**Project-Based Learning**

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

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

**Course Selection Choices**

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

Please review the list below. We will use this sheet to help ensure that you are provided with an opportunity to learn and explore outcomes in a way that interests you.

**PAA Module Options:**

* Computer Drafting and Design
* Project Runway: An Introduction to Fashion Design
* Graphic Arts: Cartooning and Illustration
* Computer Science: Coding
* Exploring the World of Agriculture
* Outdoor Ed
* Wildlife Exploration

**Prior PBL Course Options:**

* Robotics & Coding
* Interior Design
* Vehicle Design
* Sports Equipment Design

Choice #1: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

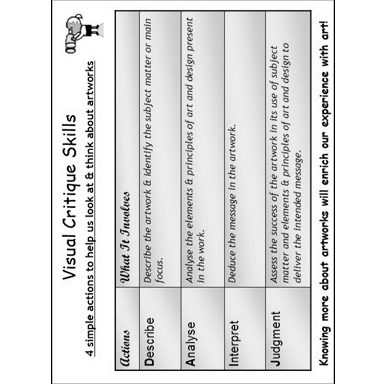
Choice #2: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Choice #3 (if applicable): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Art Outcomes Checklist**

Use the indicators below each outcome to help with brainstorming project ideas. Check the box below each outcome once practiced or presented. Fill in the blanks to indicate the date and in class assignment or project that demonstrates your completion of that outcome.

