objectives, goals, standards, procedures, and so on. When we evaluate, we are saying that the process will yield information regarding the worthiness, appropriateness, goodness, validity, legality, etc., of something for which a reliable measurement or assessment has been made. For example, I often ask my students if they wanted to determine the temperature of the classroom, they would need to get a thermometer and take several readings at different spots, and perhaps average the readings. That is simple measuring. The average temperature tells us nothing about whether it is appropriate for learning.

To do that, students would have to be polled in some reliable and valid way. That polling process is what evaluation is all about. A classroom

average temperature of 75 degrees is simply information. It is the context of the temperature for a particular purpose that provides the criteria for evaluation. A temperature of 75 degrees may not be very good for some students, while for others, it is ideal for learning. We evaluate every day. Teachers are, constantly evaluating students, and such evaluations are usually done in the context of comparisons between what was intended (learning, progress, behavior) and what was obtained. When used in a learning objective, the definition provided on the ADPRIMA site for the behavioral verb evaluate is: *To classify objects, situations, people, conditions, etc., according to defined criteria of quality. Indication of quality must be given in the defined criteria of each class category. Evaluation differs from general classification only in this respect.*

To sum up, we measure distance, we assess learning, and we evaluate results in terms of some set of criteria. These three terms are certainly connected, but it is useful to think of them as separate but connected ideas and processes.

ADPRIMA is a great link that offers different ideas about these three terms, with well-written explanations. Unfortunately, most information on the Internet concerning this topic amounts to little more than advertisements for services.

## Learning Styles

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Learning styles are simply different approaches or ways of learning. What are the types of learning styles? Let's examine three of them.

### **Visual Learners:** *learn through seeing*

These learners need to see the teacher's body language and facial expression to fully understand the content of a lesson. They tend to prefer sitting at the front of the classroom to avoid visual obstructions (e.g., people's heads). They may think in pictures and learn best from visual displays including diagrams, illustrated textbooks, overhead transparencies, videos, flipcharts, and handouts. During a lecture or classroom discussion, visual learners often prefer to take detailed notes to absorb the information.

### **Visual Learners:**

- use visual materials such as pictures, charts, maps, graphs, etc.
- have a clear view of your teachers when they are speaking so you can

- see their body language and facial expression
- use colour to highlight important points in text
- take notes or ask your teacher to provide handouts
- illustrate your ideas as a picture or brainstorming bubble before writing them down
- write a story and illustrate it
- use multi-media (e.g., computers, videos, and filmstrips)
- study in a quiet place away from verbal disturbances
- read illustrated books
- visualize information as a picture to aid memorization

**Auditory Learners:** *learn through listening*

They learn best through verbal lectures, discussions, talking things through and listening to what others have to say. Auditory learners interpret the underlying meanings of speech through listening to tone of voice, pitch, speed, and other nuances. Written information may have little meaning until it is heard. These learners often benefit from reading text aloud and using a tape recorder.

**Auditory Learners:**

- participate in class discussions/debates
- make speeches and presentations
- use a tape recorder during lectures instead of taking notes
- read text out aloud
- create musical jingles to aid memorization
- create mnemonics to aid memorization
- discuss your ideas verbally
- dictate to someone while they write down your thoughts
- use verbal analogies, and storytelling to demonstrate your point

**Tactile/Kinesthetic Learners:** *learn through, moving, doing, and touching*

Tactile/Kinesthetic persons learn best through a hands-on approach, actively exploring the physical world around them. They may find it hard to sit still for long periods and may become distracted by their need for activity and exploration.

## **Tactile/Kinesthetic Learners**

- take frequent study breaks
- move around to learn new things (e.g., read while on an exercise bike, mold a piece of clay to learn a new concept)
- work at a standing position
- chew gum while studying
- use bright colors to highlight reading material
- dress up your workspace with posters
- if you wish, listen to music while you study
- skim through reading material to get a rough idea what it is about before settling down to read it in detail.



