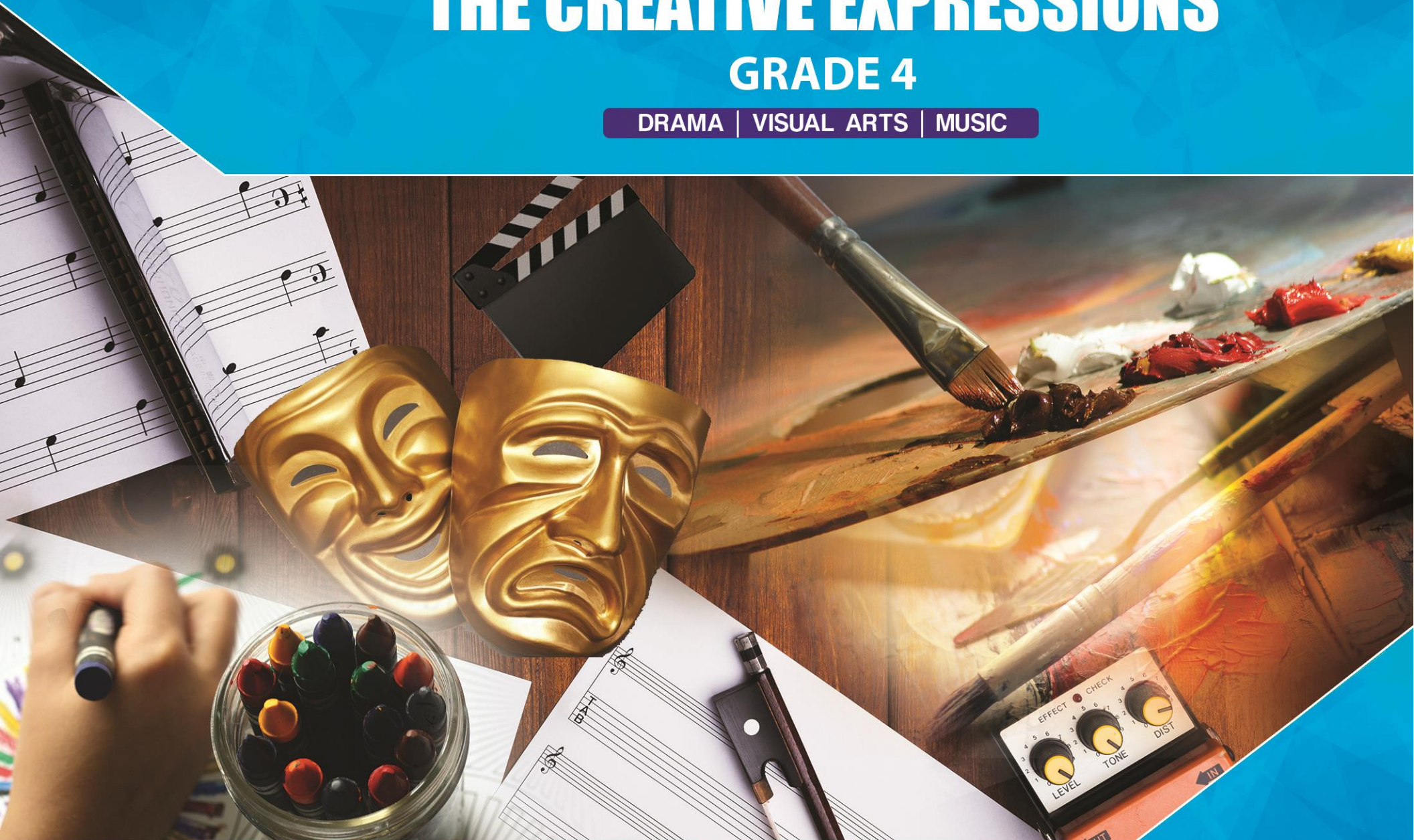


THE CREATIVE EXPRESSIONS

GRADE 4

DRAMA | VISUAL ARTS | MUSIC



NATIONAL STANDARDS CURRICULUM GUIDE

GRADE 4

THE CREATIVE EXPRESSIONS

DRAMA | MUSIC | VISUAL ARTS

ACKNOWLEDGEMENTS

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All others whose names do not appear, but who contributed to the production of the NSC

M E S S A G E



Education has always been pivotal to societal and economic development. It is for this reason that Jamaica remains unshaken and hopeful of a realized vision to be “the place of choice to live, work, raise families and do business.” The assurance of the possibility of all that such a vision entails comes from the recognition that Jamaica is endowed with tremendous God-given talent and creative potential and as a people of strong faith in spiritual principles and resilience; we are able to harness our capabilities, to make significant influence on the world. It is through this new National Standards Curriculum (NSC) that we hope to propel this vision of the education system whilst becoming more relevant, current and dynamic.

The team at the Ministry of Education Youth and Information is cognizant of the fact that the curriculum is the heart and mind of education and remains the most powerful means by which any country can develop and be sustainable. It is for this reason that the NSC has been designed with the understanding that people, learning and national development are at the core of our existence in a time of rapid change in the physical, social, economic and other dimensions of the global landscape. As a consequence, we celebrate the wisdom of the developers who through the engagement of numerous stakeholder groups, have responded favourably to the need for that kind of education that prepares our young people for life; while challenging our more mature to join in this lifelong journey of learning to learn.

Our commitment to the development of each learner and our support and appreciation of the various stakeholder groups that are partnering with us in providing quality education, remain at the forefront of our efforts in ensuring that this journey transforms education. This commitment is conveyed through our adoption of a Pathway Approach to learning that demands of us to provide customized programmes, differentiated learning experiences and specialized support for our learners. Our actions have been fruitful as is evident by the systems and conditions we have put in place for successful implementation.

Like the rest of Jamaica, I look forward to the testimonials of students, parents, teachers and other stakeholders of the empowering effect of this learner- centred curriculum and remain confident that it will contribute to make Jamaica renown.

The Honourable, Senator Ruel Reid, CD

Minister of Education, Youth & Information

M E S S A G E



Building a modern society where young people can prosper and achieve their aspirations is paramount on the Ministry of Education, Youth and Information's (MoEYI) agenda. In its bid to advance this agenda the team at the MoEYI has developed the National Standards Curriculum (NSC) on a clear set of values that will permeate learning and become embedded in young people's approach to life. Young people need to be clear about their Jamaican identity. Justice, democracy, tolerance and respect need to be more than mere words; they need to become an essential part of people's lives. Young people's understanding of, and commitment to, sustainable development is critical to the future of Jamaica and of the world. These values that permeate the new curriculum and more importantly, will by its use, be ingrained in the fabric of the Jamaican society.

The development of a new curriculum is a major achievement in the life of any country. It is even more noteworthy because this curriculum embodies the set of knowledge, skills, values and attitudes that our country deems relevant at this particular time. It is intended that these attributes be conveyed to the next generation as a means of cultural continuity in preparation to cope with the future, both nationally and individually.

I am particularly excited about the prospects of the NSC honing key twenty-first century skills such as communication, collaboration, critical thinking and creativity in our youth as they prepare to take on their roles as global citizens. I encourage parents, students, teachers and indeed the community to partner with us as we prepare our young people not just for today, but for the rapidly changing times ahead.

The Honourable, Floyd Green, MP

State Minister in the Ministry of Education, Youth & Information

M E S S A G E



In responding to the challenges confronting education in Jamaica, The Ministry of Education Youth and Information has taken strategic measures to address the need for a national curriculum that is relevant for the 21st century, the dynamics of the Jamaican context and the profile of the learners at the pre-primary, primary and secondary levels. One major output of these strategic actions is the National Standards Curriculum. This curriculum is intended to be one of the means by which the Jamaican child is able to gain access to the kind of education that is based on developmentally-appropriate practice and the supporting systems and conditions that are associated with high quality education.

This curriculum has the potential to inspire and provide challenges in the form of problem situations that all our learners can handle in ways that are developmentally appropriate. It compels us to move beyond the traditional functional perspectives of being literate to a focus on the physical and physiological as well as the ethical, social

and spiritual.

I invite all our stakeholders to fully embrace this new curriculum which promises to excite imaginations, raise aspirations and widen horizons. Learners will become critical and creative thinkers with the mind-set required for them to be confident and productive Jamaicans who are able to thrive in global settings as they take their place in the world of uninhibited change

Mr. Dean Roy Bernard

Permanent Secretary, Ministry of Education, Youth & Information

M E S S A G E



It was the mandate of the Curriculum Units of the Ministry of Education, Youth and Information to spearhead the crafting of a new curriculum for the nation, in keeping with international standards, global trends in the educational landscape and societal goals and aspirations. The mandate had several facets: to establish clear standards for each grade, thereby establishing a smooth line of progression between Grades from 1 to 9; to reduce the width, complexity and amount of content; to build in generic competencies such as critical thinking across the subjects; to ensure that the curriculum is rooted in Jamaica's heritage and culture; to make the primary curriculum more relevant and more focused on skills development, and to ensure articulation between primary and secondary curricula, especially between Grades 6 and 7. To achieve this, the MoEYI embarked on an extensive process of panel evaluations of the existing curricula, consultation with stakeholders, (re)writing where necessary and external reviews of the end products.

Today, we are indeed proud that, the curriculum development teams have succeeded in crafting a curriculum which has met these expectations. Under the National Standards Curriculum (NSC) focus will be given to project-based and problem-solving learning, with an integration of Science, Technology, Engineering and Mathematics/Science, Technology, Engineering, Arts and Mathematics (STEM/STEAM) methodologies across the system. Learners will benefit from more hands-on experiences which should enhance the overall learning experience and cater to the different kinds of learners in our classroom. In addition, they will be exposed to work-based learning opportunities that will help them become productive citizens of Jamaica and the world at large.

It is anticipated that as school administrators and teachers system-wide implement the National Standards Curriculum that improvements will be evident in the general academic performance, attitude and behaviour of our students.

We anticipate the participation of all our stakeholders in this process as we work together to improve the quality of life and prospects for all the children of Jamaica and to realize our mantra that *every child can, and must, learn*.

Dr. Grace McLean

Chief Education Officer, Ministry of Education, Youth & Information



The Ministry of Education Youth and Information (MoEYI) is committed to providing high quality education to all Jamaican children. We have heard the cries from the various sectors of the Jamaican society about the level of preparedness/readiness of our students for life in the 21st century; and we are taking the necessary steps to ensure that our students graduate with marketable skills. The MoEYI has reviewed and redesigned the Grades 1-9 curricula around the principles of Vision 2030 Goal number one; “Jamaicans are empowered to achieve their fullest potential”.

The National Standards Curriculum (NSC) will lay the foundation for students by preparing them for working lives that may span a range of occupations, many of which do not currently exist. This has been done by way of designers carefully integrating the theoretical principles of Science, Technology, Engineering and Mathematics/Science, Technology, Engineering, Arts and Mathematics (STEM/STEAM) methodologies into the curricula at all grade levels. The NSC illustrates that in order to make education effective for our 21st century children; we need to change how we teach, and what we teach.

We are satisfied that the curriculum designers and writers have produced a curriculum that is indeed fitting for the 21st century. The NSC was designed to develop students’ understandings of subject matter and their ability to apply what is learnt; it fosters their ability to communicate and solve problems collaboratively, think critically and create novel solutions.

The success of our children is dependent on the participation of all stakeholders in the learning process. We encourage you all to be our committed partners in education as the true impact of this curriculum will only be felt when we have all hands on board. I am indeed proud to be associated with the development and implementation of this curriculum; it will inspire hope in our nation and future generations; kudos to the various teams that contributed to its development.

Mrs Lena Buckle Scott

**Deputy Chief Education Officer,
Curriculum and Support Services, Ministry of Education, Youth & Information**

M E S S A G E



The National Standards Curriculum (NSC) rests on the belief that all learners are endowed with the capabilities, gifts and talents to fulfil their divine purpose. These attributes are to be further enhanced or improved in a nurturing, inspiring and inclusive environment; one that caters to the whole person (soul, spirit and body - spiritual, emotional, social, physical and mental). As learners assume their roles and responsibilities individually and as communities of learning in such an environment, they become critical-reflexive thinkers, creative problem solvers, effective communicators and natural collaborators.

A curriculum design of this nature, calls for transformative change at the societal level (Elkind, 2004)¹ and not just at the school and classroom levels. This is a call for all stakeholders, as users of the curriculum, to adopt a critical - reflective and reflexive stance and join learners in the quest for meaning, purpose and stability as they help to shape the world. By integrating principles from various disciplines and their related methodologies, learners who interact with the curriculum are provided with enriching experiences, opportunities for creative expressions and authentic exploration of problems from a classical standpoint as well as in the context of workplace learning. This is due to the fact that the NSC recognizes the importance of each discipline in the problem solving process and in development.

Assessment as an element of the curriculum becomes primarily a learning process for charting progress through self-corrective measures that are informed by feedback from peers and teacher-facilitator. By providing assessment criteria statements in the curriculum, teachers are encouraged to facilitate learners functioning as self and peer assessors. This approach should see the learner developing self-direction with the support of mentors and coaches and forming an intrinsic desire to succeed. These attributes prepare them to face high stakes assessment as problems to be confronted with courage, a sense of readiness, insight and creative prowess.

These features of the NSC have the potential to influence learners' profile as Jamaicans who are gratified by an identity of cultural excellence that embodies moral obligations, intellectual rigour, innovativeness, environmental stewardship and productivity. The curriculum echoes the sentiments of our National Anthem, National Song and Pledge and serves as rich and credible source of the values and virtues that are woven together to convey the Jamaican identity. I wish for our school administrators, teachers, students and other stakeholders much success as they work with the document.

Dr Clover Hamilton Flowers

Assistant Chief Education Officer, Core Curriculum Unit, Ministry of Education, Youth & Information

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A black and white photograph of two young women in a theater setting. They are standing in front of a dark curtain. The woman on the left is looking towards the right, and the woman on the right is looking towards the left. They have their hands clasped together in front of them. The lighting is dramatic, with a spotlight effect on the left side of the frame.

GRADE 4
DRAMA
UNITS OF WORK

Philosophical Statement

It is plausible to hold the view that the Performing Arts can inform, excite, enrich awareness, integrate the self, and cultivate information. It can also be said to be, as John Dewey emphasized in his theory of aesthetic experience, that it offers an ideal for human career.

The aesthetic experience offers three major benefits: the refinement of perception, the transforming imaginative thoughts through creative products and processes and the presentation of ideals of human possibility. Together these cultivate the experiences needed for holistic development.

Drama is a social art form which involves close interaction of all participants from diverse backgrounds (schools, home, etc.) It facilitates a harmonious working environment, as it focuses on the intrapersonal and interpersonal relationships. The Drama process will help both teacher and student to develop a healthy, social and classroom environment. Through this process the students discover knowledge for themselves as well as discover things about themselves.

Drama exposes students to an aesthetic discipline which illuminates and gives life to moral concepts, codes of behaviour, the lives of people in other times and places and in any area of education where a deeper understanding of relationships is important. Drama creates wholesome students who truly understand the value of self as well as others in the learning process and the worth their experiences can bring as they use a 'fictional context' to understand their place in the real world.

OVERVIEW OF SUBJECT CONTENT GRADE 4

SUBJECT	TERM 1	TERM 2	TERM 3
Drama	<p>Exploring and Creating Senses- taste, smell, sight, hearing, touches, exploring and observing differences in senses</p> <p>Expressing and Enacting Communicating orally, observing, paying close attention to details, creating skit/story</p> <p>Appreciating and Critiquing Awareness of self and others through sensory exploration</p>	<p>Exploring and Creating Concentration for appropriate responses, spacial awareness, elements of movements</p> <p>Expressing and Enacting Communicating through the use of the body Create sounds using parts of the body, Performing movement scenario</p> <p>Appreciating and Critiquing Documentation</p>	<p>Exploring and Creating Creating stories, elements of a story, types of stories</p> <p>Expressing and Enacting Creating and performing/enacting dramatic presentations/story</p> <p>Appreciating and Critiquing Cooperating and sharing with peers, sharing of ideas for completion of task, documenting story</p>

Aim of Drama

The aim of Drama is to expose students to an art form and to develop their understanding of basic dramatic concepts; it encourages creativity, foster imagination and allow for the exploration of values and attitudes. Drama as a social art fosters interpersonal and intrapersonal relationships. The introduction of Drama as a subject is therefore designed to heighten pupil's awareness of themselves, their peers and their environment.

STANDARDS FOR DRAMA GRADE 4

The Attainment Targets

There are 3 key Attainment Targets within Drama

AT1: Explore and create, exercising critical thinking skills throughout the dramatic process	AT2: Express a range of feelings and emotions through the enactment of dramatic scenarios	AT3: Appreciate and critique dramatic works
This unit facilitates sensory exploration and their creative use in developing dramatic play.	Encourage self-expression and holistic development of students through verbal and non-verbal communication	Appreciating and critiquing are viewed as critical cognitive processes which create opportunities for analysis and demonstration of understanding.

	AT1 Explore and create, exercising critical thinking skills throughout the dramatic process		AT 2 Express a range of feelings and emotions through the enactment of dramatic scenarios		AT 3 Appreciate and critique dramatic works	
Sub Theme	Exploring	Creating	Expressing	Enacting	Appreciating	Critiquing
G 4	Develop a greater awareness of self and others while exploring the senses Understand the importance of the senses in dramatic play	Understand and use sound as an important element of dramatic play	Explore self-expression through creative movements Use body for verbal and non-verbal communication choreograph movement to express meaning	Demonstrate awareness of body through a variety of movements	Have a greater awareness of working together to complete a task. Participate in make believe play explore the relationship between characters in a story Sustain dramatic play to a satisfying conclusion	Identify and use elements a story in a story for dramatic playmaking Use language skills in the creating and assessing of oral and written stories

Range and Content

What are the key concepts, skills and knowledge students will learn in this subject?

- Importance of senses in dramatic play
- Awareness of self and others through the senses
- Use of sound as an important element of dramatic play

UNIT TITLE: EXPLORING THE SENSES DURATION: 14 weeks

About the Unit

In this Unit students will learn about the importance of the senses to what they do in Drama. They will develop an awareness of how they can use their senses to tell a story. Students will also understand how their senses are critical in investigating and communicating effectively. Students will develop the skills of exploring and responding to sounds in their environment creatively.

by responding to the following situations:

TOUCHING	A hot stove	Ice cubes	Thorns
TASTING	Favourite sweets	Lime	Salt
HEARING	A gentle wind	Waves	A bird whistling
SEEING	A trailer coming towards them	A rat bat	A lizard A rat
SMELLING	Freshly baked bread	A dead animal	Favourite Perfume

Recorded sounds, images or video could be used where the actual experiences are not available. Then allow students to view projected work and identify the various emotions and discuss their experiences.

Express their feelings associated with the sensory experience through the use of colour collage. E.g. students will select various colours (paints/crayons) or use an electronic drawing tool and on a blank paper place the colour that best represent how they felt when they saw, smelt, tasted, heard and touched various stimuli.

In groups justify the selections made in the previous activity and create a dramatic presentation (poem, improvisation, mime, etc.) exploring the use of the various emotions expressed in their collage. This presentation will be captured on video.

View video and compare and contrast their dramatic experience through whole group discussion and document their discoveries through journal entries

Go on an outdoor sensory tour with teacher as guide and make notes about what they see, hear and smell etc. **Use recording devices to capture the sensory experiences while respecting rights of persons and property**

Create

Create
Analyse

Discuss
Compare
Contrast
Document

Observe
Create multimedia

Ability to justify use of colours in collages created.

Performance of dramatic presentation which explores and expresses emotions

Meaningful discussions which demonstrate their various experiences




Multimedia presentation demonstrates knowledge and experience gained

<p>Return to classroom and develop a slide show/digital story to review and apply knowledge learned or experience gained</p> <p>Have a general discussion about presentations and write five sentences about what they have learnt from the discussion</p> <p>Create journal entries expressing their feelings about their discoveries and experiences gained</p>	<p>presentations Capture images/audio/video Create</p> <p>Discuss</p> <p>Document</p>	<p>Written sentences derived from discussion gives evidence of concepts learnt</p>
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Express orally the experiences from the sensory exercises ✓ Document discoveries made ✓ Create presentations of the sensory tour ✓ Work cooperatively ✓ Use ICT tools to create multimedia presentations, capture audio/video/images 		
<p>Points to Note</p>	<p>Extended Learning</p>	
<p>Suggested dramatic strategies: <i>games, use of objects, living pictures, role-play, speak easy</i></p> <p>Teachers can be creative in their choice of activities Cross-Curricular links: <i>science (exploration of senses), language arts (poetry and sentence construction), Visual arts (collage)</i></p>	<p>Create their own portfolio of the experiences they found most memorable throughout the dramatic process.</p>	
<p>Resources Things to be used as stimuli such as lime, sugar, honey etc. Recording and playback devices, e.g., tape recorder, digital camera, computer, multimedia projector</p>	<p>Key vocabulary senses, feel, touch, smell, taste, hear, document, see, sound</p>	

Prior Learning

Check that students can:
Identify the senses and respond appropriately in
speech and body language

DRAMA UNITS OF WORK GRADE 4 TERM 1

Focus Question 2: How can I use my sense of taste to tell a story?	
DRAMA Attainment Target(s): <ul style="list-style-type: none"> ❖ Explore and create, exercising critical thinking skills throughout the dramatic process ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios ❖ Appreciate and critique dramatic work 	Objectives: Students should: <ul style="list-style-type: none"> • Use simulation to create meaningful stories • Explore the importance of the sense ‘taste’, in dramatic play • Demonstrate an appreciation for each other’s experiences
ICT Attainment Targets <ul style="list-style-type: none">  COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others.  DESIGNING AND PRODUCING – Use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.  DIGITAL CITIZENSHIP- Students recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour 	ICT Objectives <ul style="list-style-type: none"> • Use ICT tools to capture images and create multimedia presentations • Demonstrate the ability to follow guidelines to promote the healthy use of ICT tools

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Students will:</p> <p>In pairs be labelled as A and B. A will choose a stimulus from a teacher prepared mystery bag and do a series of actions. B will use ‘thought tracking’ to express what he/she believes A is experiencing.</p> <p>Discuss differences and similarities in expressions observed and show respect for their differences.</p> <p>In groups use mime to create a story using the different facial expressions from the previous activity.</p> <p>In character, draw (or use digital drawing tools) or write a short story in logical sequence about a memorable experience with taste</p> <p>With the guidance of the teacher; compose a class story board using the scenes created by all the groups. The story board will be mounted for display or Compose a class storyboard using the pictures created by the digital drawing tools. Use this storyboard to guide the creation of a digital story about ‘Tastes’.</p>	<p>Exploring</p> <p>Communicate Discuss</p> <p>Mime</p> <p>Draw Write Organize</p> <p>Create graphics using digital drawing tool Create and format multimedia presentation – digital story</p>	<p>Ability to effectively communicate given stimuli Collage shows a variety of suitable expressions</p> <p>Meaningful discussions articulate similarities and differences observed</p> <p>Mime effectively communicates the story illustration/story depicts an experience and follows a logical sequence</p> <p>Story board/digital story about memorable experience with taste effectively created</p>
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ share ideas ✓ listen to others ✓ differentiate taste ✓ create stories using pictures ✓ design and produce a digital story about “Tastes” 		

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Points to Note</p> <p>Suggested dramatic strategies: <i>games, use of objects, living pictures, narration, mime, tableau</i></p> <p>Teachers can be creative in their choice of activities Cross-Curricula links: <i>science (exploration of senses), language arts (composition of story board), visual arts (drawing)</i></p> <p>Teachers should ensure students are not allergic to substances used in activities</p>	<p>Extended Learning</p> <p>Under parental supervision, students will explore the sense of taste around the home and discuss/document findings</p>	
<p>Resources</p> <p>Storyboard Salt, sugar, honey, syrup, lime juice etc.</p> <p>Recording and playback devices Digital camera, computer</p> <p>Multimedia projector</p>	<p>Key vocabulary senses, taste, document, comparison, tableau</p>	


Prior Learning


Check that students can:
Identify the senses and respond appropriately in
speech and body language

DRAMA UNITS OF WORK GRADE 4 TERM ONE**Focus Question 3: How can I use my sense of smell to tell a story?****Drama Attainment Target:**

- ❖ Explore and create, exercising critical thinking skills throughout the dramatic process
- ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios
- ❖ Appreciate and critique dramatic work

ICT Attainment Targets

-  **COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others.**

-  **DESIGNING AND PRODUCING – Use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.**

Objectives: Students should

- Create short dramatic presentations based on things they have smelt
- Assess the importance of the sense 'smell' in dramatic play
- Critique the use of smell in the solving of problems
- Use ICT tools to create videos
- Demonstrate the ability to follow guidelines to promote healthy use of ICT tools

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
<p>Students will: Engage in simulation exercises where they will react to words/phrases given by the teacher. e.g. Perfume, fried chicken, rubbing alcohol etc. discussions will be held to compare reactions given</p> <p>Venture on a nature walk and identify the various smells they encounter on their journey. They will categorise these smells into pleasant and unpleasant and justify their choices</p> <p>Be framed as detectives and use the story of ‘Goldilocks and the three bears’ as a framework work for solving a crime. (1) change the ending of the story (2) Using the sense of smell, list the different clues associated with smell that might be used to find the intruder e.g. (body odour, smelly feet, hair product etc.)</p> <p>In groups write suitable questions they could use to interrogate the suspect when caught</p> <p>Dramatize the new ending of the story utilizing the questions formulated in previous activity to bring story to a resolution. Use a recording device to capture the presentations</p> <p>Watch and do oral critique of their recorded presentations</p>	<p>Compare</p> <p>Report Categorize</p> <p>Explore Create</p> <p>Infer</p> <p>Dramatize Make video recording</p> <p>Critique</p>	<p>Clear justification of categories of smells</p> <p>Ability to change story ending To effectively use sense of smell to identify clues</p> <p>Written questions which prove that sense of smell was utilised</p> <p>New story ending utilises appropriate questions to conclude the story</p> <p>Oral critique of recorded videos provides useful evidence which could be used for further refinement of presentations</p>

Learning Outcomes

Students will be able to:

- ✓ Explore smells Associate smell with objects
- ✓ Communicate orally
- ✓ Categorize smells
- ✓ Work cooperatively
- ✓ Create dramatic presentations
- ✓ Record dramatic presentation on pleasant and unpleasant odours and critique group work.