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| **Grade 7** | **Grade 8** |
| * **CP7.1- Create dance compositions that express ideas about the importance of place (e.g., relationships to the land, local geology, region, urban/rural environments).**   (a) Use inquiry in dance to extend understanding of place (e.g., examine historical relationships of people to the land in Saskatchewan):  - Generate key questions to guide inquiry in dance (e.g., How could we represent through dance the relationships between people and the prairie landscape or the difference between urban and rural environments?).  Summarize and focus knowledge of topic to determine information needs.  - Generate additional relevant questions for exploration.  - Prepare and use a plan to access the Internet and other sources (e.g., print, digital, community) to gather ideas for dance-making.  - Use the dance-making process to explore the central questions and ideas (e.g., How can we show through movement the vastness of the prairie spaces or the migration of peoples?).  - Expand on dance and movement ideas in reflective records such as journals, blogs, and video or audio recordings.  - Keep a record of dance phrases using invented and/or traditional notation symbols, and video where possible, to explore, record, and reconstruct movements.  - Reflect, analyze, and make connections between the original topic or inquiry question and subsequent dance explorations.  (b) Investigate how a single idea can be developed in many ways and directions (e.g., How many different ways can we represent in movement a sense of community within an isolated landscape?).  (c) Recognize valuable accidents in exploration and put them to use when appropriate.  (d) Demonstrate self-awareness in decision making about own movement selections.  (e) Reflect on how movement, dance elements, and principles of composition can be organized to convey meaning in dance (e.g., What message or ideas does our dance communicate about our sense of place in Saskatchewan?).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.2- Investigate and manipulate the elements of dance and principles of composition including tension and resolution.**   (a) Investigate and demonstrate ways of creating tension and resolution using the elements of actions, body, relationships, dynamics, and space.  (b) Analyze, discuss, and explore through movement, the principles of tension and resolution in dance.  (c) Use inquiry to investigate questions about relationships among the elements of dance and principles of tension and resolution:  - Generate questions about the elements of dance and principles of tension and resolution to guide inquiry (How can we build a feeling of tension using the elements of dynamics and shape? How could we use the principles of tension and resolution in a composition about relationships between people and the land?).  (d) Identify ways that dances begin, build toward something, and come to resolutions during specific sections or within the dance as a whole.  (e) Investigate and demonstrate ways that tension can function as a highlight or turning-point in a dance.  (f) Investigate and demonstrate ways that resolution resolves or settles sections within the dance or the dance as a whole.  (g) View and analyze own and peers' dance compositions for application of dance elements and tension and resolution.  (h) Use the elements and principles expressively in dance.  (i) Practice sustaining and controlling energy.  (j) Explore and apply biomechanical concepts and principles of balance, stability, spin, and rotation (see grade 7 physical education curriculum outcome 7.6) during warm-ups and dance compositions.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.3- Create and refine transitions within choreographic forms (e.g., ABBA, narrative).**   (a) Sequence movements purposefully to support transitions when creating and combining dance phrases.  (b) Demonstrate clarity of transitions between dance phrases.  (c) Develop and refine transitions using reflection, decision making, and movement problem solving.  (d) Create dance transitions for various forms such as binary (AB), ternary (ABA), theme and variations, narrative, collage, chance, and organic.  (e) Demonstrate how the whole body contributes to focus that can be inward or outward during movement phrases and transitions.  (f) Repeat movement phrases and transitions of increasing difficulty with accuracy.  (g) Take risks and solve dance problems in new ways.  (h) Extend body's range of movement, strength, and balance with attention paid to correct alignment and clarity of action.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.4- Investigate how dramatic character develops from role.**   (a) Demonstrate confidence and imagination when working in various roles.  (b) Investigate when in role how character may be expressed through actions.  (c) Use language with purpose to develop character and achieve dramatic intent when speaking and writing in role.  (d) Discuss own roles and analyze contributions to the work.  (e) Demonstrate when in role how characters use actions or interact with others for different purposes.  (f) Revise work based upon reflection and critical analysis of the role and character.  (g) Identify how roles and drama work can contribute to deeper understanding of self and others.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.5- Use drama elements, strategies, negotiation, and collaboration to help shape the direction of the drama and/or collective creation.**   (a) Contribute to the choice and use of drama strategies such as tableau, tapping in, writing in role, improvisation, and a variety of others to achieve purpose.  (b) Investigate the many possibilities for structure and direction of dramatic works.  (c) Recognize that co-operative effort is essential to satisfaction in drama and collaborate with others to help direct the course of the drama work.  (d) Negotiate, accept the ideas of others, and work toward consensus in dramatic work.  (e) Identify and discuss the importance of focus to successful drama work.  (f) Identify and discuss the presence of tension and contrast in own drama work.  (g) Identify the objects or events in drama work that function as symbols.  (h) Reflect on and describe the contributions and the work of each group member.  (i) Explain how drama work helps to develop a deeper understanding of communication and interdependence.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.6- Express ideas about the importance of place (e.g., relationships to the land, local geology, region, urban/rural environments) in drama and/or collective creation.**   (a) Use inquiry in drama to extend understanding about the importance of place in peoples' lives:  - Generate questions to guide inquiry about the concept of place (e.g., What if we traveled back in time to observe the signing of the Treaties? What if urban youth were given control of city planning for one year? What is unique about being from, or living in, Saskatchewan?).  - Prepare and use a plan to access the Internet and other sources (e.g., print, digital, community) to research and gain information and ideas that will contribute to the authenticity and significance of the drama.  (b) Collaborate with others to manipulate tension, focus, contract, and symbol to express ideas about the importance of place in peoples' lives.  (c) Pose questions about the work for purposes of reflection and further development of the drama (Is our drama capturing the time and place of living in the 1800s in Saskatchewan?).  (d) Discuss conflicts that may have arisen during the work and how these conflicts were resolved.  (e) Recall and express responses to the work using a variety of reflective strategies such as `hot seating', `marking the moment', or `walls have ears'.  (f) Describe how dramas and collective creations relate to own lives, cultures, and society.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.7- Investigate improvisation using the voice, instruments, and a wide variety of sound sources from the natural and constructed environment.**   (a) Sing and play accurately and expressively, and improvise individually and in groups, with voice and instruments.  (b) Experiment with the voice and instruments by creating and imitating sounds and apply these discoveries in own work.  (c) Maintain melodic and harmonic parts.  (d) Experiment with ways that a single musical idea can be developed or evolve in many ways and directions.  (e) Explore and determine appropriate sound sources, forms, and processes for creating music expressions.  (f) Investigate music from various places of the world, and analyze relationships among the instrument, the use of sound, and the place of origin (e.g., steel drums, sitar, didgeridoo, First Nations' flutes).  (g) Pose questions about sound to guide inquiry into the expressive and symbolic use of sound and silence.  (h) Use sounds symbolically to convey a variety of ideas and meanings.  (i) Demonstrate sensitivity to the ways voices change with age and musical experiences.  (j) Distinguish among diverse voice types, styles, and forms of vocal expression.  (k) Demonstrate appreciation for the acquisition of instrumental/vocal technical and improvisational skills and set goals to improve own skills.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.8- Investigate and manipulate elements of music and principles of composition including tension and resolution.