**If a child can't teach the way we teach,  
maybe we should teach the way they learn.**

*Ignacio Estrada*



## Beat & Rhythm Assessment

Grade: \_\_\_\_\_ Teacher: \_\_\_\_\_

*\*You can use this chart for the whole class if need be and just add the child's name to a line. Be sure to include a date so you can let your assessments accumulate to let you evaluate.*

**Level 1:** Is making little progress towards mastery of the skill. (Student doesn't have it yet but is trying).

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**Level 2:** Is making steady progress towards mastery of the skill. (Student is getting better).

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**Level 3:** Has mastered the skills and usually performs well. (Student is successful).

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**Level 4:** Has mastered the skill and demonstrates this consistently each time s/he performs. (Student can do it all the time and can add to it!).

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**Outstanding:** Students who have capabilities of being leaders by partnering with those who have difficulty with beat or rhythm. List potential partners here:

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Checklist for Singing

Grade: \_\_\_\_\_ Teacher: \_\_\_\_\_

**Uses Singing Voice**

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**Uses head voice**

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**Sings with an open mouth**

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**Shows good posture**

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**Watches conductor**

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**Shows expressions on face**

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**Articulates well**

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**Matches pitch singing so-me**

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**Matches pitch when singing a longer song with a CD or instrument**

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**Happily, sings along with pride**

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**Orff Ensemble Rubric for Performance**

**Grade:** \_\_\_\_\_ **Teacher:** \_\_\_\_\_

*You should be able to use this rubric for the entire year, dating the times you observed your students. (Example: Bobby S.-Sept 24-beat-Level 2)*

<b>Orff Ensemble Performance</b>	<b>Level One</b>	<b>Level Two</b>	<b>Level Three</b>	<b>Level Four</b>
maintains a steady beat	rarely maintains a steady beat	occasionally maintains a steady beat	usually maintains a steady beat	always maintains a steady beat
uses a proper mallet technique	rarely uses proper mallet technique	occasionally uses proper mallet techniques	usually uses proper mallet technique	always uses proper mallet technique
plays patterns correctly	rarely plays patterns correctly	occasionally plays patterns correctly	usually plays patterns correctly	always plays patterns correctly
stays with the ensemble while playing	rarely stays with the ensemble while playing	occasionally stays with the ensemble while playing	usually stays with the ensemble while playing	always stays with the ensemble while playing
can maintain an independent part	rarely maintains an independent part	occasionally maintains an independent beat	usually maintains an independent part	always maintains an independent part
follows the conductor	rarely looks at the conductor	occasionally looks at the conductor	usually looks at the conductor	always looks at the conductor

**Dates of Observation and Teacher Notes**

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**Self-Evaluation of My Contribution to Group Work**

Name of student \_\_\_\_\_ Date of activity \_\_\_\_\_

Type of group work \_\_\_\_\_

1. To what extent did other members of the group listen to and understand your ideas?  
( not at all) 1      2      3      4      5 (completely)
  
2. How much influence do you feel you had on the group's decision?  
( not at all ) 1      2      3      4      5 (completely)
  
3. To what extent do you feel committed to, and responsible for, the group's decision?  
( not at all) 1      2      3      4      5 (completely)
  
4. To what extent are you satisfied with your group's performance?  
( very dissatisfied)1      2      3      4      5( very satisfied )
  
5. How much did you learn about the issue under discussion?  
( nothing at all ) 1      2      3      4      5 (a great deal)
  
6. Write a few sentences describing the way you now feel. How did you find working with this group and/or this topic? You can identify the highlights or your frustrations but please do not write other student's names that you'd like to blame or accuse of negatively impacting on the group.