Points to Note

Suggested dramatic strategies:

games, use of objects, living pictures, narration, mime

Teachers can be creative in their choice of activities

Cross-Curricula links: *science (exploration of senses), language arts (communication skills and creation of plot)*

Resources

Recording and playback devices

Computer and Multimedia projector

Extended Learning

Under parental/adult supervision explore a range of reactions associated with smell and record findings in their journals for reporting


Key vocabulary

senses, odours, document, comparison, dramatize, simulation

DRAMA UNITS OF WORK GRADE 4 TERM ONE

Prior Learning

Check that students can:
Identify the senses and respond appropriately in speech and body language

Focus Question 4: How can I use my sense of sight to tell a story?	
<p>Drama Attainment Target:</p> <ul style="list-style-type: none"> ❖ Explore and create, exercising critical thinking skills throughout the dramatic process ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios ❖ Appreciate and critique dramatic work 	<p>Objectives: Students should</p> <ul style="list-style-type: none"> • Observe and recall details about each other • Evaluate the importance of the sense 'sight' in dramatic play • Create imaginative experiences through play
<p>ICT Attainment Targets</p> <p> COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others.</p>	

Suggested Teaching and Learning Activities – Focus Question 4	Key Skills	Assessment
<p>Students will: Observe pairs for details such as how hair is combed or cut, type of shoes, colour of eyes or any distinguishing feature (partners observe each other simultaneously). Recall five things observed about partner and record it in their journal. Students will change partner and repeat activity.</p> <p>In original pair grouping, observe partners again. One partner will leave the room while the other will change something about his or her physical appearance. The partner will then return to the classroom and attempt to identify the change in his/her partner.</p> <p>Have class discussion and compare observations before and after the change in physical appearance was made, give keen attention to explanation of why changes were made and how they were identified.</p>	<p>Observe Compare Record</p> <p>Discuss Recall Observe</p> <p>Discuss</p>	<p>Recollection of things observed about partner</p> <p>Observation of change in partners' physical appearance</p> <p>Meaningful discussions state and justify observations made</p>

Suggested Teaching and Learning Activities – Focus Question 4	Key Skills	Assessment
<p>Be introduced to the game 'I Spy'. They will play the game based on things observed in their classroom. They will then be asked to create an imaginary environment and from the 'hot seat' use the game 'I Spy' to give clues to where the characters they have chosen are.</p> <p>Write a journal detailing their involvement in the process. Say if the activities were easy or difficult to execute.</p>	<p>Create Explore</p> <p>Document</p>	<p>Ability to create imaginary environment</p> <p>Journals give details of their involvement in the process</p>
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Observe details ✓ Create drawing from memory ✓ Construct simple sentences 		

Points to Note	Extended Learning
<p>Suggested dramatic strategies: <i>games, use of objects, living pictures, narration, drama on paper, storytelling</i></p> <p>Teachers can be creative in their choice of activities</p> <p>Cross Curricula links: <i>science (exploration of senses) , language arts (descriptive writing), visual arts (drawing)</i></p>	<p>Observe an environment of their choice and create a story about it</p>
<p>Resources Recording and playback devices. E.g. camera Computer and multimedia projector</p>	<p>Key vocabulary senses, sight, document, concentrate, memory, observation</p>

Prior Learning

Check that students can:

Use senses appropriately and respond appropriately in speech and body language


DRAMA UNITS OF WORK GRADE 4 TERM ONE


Focus Question 5: Is sound important to my dramatic work and why?


Drama Attainment Target(s):

- ❖ Explore and create, exercising critical thinking skills throughout the dramatic process
- ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios
- ❖ Appreciate and critique dramatic work

ICT Attainment Targets

-  **COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others.**

-  **DESIGNING AND PRODUCING – Use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.**

-  **DIGITAL CITIZENSHIP- Students recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour**

Objectives: Students should

- Reproduce sounds heard using voice, parts of the body and musical instruments

- Create short stories based on sounds

- Demonstrate and use sound as an important element of dramatic play

- Use ICT tools tool to record audio clips

- Recognize and understand the importance of technology access to all

Suggested Teaching and Learning Activities – Focus Question 5	Key Skills	Assessment
<p>Students will: Sit on floor with eyes closed and listen to sounds from various distances, such as people talking, wind, motor vehicles driving, classmates breathing. (Teacher can create additional sounds while students are listening example, snapping of finger , tapping of heels, crumpling of paper)</p> <p>Open their eyes and list sounds heard and identify the source(s) of sounds heard. Categorize sounds into natural and man-made sounds. E.g. rustling of leaves caused by wind etc.</p> <p>In groups reproduce sounds heard using voice, hands, feet and things found in the environment</p> <p>Watch short movie clippings/ listen to radio drama pre-selected by teacher and identify the various sound effects used and moods created by them. List the sounds identified for whole group discussion</p> <p>Create short dramatic presentations using accompanying sound effects heard in the movie/radio drama to create mood. In groups and with the assistance of the teacher, create an audio clip of a short story with accompanying sound effects that are digitally generated (suspenseful music, rain falling, etc.) and or by natural means (e.g., foot stomping, paper crumpling etc.) and share with the class.</p> <p>Students will in groups create a movie trailer and use environmental, contrived and recorded sounds to enhance the mood and perform for entire class/school.</p> <p>Discuss the effectiveness of sound effects used.</p>	<p>Listen</p> <p>Analyze Categorize</p> <p>Create</p> <p>List Discuss</p> <p>Create Operate electronic devices - insert sound file, record narration Conduct electronic search for audio clips Use search engine safely Communicate information using ICT tools</p> <p>Create Perform</p> <p>Discuss</p>	 <p>Sounds appropriately grouped (manmade/natural)</p> <p>Ability to reproduce sounds heard during listening activity.</p> <p>Ability to associate sound effects with mood created</p> <p>Dramatic presentations created with sound effects</p> <p>Audio clip highlights story with accompanying sound effects</p> <p>Trailer created and accompanying sound enhances the mood/atmosphere</p>

Suggested Teaching and Learning Activities – Focus Question 5	Key Skills	Assessment
<p>In groups use the moods and effects from the previous activity and write and present a short story</p> <p>With the guide of the teacher, combine all short stories and sound collage to create a classroom drama incorporating all the senses which should be recorded and played back for class discussions</p>	<p>Write stories</p> <p>Create</p>	<p>Stories are enhanced by the mood and sound effects selected</p> <p>Drama presented emphasises the use of sound to enhance atmosphere</p>
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Use sound effects appropriately ✓ Listen for information ✓ Work cooperatively ✓ Interpret information ✓ Create an audio recording of a short story with accompanying sound effects. 		

Points to Note	Extended Learning
<p>Suggested dramatic strategies: games, use of objects, drama on paper, soundscape Teachers can be creative in their choice of activities</p> <p>Teachers may formulate their own combination of phrases for extended learning.</p> <p>Cross Curricula links: <i>science (exploration of senses), language arts (literary devices/textual analysis), music (creation of sounds),</i></p>	<p>Use a combination of onomatopoeic phrases as stimuli to create stories. e.g. Clap of thunder, buzz of bee, splash of water etc.</p>
<p>Resources Musical instruments Recording and playback devices digital camera, computer, multimedia projector</p>	<p>Key vocabulary senses, sound, document, concentrate, memory, listening,</p>

DRAMA UNITS OF WORK GRADE 4 TERM ONE

Prior Learning

Check that students can:

Identify all their senses and say how they can be used to develop a story.

Focus Question 6: How can i use the sense 'touch' to tell a story


Drama Attainment Target(s):


Explore and create, exercising critical thinking skills throughout the dramatic process


Express a range of feelings and emotions through the enactment of dramatic scenarios

Appreciate and critique dramatic work

ICT Attainment Targets

-  **COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others.**

-  **DESIGNING AND PRODUCING-Students use digitals to design and develop creative products to demonstrate their learning and understanding of basic technology operations**

-  **DIGITAL CITIZENSHIP-Students recognise the human, ethical, social,cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour**

Objectives: Students should

- Associate touch with specific emotions
- Create short stories based on touch
- Draw conclusions about touch as an important element of dramatic play
- Explore different interpretations and meanings of touch
- **Communicate information through file sharing e.g. upload/download**
- **Post comments and information safely and responsibly**
- **Use ICT tools to make video recordings**

Suggested Teaching and Learning Activities – Focus Question 6	Key Skills	Assessment														
<p>Students will:</p> <p>Be blindfolded and asked to choose several objects from a teacher prepared ‘feely’ bag. They will try to guess based on texture what the items are. (teddy bear, rough stone, hair, cotton sponge, cream)</p> <p>Discuss how they were able to determine what the objects were</p> <p>In groups choose from a mystery bag a popular phrase that speaks about touch/feel.</p> <table border="1" data-bbox="191 727 1131 964"> <thead> <tr> <th>Phrase</th> <th>Meanings</th> </tr> </thead> <tbody> <tr> <td>A. ‘Yuh touch mi caawn’</td> <td></td> </tr> <tr> <td>B. You touched my life</td> <td></td> </tr> <tr> <td>C. I was touched</td> <td></td> </tr> <tr> <td>D. Touch up</td> <td></td> </tr> <tr> <td>E. ‘Mi feel di music’</td> <td></td> </tr> <tr> <td>F. ‘me feel di vibes’</td> <td></td> </tr> </tbody> </table> <p>Present their interpretations of the phrase in a dramatic way. Presentations can be captured using a recording device and played back for critique. What emotions that can be evoked from the different kinds of touch explored?</p> <p>Use all the phrases to create a conversation. They may include other touch phrases but no additional words. Use the conversation phrases to write a story. With teachers assistance post the stories on the schools web page.</p>	Phrase	Meanings	A. ‘Yuh touch mi caawn’		B. You touched my life		C. I was touched		D. Touch up		E. ‘Mi feel di music’		F. ‘me feel di vibes’		<p>Describe</p> <p>Discuss</p> <p>Discuss</p> <p>Perform Making video recordings</p> <p>Write Create Uploading files</p>	<p>Ability to identify objects based on ‘touch’</p> <p>Meaningful discussion about choices made</p> <p>Clear interpretations of the phrases chosen</p> <p>Presentations highlight dramatic interpretations of phrases</p> <p>Stories created from conversation phrases speak to various types of touch and its meaning is clear</p>
Phrase	Meanings															
A. ‘Yuh touch mi caawn’																
B. You touched my life																
C. I was touched																
D. Touch up																
E. ‘Mi feel di music’																
F. ‘me feel di vibes’																

Suggested Teaching and Learning Activities – Focus Question 6	Key Skills	Assessment
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Document experiences ✓ Create stories from ‘touch phrases’ ✓ Work cooperatively ✓ Understand how touch is important to dramatic work ✓ Use ICT tools to create videos and share files 		

<p>Points to Note Suggested dramatic strategies: games, use of objects, poetry, tableau Teachers can be creative in their choice of activities. Students may use any available recording device for extended learning activity. Activities can lead to sensitive issues, teachers are therefore advised to use protection into emotion techniques and be mindful of students’ behaviour during activities. Cross Curricula links: science (exploration of senses), language arts (story writing).</p>	<p>Extended Learning Create a dramatic presentation which explores kinds of touch. Include the importance of being able to differentiate between ‘good touch’ and ‘bad touch’.</p>
<p>Resources Recording and playback devices</p>	<p>Key vocabulary senses, touch, document, concentrate, memory, compare</p>

GRADE 4 TERM 2 DRAMA UNITS

Range and Content

What are the key concepts, skills and knowledge students will learn in this subject?

- Isolation of body parts in the performance of simple movement sequences (torso, pelvis, head etc.)
- A range of movement using different levels (high, medium, low)
- An understanding of travelling through space (directions, types of movement, pathways etc.)
- Movements to establish relationships in a dramatic context (body language, gesticulation, partnership...)
- Appropriate use of movements to communicate a story/dramatic presentation

UNIT TITLE: CREATIVE USE OF MOVEMENTS DURATION: 14 weeks

About the Unit

In this Unit special emphasis will be placed on the use of body. As a result students will explore the creative use of movements which will foster self-discovery, spacial awareness and a range of communication skills, to enhance artistic expression.

UNITS OF WORK GRADE 4 TERM TWO

Prior Learning

Check that students can:

Identify the importance of the senses to dramatic play

Focus Question 1: How does my body move?		
<p>Drama Attainment Target:</p> <ul style="list-style-type: none"> ❖ Explore and create, exercising critical thinking skills throughout the dramatic process ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios ❖ Appreciate and critique dramatic work 	<p>Objectives: Students should</p> <ul style="list-style-type: none"> • Use body to explore space • Demonstrate awareness of body through a variety of movements 	
Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p>Students will: Walk around the room, opposite legs and arms working together. Stop suddenly, change direction and level of movement. e.g. from low to high.</p> <p>Students will respond or react to various stimuli given by the teacher e.g.</p> <ul style="list-style-type: none"> • Sound of horn, drum beat. • Walk as though walking on hot sand, on the sea shore. • Walk through mud ankle deep. • Walk as though walking through water up to the knees • Walk as though walking against the wind in a storm • Walk as though walking on a tight rope • You are being chased by dogs, run to a barbed wire fence find a way of escape • You are walking through an area covered with vines and twigs 	<p>Interpret</p> <p>Enact</p> <p>Express</p>	<p>Ability to respond appropriately to given stimuli</p>

<p>Create sequence using a variety of movements, directions and levels and discuss the effective use of space and suitable music to enhance the sequence created.</p> <p>Justify the choices made during the previous activities. Say how they were able to move through space and why this would be important for a performer</p>	<p>Create Discuss</p> <p>Document</p>	<p>Variety of movement and direction used in creation of sequence with effective use of space.</p> <p>Ability to justify the choices made</p>
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Use space effectively ✓ Respond to stimuli ✓ Create movement sequence ✓ Document findings 		

<p>Points to Note</p>	<p>Extended Learning</p>
<p>Suggested dramatic strategies: games, mime, simulation exercises</p> <p>Teachers can be creative in their choice of activities Cross Curricula links: dance (elements of dance), physical education (movements),</p>	<p>Students will use a flat surface (card board or piece of board) to represent a stage and place models of persons to represent various spaces and levels. e.g. walking, leaping, stretching, rolling etc.</p>
<p>Resources Clay/Play dough, cardboard Recording and playback devices</p>	<p>Key vocabulary Non-verbal communication, movement, locomotor movements, non-locomotor movements, direction, expression, levels, pathways, simulation, pace, rhythm</p>

Prior Learning

Check that students can:

Demonstrate movement of the body through space
Recall the importance of the senses to dramatic play




DRAMA UNITS OF WORK GRADE 4 TERM TWO

Focus Question 2: How can I be creative in my movements to help me communicate effectively?

Drama Attainment Target:

- ❖ Explore and create, exercising critical thinking skills throughout the dramatic process
- ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios
- ❖ Appreciate and critique dramatic work

ICT Attainment Targets

-  **COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others.**
-  **DESIGNING AND PRODUCING – Use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.**
-  **DIGITAL CITIZENSHIP- Students recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour**

Objectives: Students should

- Create rhythmic patterns while exploring different levels
- Explore various animal movements
- Use movements to demonstrate emotions and relationships
- Demonstrate awareness of body through a variety of movements
- Use body for non-verbal communication
- Explore self-expression through creative movements
- Use ICT tools to create multimedia presentations
- Demonstrate the ability to follow guidelines to promote healthy use of ICT tools

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Students will: Listen to music selected by teacher and react to pace, rhythm and images related to the musical selection. (<i>students should utilize their knowledge of levels and appropriate use of space</i>)</p> <p>Select and imitate the movement of an animal of their choice, in response to music in previous activity.</p> <p>Maintain their animal characters and create movement sequence in groups. (emphasis should be placed on relationship between/among various animals e.g. a tiger and a rabbit)</p> <p>Use “hot seating” to investigate choices made during previous activities</p> <p>Compare animal movements to human behaviour e.g. (<i>identification of human behaviour can be likened to the movement of a tiger- anger/aggression</i>)</p> <p>Create a series of gestures in response to a given situation to establish relationship and emotions <i>e.g. trapped on an island, over crowded bus etc.</i>) Take photos of gestures.</p> <p>In role, write a letter to a friend expressing how they felt during the previous scenario (<i>e.g. trapped on an island, over crowded bus etc.</i>)</p> <p>Combine the text of the letter, suitable music/sound effects and photos of the gestures to produce a digital story of the experience.</p>	<p>Listen Interpret</p> <p>Create Express</p> <p>Investigate</p> <p>Compare</p> <p>Document</p> <p>Operate electronic device Create and format multimedia presentation Communicate information</p>	<p>Reaction to pace, rhythm and images are appropriate</p> <p>Creation of movement sequence to depict character of animal chosen.</p> <p>Responses made justifies decisions made</p> <p>Justifiable comparisons made</p> <p>Written letter details experience</p> <p>Digital story highlights experience</p>

<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Create and perform movement sequence ✓ Differentiate various pace and rhythms ✓ Express self without inhibition ✓ Communicate non-verbally ✓ Use ICT tools to create multimedia presentations 		

Points to Note	Extended Learning
<p>Suggested dramatic strategies: <i>mime, tableau, use of objects, drama on paper, games, narration, role-play</i></p> <p>Teachers can be creative in their choice of activities.</p> <p>Cross Curricula links: <i>language arts (letter writing), physical education (body movements), music (rhythmic patterns), dance (movement sequence)</i></p>	<p>Create a story with the inclusion of both human and animal characters.</p>
<p>Resources</p> <p>Recording and playback devices e.g., digital camera, tape recorder/CD player</p> <p>selected music</p> <p>Computer with story creation software, multimedia projector</p>	<p>Key vocabulary</p> <p>sequence, pace, rhythm, hot seating, non-verbal, imitate, relationship</p>

Prior Learning



Check that students can:

Demonstrate an awareness of movement in space and justify the importance of the senses to dramatic play

DRAMA UNITS OF WORK GRADE 4 TERM TWO

Focus Question 3: What do my movements communicate?

Drama Attainment Target:

- ❖ Explore and create, exercising critical thinking skills throughout the dramatic process
- ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios
- ❖ Appreciate and critique dramatic work
- ❖ ICT Attainment Targets
-  **COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others.**
-  **DESIGNING AND PRODUCING – Use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.**

Objectives:

- Use movements to tell a story
- Develop an awareness of self in relation to space and others
- Demonstrate awareness of body to a variety of movements
- Use body for non-verbal communication
- Explore self-expression through creative movements
- Use ICT tools to capture images
- Demonstrate the ability to follow guidelines to promote healthy use of ICT tools

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
<p>Students will: Move freely through space at the beat of a particular rhythm without making contact with each other. (students should move at various pace and levels)</p> <p>Form small groups. All groups will be placed on a sheet of paper in a designated space to create movements to rhythm. At the pause of the music, students will step off the paper and fold it then resume movement on paper. The activity continues until one group is left standing. (Students will demonstrate how effectively they can use minimal space on the paper to balance as a team)</p> <p>Discuss challenges faced as a team to complete previous task</p> <p>In their groups, use the paper they were standing on to represent various spaces/settings and use appropriate movements (mime) to represent setting. (each movement should be appropriate for the setting) Each fold of paper will represent a change in scene. E.g. when the paper is opened, it becomes a playing field, and then the paper may be folded in half to become a kitchen, etc.) With teacher’s assistance, take photos of the different scenes for critique and discussion.</p> <p>List the various settings/spaces enacted in the previous activity and discuss the appropriateness of movements for each setting.</p> <p>Use the scenes demonstrated to write a complete story. (Ensure that all scenes are connected).</p>	<p>Balance Create</p> <p>Discuss</p> <p>Enact Operate electronic device</p> <p>List Express</p> <p>Write</p>	<p>Creation of movements performed effectively in confined space</p> <p>Willingness to complete task</p> <p>Appropriateness of movements in relation to scenes</p> <p>Stories follow the logical sequence of activities</p>
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Work as a team ✓ Create and present dramatic scenarios ✓ Generate creative movements as a group ✓ Explain the relationship between balance and movement 		

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Points to Note	Extended Learning
<p>Suggested dramatic strategies: <i>games, use of objects, teacher-in-role, narration</i> Teachers can be creative in their choice of activities Cross Curricula links: <i>dance (movement sequence), physical education (body movement), music (rhythmic patterns, language arts (story writing)</i></p>	<p>Students select story of their choice and use movements to enact story while it's being read.</p>
<p>Resources</p> <p>Recording and playback devices e.g., digital camera, tape recorder/CD player Pre-selected music</p>	<p>Key vocabulary</p> <p>Balance, movement, expression, mime, rhythm, space, relationship, narration</p>

Prior Learning**Check that students can:**

Tell stories using movement to communicate information

DRAMA UNITS OF WORK GRADE 4 TERM TWO

Focus Question 4: How do I use movement to tell a story?		
Drama Attainment Target: <ul style="list-style-type: none"> ❖ Explore and create, exercising critical thinking skills throughout the dramatic process ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios ❖ Appreciate and critique dramatic work 	Drama Objectives: <ul style="list-style-type: none"> • Tell a story using mimed movements • Observe and discuss various movements 	
Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
Students will: Be placed in two groups A and B. A will walk around the room and on a given signal, use levels and body to create an abstract shape. B will choose a shape and lend it their voice. All the B's will work together to rearrange the shapes so the conversation creates a story which flows in a logical sequence assigning name, age, relationship and movement to the characters. (Sculpt shapes where necessary) Discuss the characters, situations, images, emotions and possible events as interpreted from pictures Combine the characters, emotions and situations into a mimed scenario.	Interpret Create Sequencing Create Organize Infer Discuss Mime	Bodies used creatively to create shapes Story follows a logical sequence with clear evidence of characterisation Mimed scenario shows evidence of skills and concepts

Document through journaling, feelings of situations observed and demonstrated	Document	learnt
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Work cooperatively ✓ Make inferences ✓ Willingly express emotions derived from scenarios ✓ Tell stories using mimed movements 		
Points to Note	Extended Learning	
<p>Teachers should not limit students mode of expression to the suggested dramatic strategies: <i>still pictures, living pictures, mime, games, use of objects, teacher-in-role, narration, storytelling</i></p> <p>Teachers can be creative in their choice of activities</p> <p>Cross Curricula links: <i>Dance (mime/movement), Visual Arts (still life), Language Arts (reading/writing), Science</i></p>	<p>Observe the movements of various trees moving in the wind. Write a story from the perspective of the tree justifying the movement and relationship to other things in the environment. (Students may do for homework then take to share with the class)</p>	
Resources	Key vocabulary	
Recording and playback devices	<p>mime, characters, emotions, observe, re-create,</p>	

DRAMA UNITS OF WORK GRADE 4 TERM 3 DURATION: 11 WEEKS

Range and Content

- Demonstrate a clear commitment to dramatic task (e.g. group and individual tasks)
- Use language skills in the creation of oral and written stories (pronunciation, diction, articulation, fluency, choice of words, context, etc.)
- Participate creatively in make believe play (types of story...)
- Sustain dramatic play to a satisfying conclusion (logical sequencing of events,
- Explore the relationship between characters in a story (types of relationship e.g. employer/employee, friends, parent and child, etc.)
- Identify and use the major elements in a story (characters, setting, plot, conflict, climax, resolution)

UNIT TITLE: STORY BUILDING

About this Unit

In this unit, students will be exposed to the major elements of a story which they will use to create, enact, appreciate and critique dramatic work.