**   (a) Use inquiry in music to extend understanding of composition principles of tension and resolution:  - Pose questions to guide inquiry into how elements of music can be manipulated to create tension and resolution (e.g., How is rhythm used to create tension and resolution? How can dynamics be used to create tension and resolution? How can the elements be combined to create tension and resolution?).  - Conduct a collaborative inquiry and experiment with voice and instruments to explore the inquiry questions.  - Collaborate with peers to document the inquiry process (e.g., record on video).  (b) Demonstrate how musicians and composers create principles of composition such as tension and resolution by manipulating the elements of music (i.e., rhythm, melody/pitch, dynamics, timbre/tone colour, texture).  (c) Identify tension and resolution in own music and the music of others, and analyze how it is achieved.  (d) Demonstrate how metre can be regular (123-123-123), irregular (12-12345-123), or alternating (12-123-12-123).  (e) Use standard and invented notation to represent rhythmic and melodic patterns.  (f) Analyze ways of using the elements of music expressively in own compositions and other music.  (g) Manipulate the elements to create tension and resolution and evaluate choices and results.  (h) Describe the use of the elements using appropriate terminology.  (i) Demonstrate the ability to collaborate with others to improve the quality of compositions and performances.  (j) Keep an ongoing record of ideas and problem solving processes for own sound/music expressions, and recognize the value of doing so.  (k) Discuss the intentions, problem-solving process, and interpretations of their own and others' music expressions.  (l) Examine how principles of composition connect and organize elements of music into cohesive works.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.9- Use traditional and/or homemade instruments to investigate relationships between musical expression and place (e.g., world music, African and Latin drumming, Indonesian gamelan, North American First Nations' flutes, Caribbean steel bands, urban street culture).**   (a) Use drums and other percussion instruments (traditional and/or homemade) to play world music rhythms (e.g., African and Latin rhythms).  (b) Create various call and response patterns, follow a leader, and collaborate in percussion groups such as drum circles.  (c) Play traditional world rhythms and notate using traditional and/or invented notation.  (d) Create improvised rhythms using percussion instruments, or digital technologies where possible, and notate using traditional and/or invented notation.  (e) Research using the Internet and other sources of information (e.g., books, CDs, local musicians) to investigate how musicians and composers are influenced by music from various parts of the world.  (f) Analyze and describe how musicians and composers incorporate world music into contemporary work (e.g., STOMP).  (g) Demonstrate imaginative use of world rhythms in own sound compositions.  (h) Investigate ways that the elements of music are used expressively in different places of the world and apply this understanding to own work.  (i) Describe how music is a unique means of communication and recognize the importance of musical expression in various world locales.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.10- Create visual art works that express ideas about the importance of place (e.g., relationship to the land, local geology, region, urban/rural landscapes, and environment).**   (a) Use inquiry in visual art to extend understanding of the importance of place (e.g., examine historical relationships of people to the land in Saskatchewan):  - Generate key questions to guide inquiry in visual art (e.g., How could we represent visually the uniqueness of the prairie landscape or the difference between urban and rural environments in Saskatchewan?).  - Summarize and focus knowledge of topic to determine information needs.  - Generate additional relevant questions for deeper exploration.  - Prepare and use a plan to access the Internet and other sources (e.g., print, digital, community) to gather ideas for visual art.  - Explore the central questions and ideas visually (e.g., How can we visually depict the vastness of the prairie spaces or the migration of peoples?).  - Expand on ideas in visual journals or other reflective records such as video.  (b) Analyze and discuss connections between the original topic or inquiry question and subsequent visual art explorations.  (c) Investigate how a single idea can be developed in many ways and directions (e.g., How many different ways could we represent visually a sense of community within an isolated prairie landscape?).  (d) Reflect on how images, elements of art, and principles of composition can be organized to convey meaning in visual art (e.g., What message or ideas does our art work communicate about our sense of place in Saskatchewan?).  (e) Demonstrate awareness that artists are observant of their environment and often express ideas about the role and representation of place in their work.  (f) Recognize that visual art is a means of personal exploration and communication, and appreciate the importance of visual expression.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.11- Investigate and use various visual art forms, images, and art-making processes to express ideas about place.**   (a) Select various visual art forms (e.g., comics, photography, sculpture, film) to express ideas about the students' place (e.g., neighbourhood, the prairie, inner city).  (b) Describe own decision-making processes, and discuss how essential they are to the creative process.  (c) Demonstrate awareness of various health and safety hazards and procedures in visual art (e.g., electric kiln safety).  (d) Manipulate the elements of art, principles of design, images, and symbols to express ideas and communicate visually.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP7.12- Use image-making skills, tools, techniques, and problem-solving abilities in a variety of visual art media.**   (a) Demonstrate skillful use of a range of appropriate tools, technology, materials, and techniques.  (b) Demonstrate keen observations of detail, and represent unique features of individual people, animals, plants, and so on.  (c) Depict people and objects using correct proportion.  (d) Explore and demonstrate understanding of the role of light and shadow in creating the illusion of form.  (e) Demonstrate how point-of-view can be manipulated.  (f) Demonstrate understanding of the concept of a vanishing point in linear perspective.  (g) Explore relationships among shape, space, and form.  (h) Recognize that scale may or may not be realistic.  (i) Experiment with different ways of creating focal points or emphasis (e.g., size, contrast, outlining, repetition, isolating).  (j) Describe own problem-solving processes and discuss explorations and comparisons of various media.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CR7.1- Respond to professional dance, drama, music, and visual art works using analysis, personal interpretation, and research.**   (a) Describe, analyze, and interpret dance, drama, music, and visual art works.  (b) Demonstrate critical and creative thinking using one or more approaches such as those described in "Responding to Arts Expressions".  (c) Conduct research into the contexts within which selected arts expressions were created, and present findings in innovative ways (e.g., role drama, talk show from specific historical period, using presentation software).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CR7.2- Investigate and identify ways that the arts can communicate a sense of place.**   (a) Analyze and discuss the intentions, development, and interpretations of the concept of place as represented in own and peers' art works.  (b) Research, using the Internet and other sources, to investigate how some professional artists express a sense of place in their work.  (c) Share research findings or documentation with others.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CR7.3- Examine and describe how arts expressions of various times and places reflect diverse experience, values, and beliefs.**   (a) Distinguish among diverse styles of visual art, dance, drama/theatre, music, and other forms of expression (e.g., film) from different cultural and historical contexts.  (b) Examine own and peers' work as expressions of unique experiences, and personal values and beliefs, created within a particular time and place.  (c) Examine and analyze diverse artistic representations and interpretations of place (e.g., relationships with the land and urban/rural environments) in the work of Saskatchewan artists including, for example, music, lyrics, First Nations' drum groups and dances, Métis arts, heritage social dances, dramatic arts, landscape painters, architects, or site specific works.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CH7.1- Investigate how artists' relationship to place may be reflected in their work.**   (a) Examine arts expressions from around the world to determine how, and why, place is often represented or reflected in the work.  (b) Describe ways that an artist's place might be a source of inspiration in different arts disciplines (e.g., photography, music styles, architecture, theatre, heritage dances).  (c) Analyze and describe contributions that artistic work makes to the individual and his or her place/community (e.g., commercial value, cultural value, functional value, expressive value).