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**Rubric for Drama Performance**

*You should be able to use this rubric for the entire year, dating the times you observed your students. (Example: Bobby S.-Sept 24-beat-Level 2)*

<b>Performance Techniques</b>	<b>Level One</b>	<b>Level Two</b>	<b>Level Three</b>	<b>Level Four</b>
Uses eye contact with the audience.	rarely looked at the audience	occasionally looked at the audience	usually looked at the audience	always looked at the audience
Projected his/her voice appropriately.	rarely projected his/her voice appropriately	occasionally projected his/her voice appropriately	usually projected his/her voice appropriately	always projected his/her voice appropriately
Worked well in discussion or rehearsal with his/her group.	rarely worked well in discussion or rehearsal with his/her group	occasionally worked well in discussion or rehearsal with his/her group	usually worked well in discussion or rehearsal with his/her group	always worked well in discussion or rehearsal with his/her group
Showed creativity in expressing results.	rarely showed creativity in expressing results.	occasionally showed creativity in expressing results.	usually showed creativity in expressing results.	always showed creativity in expressing results.
Understands and applies drama techniques.	rarely understands and applies drama techniques.	occasionally understands and applies drama techniques.	usually understands and applies drama techniques.	always understands and applies drama techniques.

**Dates of Observation and Teacher Notes**

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**Teacher Rubric for Assessing Students during Drama Class**

<b>CRITERIA</b>	<b>LEVEL 1</b>	<b>LEVEL 2</b>	<b>LEVEL 3</b>	<b>LEVEL 4</b>
Demonstrates understanding of concepts during drama class.  of concepts during drama class.	Understands  few concepts  during drama class.	Understands  few concepts  during drama class.	Understands  most  concepts during drama class.	Understands all  (or most all) concepts during drama class.
Uses critical analysis and appreciation when working with the group.	Uses a few simple ideas when working with the group.	Uses a variety of simple and related ideas, when working with the group.	Uses ideas of some complexity when working with the group.	Uses complex ideas when working with the group.
Demonstrates the ability to perform well alone or in a group.	Performs and creates only in limited and incomplete ways.	Occasionally performs and creates in complete ways.	Usually performs and creates in complete ways.	Consistently performs and creates in well-developed ways.
Communicates with clarity and precision.	Rarely  Communicates with clarity and precision.	Sometimes  Communicates with clarity and precision.	Usually  Communicates with clarity and precision.	Consistently  communicates with clarity and precision.

**Dates of Observation and Teacher Notes**

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## Music Roles

1. A **Chairperson (metal percussion)** or lead person who keeps the momentum going and makes sure that no one is wasting time. This person keeps the team on track and re-directs any long-winded talkers who are monopolizing everyone's time.
2. A **Cheerleader and Recorder (2 boom whackers)** encourages everyone to speak up and voice their opinion and contribute during the planning sessions. S/he monitors anyone who is using negative language, judgements or put downs. The Recorder goes for help if certain students are constantly disruptive. S/he records information when the group needs to hand in an outline.
3. A **Digital Leader (virtual keyboard on an iPad + wood percussion in case the team does not need an iPad)** gets what is required on one or two iPads for the lesson and makes it visible to his/her Music Team. In some cases, s/he is playing an accompaniment on the keyboard or locating sheet music or setting up the team to watch a YouTube video.
4. A **Presenter (Orff)** organizes, all, of the information collected and divides up the workload, so each member of the team is involved in some way, so everyone owns a piece of the planning and of the presentation (if there is one).
5. A **Tech Leader (drum or bucket and drumsticks)** who loves working with technology and can trouble shoot. This person will help the Digital Lead member when necessary.

**Music Team  
1**

**# 1**

**Chairperson  
(Metal percussion)**

**Music Team  
2**

**Tech Leader  
(Drum, Drumsticks)**

**# 5**



**# 2**

**Cheerleader/Reader  
(2 Boom Whackers)**

**Music Team  
5**

**Presenter  
(1 ORFF)**

**# 4**



**# 3**

**Digital Leader  
(Virtual or real keyboard,  
wood percussion)**

**Music Team  
4**

# Music Centre Plan

**Music Team  
3**