Prior Learning**Check that students can:**

Explain importance of the use of the body in dramatic

DRAMA UNITS OF WORK GRADE 4 TERM THREE

Focus Question 1: What are the major elements in my story?		
Drama Attainment Target: <ul style="list-style-type: none"> ❖ Explore and create, exercising critical thinking skills throughout the dramatic process ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios ❖ Appreciate and critique dramatic work 	Objectives: Students should <ul style="list-style-type: none"> • Identify and use the major elements in a story • Participate in make believe play and discuss the relationship between characters in a story • Use ICT tools to create digital stories • Work cooperatively to complete ICT integrated tasks • Demonstrate the ability to follow guidelines to promote healthy use of ICT tools 	
ICT Attainment Targets <ul style="list-style-type: none"> 🖥 COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information; and work collaboratively to support individual needs; and contribute to the learning of others. 🖥 DESIGNING AND PRODUCING – Use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations. 🖥 RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING - Use appropriate digital tools and resources to plan and conduct research, aid critical thinking, manage projects, solve problems and make informed decisions. 🖥 DIGITAL CITIZENSHIP- Students recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour 		
Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
Students will: Sit in a circle and each would add one line to create a complete story Discuss the story created to identify the elements used. <i>(this will be done using side coaching strategy with teacher asking relevant questions to lead students to appropriate</i>	Create Infer	Ability to identify the

<p>responses e.g. who are the persons in the story, what is the main idea in the story, where are they etc.)</p> <p>In groups, use objects selected by teacher to create a story using the strategy ‘drama on paper’ utilizing the five W’s as a guide (who, what, when, where, why). Students share their stories openly. Each group will be assigned another group to critique their story. (Students should justify choices in creating story) Individually write their complete stories from the outline created in previous activity. Students will share their stories openly. Or</p> <p>Create their own digital story making use of the elements of a story. Include pictures or drawings, narration, sound effects/music. Share with the class and listen to the critique of their peers.</p> <p>Listen to/read story, identify the various characters and state the type of relationships between/among characters</p> <p>List the various characters identified in the story and use the strategy of role on the wall to do a detailed analysis of the main characters.</p> <p>Identify a range of relationships using still pictures. (Doctor/patient; parent child; employer/employee/ friends etc.)</p> <p>Take on characters in the story and establish relationships between/among these characters based on their interpretation.</p>	<p>Critique Share Justify Listen</p> <p>Create graphics or capture images Insert pictures Record narration Create multimedia presentation Narrate</p> <p>Listen</p> <p>List Analyse</p> <p>Enact</p> <p>Role-play Interpret</p>	<p>elements of a story</p> <p>Willingness to share their story. Constructive criticism gives feedback useful for making corrections</p> <p>Ability to work cohesively in a group Digital story highlights the elements of a story</p> <p>Characters identified</p> <p>Analysis gives accurate information about the characters</p> <p>Still picture depict range of relationships</p> <p>Characters enacted (should portray relationships between /among the characters in the story)</p>
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In groups, discuss their experience of taking on characters, justifying choice of character then document their experience

With teacher's assistance, go online and do interactive activities about the elements of a story to reinforce concepts on the major elements of a story.

Justify
Document

Navigate digital
content on
website

Characters choices are
justified

Learning Outcomes

Students will be able to:

- ✓ List elements of a story
- ✓ Identify range of relationships in a story
- ✓ Establish relationships
- ✓ Conduct basic analysis of characters
- ✓ Work cooperatively
- ✓ Document experiences
- ✓ Create multimedia presentations using ICT tools

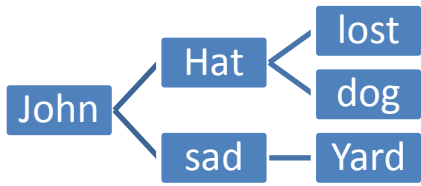
Points to Note	Extended Learning
<p>Suggested dramatic strategies: <i>role-on-wall, role-play, still pictures, narration, use of objects, side coaching</i></p> <p>Teachers can be creative in their choice of activities</p> <p>Teacher may select own folk song for extended learning Cross Curricula links: <i>language arts (reading/ identifying elements of a story), visual arts (pictures), social studies (relationships)</i></p> <p>Before and during online activity, remind students to follow guidelines to promote safe and healthy use of ICT tools</p>	<p>Identify the elements of a story found in a folk song e.g. ‘Ellenaanharmuma go a grung’ and explain the nature of the relationships among characters in the song.</p>
<p>Resources</p> <p>Recording and playback devices e.g., digital camera, tape recorder/CD player Pre-selected music Internet, Computer with story creation software multimedia projector</p>	<p>Key vocabulary</p> <p>conflict, characters, elements, relationship, dialogue, concentrate, folk tales, still pictures,</p>

Prior Learning**Check that students can:**

Identify the elements of a story

DRAMA UNITS OF WORK GRADE 4 TERM THREE

Focus Question 2: How do I build a story?		
Drama Attainment Target: <ul style="list-style-type: none"> ❖ Explore and create, exercising critical thinking skills throughout the dramatic process ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios ❖ Appreciate and critique dramatic work 	Objectives: Students should <ul style="list-style-type: none"> • Use own ideas to create a story • Work collectively in creating the story • Use the major elements in a story for dramatic playmaking • Use ICT tools to create multimedia presentations • Demonstrate the ability to follow guidelines to promote healthy use of ICT tools 	
ICT Attainment Targets <ul style="list-style-type: none"> 🖥️ COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information and; work collaboratively to support individual needs and contribute to the learning of others • DESIGNING AND PRODUCING-Students use digitals to design and develop creative products to demonstrate their learning and understanding of basic technology operations 🖥️ DIGITAL CITIZENSHIP- Students recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour 		
Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
Students will: Create a story web from words chosen from a mystery bag. e.g.	Create	Story web utilises all the elements needed to make the story connect



Sit on the floor or chairs in a circle and brain storm ideas of how they could use these words to build a story

Discuss (facilitated by teacher) the elements of the story they have created, ensure that they observe the process.

In three groups create a tableau depicting the beginning, middle and end of the story.

Create a list of things they could use to enhance their story. (sound effects, set, costume, make up, props)

Create and format multi-media presentation illustrating their story, add words and sound effects to enhance their story.

Watch each presentation and critique for how well each story is built

Brainstorm

Discuss

Create

Document

Manipulate digital tools

Organize

Critique

Justify

Create multimedia presentations

Process of storytelling observed

Tableaux effectively show components of the story

Story follows a logical sequence

Presentation illustrating their story

Learning Outcomes

Students will be able to:

- ✓ Work cooperatively
- ✓ Organize information logically
- ✓ Think critically
- ✓ Apply prior knowledge
- ✓ Create multimedia presentations

Points to Note	Extended Learning
Suggested dramatic strategies: <i>use of objects, drama on paper, soundscape, tableau</i> Teachers can be creative in their choice of activities Cross Curricula links: <i>language arts (story building), music (listening), visual art (drawing)</i>	Students will cut out images from magazines and use these to create a logical story. Ensure that all elements of a story are utilized
Resources Recording and playback devices digital camera, computer multimedia projector	Key vocabulary Narration, story, theme, character, sequence, concentrate, elements, plot, conflict, imagery, logical

Prior Learning**Check that students can:**

Identify and use elements to create a story

UNITS OF WORK GRADE 4 TERM THREE**Focus Question 3: How Do I Effectively Act out a Story?****Drama Attainment Target :**

- ❖ Explore and create, exercising critical thinking skills throughout the dramatic process
- ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios
- ❖ Appreciate and critique dramatic work

Objectives: Students should

- Demonstrate simple stories with clearly defined characters and plots
- Demonstrate a greater awareness of working together to complete a task.
- Explore the major elements in a story for dramatic playmaking

Suggested Teaching and Learning Activities – Focus Question 3**Key Skills****Assessment****Students will:**

Select stories from their grade four readers.

Critique the story to identify:

- Characters
- Plot
- Relationship between characters
- Setting
- Theme(s)

Working in small groups:

Discuss the characters:

- Age
- Relationship to each other
- Objectives

Take on roles from the story

In groups create dialogue appropriate to character and situation

Critique

Create

Elements of story identified

Prepare through improvisation, a dramatic presentation of the story	Organize Improvise	Creation of dialogue to depict role of character
Change and enact new ending for the story	Perform	Appropriate ending chosen for the given story
Learning Outcomes Students will be able to: <ul style="list-style-type: none"> ✓ Work cooperatively in groups ✓ Improvise story ✓ Create appropriate dialogue ✓ Select appropriate story for dramatization 		

Points to Note	Extended Learning
Suggested dramatic strategies: <i>games, storytelling, drama on paper, role-play, group work</i> Teachers can be creative in their choice of activities Cross Curricula links: <i>language arts (textual analysis/creation of plot)</i>	Students will create whole class dramatic presentation and perform for school population.
Resources	Key vocabulary
Story to be narrated, folk tales Recording and playback devices	create, tension, tableau, improvise, character, event, relationship, theme

Prior Learning**Check that students can:**

Identify and use elements to create story

DRAMA UNITS OF WORK GRADE 4 TERM THREE

Focus Question 4 How do I tell a story?		
Drama Attainment Target: <ul style="list-style-type: none"> ❖ Explore and create, exercising critical thinking skills throughout the dramatic process ❖ Express a range of feelings and emotions through the enactment of dramatic scenarios ❖ Appreciate and critique dramatic work 	Objectives: Students should <ul style="list-style-type: none"> • Tell stories using performance elements • Capture the theme of a story in a tableau • Share story ideas based on experiences and imagination • Use the major elements in a story for dramatic playmaking 	
Suggested Teaching and Learning Activities – Focus Question 4	Key Skills	Assessment
Students will: Listen to teacher in role as storyteller narrate a story and identify major theme(s) in the story In groups students will create tableau representing theme(s) identified in the narrated story, followed by whole class discussion. Themes will be mimed and new ideas generated based on experiences and imagined ideas. These will be used to tell a new story utilizing performance elements (characterization, audience participation, vocal and physical imagery, song, dance, jokes, moral/lesson, animation, opening). Observe and critique each other’s story paying attention to details such as appropriateness of movements, sequencing, levels, themes and performance	Listen Create Interpret Mime Improvise Observe Critique	Major themes identified Creation of tableau which represents and identifies themes Performance elements utilized in telling stories

elements.		Unbiased criticism of overall presentations
Learning Outcomes Students will be able to: <ul style="list-style-type: none"> ✓ Formulate ideas ✓ Identify themes in story ✓ Use tableau to depict themes in stories ✓ Work collectively 		
Points to Note	Extended Learning	
Suggested teaching strategies Mime, tableau, narration, teacher in role Cross Curricula links: <i>language arts (identification of themes)</i> <i>visual arts (pictures)</i>	Students will stage a 'Storytelling Telethon' combining concepts learned (mime, tableau, performance elements)	
Resources	Key vocabulary	
Stories e.g. Folklore, Fables, etc. Recording and playback devices	themes, tableau, levels, mime, sequence, critique	



GRADE 4
MUSIC
UNITS OF WORK



PHILOSOPHICAL STATEMENT

Music is seen as one of the most intricate disciplines for education. As a sound-centred discipline, music requires students to experiment with actual sound making as the central feature of their involvement with the discipline. A direct experience of music can be gained through listening and appraising, performing, and creating/composing. Music making comprises more than just vocal production or fingers playing an instrument; a child learning about music has to tap into multiple skill sets, often simultaneously within the educational experience.

The study and interaction with music does not solely make one competent on an instrument or enhances one's vocal ability, but rather offers more astounding impact on the brain such as:

- Nourishing the process of learning (sensory integration, creative thinking, attention, emotional maturity, etc.)
- Building and strengthening connections between brain cells
- Improving memory and the ability to differentiate sound and speech
- Engagement of the right and left brain

AIM OF THE CURRICULUM

The study of Music should enable students to become:

- (a) **Keen listeners**, who are able to appreciate musical expression through an understanding of musical elements and how they may be combined.
- (b) **Competent performers**, who are able to prepare and present music to a critical audience as a demonstration of skill and artistry.
- (c) **Creative practitioners**, who are able to combine and sequence the elements of music to express artistic ideas and feelings.

The three areas are interrelated: **performing** may open the ears to what one should listen for and appraise; **listening and appraising** may inform how a piece should be performed; and **composing** develops the ability to listen discriminately and may borrow ideas from music that has been performed or to which students have listened.

The arts (music, dance, drama and the visual arts) provide more than mere recreational outlets for the student. They develop skills of adaptability, innovativeness and problem solving; they also bring direct benefits to a student's academic progress by providing left-brain/right-brain experience. Music fills a vital role in the aesthetic and emotional development of the student, and has significant appeal in addressing the needs of groups with mixed abilities.

OVERVIEW OF MUSIC CONTENT GRADE 4

TERM 1	TERM 2	TERM 3
<p>Music from the Sounds in my Environment</p> <p>Performing Environmental sounds, sound pictures/collages, songs, instrumental pieces, read/follow a music chart or score, sound-symbol relationships</p> <p>Listening Musical elements/unity and variety in music – tempo, duration, dynamics, texture, timbre (tone colour), pitch, shape/ structure.</p> <p>Creating/composing Sound makers, sound pictures/collages, multi-media compositions</p> <p>Music in Everyday Life</p> <p>Performing Perform songs/instrumental pieces relating to everyday life: birthday, Christmas, Easter, work, recreation. Musical elements in songs. Expressive singing. Read simple song scores.</p> <p>Listen Listen to songs from different nations. Analyse song structures and other elements. Discuss/critique songs and instrumental pieces. Compose rhythms, melodies and simple accompaniments.</p>	<p>Signs, Symbols & Cues</p> <p>Performing Repertoire of songs, instrumental pieces, classroom music, notation symbols, sound-symbol relationships, conducting cues</p> <p>Listening Sequenced sounds, musical examples, music scores musical elements – tempo, duration, dynamics, texture, timbre (tone colour), pitch, shape/ structure.</p>	<p>Signs, Symbols & Cues</p> <p>Performing Conducting cues, songs, instrumental pieces, notation symbols/sound-symbol relationships</p> <p>Listening Sequenced sounds, musical examples, music scores musical elements – tempo, duration, dynamics, texture, timbre (tone colour), pitch, shape/ structure.</p> <p>Creating/composing Signs, symbols, cues, recording own compositions, -media compositions.</p> <p>Voices & Instruments</p> <p>Perform Perform part songs and instrumental pieces – rounds, partner songs, two-part melodies, ostinati. Explore ranges and keys. Read/follow a score.</p> <p>Listen Listen to vocal and instrumental pieces, and explore musical elements: tempo, duration, dynamics, texture, timbre, pitch, shape/ structure.</p> <p>Create/compose Create/compose vocal/instrumental melodies and accompaniments. Critique /discuss performance of compositions.</p>

Curriculum Standards: Music

Aims of Music Education

The study of Music should enable students to become:

- (d) Keen listeners, who are able to appreciate musical expression through an understanding of musical elements and how they may be combined.
- (e) Competent performers, who are able to prepare and present music to a critical audience as a demonstration of skill and artistry.
- (f) Creative practitioners, who are able to combine and sequence the elements of music to express artistic ideas and feelings.

The Role of Music in the curriculum

As a sound-centred activity, music requires students to interfere with actual sound making as the central feature of their involvement with the discipline. A direct experience of music can be gained through performing, listening and appraising (as by an audience) and creating/composing. The three areas are interrelated: **performing** may open the ears to what one should listen for and appraise (talk about); **listening and appraising** may inform how a piece should be performed; and **composing** develops the ability to listen discriminately and may borrow ideas from music that has been performed or to which students have listened.

Contribution to the competencies

The arts (music, dance, drama and the visual arts) provide more than mere recreational outlets for the student. They develop skills of adaptability, innovativeness and problem solving; they also bring direct benefits to a student's academic progress by providing left-brain/right-brain experience. Music fills a vital role in the aesthetic and emotional development of the student, and has significant appeal in addressing the needs of groups with mixed abilities.

Range of activities

Students will listen to and appraise (discuss/critique) music. They will expressively perform vocal and instrumental music. They will explore the elements of music to create their own compositions.

The Attainment Targets

There are three Attainment Targets, *Performing*, *Listening and Appraising*, and *Composing*, all of which are inter-connected.

AT1 Performing		AT2 Listening & Appraising	AT3 Creating/Composing
Students will perform music artistically, with awareness of and regard for audience. They will articulate this through singing and using body percussion and playing musical instruments. They will develop skills that will enable them to perform songs, instrumental music and mixed media pieces for a widening range of audiences.		Students will review and respond to music. They will explore sound makers, instruments and body percussion to become familiar with different sounds they make and then develop these further with increasing understanding of the musical elements.	Students will explore and create musical ideas. They will imitate sounds and change these to express their own ideas and emotions and they will create rhythmic and melodic phrases in response to pictorial, musical or literary ideas.
	AT1 PERFORMING THEME: Music From the Sounds in my Environment	AT 2 LISTENING & APPRAISING THEME: Music From the Sounds in my Environment	AT 3 CREATING/COMPOSING THEME: Music From the Sounds in my Environment
G 4	Perform for different audiences sound pictures and collages based on environmental sounds and other stimuli. Critique/discuss, improve and make an audio/video recording of their performance.	Listen and respond in a variety of ways to basic structure, mood and other musical elements in simple sound pictures and collages. They learn to describe/disclose the features that they hear, using appropriate vocabulary.	Use visual arts, drama and movement to respond to musical ideas. They will display some understanding when combining music with simple elements from other art forms. They improvise repeated patterns and then combine several layers of sound with a growing awareness of the combined effect that this creates.

PRIOR LEARNING




Check that students can:

- perform simple music tasks
- identify basic musical elements
- change sounds to create their own ideas

UNITS OF WORK GRADE FOUR TERM 1 UNIT 1 (4-6 Weeks)

About the Unit

In this Unit students will perform music (vocal/instrumental) based on environmental sounds. They will explore a wide variety of environmental sounds and use appropriate vocabulary to discuss the characteristic features of the sounds they hear. They will work alone and together to identify, organise, reproduce and manipulate environmental sounds to create original compositions (sound pictures/collages). They will rehearse and perform their own compositions as well as those created by others. They will make an audio/video recording of their compositions. They will learn to read an elementary music chart/score and notate some of their musical ideas.

Focus Question 1: How can I share with others music from the sounds in my environment?	
Music Attainment Target 1: PERFORMING Perform sound pictures and collages based on environmental sounds (natural and man-made) THEME: Music from the sounds in my environment	Music Objectives: <ul style="list-style-type: none">• Rehearse and perform (with or without a score) simple sound pictures and collages.• Perform simple group and solo pieces for peer and school audiences.• Critique their performance to improve presentation, with attention to basic coordination.• Observe and recognise the steps taken by teacher to make an audio recording of their performance
ICT Attainment target(s): <ul style="list-style-type: none"> COMMUNICATION AND COLLABORATION – Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others. DESIGNING AND PRODUCING – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations. DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and	

legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.	
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Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p>Students will:</p> <ul style="list-style-type: none"> • Discuss the theme (topic), shape, possible instrumentation and other details (e.g., dynamics, tempo) of a sound picture/collage brought to class by the teacher. They will rehearse the piece with reference to the ideas discussed. • Notate a musical work using their own ideas (composition) • Critique and improve their rehearsal of a composition in preparation for performance/recording. • Perform (with or without a score) a sound picture/collage as a finished product to different audiences. • Make an audio/video recording of their performance, with teacher’s assistance. • Share ideas of their compositions with e-pals in another school via school page. 	<p>discuss discriminate select critique perform classify imitate interact manipulate operate electronic devices listen</p> <p>post online comments</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ share thoughts on musical elements and composition instrumentation ▪ critique their performance to improve their work ▪ perform music for an audience ▪ make an audio/video recording ▪ perform from a simple music chart/score
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Identify and discuss the elements of music experienced in simple classroom pieces. ✓ Group instrumental sounds for the convenience of manipulating them creatively. ✓ Perform a simple sound picture/collage for an audience. ✓ Read a simple music chart/score in alternative notation. ✓ Assist in making an audio/video recording. ✓ Give a simple critique (description) of a performance. 		

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
✓ Post comments safely online when communicating with peers about the creation of their sound/picture collage.		

<p>Points to Note</p> <ul style="list-style-type: none"> ▪ Environmental sounds may include sounds from the immediate surrounding (e.g., classroom) or sounds from the wider environments (e.g., home, market) ▪ Sounds may be natural or man-made ▪ Students may use any available sound maker ▪ <p>Encourage students to:</p> <ul style="list-style-type: none"> • Demonstrate safe, respectful, responsible and clear online communication when using school page. • Follow guidelines to promote healthy use of ICT tools 	<p>Extended Learning</p> <p>Students may construct sound makers from discarded materials. They could classify these according to how they produce sounds, and be prepared to demonstrate to an audience how they should be manipulated.</p>	
<p>Resources</p> <ul style="list-style-type: none"> ▪ Classroom instruments and sound makers ▪ Audio/video recording device ▪ Charts, music scores ▪ Recorded musical examples ▪ Computer ▪ Speakers ▪ DVD/CD Player ▪ Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> ▪ Sound collage ▪ Sound picture ▪ Environmental sounds ▪ Critique ▪ Perform ▪ Rehearse ▪ Score ▪ Mood 	<ul style="list-style-type: none"> ▪ Musical elements <ul style="list-style-type: none"> Timbre Texture Dynamics Pitch Tempo Duration

Prior Learning

- Recognise basic musical elements (.e.g., high, low, same pitch; fast, slow, tempo).
- Recognise respond to mood in music.
- Describe sounds heard in the environment, using their understanding of musical elements

UNITS OF WORK GRADE 4, TERM 1 UNIT 1

Focus Question 2: How can I analyse, interpret and respond to music from the sounds in my environment?




Music Attainment Target 2: LISTENING & APPRAISING
 Analyse basic structure and other musical elements in live or recorded music based on environmental sounds.

THEME: Music from the sounds in my environment

Music Objectives:

- Respond in a variety of ways (physical, verbal, graphic) to basic structure, mood, and other musical elements in simple sound pictures and collages
- Listen (with or without a score) and respond to basic musical structure in live or recorded sound pictures and collages

ICT Attainment target(s):

-  COMMUNICATION AND COLLABORATION – Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.
-  DESIGNING AND PRODUCING – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations.
-  DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.




Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Students will:</p> <ul style="list-style-type: none"> ▪ Listen and respond to musical elements (tempo, dynamics, texture, structure, pitch, tone colour) in sound pictures and collages. ▪ Use dance, drama, visual arts to represent the musical content of a sound picture or collage. ▪ Follow a score/chart while listening to a sound picture/collage. ▪ Listen to recorded sound pictures/collages and use similar ideas to make own composition. Use appropriate recording software to record their composition and publish. ▪ Share their composition with e-pals via school page. 	<ul style="list-style-type: none"> • Listen • respond • discuss • critique • read a score • compare • create and format/compose multimedia presentation • upload file 	<p>Active participation and level of performance in:</p> <ul style="list-style-type: none"> • oral/aural physical response • performance • evaluation • recording • music chart/score • comparison
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Identify musical elements (mood, shape/structure, etc.). ✓ Use dance, drama and visual arts to represent live or recorded musical ideas. ✓ Follow a score while listening to music. ✓ Use alternative or traditional notation to represent ideas to which they listen ✓ Work collaboratively to create sound pictures/collages ✓ Post comments safely online when sharing their composition. 		
<p>Points to Note</p> <ul style="list-style-type: none"> ▪ Students may get ideas for their own compositions from music to which they listen. ▪ Following a score while listen to music may help develop reading skills. <p>Remind students to:</p> <ul style="list-style-type: none"> • Recognise and acknowledge the owners or creators of digital materials 	<p>Extended Learning</p> <ul style="list-style-type: none"> ▪ Encourage students to record sounds they hear outside of the classroom 	
<p>Resources</p> <ul style="list-style-type: none"> ▪ Pre-recorded music ▪ Audio/video recording device ▪ Classroom instruments and sound makers ▪ Computer ▪ Speakers ▪ DVD/CD Player ▪ Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> ▪ Sound collage ▪ Sound picture ▪ Environmental sounds ▪ Critique ▪ Perform ▪ Rehearse ▪ Score 	<ul style="list-style-type: none"> ▪ Mood ▪ Musical elements ▪ Timbre ▪ Texture ▪ Dynamics ▪ Pitch ▪ Tempo Duration

Prior Learning

Check that students can:

- Differentiate musical elements
- Organise and sequence sounds
- Use simple notations
- Use descriptive terms to appraise music
- Manipulate simple electronic/digital recording devices

UNITS OF WORK GRADE 4, TERM 1 UNIT 1

Focus Question 3: How can I manipulate sounds in my environment to create/compose music?								
<p>Music Attainment Target 3: Creating/Composing Manipulate a variety of basic sounds and sound sources to express/demonstrate/depict moods, characters, scenes and events.</p> <p>THEME: Music from the Sounds in my Environment</p>	<p>Music Objectives:</p> <ul style="list-style-type: none"> • Use ideas from sound pictures and collages that they have performed or to which they have listen as models for their own compositions. • Create sound pictures/collages involving other art forms to represent different moods, characters, scenes, events and ideas. • Rehearse and perform their compositions, displaying basic performing skills • Record their composition using simple notations (traditional or Alternative) as well as electronic/digital devices. • Discuss the strengths and weaknesses of their compositions as finished products 							
<p>ICT Attainment target(s):</p> <ul style="list-style-type: none">  DESIGNING AND PRODUCING – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations.  RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING - Use appropriate digital tools and resources to plan and conduct research, aid critical thinking, manage projects, solve problems and make informed decisions.  DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour. 	<table border="1"> <thead> <tr> <th data-bbox="1146 1203 1581 1276">Suggested Teaching and Learning Activities – Focus Question 1</th> <th data-bbox="1581 1203 1745 1276">Key Skills</th> <th data-bbox="1745 1203 1942 1276">Assessment</th> </tr> </thead> <tbody> <tr> <td data-bbox="180 1276 1146 1416"> <p>Students will:</p> <p>Obtain and use additional information from electronic sources in order to make up sound picture/collages (vocal or instrumental) based on:</p> </td> <td data-bbox="1146 1276 1581 1416"> <p>Conduct electronic searches Create Organise</p> </td> <td data-bbox="1581 1276 1942 1416"> <p>Students are able to:</p> <ul style="list-style-type: none"> ▪ perform their compositions ▪ evaluate each other’s </td> </tr> </tbody> </table>		Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment	<p>Students will:</p> <p>Obtain and use additional information from electronic sources in order to make up sound picture/collages (vocal or instrumental) based on:</p>	<p>Conduct electronic searches Create Organise</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ perform their compositions ▪ evaluate each other’s
Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment						
<p>Students will:</p> <p>Obtain and use additional information from electronic sources in order to make up sound picture/collages (vocal or instrumental) based on:</p>	<p>Conduct electronic searches Create Organise</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ perform their compositions ▪ evaluate each other’s 						

<p>Themes/topics (e.g. “sunrise,” “lost in the dark” or “the hatching of an egg”).</p> <p>Pictures/scenes/events (e.g. mountain, landscape/seascape, forest/jungle)</p> <p>Animal and human characters</p> <p>Moods</p> <p>Rehearse/refine and perform their composing for an audience</p> <p>Record their composition using suitable notation traditional/alternative</p> <p>Record their composition using electronic/digital devices</p>	<p>discriminate</p> <p>select</p> <p>critique</p> <p>perform</p> <p>classify</p> <p>imitate</p> <p>manipulate</p> <p>illustrate/record</p> <p>notate</p> <p>record</p> <p>reproduce</p> <p>operate electronic devices</p>	<p>work</p> <ul style="list-style-type: none"> ▪ record their compositions ▪ create musical works ▪ notate/score simple music ▪ rehearse and improve their compositions
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Learning Outcomes

Students will be able to:

- ✓ Create a simple sound picture/collage base on given stimuli.
- ✓ Select appropriate sound makers to depict moods, character, scenes, ideas, and events.
- ✓ Rehearse critique and improve their composition.
- ✓ Assist in making an audio/video recording of their performance.
- ✓ Perform their composition confidently, coherently, musically.
- ✓ Notate their composition.