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CH7.2- Investigate how Indigenous artists from around the world reflect the importance of place (e.g., relationship to the land, geology, region, urban/rural environments).**   (a) Research Indigenous artists from around the world to examine how their work conveys the importance of land, and share these insights with others.  (b) Analyze and interpret the work of Indigenous artists within its cultural and contemporary contexts.  (c) Examine and compare how the land influences the choices made by Indigenous artists around the world (e.g., choice of medium and subject matter such as Haida totem carving, Dakota pipestone carving, Inca gold engraving).  (d) Demonstrate awareness of how contemporary Indigenous artists are influenced by place (e.g., hip hop and graffiti artists who use the urban landscape as a space for expressing ideas).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CH7.3- Investigate and identify a variety of factors that influence artists, their work, and careers.**   (a) Research to determine various influences on the work and careers of selected Canadian artists.  (b) Describe some of the entrepreneurship abilities (e.g., marketing, networking, risk taking, innovation, self-discipline, technological literacy, independent learning) required by artists in different disciplines.  (c) Analyze relationships among artistic work, the community, and the economy (e.g., What do artists and arts organizations contribute to the community?).  (d) Examine work scenarios in the arts involving issues such as stereotyping, bias, and discrimination (e.g., stereotyping of male dancers, or males and females using non-traditional visual art materials) and discuss how these may limit opportunities.  (e) Explain ways that technology is used by artists in dance, drama, music, visual art, and interdisciplinary creations.  (f) Research and analyze new forms of technology used by contemporary artists to create and market their work.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_** | * **CP8.1- Create dance compositions that express ideas and student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability, gangs).**   (a) Use inquiry in dance to express student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability):  - Generate key questions to guide inquiry in dance (e.g., How could we represent through dance the devastating effects of poverty or racism?).  - Summarize and focus knowledge of topic to determine information needs.  - Generate additional relevant questions for deeper exploration.  - Use the Internet and other relevant sources (e.g., print, digital, community) to research and gather ideas for dance-making.  - Adjust inquiry and research strategies to accommodate changing perspectives.  - Use the dance-making process to explore the central questions and ideas (e.g., How could we show through movement the effects of a hurtful comment?).  - Expand on dance and movement ideas in reflective records such as journals, blogs, and video or audio recordings.  - Keep a record of dance phrases using invented and/or traditional notation symbols, and video where possible, to explore, record, and reconstruct movements.  - Reflect, analyze, and make connections between the original topic or inquiry question and subsequent dance explorations.  (b) Investigate how a single idea can be developed in many ways and directions (e.g., How many different ways can we represent through movement a feeling of hopelessness or anger about this injustice?).  (c) Reflect on how movement, dance elements, and principles of composition can be organized to convey meaning in dance (e.g., What message or ideas does our dance communicate about current attitudes towards poverty or racism?).  (d) Contribute to the creation of a plan to document the inquiry and creative process (e.g., video, photography, blog, or digital diary).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.2- Investigate and use choreographic forms (e.g., theme and variations, canon).**   (a) Collaborate on the creation of a concept web of dance elements and possible movements related to an inquiry question.  (b) Use the concept web as a guide for movement exploration and improvisation.  (c) Order the movements (sequence) into various forms (e.g., ABA, ABBA, canon).  (d) Use body and actions in innovative ways to develop sequences and ideas.  (e) Investigate expressive ways of using dynamics, rhythm, spatial design, focus, relationships, transitions, and contrast.  (f) Sequence and develop movements to express and communicate ideas.  (g) Perform self-created and collaboratively-created sequences of movements with smooth transitions (see grade 8 physical education curriculum outcome 8.9) during warm-ups and dance compositions.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.3- Choreograph one section of group choreography.**   (a) Demonstrate leadership and collaborative skills in the creation of one section of a group choreography.  (b) Encourage peers to explore and contribute movement phrases to group choreography.  (c) Draw on own imagination and ideas, and strengths of other dancers, when choreographing dance section.  (d) Contribute to group discussions regarding possible structures or form for the dance (e.g., ABA, ABACA, narrative).  (e) Improvise and collaborate to refine movements and develop the choreography.  (f) Record dance phrases (e.g., notation or video) to further explore and reconstruct movements.  (g) Encourage peers to extend bodies' range of movement, strength, and balance with attention paid to correct alignment and clarity of action.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.4- Demonstrate how dramatic characters interact in relationships within the drama and/or collective creation.**   (a) Sustain belief in own roles and in the roles assumed by others for extended periods of time.  (b) Demonstrate confidence and curiosity when assuming different kinds of roles in drama work.  (c) Describe own roles and specific contributions to the collective drama work.  (d) Describe how focus, tension, and contrast function within the drama.  (e) Demonstrate awareness of how focus is maintained and shifts during pair, small, and whole group drama work.  (f) Reflect on sources and functions of tension expressed in relationships among roles or characters portrayed.  (g) Examine how contrasts among characters function within the drama.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.5- Investigate how theatrical elements (e.g., story, character, design, space) are combined to achieve dramatic purpose.**   (a) Identify how theatrical elements (e.g., story, role or character, technical design) can be manipulated to achieve a creative purpose and consider how such elements relate to own drama work.  (b) Analyze how each character's actions and the consequences of those actions affect the progression of the drama.  (c) Consider and analyze how set, costumes, lighting, and sound/music design can be manipulated to achieve different effects in own work.  (d) Demonstrate imagination when creating imaginary places and situations in own drama work.  (e) Analyze the use of movement, and the use of space and time in own work.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.6- Express student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability, gangs) in drama and/or collective creation.**   (a) Analyze and discuss how drama may be used to explore perspectives on social issues and promote understanding of topics of personal significance.  (b) Use inquiry in drama to investigate topics of importance to students (e.g., issues of concern to youth or recent news items):  - Collaborate with other students to explore compelling questions through drama (What if a new law was passed that ...?).  - Brainstorm and negotiate with other students to determine how fictional situations and dramatic episodes might be explored.  - Collaborate on the development and refinement of several drama episodes or collective creation to address the selected issue.  - Recognize how research contributes to the authenticity and significance of the drama work.  - Contribute to the creation of a plan to document the creative process (e.g., reflective journal entries, video, photography, blog, or web-based diary).  (c) Demonstrate awareness of how to use language and negotiate the use of drama strategies to achieve dramatic purpose.  (d) Analyze and describe the effectiveness of own drama to convey perspectives.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.7- Improvise, compose, and perform (e.g., with voice, instruments, and technologies) a selection of pieces in contrasting styles.**   (a) Examine and apply the technique of vocal improvisation in song and speech.  (b) Improvise simple pieces around a given structure.  (c) Create and improvise with an instrument paying attention to sound quality and intonation.  (d) Investigate ways that silence can be used in improvisation and music composition.  (e) Investigate timbres, textures, and rhythmic and melodic possibilities in improvisation.  (f) Create composed and improvised melodic and rhythmic ostinati to accompany singing and playing.  (g) Use the Internet and other sources to research and discuss composers who work in contrasting styles.  (h) Prepare, rehearse, present, and evaluate individual and group performances of contrasting styles of music.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.8- Investigate and make choices about musical structures in sound composition.**   (a) Use inquiry in music to extend understanding of the elements of music and principles of composition:  - Pose questions to guide inquiry into how elements of music can be manipulated and structured to create balance and unity (e.g., What are the rhythmic and melodic possibilities/limitations with this instrument? What different timbres are possible with this instrument? What textures can be created by combining or layering a variety of vocal or instrumental sounds?).  - Conduct a collaborative inquiry and experiment with voice and instruments to explore inquiry questions about musical structure (e.g., In what ways could we rearrange these motifs or phrases in different sequences?).  - Collaborate with peers to document the inquiry process (e.g., traditional and/or invented notation, audio or video recording).  (b) Critically examine the connections between the elements of music and principles of composition in own compositions and other music.  (c) Demonstrate knowledge of how the elements and principles are used to create form and structure in music.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.9- Compose sound compositions in response to social issues (e.g., poverty, racism, homophobia, sustainability, gangs).**   (a) Examine the intentions, development, and interpretations of own and others' music expressions in relation to social issues (e.g., antiwar songs, music with environmental messages, hip hop songs that promote positive life choices).  (b) Create and perform own music compositions, improvisations, or song lyrics in response to a social issue of importance to students.  (c) Make interpretive decisions, demonstrating understanding of a variety of ways in which music concepts can be applied (e.g., tempo, dynamics, articulation, tone colour).  (d) Determine appropriate sound sources, forms, and processes for creating music expression.  (e) Explore and expand upon a musical idea to achieve more depth of meaning and expression.  (f) Generate and develop music ideas from a variety of sources regarding social issues of interest to students.  (g) Keep an ongoing record of ideas for own sound/music expressions (e.g., journals, audio tapes, video, blog, or web diary).  (h) Describe how compositions are personal expressions of own sound/music ideas.  (i) Extend understanding and use of traditional and non-traditional notational systems in representing sounds/music.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.10- Create visual art works that express student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability).**   (a) Use inquiry in visual art to express student perspectives on social issues (e.g., poverty, racism, homophobia, sustainability):  - Generate key questions to guide inquiry (e.g., How could we represent through visual art the devastating effects of poverty or racism?).  - Collaborate with other students to develop a plan to guide inquiry.  - Collaborate with other students to determine how to document the creative process.  (b) Demonstrate co-ordination and skills for using appropriate tools, materials, and techniques to express ideas visually.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CP8.11- Select and use appropriate forms, technologies, images, and art-making processes to express student perspectives on social issues.**   (a) Select visual art forms (e.g., print-making, installations, animation) to express ideas about social issues.  (b) Create three-dimensional and two-dimensional art works, and use knowledge of art elements and design principles to enhance the work.  (c) Investigate the effects of using more or less contrast.  (d) Examine how visual weight is created through the use of size, colour, contour, contrast, texture, value, position, and so on.  (e) Analyze and discuss how images and materials work together to express ideas in a work of art.  (f) Describe how emphasis controls the sequence in which parts or images are noticed, and indicates their relative importance.  (g) Use symbols and other images to develop and represent ideas.  (h) Examine how artists use symbols and imagery to communicate meaning, and apply this understanding in own work.   * **CP8.12- Solve visual art problems using a variety of processes and media.**   (a) Explore and expand upon an idea to achieve more depth of meaning and expression.  (b) Generate and develop ideas from a variety of sources that are of interest or personal significance.  (c) Keep an ongoing record of ideas and works in progress for own visual art expressions (e.g., journals, blog, online diary, or portfolio).  (d) Take risks by working with innovative ideas, unfamiliar styles, or media.  (e) Explain original intent, why choices were made, how problems were solved, and how work might be refined or extended.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CR8.1- Respond to professional dance, drama, music, and visual art works through the creation of own arts expressions.**   (a) Describe, analyze, and interpret arts expressions of personal interest.  (b) Analyze and discuss how dance, drama, music, visual and interdisciplinary arts are expressions of individual or collective perspectives.  (c) Respond to arts expressions using one or more approaches such as those described in online curriculum support materials entitled "Responding to Arts Expressions".  (d) Create own work (e.g., visual or performing arts) in response to a professional arts expression, and describe how own work is inspired or influenced by the original work.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CR8.2- Investigate and identify ways that today's arts expressions often reflect concern for social issues.**   (a) Reflect on and analyze the intentions, development, and interpretations of own and peers' arts expressions in relation to social contexts (e.g., Is the work influenced by pop culture or local community issues?).  (b) Conduct inquiry into social justice and diversity issues in the arts including stereotyping and bias (e.g., stereotyping of male dancers, or the lack of women or First Nations artists represented in history of the arts books).  (c) Describe, analyze, and interpret the work (dance, drama, music, visual, film) of a variety of artists whose work incorporates social commentary.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CR8.3- Investigate and identify how arts expressions can reflect diverse worldviews.**   (a) Discuss and describe the meaning of worldview.  (b) Describe how diverse worldviews may be represented in the arts.  (c) Examine global change and its influence on today's arts expressions.  (d) Examine, discuss, and participate in cultural/historical studies from diverse cultural perspectives (e.g., learn heritage social dances, play Latin music, or create Indonesian shadow puppets).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CH8.1- Research and share insights about arts expressions that incorporate social commentary.**   (a) Research independently, using the Internet and other sources, the work of visual and performing artists who address social issues.  (b) Present research findings, using technology where appropriate, on Canadian visual and performing artists whose work includes social commentary.  (c) Analyze and comment on the effectiveness of using the arts as a vehicle for social change.   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CH8.2- Analyze the influence of social issues on the work of contemporary First Nations, Métis, and Inuit artists, and share results.**   (a) Research First Nations, Métis, and Inuit artists who use their art work to explore and comment on social issues (e.g., Susan Aglukark, Edward Poitras).  (b) Identify social factors that influence First Nations, Métis, and Inuit artists, their work, and careers (e.g., typecasting of actors, limited access to venues and markets).  (c) Investigate the work of artists that reflects a concern with historical events including Treaties and the impacts of colonization such as residential schools, racism, and marginalization.  (d) Create a plan to share the research findings with younger and older students and community members where possible (e.g., create a dance, drama, music performance, or visual installation).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CH8.3- Demonstrate understanding of how contemporary artists use and incorporate new technology into their work.**   (a) Ask questions to initiate and develop inquiry into artists who use technology and incorporate technology into their work.  (b) Describe the role of new technology in the creation and marketing of contemporary arts (e.g., innovative graphics programs, music editing software, social networking sites).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   * **CH8.4- Examine and respond to the work of artists who incorporate more than one art form in their work (e.g., combining poetry and music).**   (a) Examine and discuss various interdisciplinary arts expressions (i.e., using two or more disciplines in the work).  (b) Collaborate with others to create interdisciplinary work that addresses issues of social justice and/or other topics of interest to youth (e.g., relationships, body image, racism, sustainability).   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_**   1. **Evidence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**   **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher Initial: \_\_\_\_\_\_\_** |