Points to Note	Extended Learning
<ul style="list-style-type: none"> ▪ It is important for the teacher to provide modelling for the students by creating, exhibiting and discussing original compositions within the genre; it is always easier and more meaningful to guide others when one has a personal experience of that process. ▪ Students should learn to work cooperatively in creating and recording their own composition. ▪ Recording involves notating as well as using an electronic /digital device. 	<ul style="list-style-type: none"> ▪ Outside of class students may experiment with sounds by capturing ideas with their cell phone, uploading to the computer, copying/cutting/paste and “mixing“ sounds to make a collage ▪ Making links across the curriculum examples in social studies exploring the sounds of the materials around them.
<p>Resources</p> <ul style="list-style-type: none"> ▪ Classroom instruments and sound makers ▪ Electronic/digital recording devices ▪ Music charts/scores ▪ Stimuli (images, stories, poems, etc.) used to create sound pictures ▪ Computer ▪ Speakers ▪ DVD/CD Player ▪ Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> ▪ Sound collage ▪ Sound picture ▪ Environmental sounds ▪ Critique ▪ Perform ▪ Rehearse ▪ Score ▪ Mood ▪ Traditional/alternative notations ▪ Musical elements <ul style="list-style-type: none"> <i>Timbre</i> <i>Texture</i> <i>Dynamics</i> <i>Pitch</i> <i>Tempo</i> <i>Duration</i>

About the Unit

In this unit students will learn to pitch their voices accurately and sing expressively while learning a variety of songs from Jamaica and other countries. These songs will relate to everyday life, drawing on the social activities for which people use music- e.g., festivals, birthdays, rituals and worship. Students will be introduced to two-part singing and simple ensemble playing. They will play melodic and non-melodic classroom instruments, both as accompaniment and solo/ensemble parts. The teacher will introduce simple scores to encourage students to read music. Students will listen to songs and instrumental pieces to identify musical elements. They will create/compose simple music based on given stimuli, and use appropriate musical vocabulary to discuss/critique their work.

Prior Learning

Check that students can:

- sing with clear tone and diction
- differentiate simple intervals
- identify basic musical elements
- manipulate classroom instruments

UNITS OF WORK GRADE 4 TERM 1 UNIT 2 (5-6 WEEKS)

Focus Question 1: How can I pitch my voice accurately and sing a variety of songs relating to everyday life?


Music Attainment Target: PERFORMING

Show competence when performing vocal and instrumental music involving a range of tones, including part singing/part playing.

THEME: Music in Everyday Life

ICT Attainment target(s):

 **DESIGNING AND PRODUCING – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations.**

 **DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.**

Music Objectives:

- Perform (with or without a score) simple songs and instrumental pieces from Jamaica and other countries.
- Display basic understanding and control in pitching, phrasing, diction, expressing and intonation.
- Start and end with precision, showing growing awareness and control in responding to cues.
- Maintain a simple under-part or a descant in performing songs and instrumental pieces.

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p>Students will: Sing familiar and new songs relating to everyday life, paying attention to accurate pitching, phrasing, articulation and expression.</p> <p>Play melodies/tunes of songs relating to everyday life paying attention to tunes and other expressive elements.</p> <p>Perform two-part rounds, maintaining an independent part and showing an understanding of structure.</p> <p>Sing melodic ostinati based on chord tones and use these to accompany songs.</p> <p>Listen to each other and critique their performance</p> <p>Refine and record their performance, using audio-video devices.</p>	<p>discuss discriminate select critique perform classify imitate interact manipulate refine/record music listen operate electronic devices</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Pitch their voices accurately ▪ Sing in time ▪ Breathe/phrase correctly ▪ Respond to conducting cues ▪ Sing expressively (how is this done?) ▪ Work, cooperating with classmates ▪ Maintain an independent part in group music making
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Perform a repertoire of songs relating to everyday life in Jamaica and other countries. ✓ Sing simple two-part songs. ✓ Sustain a main or a supporting part in simple ensemble playing. ✓ Make a digital recording of their performance. ✓ Critique their performance and that of their peers. 		
<p>Points to Note</p> <ul style="list-style-type: none"> ▪ Songs should be carefully selected to reflect variety in the social uses of music – work, worship, games, birthdays, festivals (Easter, Christmas), etc. ▪ Encourage students to listen to each other when performing part songs. The tendency is for students to block their ears to concentrate on their part only. ▪ Help students develop independence in part singing through the use of rounds and ostinati. 	<p>Extended Learning</p> <p>Students could make a repertoire (collection) of songs with brief notes about:</p> <ul style="list-style-type: none"> (a) country of origin (b) category or use of song (e.g., birthday) <p>This could relate to social studies and language arts.</p>	

<ul style="list-style-type: none"> ▪ In ensemble playing the teacher should allow students to take turns when only a few instruments are available. 		
<p>Resources</p> <ul style="list-style-type: none"> ▪ Song sheets/music scores ▪ Classroom instruments ▪ Electronic/digital recording devices ▪ Recorded songs from Jamaica and other countries ▪ Maps ▪ Computer ▪ Speakers ▪ DVD/CD Player 	<p>Key vocabulary</p> <ul style="list-style-type: none"> ▪ Critique ▪ Perform ▪ Rehearse ▪ Score ▪ Mood ▪ Musical elements <ul style="list-style-type: none"> Timbre Texture 	<ul style="list-style-type: none"> Dynamics Pitch Tempo Duration ▪ Ostinati ▪ Ensemble ▪ round ▪ chordtones ▪ melody/tune

Prior Learning

Check that students can:



- Discriminate between musical elements
- Listen to live/recorded music to make judgement.
- Identify broad categories of instruments (e.g., wind, string, skin)
- Recognise differences in song types (e.g., folk, pop)

UNITS OF WORK GRADE 4 TERM 2 UNIT 1 [ONE UNIT ONLY]**Focus Question 2: How can I identify musical elements and other features in music to which I listen?**

Music Attainment Target 2: LISTENING & APPRAISING
Listen to appraise music (live and recorded) of varying moods and styles, with attention to the basic elements of music.

THEME: Music in Everyday Life

ICT Attainment target(s):

-  COMMUNICATION AND COLLABORATION – Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.
-  DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Music Objectives:**Students will:**

- Listen to a variety of age-appropriate music and discriminate between voice and accompaniment.
- Recognise monophonic and homophonic texture in the categories of music to which they listen.
- Listen to short pieces and identify known instruments by their tone colour (timbre).
- Listen to, identify and respond to music for various occasions and purposes.

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Students will: Listen to songs of various categories and purposes and discuss similarities and differences (e.g., work songs, ring games, chants, songs for celebrations and worship and national and patriotic songs)</p> <p>Identify, categorise the sounds of known instruments and sound makers while listening to recorded/live music.</p>	<ul style="list-style-type: none"> • Discriminate • Recognise • Respond • Categorise • listen • Differentiate 	<p>Verbal and written response to questions (e.g., how many instruments did you hear at the beginning of the music?)</p>

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Listen to live/recorded music to:</p> <ol style="list-style-type: none"> discriminate between melody line and accompaniment. identify known instruments (e.g., voice, recorder, piano, guitar). identify and respond to music to show understanding of tone, texture, mood, and dynamics. <p>Communicate with peers online to share what they are learning and to obtain different perspectives.</p>	<ul style="list-style-type: none"> Discuss Notate Identify <p>Post comments online</p>	<p>Observation of students' response (movement, illustration, role play)</p> <p>Notation/reproduction of short rhythmic/melodic patterns</p>
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Distinguish between single melody line and melody with an accompaniment. ✓ Identify one/more than one accompanying instruments in selected musical examples. ✓ Identify characteristic features of the style in music to which they listen (e.g., rhythm, shape/structure, instrumentation). ✓ Identify the sounds (timbre) of known instruments and the genre of music in which they are used. 		
Points to Note	Extended Learning	
<p>In this unit students should learn the difference between national songs and patriotic songs. They should know that the genre of the music may be identified by its rhythm and instrumentation. Teacher may vary the presentation between singing, playing and the use of recorded music.</p>	<p>Students could listen to songs in their home and wider community and compare with those they listen to in class. Students could do an annotated collection or anthology in which they categorise the songs and write brief notes about them (e.g., the occasions on which they are sung, the instruments they use and the rhythmic/melodic features that are prominent, and whether and why it appeals to them).</p>	
<p>Resources</p> <ul style="list-style-type: none"> Scores/song sheets Classroom instruments Digital/electronic recording devices Graphic illustrations of textures Computer Speakers DVD/CD Player Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> National songs Patriotic songs Genre appraise Musical elements <i>Timbre</i> <i>Pitch</i> <i>Dynamics</i> <i>Tempo</i> 	<p><i>Texture</i></p> <p><i>Duration</i></p> <ul style="list-style-type: none"> Monophonic texture Homophonic texture Discriminate Accompaniment Defining feature Categorise Cues

Prior Learning

Check that students can:

- Show a basic knowledge of the elements of music
- Can identify sounds of different classroom instruments
- select and organise sounds
- Identify sound pictures, and collages
- Can manipulate classroom instruments



UNITS OF WORK FOR GRADE 4 TERM 1 UNIT 2**Focus Question 3: How do I create simple melodies and rhythm patterns, and also arrange sound effects for poems and stories?****Music Attainment Target 3: Creating/Composing**

THEME: Music in Everyday Life

Music Objectives:**Students will:**

- Use ideas from sound, pictures and collages that they have listened to or that they have performed as models for their own compositions
- Create sound, pictures/collages involving other art forms to represent different characteristics, scenes, events, ideas, and moods
- Rehearse and perform their compositions displaying basic performance skills
- Record their compositions using simple notation (traditional and alternative) as well as audio/ video devices with the aid of the teacher
- Discuss the strengths and weaknesses of their compositions and finished products, using basic criteria provided by teacher

ICT Attainment target(s):

-  DESIGNING AND PRODUCING – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations.
-  DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
Students will: <ul style="list-style-type: none"> • Create rhythmic/melodic answering phrases for given opening phrases (vocal or instrumental) • Use five or more pitches (notes) to create melodic pieces relating to 	<ul style="list-style-type: none"> • Select, arrange and sequence sounds • Create sound effects, instrumental 	Students are able to: <ul style="list-style-type: none"> • Create rhythmic/melodic patterns in

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
<p>everyday life. (Melodic classroom instruments e.g. recorder, piano, glockenspiel to be used in the creating).</p> <ul style="list-style-type: none"> • Create sound effects to illustrate the mood or message in a poem or story selected by the teacher or by students • Use sound pictures and collages as stimuli for creating an instrumental ensemble piece (small group or solo activity) • Devise a rhythmic score to elicit response in any chosen art form (drama, dance, visual arts) • Use rhythmic patterns of music (vocal and instrumental) from folk, pop and church choruses to create accompaniment for songs in these categories • Rehearse and perform their compositions displaying basic performance skills (maintaining own part, keeping time, pitch accuracy, maintaining balance, etc.) • Record their compositions showing their understanding of note duration, metre (in music) pitch organisation • Record their compositions, using appropriate electronic/digital devices in order to provide stimulus for discussing, critiquing, refining their compositions. 	<p>ensemble piece, accompaniments</p> <ul style="list-style-type: none"> • Rehearsal skills • Discuss • Critique • Record (notation, audio/video) • Refine <ul style="list-style-type: none"> • Operate electronic device 	<p>response to given phrases</p> <ul style="list-style-type: none"> • Use given pitches to create melodies around themes based on everyday life • Use instruments and voices to create sound effects to match contrasting moods • Create instrumental ensemble pieces based on given stimuli • Compose and score a rhythmic piece in response to a dance, dramatic or visual stimuli • Use rhythmic patterns in folk music, pop music, church choruses as models for creating accompaniments • Rehearse record, perform, critique and refine pieces they have created.

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Create rhythmic/melodic answering phrases in response to ideas presented by teacher. ✓ Create short melodies for classroom instruments, based on selected scale tones. ✓ Create sound effects to illustrate mood in poems and stories. ✓ Use sound pictures/collages as stimuli for other compositions. ✓ Develop original musical ideas around rhythmic figures found in folk, gospel or pop music. ✓ Rehearse/perform their compositions, paying attention to presentation details. ✓ Critique/refine, record their compositions, using electronic/digital devices. 		
<p>Points to Note</p> <ul style="list-style-type: none"> • Teacher should control the composing/creating environment by giving specific guidance and instructing children to work in 2 or 3 groups at a time. • Teacher should monitor rehearsals, recordings and critiquing of students' work, seeking always to promote the merits of their efforts while helping them improve their output. 	<p>Extended Learning</p> <ul style="list-style-type: none"> • Students could be encouraged to make a collection of songs they hear outside of class time (at home, church, youth club, etc.). They could make personal commentary on their selections and be prepared to introduce them to their classmates in a structured presentation. This unit may be linked to social studies – a unit covering nature sounds and natural music in rocks and caves, in the willows and along the sea or river. It could also incorporate the sounds made by day and night creatures. 	
<p>Resources</p> <ul style="list-style-type: none"> • Melodic and non–melodic classroom instruments • Electronic/digital recording and playback devices • Manuscript music paper • Repertoire of poems • Charts • CD/DVD recordings of compositional examples ▪ Computer ▪ Speakers ▪ DVD/CD Player • Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> • Answering phrase • Pitch • Sound effects • Stimulus/stimuli • Ensemble 	<ul style="list-style-type: none"> • Duration • Critique • Audio/video • Folk music • mood

UNITS OF WORK GRADE 4 TERM 2 UNIT 1 [ONE UNIT ONLY] (4-6 weeks)

About the Unit

In this Unit students will learn about the importance of conducting and visual cues when performing music. They will learn to read and write musical symbols, and use a score as an aid to listening. They should learn to interpret a musical score as well as to notate and read simple examples of their own music. In this Unit students will learn about the importance of conducting and visual cues when performing music. This unit extends across term 2 (10-12 weeks) and part of term 3 (4 weeks), because learning to read and write music notation is a steady, progressive process, which should be integrated with the broad repertoire of songs and instrumental pieces introduced to the students.

Prior Learning
 Check that students can:

- Respond to basic cues such as for starting and stopping, getting louder or quieter
- Interpret alternate notation symbols (e.g., in representing pitch, dynamics, tempo)
- Use alternative notation to represent selected

Focus Question 1: How can I read and interpret signs, symbols and cues when performing music?		
<p>Music Attainment Target 1: PERFORMING Respond to a widening range of conducting cues and notation symbols while performing simple classroom music</p> <p>THEME: Signs, Symbols and Cues in Classroom Music Making</p>	<p>Music Objectives:</p> <ul style="list-style-type: none"> • Start and end with precision and show improved readiness and control when responding to cue in performance. • Read simple music scores when playing classroom instruments and performing vocal music. 	
Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p>Students will: Learn and perform songs and instrumental pieces with increasing confidence in responding to teacher/leader cues for starting/ending/pausing, getting louder/quieter, getting faster/slower.</p>	<ul style="list-style-type: none"> • perform • read a score • notate music 	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ respond to conducting cues ▪ read/interpret a score ▪ notate simple musical

<p>Perform body percussion, simple songs and instrumental pieces from alternative and traditional notation (see illustrations).</p> <p>Use alternative or traditional symbols to notate simple rhythmic and melodic passages.</p> <p>In small groups solve simple notations given by the notation program Aurelia</p> <p>Generate sounds using electronic devices such as: tablet, mp3, laptop/Desktop etc.</p>	<ul style="list-style-type: none"> • respond • interpret musical symbols • operate Simple notation programs(Aurelia) 	<p>ideas</p> <ul style="list-style-type: none"> ▪ perform music expressively and with confidence
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Recognise and respond with precision to visual and conducting cues. ✓ Follow a simple score while performing music. ✓ Perform music expressively, showing awareness of dynamics. ✓ Notate simple musical patterns. 		
<p>Points to Note</p>	<p>Extended Learning</p>	
<p>In this unit there is no specified repertoire (collection) of songs but the teacher should identify suitable examples to facilitate the reading of a simple score. Students do not always have to read an entire score, but may read lines selected by teacher. When students follow the lyrics in a score they are able to see the rhythmic patterns of the syllables as well as the pitch contour; this helps them to make sound-symbol associations that are a good guide to learning to read music.</p> <p>Traditional musical notation must be introduced gradually and in a systematic way, supported by graded music rudiments/theory (e.g., Royal Schools of Music graded series)</p>	<p>Teacher could provide “marked” scores to give students practice in following a highlighted line or passage in a score. For example, in a piece scored for two recorders, drum and maracas, teacher could highlight the first-recorder part to encourage students to follow that particular line while listening. In a score in which the melody goes from one instrumental part to another, teacher could mark (highlight) the melodic line to make it easier for students to follow the score. NB Digital scores light up as each note is played; this could be an effective way to present music for students to follow.</p> <p>Reading a score could be related to map reading in Social Studies. GPS navigation (moving across the landscape) could be compared with reading a score (navigating the symbols of a piece of music).</p>	

Resources Classroom instruments Music scores Manuscript music paper Pre-recorded music	Key vocabulary Conducting cues Score Notation symbols Semibreve (whole note) Minim (half note) Crotchet (quarter note) Quaver (eighth note) Musical elements Timbre Pitch Dynamics Tempo Texture Duration
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Prior Learning

Check that students can:

- Differentiate cues used by teacher to effect changes in tempo, dynamics, duration when a group is performing
- Represent simple duration and pitch patterns, using alternative notation
- Score a simple rhythmic or melodic sequence of three to five pitches/tones


UNITS OF WORK GRADE 4 TERM 2 UNIT 1 [ONE UNIT ONLY]


Focus Question 2: How can I read and interpret signs, symbols and cues when listening to music?

Music Attainment Target 2: Listening and Appraising
Listen to sequenced sounds and simple musical examples and relate these to their equivalent written symbols.

THEME: Signs, Symbols and Cues in Classroom Music Making

ICT Attainment target(s):

 **RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING** - Use appropriate digital tools and resources to plan and conduct research, aid critical thinking, manage projects, solve problems and make informed decisions.

 **DIGITAL CITIZENSHIP** -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Music Objectives:

- Listen and respond to signs, symbols and cues relating to live or recorded music.
- Select appropriate notation symbols to represents musical elements (texture, pitch, dynamics, duration)
- Compare patterns heard in relation to visual symbols.

Learning Outcomes

Students will be able to:

- ✓ Identify simple rhythmic and melodic sequences in a score.
- ✓ Analyse/describe rhythmic and melodic features in a score.
- ✓ Complete an unfinished rhythmic or melodic pattern in a score.

✓ Use cues to help others interpret an original score.

Points to Note	Extended Learning
<p>Teacher should select simple scores to aid listening and demonstrate to students how to read along with the audio example. It may be useful to project a single score, where possible, and highlight particular lines or sections for students to follow.</p>	<p>Signs, symbols and cues are part of a silent language as much as signing for the deaf. It may also be related to language arts, which requires the interpretation of symbols to receive and convey meaning. The teacher may therefore create opportunities for the students to explore the mechanics and value of sign language as a tool for daily living by making associations with social studies and language arts.</p> <p>Explore websites related to score in order to become more familiar in using them to create melodic pieces.</p>
<p>Resources</p> <ul style="list-style-type: none">Classroom instrumentsMusic scores/song sheetsElectronic/digital recording/playback devices e.g. DVD/CD PlayerPre-recorded musicManuscript music paperComputerSpeakersInternet	<p>Key vocabulary</p> <ul style="list-style-type: none">live/recorded musicalternative notationtraditional notationscorescuessignssymbols

Prior Learning

Check that students can:

- Notate music, using alternative symbols
- Read their own notation and that of classmates
- Select, order and sequence sounds to create simple compositions
- Recognise the elements of music and describe how they are used in a composition.

UNITS OF WORK GRADE 4 TERM 2 UNIT 1 [ONE UNIT ONLY]

Focus Question 3: How can I manipulate and interpret signs, symbols and cues when creating/composing music?

Music Attainment Target 3: CREATING/COMPOSING

Manipulate signs, symbols and cues to record/notate their own compositions and other sounds encountered.




THEME: Signs, Symbols and Cues in Classroom Music Making.

Music Objectives:

Students will:

- Use signs, symbols and cues when creating their own compositions and arrangements.
- Use alternative/traditional symbols to represent musical elements (e.g., duration/rhythm, texture, pitch, pace, dynamics).
- Use alternative/traditional symbols to record/notate original compositions/arrangements.
- Read from a score while performing their own compositions/arrangements for an audience.
- Critique their compositions and those of their classmates.

ICT Attainment target(s):

-  **COMMUNICATION AND COLLABORATION** – Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.
-  **DESIGNING AND PRODUCING** – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations.
-  **DIGITAL CITIZENSHIP** -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Suggested Teaching and Learning Activities – Focus Question	Key Skills	Assessment
<p>Students will: Experiment with basic symbols (traditional or alternative) in notating simple sound sequences encountered at class level.</p> <p>Use signs, symbols and cues to represent musical elements (e.g. duration/rhythm, texture, pitch, tempo, and dynamics).</p> <p>Incorporate different elements of music (tempo, pitch, texture etc) to perform simple popular songs whether in groups or solo performance</p> <p>Record/notate their own compositions/arrangements by selecting and manipulating appropriate symbols and electronic/digital devices, with teacher’s assistance.</p> <p>Perform/record their own music scores for a class, school or community audience.</p> <p>Critique each other’s work to assess merits and make improvements. Share their accomplishments with peers via school page. Talk about their challenges and how they overcame them in order to complete give task. Share their composition.</p>	<ul style="list-style-type: none"> • respond • experiment • create • notate • represent • interpret • perform • read • identify • critique <p>Post comments online</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ respond to conducting cues ▪ read/interpret a score ▪ notate simple musical ideas ▪ perform from a music score ▪ recognise musical elements and describe how they are used in a piece of music ▪ critique music ▪ manipulate electronic/digital devices to record their compositions
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Use appropriate signs and symbols to represent sound sequences. ✓ Respond appropriately to basic cues. ✓ Notate and record their original compositions/arrangements. ✓ Perform their original compositions/arrangements and those of their classmates ✓ Share compositions/arrangements with e-pals. ✓ Critique each other’s work, using simple musical vocabulary. 		