**Responding to Art Guide**

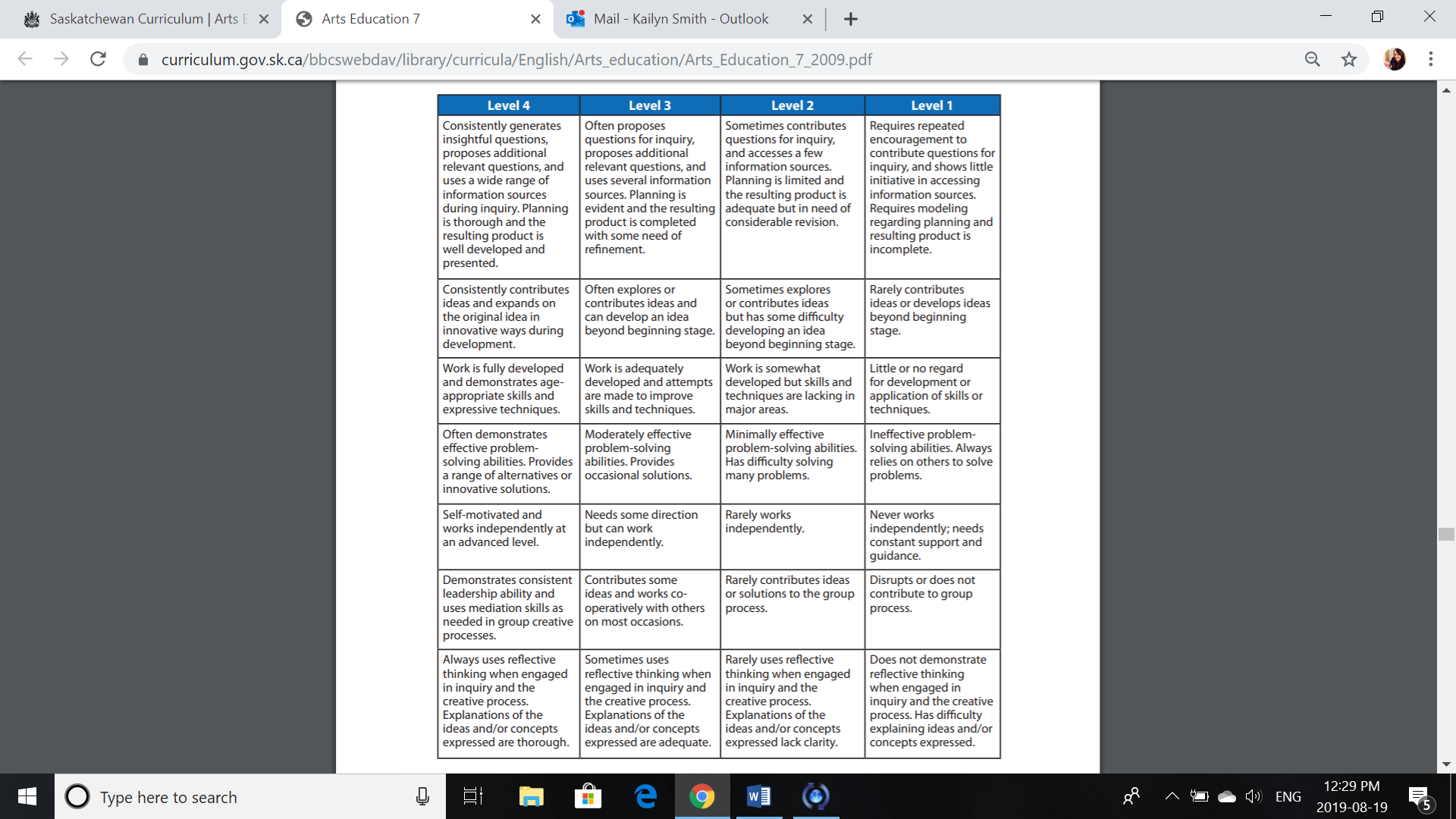
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| --- | --- |
| **Step 1: Describe**  **Identify everything you see, even if you don’t know what it is. Ask yourself:**   * What do you see? * What colours are used? * What shapes are visible? * What elements identify the location? * Are there any unknown objects? | **Step 2: Analyze**  **Explain what you see and how it may be used. Ask yourself?**   * How are lines used? * How are shapes being used? * How are textures being effective? * How does the viewer’s eye moved around the piece? |
| **Step 3: Interpret**  **What is going on in the design? Ask yourself:**   * What do I see happening? * How does this design make me feel? * What is the most important part? * Why did the designer create this? * What does the design seem to “say”? | **Step 4: Decide**  **Do you like this design? Why or Why Not?**  **Ask yourself:**   * What do I like about it? * What did the designer do best? * What do I dislike about it? * What would I change if I was the designer? |