Points to Note	Extended Learning	
<p>In this unit students should be introduced to traditional music notation. Traditional music notation must be introduced gradually and in a systematic way, supported by graded music rudiments/theory (e.g., Royal Schools of Music graded series). Students may, however, continue to use alternative symbols where appropriate.</p> <p>Remind students to:</p> <ul style="list-style-type: none"> Recognise and acknowledge the owners or creators of digital materials 		
<p>Resources</p> <ul style="list-style-type: none"> Classroom instruments Music scores/chart Manuscript music paper Pre-recorded music Electronic/digital recording and playback devices Music texts (e.g., Royal Schools of Music graded series) Computer Speakers DVD/CD Player Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> Musical signs, symbols, cues Score Arrangement Notation symbols <ul style="list-style-type: none"> <i>Semibreve (whole note)</i> <i>Minim (half note)</i> <i>Crotchet (quarter note)</i> 	<ul style="list-style-type: none"> <i>Quaver (eighth note)</i> Musical elements <ul style="list-style-type: none"> <i>Timbre</i> <i>Pitch</i> <i>Dynamics</i> <i>Tempo</i> <i>Texture</i> <i>Duration</i>

About the Unit

In this unit students will perform ensemble music, paying attention to balance between a main melody and its supporting accompaniment. They will learn about musical texture and distinguish between melody and accompaniment. They will classify instruments according to common characteristics. They will create music for different instruments and distinguish between a main melodic line (vocal/instrumental) and an accompaniment. They will learn to create ostinati (short repeated rhythmic/melodic patterns) and counter-rhythms (contrasting rhythms). They will notate, perform and record their compositions.



Prior Learning

Check that students can:

- Manipulate the instruments that will be used
- Play simple melodies on the recorder and other pitched classroom instruments
- Maintain an individual part when singing rounds and when playing accompaniments

UNITS OF WORK GRADE 4 TERM 3 UNIT 2 (6-8 WEEKS) [UNIT 1 CONTINUES FROM PREVIOUS TERM]

AT1 Performing Focus Question 1: How can I perform a widening range of songs involving part-singing? 2: How can I perform a widening repertoire of ensemble music, including simple accompaniments?	
Music Attainment Target 1: PERFORMING Show growing competence in singing and in playing instruments, using a widening range of tones, including two-part harmony. THEME: Voices and Instruments	Music Objectives: <ul style="list-style-type: none">• Sing a variety of songs for different occasions and purposes displaying increasing control in pitching, phrasing, intonation and expression.

<p>ICT Attainment target(s):</p> <ul style="list-style-type: none">  COMMUNICATION AND COLLABORATION – Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.  DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour. 	<ul style="list-style-type: none"> • Sing age-appropriate rounds maintaining individual parts. • Sing partner songs and songs with a simple rhythmic or melodic ostinati. • Sustain an accompanying part in group singing or playing • Play recorder pieces using appropriate articulation, phrasing and tone. • Show growing competence in playing melodies in a number of keys (C, F, G, D)
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Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Students will: Sing a widening repertoire of songs of various ranges in different keys (e.g., the major keys of C, G, D, F B flat, and their relative minor). Alphabet song, Edelweiss,</p> <p>Engage in “circle-singing” where they will sing melodies based on one tonality</p> <p>Sing a variety of songs of various speeds (tempi), noting how tempo relates to style and context in which songs are used.</p> <p>Sing rounds, partner songs and simple two-part songs, maintaining clear harmonic parts.</p> <p>Play rhythmic or melodic ostinati to accompany familiar/new songs or instrumental melodies.</p> <p>Listen to tutorial and practise to sing/play modes and scales in the keys of C, G, F, D on a range of melodic instruments (e.g., recorder, glockenspiel, pianica, keyboard)</p>	<ul style="list-style-type: none"> • discriminate • manipulate • articulate • perform • listen • differentiate • discuss • identify • working together • critique 	<ul style="list-style-type: none"> ▪ Students respond to cues ▪ Students maintain an independent part when singing and playing music in harmony ▪ Students sing/play with confidence ▪ Students interpret/read a simple score

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Sing in tune and at varying speeds to create special effects. ✓ Maintain individual parts when performing with others. ✓ Use proper coordination in playing modes and scales. ✓ Differentiate music used for a variety of occasions and purposes. ✓ Recognise varied treatment of musical elements in different song types. 		

Points to Note	Extended Learning
<p>Songs must be within students' voice range and have lyrics appropriate for the age group. Where instruments are available in short supply, allow students to take turns using them. Do not teach scales in isolation, but relate them to musical examples.</p>	<p>Teacher could introduce the idea of a "tone row" (a fixed sequence of pitches, e.g., scale steps 1-3-2-6-5 or 3-2-3-6-1, which students could use in the fixed order to create tone row melodies. The rules could allow for the sequence to be used backwards or forwards. The created melodies could be transferred to different instruments to produce a variety of timbral effects.</p>



Resources	Key vocabulary	Tempo/Tempi
<ul style="list-style-type: none"> Classroom instruments (melodic/non-melodic) Electronic/digital recording and playback devices (including cell phones, CD/Video/DVD/Cassette machines) Scores/song sheets Pre-recorded music Manuscript music paper Computer Speakers DVD/CD Player Internet 	<ul style="list-style-type: none"> Partner songs Rhythmic ostinati Melodic ostinati Articulation <ul style="list-style-type: none"> <i>Legato</i> <i>Staccato</i> Major scale Minor scale Mode Accompanying Range 	<ul style="list-style-type: none"> Style Ostinati Repertoire Phrasing Live/recorded music Alternative notation Traditional notation Scores Signs/symbols/cues Tone row Timbral

Prior Learning

Check that students can:

- identify and describe musical elements from examples to which they have listened.
- recognise simple harmonic textures (monophonic, unison, homophonic) in music.
- manipulate basic musical elements to create a simple composition, including a rhythmic ostinato

UNITS OF WORK GRADE 4 TERM 3 UNIT 2**AT2 Listening & Appraising**

Focus Question 3: How may I identify, describe and categorise the voices and instruments I hear when I listen to music?		
<p>Music Attainment Target 2: LISTENING AND APPRAISING Demonstrate understanding of musical textures and timbres (vocal/instrumental) in music to which they listen.</p> <p>THEME: Voices and Instruments</p>	<p>Music Objectives:</p> <ul style="list-style-type: none"> • Listen and respond to the use of musical elements in simple songs and instrumental pieces. • Describe, using appropriate vocabulary, instrumentation in simple musical examples. • Imitate/reproduce characteristic rhythmic or melodic patterns in vocal/instrumental music. • Distinguish main parts from accompaniments in simple ensemble pieces. • Respond to textural differences in short musical examples. • Follow a simple score as a listening guide when appraising live/recorded music. 	
<p>ICT Attainment target(s):</p> <p> RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING - Use appropriate digital tools and resources to plan and conduct research, aid critical thinking, manage projects, solve problems and make informed decisions.</p> <p> DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.</p>		
<p>Suggested Teaching and Learning Activities – Focus Question 2</p>	<p>Key Skills</p>	<p>Assessment</p>
<p>Students will: Listen to a widening repertoire of songs and instrumental pieces and respond to the treatment of musical elements – loud/quiet (dynamics),</p>	<ul style="list-style-type: none"> • Listen to music • Respond to musical 	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Differentiate musical elements in songs and

<p>fast/slow (tempo), long/short (duration), high/low (pitch), rough/smooth or one/more than one (texture). The teacher may organise activities that allow students to respond with actions and graphic illustrations rather than mere verbal responses. This could include multiple-choice activities in which students circle the most appropriate response to a particular listening task.</p> <p>Identify and categorise timbres (tone colours) presented in familiar and new songs and instrumental pieces. A common melody could be sung by different voices to illustrate distinctive voice qualities or types (male/female, etc); or played in succession by different instruments. Students could try to identify known instruments in these examples, and use appropriate terminology to describe the types of instruments – e.g., string, wind, metal. Teacher could introduce versions of a particular song downloaded from appropriate electronic sources, and get students to compare the distinctive use of voice in the different versions.</p> <p>Listen to musical examples and imitate/reproduce common rhythmic/melodic patterns to show understanding of beat, duration, tempo, etc. The teacher should use graphic illustrations alongside live/recorded examples presented in class to allow students to gain a visual experience of what they hear. This will help students eventually to represent rhythmic/melodic figures graphically in response to audio examples. Alternative as well as traditional symbols may be used.</p> <p>Distinguish main vocal/instrumental parts from accompaniments (e.g., a recorder solo with guitar accompaniment or a group of singers accompanied by a drummer). They should understand that the accompaniment serves the main parts and should not overpower them, but should be appropriately balanced. Students could also transfer accompaniments heard in recorded examples to available instruments and play along with the recording.</p> <p>Explore textures in musical examples presented in class or downloaded from social media. They will distinguish the effects of single-line</p>	<p>elements</p> <ul style="list-style-type: none"> • Identify/categorise timbres • Describe/categorise musical instruments • Compare voices • Imitate/reproduce musical patterns • Represent music graphically • Distinguish musical textures • Transfer musical ideas • Explore monophony, homophony and other harmonic textures • Interpret a music score • Manipulate recording/playback devices 	<p>instrumental pieces.</p> <ul style="list-style-type: none"> ▪ Demonstrate understanding of musical elements by responding in a variety of ways (verbally, graphically, with movement, etc.). ▪ Identify/categorise vocal/instrumental timbres in familiar and new pieces. ▪ Use suitable terminology to describe/compare musical instruments. ▪ Reproduce characteristic rhythmic/melodic patterns to show understanding of beat/duration/tempo in music. ▪ Interpret music with the aid of a score while listening to audio material. ▪ Represent musical ideas graphically in response to a listening task. ▪ Show sensitivity, balance and differentiation when performing music with accompaniment. ▪ Recognise and respond to texture as an expressive feature of music. ▪ Use appropriate musical vocabulary when interpret visual music symbols. ▪ Manipulate electronic/digital
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<p>(monophonic) texture from two or more lines occurring simultaneously and duplicating the same material (unison, as when a choir sings without harmonic parts), and when a principal melody is accompanied by other voices/instruments providing “back-up” harmony (homophonic). Texture may also be described as thick/thin, rough/smooth, silky, brassy, etc. These activities may be interrelated with the previous set to provide reinforcement of the concepts of one versus many (number) and rough versus smooth (feel).</p> <p>Use a simple score (or carefully selected sections of a larger score) as a guide when describing/disclosing the characteristic features (prominent musical elements) of musical examples presented in class. Teacher can help to build students’ musical vocabulary by providing alternative terms from which to choose when they listen to and describe music. Students should also learn to manipulate electronic/digital devices to access audio material from social media, CDs, DVDs, etc.</p>		<p>devices to access audio material.</p>
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Recognise and respond to musical elements in pieces to which they listen. ✓ Identify and categorise timbre in vocal and instrumental music. ✓ Imitate/reproduce common rhythmic/melodic figures in music and represent them graphically. ✓ Distinguish monophonic, homophonic and other textures in vocal/instrumental music. ✓ Interpret a simple music score in relation to live/recorded music appraised/critiqued in class. ✓ Navigate digital content on websites and electronic devices. 		
<p>Points to Note</p>	<p>Extended Learning</p>	
<p>In this unit, the concept of “voices and instruments” does not necessarily refer to vocal versus instrumental music, but to harmonic texture comprising one or more parts, whether vocal or instrumental. Instrumental parts are also called “voices” – e.g., a duet for two recorder may be described as written for two voices; one recorder plays voice one (the upper part or lead) and the other recorder plays voice two (the lower part or harmony).</p>	<p>To show their understanding of voices and instruments, students could create tone colour melodies in which a single melody is shared between several instruments. These need not be sophisticated. Alternatively, they could take a known song and divide the melody into smaller sections that are performed on different instruments, maintaining rhythmic/melodic flow. Students could rehearse and perform their tone colour melodies in class. Simple arrangements (outline provided by the teacher) in which percussion</p>	



<p>A piece of music can be said to be voiced for recorder, flute, clarinet and saxophone, etc.</p> <p>Timbre is that unique sound that each singer or instrument makes so that one knows from listening that it is one and not the other that is making the sound. It is what makes a guitar different from a banjo, a recorder different from a tambourine or one singer different from the other.</p>	<p>parts (including ostinati) and occasional harmonic notes are added will further demonstrate students' understanding of voices and instruments as layers of music.</p>	
<p>Resources</p> <ul style="list-style-type: none"> Classroom instruments (melodic/non-melodic) Electronic/digital recording/playback devices Song book/song sheets Instrumental scores Computer Speakers DVD/CD Player Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> Repertoire melodic/rhythmic ostinato ensemble choral legato staccato 	<ul style="list-style-type: none"> major scale mode accompanying articulation echo phrases tonality

Prior Learning

Check that students can:

- identify and respond to musical elements.
- manipulate basic musical elements to create a simple composition, including a rhythmic ostinato.
- use alternative/traditional symbols to notate simple musical ideas.
- Use simple terminology to critique music.
- Manipulate a simple electronic/digital recording device.

UNITS OF WORK GRADE 4 TERM 3 UNIT 2

Focus Question 4: How can I create simple melodies with accompaniment, for classroom instruments?						
<p>Music Attainment Target 3: CREATING/COMPOSING Display growing competence in creating pieces for classroom instruments involving a main part and accompaniment.</p> <p>THEME: Voices and Instruments</p>	<p>Music Objectives:</p> <ul style="list-style-type: none"> • Create rhythmic, melodic and other pieces for classroom instruments. • Create simple accompaniments for familiar/new songs and instrumental melodies. • Notate their musical ideas using alternative/traditional notation symbols. • Critique their work and that of their classmates. • Manipulate electronic/digital devices to record their compositions. 					
<p>ICT Attainment target(s):</p> <ul style="list-style-type: none"> •  DESIGNING AND PRODUCING – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations. •  DIGITAL CITIZENSHIP -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour. 	<table border="1"> <thead> <tr> <th data-bbox="1119 1198 1549 1247">Key Skills</th> <th data-bbox="1549 1198 1898 1247">Assessment</th> </tr> </thead> <tbody> <tr> <td data-bbox="1119 1247 1549 1424"> <ul style="list-style-type: none"> • improvise accompaniments • create ostinati • compose music • critique compositions • rehearse music </td> <td data-bbox="1549 1247 1898 1424"> <p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Improvise rhythmic accompaniments ▪ Create accompaniments for </td> </tr> </tbody> </table>		Key Skills	Assessment	<ul style="list-style-type: none"> • improvise accompaniments • create ostinati • compose music • critique compositions • rehearse music 	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Improvise rhythmic accompaniments ▪ Create accompaniments for
Key Skills	Assessment					
<ul style="list-style-type: none"> • improvise accompaniments • create ostinati • compose music • critique compositions • rehearse music 	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Improvise rhythmic accompaniments ▪ Create accompaniments for 					
<p>Suggested Teaching and Learning Activities – Focus Question 1</p>						
<p>Students will: Improvise simple rhythmic accompaniments to familiar and new songs. This should include using the undivided as well as the divided beat note when improvising on congas, tambourines, maracas, claves and other non-melodic classroom instruments.</p>	<table border="1"> <thead> <tr> <th data-bbox="1119 1247 1549 1295">Key Skills</th> <th data-bbox="1549 1247 1898 1295">Assessment</th> </tr> </thead> <tbody> <tr> <td data-bbox="1119 1295 1549 1424"> <ul style="list-style-type: none"> • improvise accompaniments • create ostinati • compose music • critique compositions • rehearse music </td> <td data-bbox="1549 1295 1898 1424"> <p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Improvise rhythmic accompaniments ▪ Create accompaniments for </td> </tr> </tbody> </table>		Key Skills	Assessment	<ul style="list-style-type: none"> • improvise accompaniments • create ostinati • compose music • critique compositions • rehearse music 	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Improvise rhythmic accompaniments ▪ Create accompaniments for
Key Skills	Assessment					
<ul style="list-style-type: none"> • improvise accompaniments • create ostinati • compose music • critique compositions • rehearse music 	<p>Students are able to:</p> <ul style="list-style-type: none"> ▪ Improvise rhythmic accompaniments ▪ Create accompaniments for 					

<p>Use boomwhackers to create rhythmic accompaniment to melodies either popular or created.</p> <p>Create accompaniments for familiar/new songs, using given as well as improvised rhythmic/melodic ostinati.</p> <p>Create a short melody using up to five different scale tones. This could include the pentatonic scale, which is based on the 1st, 2nd, 3rd, 5th and 6th scale steps.</p> <p>Compose a simple melodic accompaniment for a given song or instrumental piece, using a fixed number of instruments of own choice.</p> <p>Notate their musical ideas (or aspects of them) based on guidelines provided by teacher. Alternative or traditional notation symbols may be used, as appropriate. It should be observed that fixed pitches require the use of conventional notation.</p> <p>Rehearse, critique/refine their original compositions. Perform and record their compositions using electronic/digital devices.</p>	<ul style="list-style-type: none"> • notate compositions • perform original pieces • refine music • record compositions • manipulate electronic/digital devices <p>Operate electronic devices</p>	<p>familiar/new songs</p> <ul style="list-style-type: none"> ▪ Improvise rhythmic/melodic ostinati ▪ Create a short melody from limited pitches (scale tones) ▪ Compose a melodic accompaniment for a specified song, based on own choice of instruments ▪ Notate their musical ideas using appropriate symbols ▪ Critique/refine their work ▪ Perform and record their compositions ▪ Manipulate electronic/digital devices
<p>Learning Outcomes</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ✓ Improvise simple accompaniments. ✓ Create rhythmic/melodic ostinati. ✓ Create a short melody on fixed scale tones. ✓ Compose a simple melodic accompaniment for a song. ✓ Notate their musical ideas using suitable symbols. ✓ Critique their work and that of their peers. ✓ Manipulate electronic/digital devices to record their compositions. 		

<p>Points to Note</p> <ul style="list-style-type: none"> • Rhythmic ostinati may be derived from patterns found in the main melody; a prominent phrase may be extracted from the melody and used as accompaniment. – e.g., the phrase, “What a Saturday night” could be become a rhythmic ostinato for the song, “Linstead Market.” Melodic ostinati based on the Tonic (Doh) and Dominant (Soh) notes of the scale will fit most simple melodies. • Other accompaniments could be constructed from block chords or broken chords using the primary triads (scale steps 1-4-5 or Doh, Fah and Soh chords). 	<p>Extended Learning</p> <p>Students could experiment with different songs (folk, pop, gospel, etc.) and make a collection of accompaniments for the songs explored. Different individuals will produce a range of patterns for a common song. Students could perform each song with alternative accompaniments, comparing the effects created by the different interpretations. Finally, students could present a concert of “song versions” in which each item is given three interpretations, prefaced with commentary by assigned individuals.</p>	
<p>Resources</p> <ul style="list-style-type: none"> ▪ Song sheets/music scores ▪ Manuscript music paper ▪ Classroom instruments ▪ Electronic/digital recording and playback devices ▪ Recorded songs (CDs/DVDs) from Jamaica and other countries ▪ Computer ▪ Speakers ▪ DVD/CD Player ▪ Internet 	<p>Key vocabulary</p> <ul style="list-style-type: none"> ▪ Accompaniment ▪ Primary triads ▪ Tonic ▪ Dominant ▪ Conventional notation ▪ Critique ▪ Perform ▪ Rehearse ▪ Musical elements 	<p><i>Timbre</i></p> <p><i>Texture</i></p> <p><i>Dynamics</i></p> <p><i>Pitch</i></p> <p><i>Tempo</i></p> <p><i>Duration</i></p> <ul style="list-style-type: none"> ▪ Rhythmic/melodic ostinati ▪ Chord tones ▪ Melody ▪ Version



GRADE 4

VISUAL ARTS

UNITS OF WORK

PHILOSOPHY

Art is a universal language, a creative and aesthetic merging of the eye, hand and mind. It provides much satisfaction through the sheer joy of individual expression and the pleasure experienced in the awakening of the senses and personal fulfilment. The visual arts are a source of inspiration, enjoyment and fulfilment. They provide contexts for the emotions, perceptions and thoughts for imagination, experiment and creativity of students and are fundamental to their aesthetic, physical, emotional, intellectual and social growth. Through the visual arts, students are able to participate in and respond to the creative and cultural life of their communities and to link the heritage of their past to the culture of the present and future. They are encouraged to develop their own styles and approaches, to collaborate with others and to communicate with different audiences through a variety of media and contexts. By reflecting on their own work and others' work from the Caribbean and around the world, they are provided with a unique way of knowing, doing, living and belonging and so gain insights into different viewpoints, identities, traditions and cultures.

Visual Arts education is a life-long process. It empowers students to make informed aesthetic choices and is crucial to fulfilling their human development. Out of these experiences, students are prepared to recognize and value quality, while nurturing their sensitivities and feelings. As part of the school curriculum, Visual Arts fosters creativity and independence, develops self-discipline and focus, while it enhances self-esteem and knowledge. In addition, Visual Arts teaches problem-solving, critical thinking, risk-taking, communication and collaboration, all of which are critical components for success in the 21st century.

The Visual Arts are a practical pursuit, and students need time and scope to develop their own ideas and techniques. Students need to focus on the visual and verbal language of art and to articulate that language in creative artworks even as they are encouraged to develop innovative ideas for the future. Students can develop thinking, analytic and problem-solving skills through the designing, making, appreciating and evaluating art. They can develop abilities to make judgments and take account of other people's views in their appreciation of art. Learning in the visual arts contributes to an appreciation and understanding of relationships among people and their environments and an appreciation of these aspects of the Jamaican culture. It also builds visual and aesthetic literacy which are vital links in all the competencies.

Goals of the Visual Arts curriculum

- Students will understand, select and apply media, techniques and processes.
- Students will understand and apply elements and principles of art.
- Students will consider, select, and apply a range of subject matter, symbols and ideas.
- Students will understand the visual arts in relation to history and cultures.
- Students will reflect upon, describe, analyze, interpret and evaluate their own and other's work.
- Students will make connections between the visual arts, other disciplines, careers and daily life.

Range of Activities

Students should engage in practical work with an extensive range of media, including paints, inks, dyes, textiles, fibres, paper, clay and wood. They should create art in two and three dimensions and explore the use of digital imaging and the linking of different art forms and media. They should work independently and with others to produce a range of art work, guided by history and cultural contexts, while building their ability to critique art and to guide their understanding of aesthetics in the visual arts. They should be introduced to the concept of design as a basic skill for all art forms and product designs, work of artists of different styles, cultures and periods of history, and to the language of the visual arts. The emphasis should be on the exploration of techniques and the development of skills through practical work.

Fundamentals of the Visual Arts Curriculum			
Universality of Art	Child Development	Learning/ Teaching Approaches	Application
<ul style="list-style-type: none"> • Art as visual language and communication • Historical and cultural awareness • Aesthetic development • Design awareness • Value and attitude 	<ul style="list-style-type: none"> • Individual expression • Group expression • Intuition • Creativity • Imaginative, affective and cognitive • Skills: kinetic, analytical, technical • Awakening of the senses 	<ul style="list-style-type: none"> • Student –centered • Problem-solving • Thematic • STEM methodology • DBAE (Disciplined Based Art Education) • Problem- solving (critical analysis) 	<ul style="list-style-type: none"> • Career orientation- life skills • Vision and planning for the future • Aesthetic and visual literacy

OVERVIEW OF SUBJECT CONTENT VISUAL ARTS GRADE 4

TERM 1	TERM 2	TERM 3
<p>Artists and how they communicate ideas. Definition of Visual Art - Visual Arts is the application of human creative skills and imagination in a form such as painting, drawing, weaving, sculpting or photography.</p> <p>Definition of Artist - An artist is someone who creatively expresses ideas through a visual medium such as drawing, sculptor and computer animation.</p> <p>What do artists do - Design and produce works of art using a variety of media, tools and techniques.</p> <p>Different categories of artists - Sculptor, graphic designers, painters, textile designers and manipulators, fibre artists, ceramists, decorative artists</p> <p>Ways in which artists communicate their ideas – The use of the Language of art, which are the elements and principles of design, through themes and subject matter expressed in 2 D / 3D art work</p> <p>Working like an artist – Using advanced exploration of the elements and principles of design to create compositions.</p>	<p>Inspiration and Art <i>Nature as a designer</i> – Designs in nature is anything that is not created by humans, examples natural shapes of plants and animals, landscape, clouds, stones used to create interesting designs.</p> <p>Designs in man-made environments – Man – made designs are those things created by humans such as, buildings, photographs, vehicles, streets, utensils, clothing, appliances and furniture.</p> <p>How designs are created – The use of elements and principles of designs to interpret and create artworks from the natural and man-made environments</p> <p>Art work based on a theme - Such as National Events and celebrations, rituals and cultural practices, stories and poems.</p> <p>Art work based on feelings – such as love, anger, joy, peace</p>	<p>Art Criticism Gather information visually - four stages of art criticism: description, analysis, interpretation and judgement. Description: listing what an art object seems to be made of, such as subject matter, form, medium and style. Describing what is seen when observing a work of art. Analysis: describing the relationship among the things that were listed. Interpretation: deciding what all the earlier observations mean. Judgement: deciding the value of the art object. Parts of the picture: how the elements and principles operate in the different parts of the picture such as background, middle ground and foreground. Use appropriate art vocabulary to respond critically: using the language of art to aid in visual literacy. Elements of art: dot, lines, colour, shape, form, value, texture, space Principles of art: contrast, balance, rhythm, movements, emphasis, proportion and variety. Styles of Art: the four basic styles of art Realism Abstraction Expressionism Surrealism</p>

Range of Content

In these units students will:

- understand that creativity is an important component in producing a work of art.
- express Visual Arts ideas using a variety of media, tools and techniques.
- understand that it may be necessary for an artist to first design (example; sketch or lay out) their work before producing the final result.
- categorize artists based on the work they do.
- understand that the elements and principles of art are regarded as the language of art.
- see art criticism as a fundamental aspect of art appreciation.
- make use of appropriate art vocabulary when responding to works of art.
- learn how to use the elements and principles of design to compose a picture.
- work like an artist to express their ideas using a variety of media, tools and techniques.
- use the engineering design process in STEM as a method to turn ideas into finished products
- apply Mathematics, Science, Engineering and Technology concept to real-life situations.
- understand that the personal expression of an artist should be appreciated regardless of the media, tools and techniques used in creating the work of art.
- create art inspired by the natural and man – made environment.
- understand that artworks are generally based on themes.

There are three strands within the Visual Arts standards. Each strand has three Attainment Targets

Strand: Create and develop	Strand: Plan and design	Strand: Appreciate and respond
<p>Attainment Targets</p> <ul style="list-style-type: none"> • Express ideas and feelings visually and innovatively in two and three dimensions. • Create works of art using a wide range of media, tools and techniques including digital media. • Work independently and also co-operate with others. 	<p>Attainment Targets</p> <ul style="list-style-type: none"> • Understand the elements and principles of art and be able to apply these in a range of contexts. • Select media, tools and approaches, while incorporating the STEM engineering process to meet creative needs. • Design works of art that express ideas, fulfil specific design needs and which can shape viewers' thinking and moods. 	<p>Attainment Targets</p> <ul style="list-style-type: none"> • Develop a familiarity with, and appreciation for a wide range of works of art in a variety of forms and media, and from their own and other cultures. • Use appropriate language to express their own views and opinions about art. • Understand the principles on which evaluations are made.

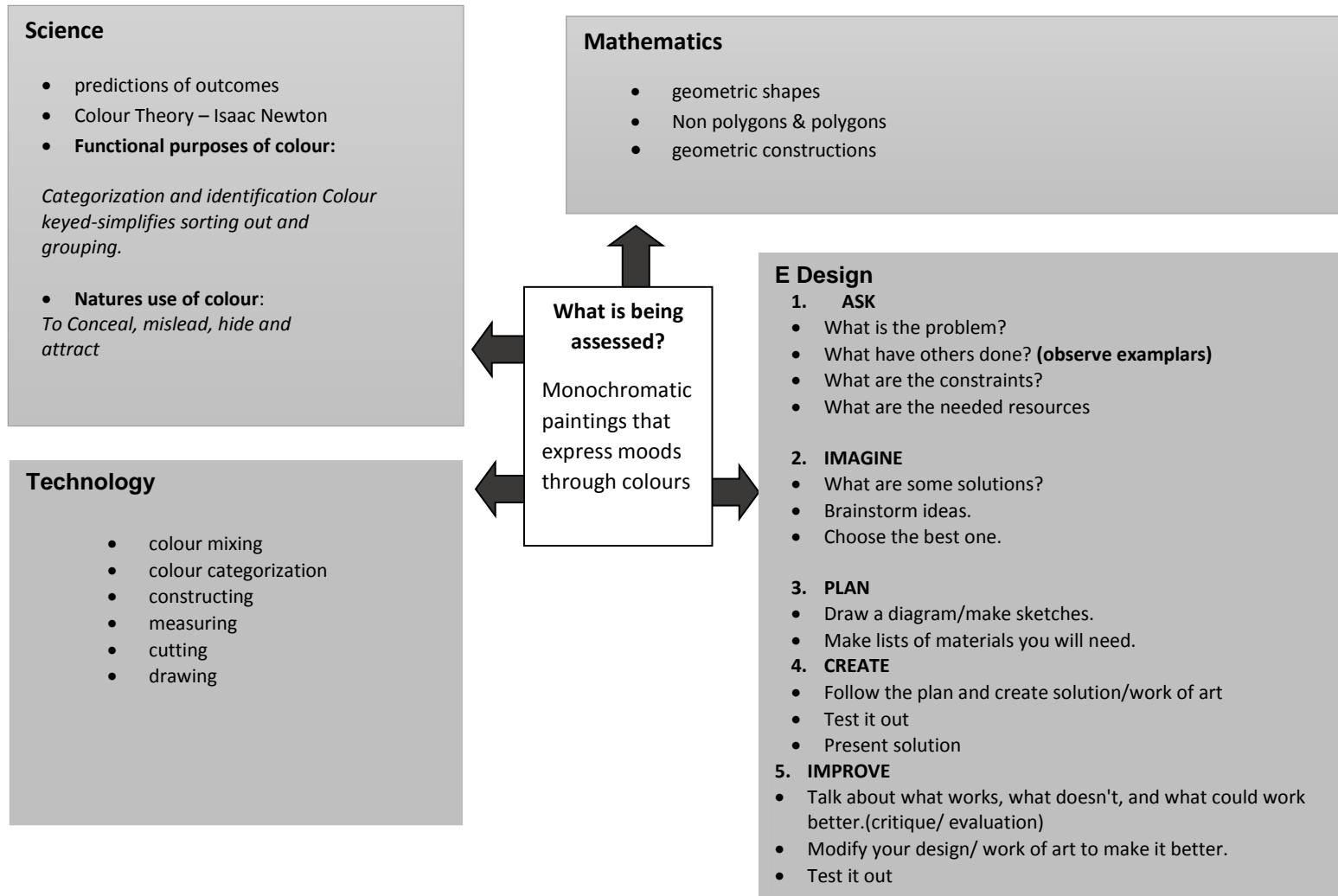
VISUAL ARTS ASSESSMENT RUBRIC FOR GRADES 4

The following rubric is a suggested guide for the measurement of students' performance. It is recommended that the teacher looks at the assessment task for each activity and then arrive at a rating for the student, using the guide below.

Variables	Performance Criteria	Rating Scale
<p>1 Excellent achievement</p>	<ul style="list-style-type: none"> • Effectively uses elements of design • Shows objects from different viewpoints • Consciously creates symbols • Shows control of media • Uses combined shapes • Notes subtle relationships between objects • Makes invented shapes and objects • Pairs and distributes similar forms • Uses observation, imagination and personal feelings • Recognizes/ uses patterns • Work shows depth and scope • Shows exceptional involvement in the work • applies all of the findings/observations /examinations to the work • 	5
<p>1 Very good achievement</p>	<ul style="list-style-type: none"> • Varies use of the elements of design • Shows objects in different environment • Makes objects from memory • Reveals actual or past events • Represents objects/events in a literal way • Shows overlapping forms • Shows partial involvement in the work • Applies most of the findings/observations /examinations to the work 	4
<p>4 Acceptable achievement</p>	<ul style="list-style-type: none"> • Suitable use of the elements of design • Places objects in relation to where work began • Makes shapes correspond with appearances 	3

	<ul style="list-style-type: none"> • Makes shapes in isolation • Shows evidence of order • Shows selected involvement in the work • applies some findings/observations /examinations to the work 	
5 Inadequate achievement	<ul style="list-style-type: none"> • Inappropriate use of the elements of design • Places objects in relation to where work began Unable to make Shapes correspond with appearances • Makes shapes in isolation • Shows little evidence of order • Shows selected involvement in the work • applies some findings/observations /examinations to the work 	2

Example of STEM Map used to guide the planning of a lesson



**UNITS OF WORK GRADE 4 TERM 1 UNIT 1 UNIT TITLE: ART AS COMMUNICATION
DURATION: 7 WEEKS**

About the Unit

In this unit students will:

- Define the terms “Visual Arts” and Artist.
- Use elements and principles of art as enablers for communicating ideas visually.
- Know that media, tools and techniques are used by artist.
- Become aware that artists express ideas visually.
- Associate various categories of artists to the work they do.
- Appreciate that artists have their own styles and special ways of creating artwork through two and three dimensional art.
- Learn that sometimes artists use themes to express their ideas.
- Know the various ways in which they can work like an artist to produce their own art work.

Prior Learning

Check that students can:

- observe for details
- interpret information and present it pictorially
- manipulate simple art materials
- sequence steps

Focus Question 1: Who are artists and what they do?

Strands

Create and Develop

Plan and Design



Appreciate and Respond

Theme: Artists and how they communicate ideas.

Visual Arts Attainment Targets

- Express ideas and feelings visually and innovatively in two dimensions.
- Work independently and also co-operate with others
- Understand the elements of art and be able to apply these in a range of contexts.
- Select media, tools and approaches, while incorporating the STEM engineering process to meet creative needs.
- Design works of art that express ideas, fulfil specific design needs and which can shape viewers' thinking and moods.
- Develop a familiarity with, and appreciation for a wide range of works of art in a variety of forms and media, and from their own and other cultures.
- Use appropriate language to express their own views and opinions about art.

ICT Attainment Targets:

-  COMMUNICATION AND COLLABORATION - - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others
-  DIGITAL CITIZENSHIP –Recognise the ethical, social and legal issues and

Objectives:

- Name and identify elements and principles of design.
- Identify and discuss themes in artworks
- Differentiate between and explain 2D and 3D works of art
- Record a working definition of who is an artist.
- Identify and explain different categories of artist.
- Identify a variety of artistic activities and name the related occupations.
- Record a working definition for “Visual Art”.
- Associate the different tools and materials relating to different categories of art.
- Explore a variety of media tools and techniques used by artist to create their art work.

<p>implications surrounding the use of technology and practice online safety and ethical behaviour.</p> <p>STEM Attainment Targets</p> <p>Science : Explore what happens when some materials are mixed Understand the function of the sense organs in humans</p> <p>Technology: Explore the relationships among technologies and the connections between technology and other field of study</p> <p>Engineering: Create works of art using the design process</p> <p>Mathematics: Use knowledge of sets to describe the set ,name and list their elements /sets</p>	
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Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p>Students will: Observe a video/presentation of people painting; sculpting and drawing then generate a working definition of who is an artist. Identify and explain at least six categories of artists.</p> <p>Identify the elements of design used by artist and with brush and paint, create a design using the element line to show movement.</p>	<ul style="list-style-type: none"> • Observe and Interpret art • Write definitions • Identify and categorize artists • Drawing and painting line designs 	<p>Definition of an artist accurately stated</p> <p>Six categories of artist accurately identified and explained</p> <p>Design shows creative use of lines to reflects movements</p> <p>Different categories of artists</p>

<p>Place into sets the different categories of artists with the related media, tools and materials they work with.</p>	<p>Create sets</p>	<p>with their related media, tools and materials accurately placed into sets</p>
<p>Use knowledge of artists and types of artists to generate a definition for visual arts.</p>	<p>Write definitions</p>	<p>Definition for visual arts accurately stated</p>
<p>Explain the difference between 2D and 3D art by observing interactive animated 2D and 3D objects online or offline in order to identify types of art that fit within these categories.</p>	<p>Identify 2D and 3D works of art</p>	<p>2D and 3D artworks difference accurately explained and identified</p>
<p>Participate in a field trip to a local art gallery, online gallery, museum, craft market or a historical building/site to look at and discuss art. Capture pictures (where permissible) using an image capturing device to support further learning. E.g. To identify themes in artwork- getting ideas for their own art work</p>	<p>Observe and discuss art Use image –capturing devices</p>	<p>Art work created reflect use of observations and images</p>
<p>Talk with an artist who visits the class or visit an artist’s studio to discuss how he/she creates his/her work or observe online as he/she creates his/her work</p>	<p>Determine themes</p>	<p>Themes appropriately determined</p>
<p>Identify themes in artworks produced by local and international artists View and discuss slides, photographs and or a video about different types of</p>	<p>Observe, discuss, record and apply relevant information</p>	<p>Information from observation adequately recorded and applied</p>

<p>art and artists.</p> <p>Collect images of different types of art and categorize them according to types.</p> <p>Pretend to be a particular kind of artist, and in groups create works of art relating to that artist and make journal entries about the processes of producing that particular kind of art. Share their experiences on the school social media page for others to read while demonstrating safe, respectful and responsible behaviour during posting.</p> <p>Record journal entries about various experiences as they interact with artworks.</p>	<p>Determine themes by observing art work.</p> <p>Place art images in correct groups</p> <p>Create artworks Record procedures Post online</p> <p>Record experiences</p>	<p>Themes in local and international art works correctly identified</p> <p>Images correctly grouped according to types</p> <p>Art work created accurately relates to the kind of artist selected. Journal entry done and information posted on line</p> <p>Experiences resulting from interaction with artwork recorded</p>
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Learning Outcomes

Students will be able to:

- ✓ Explain their understanding of the term Visual Arts
- ✓ Identify and explain categories in the art field
- ✓ Make associations with artists' tools, materials and their area of specialisation
- ✓ Know the difference between two-dimensional and three-dimensional art
- ✓ Discuss different types of art and artists
- ✓ Write journal entries
- ✓ Create works of art

Points to Note

Students must be allowed the opportunity to explore how the works of artists and crafts people might relate to his/her own work.

Extended Learning

Encourage students to visit an art gallery or historical site with their families and discuss their experiences.

Resources

Multimedia devices, images, CD, art gallery/historical site, books, magazines, resource personnel and internet, computer or any other available technologies

Key vocabulary

Visual art, artist, two-dimensional art, three-dimensional art, themes, subject matter, category, elements and principles of art, noted local artists such as Edna Manley, Barrington Watson, Alvin Marriott and Mallica Reynolds (Kapo), art forms such as painting, sculpture, ceramics, textiles and printmaking .

Link

- The exploration of historical sites or art galleries to Social Studies class about artefacts from the Jamaican Heritage.
- Journaling writing to Language Arts, composition writing or Poetry.
- The materials and processes of art -making to Science

UNITS OF WORK GRADE 4 TERM 1 UNIT 2 UNIT TITLE: ARTISTS COMMUNICATE IDEAS

DURATION: 7 WEEKS

About this Unit

In this unit students will:

- ❖ Create works of art in a safe environment such as keeping art materials away from the face especially the mouth and eyes and pointing a sharp object away from the body when using.
- ❖ Examine the works of various Jamaican and Regional artists and discuss how ideas are expressed in their work.
- ❖ explore colour and how they are used to communicate ideas,
- ❖ Create 2D and 3D artworks using a selection of elements and principles of design to express own ideas.

Prior Learning:

Check that students:-

- Are able to recognize the elements and principles of art.
- Know what to look for when discussing a work of art

Focus Question 2: How do artists communicate their ideas?

Strands

Create and Develop

Plan and Design

Appreciate and Respond

THEME: How art is created

Visual Arts Attainment Targets

- Express ideas and feelings visually and innovatively in two and three dimensions.
- Create works of art using a wide range of media, tools and techniques including digital media.
- Work independently and also co-operate with others
- Understand the elements and principles of art and be able to apply them
- Select media, tools and approaches, while incorporating the STEM engineering process to meet creative needs.
- Design works of art that express ideas, fulfil specific design needs and which can shape viewers' thinking and moods.
- Develop a familiarity with, and appreciation for a wide range of works of art in a variety of forms and media, and from their own and other cultures.
- Use appropriate language to express their own views and opinions about art.

Objectives:

- Use tools and materials safely while producing a work of art.
- Explore colour through colour mixing.
- Interpret colours on the Newton Colour Wheel (Warm colours, cool colours, primary colours and secondary colours).
- Use a variety of colours to communicate ideas.
- List at least three Jamaican and three Regional artists.
- Relate how ideas are expressed in the works of three Jamaican and three Regional artists.
- Explore the elements and principles of art through practical art making exercises.
- Say how materials, techniques and composition create meaning in art.
- Use knowledge of art, artists and the art –making process to produce 2D and 3D artworks.

<ul style="list-style-type: none"> • Understand the principles on which evaluations are made <p>ICT Attainment Targets</p> <ul style="list-style-type: none"> 🖥️ COMMUNICATION AND COLLABORATION - - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others 🖥️ DIGITAL CITIZENSHIP –Recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour. 🖥️ DESIGNING AND PRODUCING –Use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations. <p>STEM Targets</p> <p>Science : Predict the outcomes of events Explore what happens when some materials are mixed</p> <p>Technology: Select and use information and communication technologies</p> <p>Engineering: Use the design process to create works of art</p> <p>Mathematics: Collect, organize, represent and present data Investigate the properties of points and line segments when drawn or seen in the environment</p>	
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Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment
<p>Students will: Examine a variety of artworks from teacher-created presentation / video or other sources using questions to guide what is being communicated. e.g. What do you see? What do you feel? How do you know? Mix colours to produce a colour wheel and interpret the colour wheel.</p> <p>Experiment painting with warm colours, cool colours, primary colours or secondary colours then create a painting using these colours OR, using a digital drawing tool, experiment painting with warm colours, cool</p>	<p>Observe and interpret art Make art using learned techniques Select appropriate tools and materials Talk about artwork Mix colours Exercise safety procedures</p>	<p>Respond adequately to questions that seek to identify : - colours in art works -what is communicated</p>

<p>colours, primary colours or secondary colours, then create a painting using one of these groups colours.</p> <p>Make journal entries about their experiences working with colours. Continue to post their experiences about working with colours on the school's social media page for others to read ; demonstrating safe, respectful and responsible behaviour while posting</p> <p>Work in groups to conduct information search on Jamaican and regional artists using the internet , electronic or other media and record information</p> <p>Participate in a game based on elements of design.</p> <p>Observe a tutorial online or offline about assemblage in order to create a robot based on an animal of choice.</p> <p>Demonstrate safety procedures in the art room such as how to use tools and materials.</p> <p>Create sculpture with boxes/ paper bags turned into costumes, capable of covering the head and bust to be used for cultural celebrations.</p> <p>Create a three-dimensional artwork in groups related to Heritage Week such as a sculpture to commemorate the life of a national hero / heroine. Upon completion, use an image capturing devise to take a photo of the sculpture and create documentary about the national hero / heroine using an electronic devise. Allow it to be viewed across grades during National Heritage Week.</p>	<p>Participate in group work Interpret colour Design, construct ,assemble three dimensional art Posting artwork on line Operate image capturing devises Insert sound files and pictures Record narrations</p>	<p>through the artist's use of colour.</p> <p>Discussion about journal entries shows deep understanding about the use of colours in personal art work</p> <p>Accurately respond to activity sheet requiring students to name the Jamaican and regional artist; identify their themes and say how the ideas are communicated.</p> <p>Adequately use Self – assessment sheet to check process against instructions to create three - dimensional art.</p>
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Use tools and materials safely ✓ Interpret the artworks of selected Jamaican artists and regional artists. 		

- ✓ Understand and explain primary, secondary and colours; warm and cool colours
- ✓ Use techniques learned to make own artwork
- ✓ Explain their own artwork giving reasons for choices made
- ✓ Work co-operatively in a group.
- ✓ Use a digital drawing tool to create a painting.
- ✓ Make post on the school's social media page while demonstrating safe, respectful and responsible behaviour
- ✓ Work in groups to conduct information search using the internet, electronic or other media and record information

Points to Note

The first documented art forms were found in caves and were done as a means of communicating beliefs and cultures

Extended Learning

Use knowledge of colour mixing to create works of art on their own.

Participate in art competitions

Resources

paint, boxes, tape, glue, paint brush, utility knife, commercial paint colour chart, drawing books, strings, computer, internet, CD, video clips Peter Minshall costumes (Trinidadian artist), image capturing devices,

Key vocabulary

Principles and elements of design, colour mixing, sculptor, sculpture, warm colour, cool colour, secondary colour, Newton colour wheel, composition, colour scheme.

Link to other subjects

- Information about heritage from Social Studies class to produce works of art.
- colour mixing to Science and colour theories
- construction of colour wheel to Mathematics

**UNITS OF WORK GRADE 4 TERM 2 UNIT 1 UNIT TITLE: INSPIRATION AND ART
DURATION: 11 WEEKS**

About the Unit

In this Unit students will:

- Create designs derived from the natural and man – made environments.
- Learn that our environment is a source of creative ideas.
- Become aware that there are differences between natural and man – made environments.
- Discuss the works of the artists who were inspired by natural and man – made environments.
- Know that materials and themes used by artists are sometimes influenced by their environments.
- Make their own artwork based on themes from the natural/ man-made environment.
- Demonstrate advanced usage of the elements and principles of art in their artwork.
- Recognize that they can use their imagination to expand on designs observed in nature.
- Create artwork in response to cultural themes / national events.
- Display and talk about theirs' and others' artwork.
- Recognize that what they know see and feel about art are critical to their understanding of art.

Prior Learning:

Check that students can:

- Mix and apply colours
- Create two and three dimensional art

Focus Question 3: How do the natural and man-made environments influence artists?

Strands

Create and Develop
Plan and Design
Appreciate and Respond

THEME: Man & Nature as Designers

Visual Arts Attainment Targets

- Express ideas and feelings visually and innovatively in two and three dimensions.
- Create works of art using a wide range of media, tools and techniques including digital media.
- Understand the elements and principles of art and be able to apply these in a range of contexts.
- Select media, tools and approaches, while incorporating the STEM engineering process to meet creative needs.
- Design works of art that express ideas, fulfil specific design needs and which can shape viewers' thinking and moods.
- Develop a familiarity with, and appreciation for a wide range of works of art in a variety of forms and media, and from their own and other cultures.
- Use appropriate language to express their own views and opinions about art.
- Understand the principles on which evaluations are made

Objectives:

- ❖ Observe, identify and discuss the natural and the man-made environments.
- ❖ Interpret designs from the natural and man-made environments.
- ❖ Create artworks with emphasis on the elements and principles of design, using ideas generated from the natural and man – made environments.
- ❖ Observe, identify and discuss artworks by various Jamaican and other artists.
- ❖ Create artworks inspired by students' natural and man-made environments.
- ❖ Create an art work based on a theme such as Peace, Our Heritage, Black History

<p>ICT Attainment Targets:</p> <ul style="list-style-type: none"> 🖨️ COMMUNICATION AND COLLABORATION - - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others 🖨️ DIGITAL CITIZENSHIP –Recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour. <p>STEM Targets</p> <p>Science- Understand the effects of forces and the concept of work Technology: Understand the effects of technology on the environment Engineering :create works of art using the design process Mathematics- Make and explore geometric shapes and apply knowledge of their properties to problem solving situations -Explore the idea of symmetry in geometric figures and shapes</p>	
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Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
<p>Students will:</p> <p>Observe and talk about creative ideas seen in the world around them.</p> <p>Explain the difference between the natural and man-made environments after viewing pictures or actual places.</p> <p>Discuss artworks by artists who use the natural and the man-made environments to inspire their work, materials and themes by searching teacher selected websites/software or from observing teacher – made presentation.</p>	<p>Observe and talk about art Make sketches Use image capturing devices Make junk prints Illustrate stories Create video Create digital stories</p>	<p>Observation of creative ideas talked about in ways that show critical thinking</p> <p>Differences between the natural and man-made environment accurately explained</p> <p>Discussion of artworks by artist who use the natural and man-made environments to inspire their selection of materials and</p>

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
<p>Make sketches or use an image capturing device to record a variety of patterns, shapes and textures found in the natural environment. Use the natural environment as inspiration for artworks. Use things found in the environment to print patterns (junk printing) showing a variety of texture, patterns and shapes.</p> <p>Discuss the importance of the elements and principles of design in their artwork</p> <p>Use their imaginations to ‘see’ images in forms and shapes from the natural and man-made environments.</p> <p>Use art work (emphasizing the elements of colour, shape and texture)to illustrate Jamaican stories (folklore, folk song, myths and legend) – display pieces on Jamaica Day.</p> <p>Design a poster, book marker or post card promoting “Peace Day.”</p> <p>Display and talk / create a video / digital story about their artwork and those by others (pay attention to the elements and principles of art guided by the questions: What do you see? What do you feel? How do you know?).</p> <p>Take photos of these types of artwork and place on school’s social media network so that other students can comment.</p>		<p>themes answered the questions: How can you tell that the art work was inspired by the natural /manmade environment? What was each artist trying to say? How do you feel about the artwork?</p> <p>Patterns printed after making sketches show a variety of texture, patterns and shapes.</p> <p>Answer questions about their artwork to bring out knowledge of principles and elements of design.</p> <p>Art work used to illustrate Jamaican stories shows creative use of colour , shape and texture</p> <p>“Peace Day” theme art uses at least two elements and two principles of design to promote the theme</p>

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment
		<p>Discussion about personal artwork adequately addresses what is seen ,known and felt about the work</p> <p>Image capturing devise adequately used to capture art work.</p> <p>Art work adequately displayed on network</p>

<p>Points to Note</p> <p>All the elements and principles of design can be found in the natural and man-made environments.</p>	<p>Extended Learning</p> <p>Encourage students to continue to observe the environment and make journal entries including, but not limited to sketches, pictures, writings</p>
<p>Resources</p> <p>Multimedia devices, found objects, pictures, art supplies, resource personnel, pamphlets, art glossary, list of artists, reproductions, magazines, books, calendars, original photographs , computer images ,video editing software, image capturing devices, internet and any other available technologies.</p>	

Key vocabulary

Natural environment, man-made environment, social and environmental concerns, principles and elements of design, organic, geometric, theme, images and designs

Link

- The exploration of the natural and man-made environments to Mathematics deriving geometric and organic shapes and forms.
- Artists' themes to social and environmental concerns in Social Studies such as pollution, care and conservation of natural and man-made phenomena as part of cultural preservation etc.
- Art creations to Language Arts – composition writing (a narrative)

**UNITS OF WORK. GRADE 4 TERM 3 UNIT 1 UNIT TITLE: ART CRITICISM
DURATION: 11 WEEKS**

About the Unit

In this unit students will:

- Maintain an art portfolio covering activities for the entire unit.
- Write sentences about art work
- Compare and contrast art pieces.
- Know that description, analysis, interpretation and judgement form the basis for art criticism.
- Recognise art work by their signage.
- Create art work
- Use knowledge of writing frame to respond to art.
- Demonstrate how to use the principles to control the elements in a composition.