**Grade 9 Arts Ed. Outcomes**

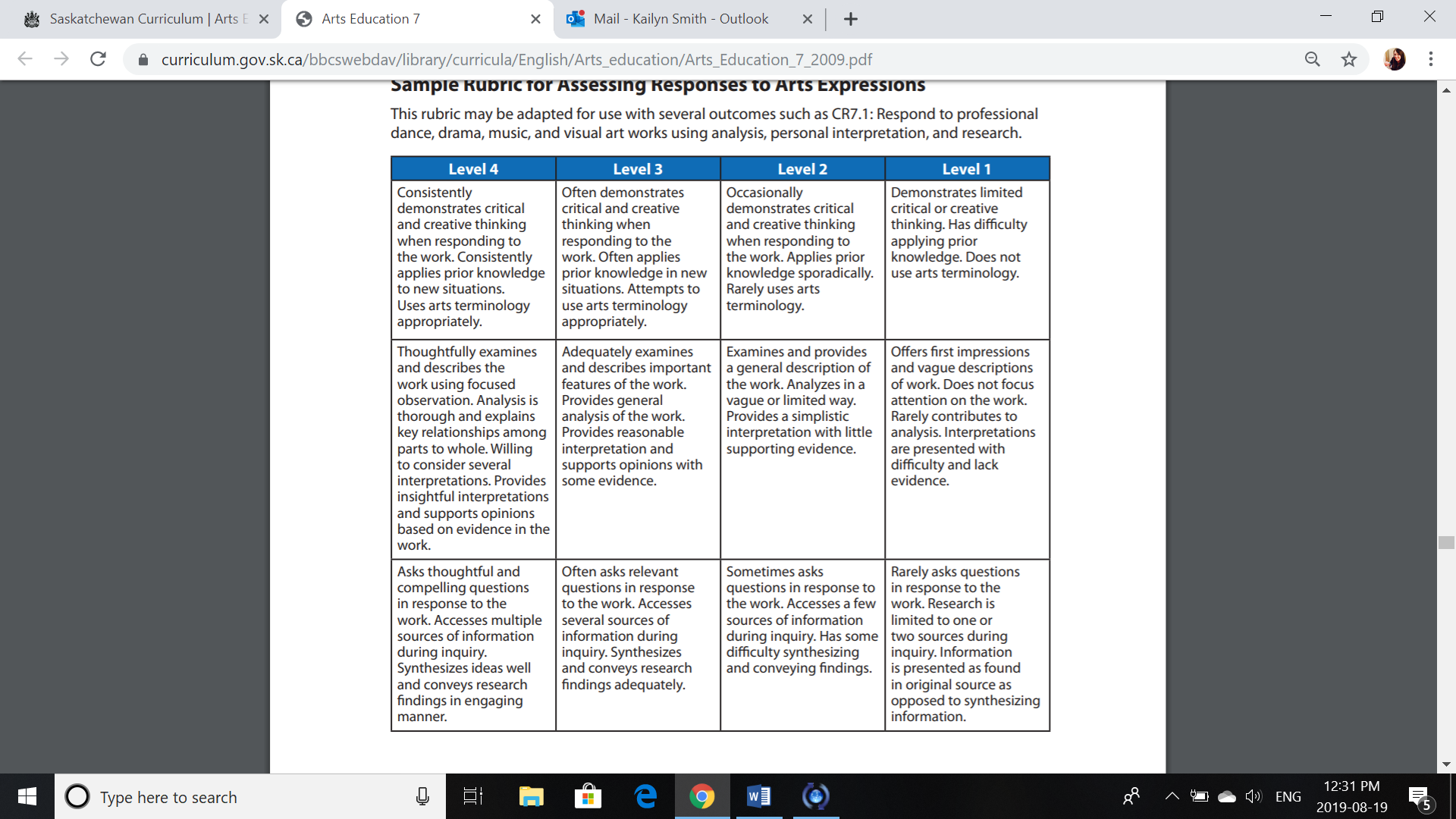
* **CP9.1 Create dance compositions that express perspectives and raise awareness about a topic of concern to youth.**
* **CP9.2 Investigate and use choreographic processes (e.g., individual and collaborative choreography).**
* **CP9.3 Choreograph duo or small group work.**
* **CP9.4 Demonstrate how roles may be developed and how dramatic characters communicate meaning to an audience.**
* **CP9.5 Manipulate drama strategies and theatrical elements (e.g., story, character, design, space) to achieve dramatic purpose.**
* **CP9.6 Express perspectives and raise awareness about a topic of concern to youth in a collective creation.**
* **CP9.7 Use voice, instruments, and technologies to express musical ideas.**
* **CP9.8 Combine the elements of music and principles of composition to express unified musical ideas.**
* **CP9.9 Compose and perform sound compositions to express perspectives and raise awareness about a topic of concern to youth.**
* **CP9.10 Create visual art works to express perspectives and raise awareness about a topic of concern to youth.**
* **CP9.11 Select and use appropriate forms, technologies, images, and art-making processes to convey ideas about a topic of concern to youth.**
* **CP9.12 Solve visual art problems in new and unfamiliar ways.**
* **CR9.1 Respond to professional dance, drama, music, and visual art works through individual or collaborative inquiry and the creation of own arts expressions.**
* **CR9.2 Investigate and identify ways that today’s arts expressions can inspire change.**
* **CR9.3 Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs.**
* **CH9.1 Investigate and discuss the role of artists in raising awareness or taking action on topics of concern.**
* **CH9.2 Use the arts to raise awareness on topics of concern to Indigenous artists in dance, drama, music, and visual arts.**
* **CH9.3 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions.**

**Assessment Rubrics**

**Create & Produce**



**Critique & Respond**



**Project Planning**

The following steps are to be checked off **by your teacher**. You may use the space below each to complete the task.

* **Brainstorm**

Materials I might need:

* **Proposal**

Topic:

INDIVIDUAL  /  COLLABORATIVE

Guardian Signature (if required): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Three inquiry questions I seek to answer are:

1.

2.

3.

My overall goal of this assignment is to learn \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Plan for Sharing:

* **Outcome Connection**

Outcome: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Indicator: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* **Expert & Research**

My expert is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I found this expert via \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Research Notes, Cited Sources, Materials, Steps, etc.:

* **Action Plan- This calendar must be completed PRIOR to starting your project to demonstrate your plan to complete all aspects of your project in a time frame within the set deadline.**

Starting Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Completion Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Presentation Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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|  | | **MON** | **TUES** | **WED** | **THURS** | **FRI** | **SAT/SUN** |
| **W**  **E**  **E**  **K**  **O**  **F** |  |  |  |  |  |  |  |
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| **Self/ Peer Evaluation**  Based on productivity, organization, and contribution, what would you give yourself as a mark?  **1 2 3 4 5 WHY?**  Based on the productivity, organization, and contribution of your partner, what would you give them?  **1 2 3 4 5 WHY?**   |  |  |  |  | | --- | --- | --- | --- | |  | **Yes, I Have it! (5)** | **Where are you?** | **Not yet!  (1)** | | **Inquisitiveness** - I ask questions and want answers. | I am curious and I look up things that interest me. I’m a lifelong learner. | 5        4        3        2       1 | I don’t ask questions just for the joy of learning, and I don’t really want to learn new things. | | **Originality of Ideas** - I create unique ideas! | I can brainstorm and think outside the box. I have a great imagination. I think of ideas that others never even thought of. | 5        4        3        2       1 | I can only think of ideas that others thought of first. I don’t like new ways of doing things. I just want to stick with the old way. | | **Flexibility/ Adaptability -** Mentally, I can bend easily any which way and not break. | I can think of new ways to do things when I get stuck. I can recognize other people’s good ideas. | 5        4        3       2       1 | I am not willing to change my ideas or think of better ones. | | **Risk Taking** - I’m not afraid to try something difficult for fear of failure. As Edison said: “I have not failed...I have succeeded in proving that 1000 ways will not work.” | I’m not afraid to try anything even it I don’t do well at it. I keep trying and find a new way that might work. | 5       4        3        2       1 | I don’t try new things for fear of failing. I try a couple times and give up altogether. | | **Expertise** - I am proud and thankful to know a lot about one or more subjects. I am an expert. | I know I am good at one or more things, and I am not afraid to share my knowledge with other. | 5        4        3        2      1 | I don’t try to be expert at anything. I don’t want to be. Or I pretend to not know anything. | | **Persistence –** I can stick with a project even when it gets hard. I understand that the word passion comes from the base word for “suffering.” | When the going gets tough, I work harder. I have grit, determination, and perseverance. I want to keep going and finish a difficult task. | 5        4        3        2       1 | I usually quit when I run into a snag. I switch genius hour projects often whenever it gets too hard. | |