Prior Knowledge:

Check that students are:

- Able to create designs based on their environments
- Becoming competent with talking about their artwork and those of others.
- Able to recognise and use the principles and elements of art.

Focus Question 4: What do I see, feel, know and do when I interact with Art?

Strands

Create and Develop

Plan and Design

Appreciate and Respond

THEME: Responding to Art

Visual Arts Attainment Targets

- Express ideas and feelings visually and innovatively in two and three dimensions.
- Create works of art using a wide range of media, tools and techniques including digital media.
- Work independently and also co-operate with others
- Understand the elements and principles of art and be able to apply these in a range of contexts.
- Select media, tools and approaches, while incorporating the STEM engineering process to meet creative needs.
- Design works of art that express ideas, fulfil specific design needs and which can shape viewers' thinking and moods.
- Develop a familiarity with, and appreciation for a wide range of works

Objectives:

- Identify and describe the elements and principles of design in art work in complete sentences.
- ❖ Look at an art work and use the inherent qualities as basis for evaluation.
- ❖ Compare and contrast works of art using the elements and principles of art.
- ❖ Describe and interpret art work using appropriate vocabulary.
- ❖ State the name of the artist, title, medium and size and the year in which it was done.
- ❖ Use a rubric (description, analysis, interpretation, judgement) to analyse an art piece that was created from designs in nature and man-made environments
- ❖ Examine works of art to determine the style used by the artist that is realism, abstract, expressionism and surrealism.

<p>of art in a variety of forms and media, and from their own and other cultures.</p> <ul style="list-style-type: none"> • Use appropriate language to express their own views and opinions about art. • Understand the principles on which evaluations are made <p>ICT Attainment Targets:</p> <ul style="list-style-type: none"> 🖥️ COMMUNICATION AND COLLABORATION - - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribute to the learning of others 🖥️ DIGITAL CITIZENSHIP –Recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour. <p>STEM Targets</p> <p>Science- Explore what happens when some materials are mixed and how they can be separated</p> <p>Technology Explore the cultural, social, economic and political effects of technology</p> <p>Engineering Create works of art using the design process</p> <p>Mathematics - Make and explore geometric shapes and apply knowledge of their properties to problem solving situations - Explore the idea of symmetry in geometric figures and shapes</p>	
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Suggested Teaching and Learning Activities – Focus Question 4	Key Skills	Assessment
<p>Students will: Look at pictures of art work online/offline/magazine that depict the Jamaican heritage and explain the message that each picture portrays</p>	<p>Observe and explain works of art</p>	<p>Critique of artwork based on set criteria adequately completed</p>

Suggested Teaching and Learning Activities – Focus Question 4	Key Skills	Assessment
<p>Work co – operatively to compare and contrast works of art using the elements and principles of art as guide</p> <p>Look at and discuss several works of art that depict the Jamaican Heritage and explain the messages that the pictures portray.</p> <p>Use signage to identify their work and that of others.</p> <p>Describe how the art object (image) seems to have been made and use the information as inspiration for your work.</p> <p>Work collaboratively to create a work of art in which cut shapes are organized to represent objects. Make journal entries about what they did, how they felt and what they learnt.</p> <p>Work in pairs to interpret works of art by ascribing meaning to their observation.</p> <p>Use a Writing Frame to describe an art work using the following art terms: subject matter, form, medium, style, theme, comparing and contrasting.</p> <p>Use a rubric to analyze an art piece by examining how the elements of design were used in ordering and controlling the principles of design.</p> <p>Examine two dimensional works of art online/offline/printed to explore how the elements and principles of design operate in each composition</p>	<p>Compare and contrast works of art</p> <p>Discuss and critically assess artworks</p> <p>Write signage</p> <p>Make preliminary sketches</p> <p>Make journal entries</p> <p>Describe works of art</p> <p>Interpret observations</p> <p>Write descriptively about art</p> <p>Analyze art work</p> <p>Discuss composition</p> <p>Navigate digital content</p>	<p>Comparison and contrast of works of art adequately made</p> <p>Art that depicts Jamaican heritage adequately explained.</p> <p>Signage suitably placed on work</p> <p>Questions about artwork correctly answered</p> <p>Objects identifiable because of the manner in which the shapes are arranged. journal entries depict what was done, personal feelings and what was learnt</p> <p>Completed artwork reflects Inspiration gathered from observed works</p> <p>Answer questions to ascribe meaning to art. Example: -How would you describe the artwork to a person who could not see it? -What interest you most about the artwork? - Why do you suppose the artist made this artwork?</p>

Suggested Teaching and Learning Activities – Focus Question 4	Key Skills	Assessment
		<p>Art terms correctly used in writing descriptions</p> <p>Rubric adequately used to analyze how the elements of design were used in ordering and controlling the principles of design</p> <p>Use of the elements and principles of design in composition suitably explored.</p>
<p>Learning Outcomes Students will be able to:</p> <ul style="list-style-type: none"> ✓ Observe works of art and gather information. ✓ Create artworks based on preliminary designs. ✓ Discuss artists and their work using the elements and principles of design ✓ Apply the elements and principles of design to produce their artwork ✓ Critically assess artwork using the appropriate visual arts terms. ✓ Look at pictures of art work online 		

<p>Points to Note</p> <p>Interacting with art helps to develop your ability to express your ideas using the techniques medium of choice</p>	<p>Extended Learning</p> <p>Encourage students to visit art galleries, museums, parks, art exhibitions, art institutions / departments to enrich their aesthetic experiences.</p>
<p>Resources</p> <p>Multimedia devices, on line galleries, art dictionary, prints of original art works, colouring medium, drawing medium, brush, clay, sketch pad, newspaper, slides, journals, magazines, newspaper, glue, internet, computer</p>	
<p>Key vocabulary</p> <p>Description, analysis, interpretation, judgement, style, aesthetic, realism, abstraction, expressionism, surrealism, critique, writing frame</p>	
<p>Link</p> <ul style="list-style-type: none"> • Gathering of information in various ways to Language Arts • Visual literacy to enrich Language Arts 	



APPENDICES

The 5Es Overview: “The 5E Learning Cycle”

What is a 5E Learning Cycle?

This model describes an approach for facilitating learning that can be used for entire programmes, specific units and individual lessons. The NSC supports the 5E constructivist learning cycle, as it places emphasis on the processes that may be used to help students to be personally involved in the learning situation as they are guided to build their own understandings from experiences and new ideas.

5E Instructional Model

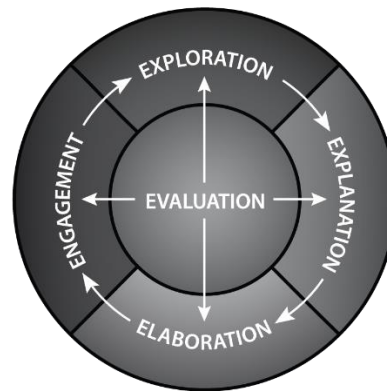


Figure 1. Illustrating one version of the 5E model that conveys the role of evaluation as an interconnecting process that is at the core of the learning experience.



Figure 2, illustrating a cyclical perspective of the model with each process being given similar emphasis in contributing to the learning experience on a whole

EXPLANATION OF THE INSTRUCTIONAL MODEL

What are the 5Es?

The 5Es represent five key interrelated processes that provide the kind of learning experiences for learners to experience the curriculum or planned learning episodes: **Engage, Explore, Explain, Extend (or Elaborate), and Evaluate.**

ENGAGE: The purpose of the **ENGAGEMENT** dimension is to help students to be ready intellectually, socially, emotionally etc. for the session. Attention is given to the students' interests and to getting them personally involved in the lesson, while pre-assessing prior **understandings, attitudes and/or skills**. During the experience, students first encounter and identify the instructional task and their roles and responsibilities. During the **ENGAGEMENT activity**, students make connections between past and present learning experiences, setting the organizational groundwork for upcoming activities. The engagement activity may be used to (a) help student

unearth prior knowledge (b) arouse their curiosity (c) encourage students to ask questions as a sign that they have wonderments or are puzzled.

EXPLORE: The purpose of the **EXPLORATION dimension** is to get students involved in solving a real problem that is based on a selected context. **EXPLORATION** provides them with a chance to build their own understanding of the phenomenon being investigated and the attitude and skills involved for arriving at a workable solution. In **exploring** the students have the opportunity to get directly involved with the phenomenon and materials. As they work together in learning teams or independently, the need to share and communicate becomes necessary from the experiences. The teacher functions as a facilitator, providing materials, guarding against obstacles to learning and guiding the students to operate based on agreements. The students become inquirers and co-owners of the learning process. In exploring, they also ask questions, formulate hypothesis, search for answers or information/data, reflect with others, test their own predictions and draw conclusions.

EXPLAIN: The purpose of the **EXPLANATORY dimension** is to provide students with an opportunity to assess their thinking and to use intellectual standards as critical thinkers to communicate their perspectives and/or the meaning of the experiences. They rely on communication tools and their skills as Language users to: (a) organize their thoughts so that they are clear, relevant, significant, fair, accurate etc. (b) validate or affirm others (c) self-motivate. Reflection also occurs during the process and may cause students to adjust their perspective or justify their claims and summarise the lessons being learned. Providing explanations contributes to vocabulary building and self-corrective actions to deal with misconceptions that they become aware of from feedback of their peers and/or their facilitator.

EXTEND: The purpose of this dimension is to allow students to use their new knowledge and continue to explore its significance and implications. Students work independently or with others to expand on the concepts and principles they have learned, make

connections to other related concepts and principles within and/or across disciplines, and apply their understandings in new ways to unfamiliar situations.

EVALUATE: The purpose of the EVALUATION dimension is for both students and facilitator to determine progress being made or the extent to which learning has taken place based on the stated objectives or emergent objectives. EVALUATION is treated primarily as an on-going diagnostic and developmental process that allows the learner to become aware of gaps to be treated and progress made from their efforts to acquire the competencies that were the focus of the session. Examples of competencies include understanding of concepts, principles and processes and demonstrating various skills. Evaluation and assessment can occur at different points during the learning episode. Some of the tools that assist in this diagnostic and formative process include rubrics, teacher observation log, self-inventories, peer critique, student interviews, reflective presentations, displays/expositions, portfolios, performances, project and problem-based learning products. Analysis of reflections, video recordings are useful in helping students to determine the depth of their thinking and understanding and the objectives they have or have not achieved.

Who developed the 5E model?

The Biological Science Curriculum Study (BSCS), a team led by Principal Investigator Roger Bybee, developed the instructional model for constructivism, called the "Five Es".

The Link between the 5E model and Types of Learning Activities

The five (5) types of Learning Activities purported by Yelon (1996) can be integrated with the 5E's so as to enrich the teaching and learning process. He noted that every instructional plan should include the following learning activities

1. Motivation Activities: Intended to help learners to be ready for the session
2. Orientation Activities: Inform students of their roles and responsibilities based the purpose or objectives of a learning episode.

3. Information Activities: Allow students to manipulate current knowledge, access/retrieve and generate new ideas
4. Application Activities: Allow for the use of knowledge and skills in novel situations
5. Evaluation Activities: Allow for reflection, corrective actions and sourcing of evidence to confirm/refute claims about learning.

These activities can be planned to serve one of the purposes of each dimension of the 5E model. For example, ENGAGEMENT may be comprised a Motivation Activity and an Orientation Activity. EXPLORATION and EXPLANATION require an Information Activity, while EXTEND requires an Application Activity. EVALUATION requires the kind of activity that will contribute to the collection of data for assessing and arriving at a conclusion about performance based on stated or expected purpose for which learning is being facilitated.

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PERSPECTIVES OF SCIENCE, TECHNOLOGY, ENGINEERING, MATHEMATICS & THE AESTHETICS (STEM/STEAM) IN RELATION TO THE NATIONAL STANDARD CURRICULUM (NSC)

INTRODUCTION & BACKGROUND

The integration of theoretical principles that relate to STEM/STEAM Education in the NSC began in June 2014. This move was influenced by recommendations of the STEM Steering Committee that emphasized the need to develop learners who are not just productive, but who would also be innovative Jamaicans. STEM integration was also regarded as one of the strategic long term means of addressing the economic challenges being faced by Jamaica using education as a primary vehicle for the implied transformational change to happen, beginning from short term efforts.

Initial discussions and deliberations promoted an emphasis on STEM rather than STEAM Education. However, critical analysis of the conversations conveyed the perspective of STEM as a collection of related disciplines that all learners should have the opportunity of pursuing, to develop the competencies they offer and as a consequence be able to gain employment or become employers in STEM related areas. As stakeholders from different backgrounds processed their understanding of STEM, new meanings of the concept emerged from the discussions. One was the perspective of STEM as a methodology. There was, however, concern about the exclusion of “A” in STEM. This “A” component however, brought to the discussion, multiple meanings. In some instances, “A” was taken to mean a focus on affective development or affectivity. In other cases, it was used in reference to the Aesthetics as a field and was considered an important component to be included if educators are serious about issues of discrimination, holistic learning and current research on the iterative function of the brain that warrants attention to brain based learning and the role of the Arts in promoting knowledge integration to cater to multiple domains of learning. There was also discontent about neglecting the Performing Arts when related creative industries contribute significantly to economic development. The concern was that the role of the Arts to economic development was being trivialized.

The call for the integration of the Aesthetics or Art forms became more pronounced as STEM took on more national significance. This was supported by research that indicates the importance of the Aesthetics in developing values and attitudes, in promoting holistic learning and in serving as drivers of innovations. By integrating principles from STEM with those from the Arts/Aesthetics, the approach to problem solving would

encourage greater appreciation for and reliance on the interdependent nature of knowledge when science and arts intersect. Additionally, STEAM as a methodology encourages the harmonizing of the cognitive and the emotional domains in the problem-solving process.

The concept of STEAM was adopted in 2015, as an integrative approach to education and a methodology that pays attention to the benefits to be derived from the inclusion of the Arts or Aesthetics with STEM related principles. These collective benefits are supported by Jolly (2014), Sousa and Pilecki (2013) and include divergent thinking; differentiated learning; Arts integration; focus on intrinsic motivation and informed decision-making.

PERSPECTIVES OF STEM/STEAM IN THE CONTEXT OF THE NSC

In the context of the NSC, STEM/STEAM is used in a number of ways. These include:

STEM/STEAM as an integrative learning approach and methodology in facilitating learning. This perspective places emphasis on STEM/STEAM as a means of helping learners become creative or innovative problem solvers and lifelong learners who rely on scientific principles (laws and theories) to address issues/concerns or to deal with observed phenomenon that are puzzling for them or that inspire interest. As an approach, the focus is on solving problems based on principles. As methodology, the focus is on the system of practical procedures to be used to translate principles into the problem -solving processes or to choose from available problem- solving models.

STEM/STEAM as an Experiential-Vocational Learning Framework that is based on problem solving through the project-based approach. Emphasis is placed on solving real life problems in a context that requires learners and their facilitators to observe work-based principles. The primary purpose for this focus is for learners to: (i) become employable (ii) prepare for further education and/or for occupational or work readiness.

STEM as types of institutions in which learning is organized as a **meta-discipline** as described by Morrison and Bartlet (2009). Based on this perspective, STEM facilitates the demonstration of knowledge in a manner that removes the boundaries of each discipline for application to problem as would be practised in the real world.

IMPLICATIONS OF PERSPECTIVES OF STEM/STEAM IN LIGHT OF THE NSC

Since the NSC is based on Constructivists principles, STEM/STEAM as an approach and methodology, has to be established on post-positivistic thinking. From this position, STEM/STEAM influences the kind of practice that promotes collaboration, negotiation of meaning and openness to scrutiny.

The NSC developers selected a Constructivist approach that included the **deliberation, designing and development** stages of the curriculum process. Evidence of the influence of Constructivism can be seen the NSC Framework Document that conveys the following emphasis:

- (i) **The element of objectives** is presented in two forms; firstly as **Learning Objectives** to focus attention on process and experience rather than product. Secondly as **Learning Outcomes** that serve as some of the outputs of the process. They include the basic understandings, skills and dispositions anticipated from learners' engagement in the planned experiences.
- (ii) **The element of content** is treated as contexts for learners to think critically, solve problems creatively while developing their identity as Jamaicans. Content is not expected to be treated as disciplines to be mastered but as areas that contribute knowledge, skill sets and attitudes that form the composite of competencies to be acquired from their integration in the learning situations.
- (iii) **The element of learning experiences (method)** is presented as a set of learning activities that serves as a source of problems to be addressed as a part of the learning process. These real-life activities provide the scope of knowledge, skills and required dispositions or character traits for learners to make sense of that aspect of life or the world that they represent. They are the threads that connect all the other elements of the curriculum and allow for the integration of STEM/STEAM in the following ways:
 - Identification of activities that are presented as problems to be solved using the STEM/STEAM approach based on contextual factors that include the profile of the learner, the learning conditions and the anticipated impact.
 - Integrating activities to form a real problem to be solved as a short, medium or long term project to which the project based learning would be applied.

- The examination of learning activities by learners and teachers as co-learners through multiple lenses using content of science, technology, mathematics and the humanities that they have already explored to engage in the problem identification and definition processes.
- Extending learning in the formal setting to the informal by connecting co-curricular initiatives that are STEM/STEAM based that learners are undertaking at the institutional level through clubs and societies, as whole school projects or in partnership with external stakeholders.
- Using the learning activities to review STEM/STEAM initiatives that form a part of the informal curriculum to and for reflection on action.
- Using activities as springboards for reflecting on career or occupational interest in STEM/STEAM related areas.

(iv) **The element of evaluation** is communicated in two major ways; firstly as prior learning which serves diagnostic purpose and secondly as an on-going developmental process. This formative focus is indicated by the inclusion of explicitly stated assessment criteria that are to be used alongside the learning activities. The use of assessment criteria as counterparts of the learning activities also indicates that assessment is learner centred since it is serving developmental rather than promotional purpose and as a consequence, allows learners to self-correct as they use feedback to develop feed-forward capabilities. Evidence of learning, based on the learning outcomes, can be collected from various types of assessment methods that emphasize the learner centred constructivist orientation. This brings to the fore the need for serious consideration to be given to **differentiation in assessment** for fairness and credibility of claims about learners' capabilities and to inform decisions that will impact their educational journey.

In general, this integrated approach, which is the context of STEAM, is aimed at improving the quality of the educational experience for learners while influencing the achievement of the aims of education that relate to productivity and creativity as part of the profile of the Jamaican learner.

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National Standards Curriculum

Glossary of Terms

TERMS	DEFINITIONS
Range of Content	Provides an overview of the concepts, knowledge, skills and attitudes that will be developed in a unit of study.
About the Unit	Gives a brief overview of the content, skills and methodologies that are covered/ used in the unit as well as the attitudes to be developed.
Standards	Statements that explain what all students are expected to know and be able to do in different content areas by the end of a course of study e.g. by the end of period spanning grades 4 – 9.
Attainment Targets	An attainment target is a desired or expected level of performance at the end of a course of work, within a given/specified teaching- learning period. Attainment targets identify the knowledge, skills and understanding which students of different abilities and maturities are expected to have by the end of each Grade. It is the standard that we expect the majority of children to achieve by the end of the grade.
Benchmarks	Behaviours students are expected to exhibit at different stages of development and age/grade levels.
Theme/Strands	Unifying idea that recurs throughout a course of study and around which content, which content, concepts and skills are developed.
Prior Learning	It is what students are expected to already know through learning and experience about a topic or a kind of text.

Specific Objectives	Specific objectives state what the student is expected to know or understand as a result of the learning experience. The specific objective is usually framed in the areas of the knowledge, skills and attitudes that the students are expected to achieve. Specific objectives tell us what the children will learn or will be taught.
Suggested Teaching/Learning Activities	A teaching/learning activity is an organised doing of things towards achieving the stated objectives. They are suggested activities that are crafted in a way to be an efficient vehicle which can move the student between what is to be learnt (objective) and what the student is to become (outcome).
Key Skills	Indicate the important skills that students should develop during the course of a unit. Key skills are aligned to the suggested teaching and learning activities in the unit which are intended to develop the skill to which it is aligned. Included in the key skills are the 21 st century skills such as critical thinking and problem solving, collaboration, communication and ICT.

Assessment	An assessment is a determination of whether intended results have been achieved. This section of the curriculum speaks to both the product that will be judged as well as the criteria against which it will be judged. It must be noted that this section does not introduce new activities. Instead, it speaks to the judging of the suggested teaching and learning activities. Formal assessment may be conducted with the aid of instruments (e.g. via written test, portfolio) or by requiring students to complete assigned tasks (e.g. performance), and is usually recorded against a predetermined scale of grading. Informal assessment (e.g. via observation or spontaneous student expression) may also reveal important evidence of learning.
Points to Note	This section provides technical information that must be considered in delivering the unit. It may also include information that provides additional explanation of key concepts that may be unfamiliar to the teacher as well as suggestions for infusion within the unit
Extended Learning	These are opportunities for students to utilise the knowledge and skills they would have acquired in the unit in authentic situations/experiences.
Learning Outcomes	A learning outcome is a demonstration/ behavioural evidence that an intended result has been achieved at the end of a course of study. The learning outcome tells us if pupils have understood and grasped what they have been learning.
Links to other Subjects	Suggests opportunities for integration and transfer of learning across and within different subject areas.
Key Vocabulary	This section consists of a number of words/phrases that addresses the skills, topics and content that must be covered in the unit.

GLOSSARY OF TERMS | DRAMA

Skit	A dramatic performance/theatrical sketch
Playlet	a mini play that help students learn about a subject by watching characters perform real life simulations.
Sensory exploration	learning through the senses
Choreography	composition of a sequence of steps and movements
Scenario	outline of a film, novel, or stage work giving details of plot and individual scene.
Stimulus	ideas to create a drama lesson or scheme of work including music poem pictures, newspapers objects quotations and stories
Dramatic play	a type of play where children accept and assign roles which help them to break through walls of reality and pretend to be someone or something else.
Elements of story	the components that are necessary to compose a wholesome story e.g characters, setting, plots, conflict, climax, resolution, theme.
Collage	the art of creating or composing pictures and sounds by grouping a variety of other pictures or sounds
Cross-curricular links	denoting or relating to an approach to a topic that includes contribution from several different discipline and viewpoint.
Role play	to act and speak as if you are the character you are portraying
Speak easy	in speak easy the character is allowed to speak freely without being interrupted.
Scene	a division of an act in a play during which the action takes place in a single place without a break in time

Scenery	the painted background used to represent natural features or other surroundings on a theatre stage or film set.
Mime	a form of entertainment in which a performer plays a character or tells the story without words by using body movements and facial expression.
Improvisation	to invent, compose or perform with little or no preparation
Tableau	a still picture created through use of bodies to give attention to a specific moment within the drama
Stage properties	all stage props which should be used to help set a mood, establish various locations or assist the actors in portraying their roles.
Critique	a detailed analysis and assess of something which can be written or oral
Narration	the act or process of telling a story or describe what happens
Soundscape/chronicle	a set of appropriate sounds, noises or rhythms that create an atmosphere or a mood in drama when they are heard.
Storyboard	graphic organizers in the form of illustrations or images displaying sequence for the purpose of a motion picture
Portfolio	a purposeful collection of students' work that exhibits their efforts, progress and achievements in one or more area of the curriculum
Journal	A personal record of occurrences, experiences, and reflections kept on a regular basis
Teacher in role	a process by which the teacher takes on a character in order to control the drama from with.
Story Drama	improvised role play stimulated by a story/text

Drama on paper	Writing/ Drawing/painting in role as a character in a story or play
Paper location	writing specific names of places on strips of paper and placing them on various points on the stage, identifying them as a location in a story or play
Role- on-the-wall	Creating an outline of a character in which the emotions associated with an experience are recorded
Simulation	the act of imitating the behaviour of some situation or some process by means of something suitably analogous (especially for the purpose of study/ or personnel training)
Spatial awareness	is one's ability to perceive and comprehend the relationship between shapes and areas around them.
Movement patterns	A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.
Levels	refers to the height of the character's body in relation to the floor and are loosely defined as low, medium and high level.
Movie trailer	is a selected group of scenes that shown to advertise an upcoming movie/production
Folktakes	a tale of legend originated and traditional among a people or folk especially one form in part of oral tradition of the common people
Forum theatre	a form of theatre where the audiences' can interrupt the flow of play and offer their input and suggestions
Hot seating	allows the class (working as themselves) to question or interview the motive or action of character to which the character/role player must respond
Mantle of expert	is a technique that frame students in fictional roles in which they act as experts in a specific field

Empathy	The imaginative projection into another's feelings, a state of total identification with another's situation, condition, and thoughts. The action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another of either the past or present without explicitly articulating these feelings.
Thought Tracking	voicing the thoughts and emotions of a character who is not speaking
Monologue	a long speech by one actor in a play or film, or as part of a theatrical or broadcast programme.
Dialogue	a conversation between two or more people
Duologue	A dialogue or conversation between two persons
Tongue twisters	a sequence of words or sounds, typically of an alliterative kind, that are difficult to pronounce quickly and correctly, as for example <i>Peter Piper picked a peck of pickled pepper.</i>
Characterization	this is the act of becoming a character
Jingles	short, catchy songs used to give specific information
Character profile	Gives information about the (P.I.M.P.S) of the character being portrayed
Dramatic episode	a brief section of a literary or <i>dramatic</i> work that forms part of a connected series
Side coaching	given encouraging descriptive comment as the student takes part in the drama as a group or whole class
Role card	A small card issued to participants/students with a character written on it
Culture	the way of life of a people

Cultural forms	rituals or routines that are specific to a group of people
Dramatic reading	oral interpretation where a reader would read a story in a dramatic voice.
Cues	a thing said or done that serves as a signal to an actor or other performer to enter or to begin their speech or performance.
Context clues	hints that the author gives to help <i>define</i> a difficult or unusual word
Proverb	a short, well-known pithy saying, stating a general truth or piece of advice
Rituals	a ceremony or action always done in a particular situation and in the same way each time
Paraphernalia	objects used in or necessary for a particular activity

GLOSSARY OF TERMS | MUSIC

Aerophone	At the bridge: A directive to string musicians to perform the indicated passage with the bow at (over or near) the bridge of the instrument rather than in the usual position, which is between the fingerboard and the bridge.
Anecdotal Songs	songs are those used dramatically, to relay conversation and to show characterization. The story element is strong in these songs and is often used when performing ballads and musicals.
Articulation	Directions to a performer typically through symbols and icons on a musical score that indicate characteristics of the attack, duration, and decay (or envelope) of a given note. These directions are often interpreted by the conductor for the ensemble. The conductor also provides direction where no articulation markings are provided by the composer.
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A Cappella	Choral or vocal music performed without instrumental accompaniment.
Absolute Music	Music that has no literary, dramatic, or pictorial program; also, pure music; music expressively self-sufficient and intelligible without the aid of a text or a program.
Aleatory Music	Music in which the composer introduces the elements of chance or unpredictability with regard to either the composition or its performance. This is not a 20th century invention as it was known in the 18th century in the form of dice music in which dice were used to determine which measures of the music would be performed.
Accompaniment	The additional but subordinate music used to support a melodic line. In piano music, for example, the left hand often performs chords which serve as an accompaniment for the melody performed by the right

	hand. Similarly, a solo musician is often accompanied by a piano or an orchestra.
Binary Form	Two-part (A - B) structure of music; usually each part is repeated. The term can also mean any form with two periods, or sections.
Conducting:	: Arm and hand movements by the conductor that create patterns to communicate to the performers the specific beat and meter of the music. These "patterns" aid the performers in the desired execution of the music. The most common conducting patterns are for meters with 1, 2, 3, 4, and 6 beats per measure although there are many others used for special purposes. These patterns also are designed to convey directions for the dynamics, expression, tempo, and articulations of the composition to the performers.
Chord tones	Sounds related to the home chord. E.g. C major (chord tones are C E G)
Conducting	Arm and hand movements made by the conductor that create patterns to communicate to the performers, the specific beat and metre of the music.
Duration	The length of time that a note is sounded. This term can also refer to the notation of the length of time that a note is to be sounded or the length of time that a rest should be observed (silence).
Dominant	The fifth tone of a scale.
Dynamics	The loudness or softness of a composition. The term piano (p) is used to indicate softness and forte (f) to indicate loudness. Each of these is augmented if the letter symbolizing it is doubled or tripled (e.g. "pp" - "pianissimo", "very soft"; "ppp" - "pianississimo", "very, very soft"). Each is also lessened if proceeded by mezzo (m) (e.g. "mf" - "mezzo forte", "somewhat loud"). Also included in dynamics are the crescendo ("slowly growing louder"),decrescendo ("slowly growing softer"), and the sforzando ("sudden loudness").
Dominant	The fifth tone of a scale.
Dynamics	Dynamics are the levels of sound, loud or soft, in a piece of music
Episode	An element found in music that is a digression from the main structure of the composition. It is a passage that is not a part of the main theme groups of a composition, but is an ornamental or

	constructive section added to the main elements of the composition. In a fugue, it is a connective passage or area of relaxation between entrances of the subject.
Environmental sounds	Sounds used as stimulants from the natural environment to create or accompany music
Ensemble	A group of musicians that perform as a unit
Folk Music	A term used to describe music of the common people that has been passed on by memorization or repetition rather than by writing, and has deep roots in its own culture. Folk music has an ever-changing and varying nature, and is deeply significant to the members of the culture to which it belongs.
Form	The structure of a composition, the frame upon which it is constructed. Form is based upon repetition, contrast, and variation. Certain specific forms include sonata-allegro form, binary form, rondo, etc.
Genre	Style or manner. In music, a unique category of composition with similar style, form, emotion, or subject.
Harmony	Harmony describes the simultaneous sounding of two or more notes and the technique governing the construction of such chords and their arrangement in a succession of chords. Following the convention of writing music from left to right on a horizontal set of lines (staff or stave), harmony may be regarded as vertical, as opposed to counterpoint, which is horizontal. In other words harmony deals with chords, simultaneous sounds, and counterpoint with melody set against melody.
Idiophone	Self-sounding instruments (Percussion)
Intonation	Intonation is the exactness of pitch or lack of it in playing or singing. Collective intonation is that of a group of instruments, where slight individual variations in pitch can be lost in a generally more favourable effect.
Interval	In music an interval is the distance in pitch between two notes, counted from the lower note upwards, with the lower note as the first of the interval. The violin, for example, is tuned in intervals of a fifth, G to D, D to A and A to E, the double bass in fourths, from E to A, A to D and D to G. Harmonic intervals occur simultaneously, as when a violinist tunes the instrument, listening carefully to the sound of two

	adjacent strings played together. Melodic intervals occur between two notes played one after the other.																																							
Incidental Music	Music that is intended to accompany a dramatic performance, such as a play, television show, or comic opera																																							
Melodic ostinati	Short repeated melodic pattern																																							
Major scale	<p>Term referring to a sequence of notes that define the tonality of the major scale. This series consists of seven notes: the tonic, followed by the next note a whole step up from the tonic, the third is a whole step from the second, the fourth is a half step from the third, the fifth is a whole step from the fourth, the sixth is a whole step from the fifth, the seventh is another whole step, followed by the tonic, a half step above the seventh. Thus the first and eighth tones are exactly an octave apart.</p> <table border="1" data-bbox="751 591 1692 834"> <thead> <tr> <th colspan="13">SCALE STEPS (IN SEMITONES OR HALF STEPS)</th> </tr> </thead> <tbody> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td> </tr> <tr> <td>C4</td><td></td><td>D4</td><td></td><td>E4</td><td>F4</td><td></td><td>G4</td><td></td><td>A4</td><td></td><td>B4</td><td>C5</td> </tr> </tbody> </table>	SCALE STEPS (IN SEMITONES OR HALF STEPS)													1	2	3	4	5	6	7	8	9	10	11	12	13	C4		D4		E4	F4		G4		A4		B4	C5
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Motif	A short tune or musical figure that characterizes and unifies a composition. It can be of any length, but is usually only a few notes long. A motif can be a melodic, harmonic or rhythmic pattern that is easily recognizable throughout the composition.																																							
Membranophone	Instruments that have a stretched skin																																							
Open Form	Indeterminate contemporary music in which some details of a composition are clearly indicated, but the overall form is left to choice or chance.																																							

Ostinato	Ostinato (Italian: obstinate) indicates a part that repeats the same rhythm or melodic element. The basso ostinato or ostinato bass occurs in the ground bass of baroque arias where a melody is set over a repeated bass pattern. Ostinato is used by the Bavarian composer Carl Orff in his instrumental teaching methods, where it may form a basis for improvisation by pupils.
Pitch	The specific quality of a sound that makes it a recognizable tone. Pitch defines the location of a tone in relation to others, thus giving it a sense of being high or low.
Phrase (frazze)	A musical unit, often a component of a melody. The phrase may be regarded as a dependent division of music, such as a single line of poetry; it does not have a sense of completion in itself. Usually two or more phrases balance each other, as in a period.
Program Music	Compositions with extra-musical content that directs the attention of the listener to a literary or pictorial association. Program music was especially popular in the 19th century.
Pulse	A steady beat
Pop Music	Music of the common people. Popular music includes folk music, since that is a form of music of the populace, but the most common current usage of this term applies to rock, country and western, or jazz.
Perform	The process of realizing a work of art, primarily genres such as music, dance, poetry, theatre, etc. In music, it is the realization of a composition or in other words to "play" music with one or more musicians (i.e. A musician "performs" compositions by Wolfgang Amadeus Mozart.) See also performance, performer
Repertoire	A list of compositions that an individual or ensemble is prepared to perform or that are available for performance.
Rehearse	To practice performing a composition or passages of a composition. This can be done with an ensemble, or

	individually to prepare for a performance. This is typically done without an audience and is necessary for ensembles to ensure that the composition will be performed as a coherent work of art
Score	A musical score is written music that shows all parts. A conductor's score, for example, may have as many as thirty different simultaneous instrumental parts on one page, normally having the woodwind at the top, followed below by the brass, the percussion and the strings. A distinction is made between a vocal score, which gives voice parts with a simplified two-stave version of any instrumental parts, and a full score, which includes all vocal and instrumental parts generally on separate staves. To score a work is to write it out in score. A symphony, for example, might be sketched in short score, on two staves, and later orchestrated or scored for the required instruments
Strophic Form	Song structure in which every verse (strophe) of the text is sung to the same musical tune.
Syncopation	Deliberate upsetting of the meter or pulse of a composition by means of a temporary shifting of the accent to a weak beat or an off-beat
Tonic	Home tone or chord
Timbre	The quality of a sound; that component of a tone that causes different instruments (for example a guitar and a violin) to sound different from each other while they are both playing the same note.
Texture	Term which refers to the vertical structure of a composition. That is to say, how many parts or voices there are, what the configuration (close, open, etc.) of the voices is, how the voices interact, etc
Tempo	The speed of the rhythm of a composition. Tempo is measured according to beats per minute. A very fast tempo, prestissimo, has between 200 and 208 beats per minute, presto has 168 to 200 beats per minute, allegro has between 120 and 168 beats per minute, moderato has 108 to 120 beats per minute, andante has 76 to 108, adagio has 66 to 76, larghetto has 60 to 66, and largo, the slowest tempo, has 40 to 60

Tonality	(major/minor): The principal of organization of a composition around a tonic based upon a major or minor scale.
Ternary Form	A compositional form which consists of three major sections, an A section which states the thematic material, a B section which presents a contrasting theme, and a final A section which restates the opening thematic material. Also, any three part form.
Transpose	The art of taking a composition in one key and putting it into another, either at sight while performing the composition, or on paper.
Tonic	The note upon which a scale or key is based; the first note of a scale or key; the keynote.
Texture	Texture (monophony, homophony and polyphony): Term which refers to the vertical structure of a composition. That is to say, how many parts or voices there are, what the configuration (close, open, etc.) of the voices is, how the voices interact, etc.
Twelve- bar blues	<p>One of the most well-known chord progressions in popular music of the 19th century and later. Countless jazz and popular songs have been composed within the structure of this series or progression of chords. The basic blues progression uses 3 chords - the Tonic (I) or the chord that the song is centered on, the Dominant (V) or the chord based on the fifth step of the Tonic scale, and the Subdominant (IV) or the chord based on the fourth step of the Tonic scale. In the example below, we use the key of F major. Thus the Tonic is F the Dominant is C and the Subdominant is B-flat .</p> <p>There is a cadence starting in measure 9 going from the Dominant V to the Subdominant IV finally to the Tonic (I) in measure 11. There are many variations on this cadence and may be V-IV-I or V-I or II-V-I, etc. General Elements of the 12-bar Blues progression: 1. The progression is 12 measures long.</p>

2. The 5th measure is typically the Subdominant (IV chord), or the chord based on the fourth step of the Tonic scale. 3. The 9th measure begins a cadence progressing to the Tonic (I chord). More about 12-Bar Blues Chord Progression.

12-Bar Blues Chord Progression

The image shows a 12-bar blues chord progression in F major. The first line contains measures 1 through 6. Above the notes are the chord symbols: F, F, F, F7, Bb7, Bb7. Below the notes are the Roman numeral equivalents: I⁶, I⁶, I⁶, I⁷, IV, IV⁷. The second line contains measures 7 through 12. Above the notes are the chord symbols: F, F, C7, Bb7, F, F. Below the notes are the Roman numeral equivalents: I⁶, I⁶, V⁷, IV⁷, I⁶, I⁶. A bracket under measures 9, 10, 11, and 12 is labeled "Cadence".

Vocalise

A vocal exercise that is sung without words, typically using different vowel sounds. The practice of vocalization (the singing of vocalise) can be traced to the early 19th century. These exercises were published with piano accompaniment. It was felt that the piano accompaniment provides a more artistic way to practice technical exercises for the voice. Another similar vocal exercise used existing compositions without words. At some point, composers began to write vocalise that could be performed in concert and were truly compositions that were more than mechanical exercises. Vocalise op. 34, no.14 composed by Sergei Rachmaninoff in 1912 and Three Vocalises for soprano and clarinet composed by Ralph Vaughan Williams in 1958 are two well-known examples of the vocalise. A similar vocal technique is also used in jazz and is known as Vocalise.

Adapted from <http://dictionary.onmusic.org/>

GLOSSARY OF TERMS | VISUAL ARTS

Abstract	Artwork in which the subject matter is stated in a brief, simplified manner; little or no attempt is made to represent images realistically, and objects are often simplified or distorted.
Acrylics	Quick drying, plastic polymer pigment used with water.
Additive	The process of adding or joining parts and/or visual elements together to create a painting, collage or sculpture (as opposed to subtractive).
Aesthetic Qualities	Cues within artwork, such as literal, visual, and expressive qualities, which are examined during the art criticism process.
Aesthetic Response	Viewer's reply, answer, or reaction to artwork after studying the work, describing, analyzing, and interpretation.
Aesthetics	The philosophy or study of the nature of beauty, the value of the arts and the inquiry processes and human responses associated.
Analogous	Closely related colours; a colour scheme that combines several hues next to each other on the colour wheel.
Analysis	In art criticism, the step in which you determine how the principles of art are used to organize the element of art. In art history, the step used to determine the style of the work.
Analysis	Noting how the principles of design are used to organize the elements of line, shape, form, colour, texture, shape, and space.

Architecture	The planning and creating of buildings.
Art	Creative work or its principles, making or doing of things that display form, beauty, and unusual perception. (Visual art includes all forms of creative and expressive production in material and media resulting in architecture, painting, sculpture, photography, craft, ceramics, printing, and applied design.)
Art Criticism	An organized approach to studying, understanding, and judging artworks. (It has four stages: description, analysis, interpretation, and judgment.)
Art Element/Elements of Designs	Components that comprise a work of art, such as line, colour, value, shape, texture, form, and space.
Art Skills	Abilities required conceiving, designing, and producing works of art through the manipulation and control of tools, materials, and media.
Artist (s)	People who use imagination and skill to communicate ideas in visual form.
Artistic Exemplar (s)	Examples of works representative of a specific time period, group, artist, school, or style used to model the characteristics, materials, processes, or ideas of that time period, group, artist, school, or style. (Exemplars can be works done by children to model what children of a comparable age would, could, or might make.)
Artistic Style	Way of expression shared by an individual artist or a group of artists.
Artwork/Work of Art	The product of creative effort in dance, music, theatre, and the visual arts.

Assemblage	A three- dimensional composition in which a collection of objects is unified in a sculptural work.
Asymmetry	A lack of equality or equivalence between parts or aspects of something.
Background	The part of the picture plane that seems to be farthest from the viewer.
Balance	a distribution of visual weight on either side of the vertical axis. Symmetrical balance uses the same characteristics. Asymmetrical uses different but equally weighted features.
Balance	A principle of art that refers to the way the art elements are arranged to create a feeling of stability in the work, i.e., symmetrical, formal, asymmetrical, informal, or radial.
Collage	An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.
Colour relationships	Also called colour schemes or harmonies. The relationships of colours on the colour wheel; Basic colour schemes include monochromatic, analogous, and complementary.
Colour	The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of colours are hue, intensity, and value.
Colour wheel	A circular diagram of the spectrum used to show the relationships between the colours
Colour	A visual element of art with properties of hue (the colour name, i.e., red, blue, etc.), intensity (the purity and strength of the colour, i.e., bright red, dull red, etc.), and value (the lightness or darkness of a colour).
Complementary colours	Colours opposite one another on the colour wheel. Red/green, blue/orange, yellow/violet are complementary colours.

Composition	The overall placement and organization of the visual elements in a work of art, as well as the work of art itself.
Content Message	the artist is trying to convey in an artwork. The content may relate to the subject matter, and idea, or an emotion.
Content	The representations, messages, ideas, and/or feelings expressed in a work of art. The content can relate to the subject matter or be an idea or emotion. Theme is another word for content.
Contour line drawings	Drawing that represents the edges and ridges of a form, without tonal variation, shading, etc.
Contrast	Differences between two or more elements (e.g., value, colour, texture) in a composition; juxtaposition of dissimilar elements in a work of art so as to create visual interest. Also refers the degree of difference between the lightest and darkest areas of an image.
Cool colours	Colours suggesting coolness, blues, greens, violets and their variants.
Craft Skill	technique; doing a job with careful attention to detail and discipline.
Creativity	Using imagination rather than imitating something else. The generation of ideas, images and/or solutions.
Cubism	a style of painting and sculpture developed in the early 20th century, characterized chiefly by an emphasis on formal structure, the reduction of natural forms to their geometrical equivalents, and the organization of the planes of a represented object independently of representational requirements.

Culture	The shared ideas, beliefs, customs, and experiences of a given people at a given time and place.
Dadaism	A European artistic and literary movement (1916-1923) that flouted conventional aesthetic and cultural values by producing works marked by nonsense, travesty, and incongruity.
Describe/Description	In art criticism, making a careful list of all things seen in an artwork; in art history, telling who produced a particular work of art, when, and where it was done.
Design Concepts	Qualities applied through choice and arrangement to control and organize the elements of art and principles of design; used to purposefully produce, understand, and judge art, i.e., proximity, touching, combining, deletion, overlapping, closed and open forms, alignment and direction. A planning process that refers to ways that components of art elements and principles, tangible or intangible, may be selected, manipulated, and synthesized to create a whole visual expression – a work of art. (Components of the element “line” may be straight or curved; “shape” may be closed or open, touching, apart, or overlapping; and elements and principles may be minimized, maximized, monumentalized, exaggerated, etc.)
Design	The plan, conception or organization of a work of art; the arrangement of independent
deStijl	an abstract art movement marked by the use of rectangular forms and by emphasis on primary colours or grays and blacks.
Digital Media	Technology driven by computer access with emphasis on web based and print output design
Distortion	The condition of being twisted or altered from a usual or regular shape. In visual art, distortion is often used as an expressive technique.

Dominance	An emphasis of one aspect, characteristic or quality in an image in relation to all others
Elements of Art/Elements of Design	Sensory components used to create and talk about works of art: line, colour, shape, form, dot texture, value, space.
Emphasis	A principle of art that gives special attention or embellishment on an element of art, characteristic or object in a work of art that creates a center of interest or focal point.
Expressionism	An artistic style that departs from the conventions of realism and naturalism and seeks to convey inner experience moods and feelings.
Expressive content	Content expressive of ideas and moods in a work of art.
Expressive Qualities	The feelings, moods, and ideas communicated to the viewer through an artwork.
Fauvism	A style of artwork, developed by artists in France in the early twentieth century that used bold colours schemes and radical colour placement.
Figurative	The representation of people, subjects, and scenes from everyday life.
Focal point	The place in a work of art at which attention becomes focused because of an element emphasized in some way.
Foreground	Part of a two-dimensional artwork that appears to be nearer the viewer or in the “front” of the image. Middle ground and background are the parts of the picture that appear to be farther and farthest away.
Form	An element of art that is three-dimensional (having height, width, and depth) and which encloses

	volume, i.e., cubes, spheres, pyramids, and cylinders; the configuration or shape of an object in two-dimensional or three-dimensional space; and art marked by a distinctive style, form, or content.
Function	Purpose and use of a work of art.
Genre	Category of art marked by a distinctive style, form, or content, i.e., still life, portrait, etc.; representation of subjects and scenes from everyday life, i.e. works by Vermeer, the 17th century Dutch painter.
Gesture drawing	The drawing of lines quickly and loosely to show movement in a subject.
Gradation	A principle of art referring to a way of combining art elements by using a series of gradual changes in those elements, usually a step-by-step change.
Harmony	The related qualities of the visual elements of a composition. Harmony is achieved by repetition of characteristics that are the same or similar.
Unity	A principle of art referring to a way of combining the elements of art to accent their similarities and bring the parts of an image or form into a whole.
Hue	The gradation or attribute of a colour that defines its general classification as a red, blue, yellow, green or intermediate colour.
Image (s)	Physical likeness or representation of a person, place, event, or idea made visible through an art process.
Imagination	The act of recalling natural and human-made objects, animals, people, places, and events from

	one's past experiences and rearranging them in a new or unusual order or format.
Impressionism	a theory or practice in painting especially among French painters of about 1870 of depicting the natural appearances of objects by means of dabs or strokes of primary unmixed colours in order to simulate actual reflected light
Installation art	The combining of elements into a singular artwork that is specifically located in one place; an artwork that exists only in the place in which it was/is installed, and is not able to be relocated like a painting or print.
Intensity	Also called chroma or saturation; refers to the brightness of a colour (a colour is full in intensity only when in its pure form and unmixed). Colour intensity can be changed by adding black, white, gray or an opposite colour on the colour wheel.
Interpret/Interpretation	In art criticism, determining and explaining the meaning, mood, or idea of artwork; In art history, noting how the sense of time and place affect an artist's style and subject matter.
Judge/Judgment	In art criticism, making a decision about an artwork's success or lack of success and providing the reasons to support the decision. In art history, deciding whether an artwork introduces a new style or if it is an outstanding example of a particular style.
Layout	the arrangement of images on a surface, page or canvas
Line	An element of art, which refers to, the continuous mark made on a surface by a moving point, i.e., 2-dimensional pencil marks on paper or 3-dimensional wire lines. Line is often an outline, contour, or silhouette, can vary in width, length, gesture, colour, direction, etc.

Linear perspective	A graphic system used to create the illusion of depth and volume on a flat surface. In images of buildings and objects, the lines defining their edges and features are slanted, making them appear to extend back into space.
Maquette	A preliminary model (as of a sculpture or a building), usually small.
Mass	The outside size and bulk of an object, such as a building or a sculpture; the visual weight of an object.
Media	(1) Plural of medium referring to materials and associated techniques used to make works of art. (2) Classifications of artworks, such as painting, printmaking, sculpture, film, etc.).
Metaphorical Representation	The use of metaphors to create visual images that can represent ideas, concepts, and feelings. Metaphors are constructs that have coherent structure, highlighting some things and hiding others, and are thus useful in making sense of experience.
Middle ground	Area of a two-dimensional work of art between the foreground (closest to the front) and background (furthest receded).
Mixed media	An artwork in which more than one type of art material is used.
Monochromatic	Use of only one hue or colour that can vary in value or intensity.
Mono print	a print made from a plate that can be used only once
Mood	The state of mind or emotion communicated in a work of art through colour, composition,
Motif	A repeated pattern, often creating a sense of rhythm.

Movement/Rhythm	A principle of art which refers to a way of combining elements of art to produce the look of action or to guide a viewer's eye throughout the work; a trend.
Multimedia	Computer programs that involve users in the design and organization of text, graphics, video and sound in one presentation.
Narrative Art	An artwork which conveys a story to the viewer.
Narrative Drawing	A way of telling stories visually; a narrative drawing can consist of a single image or a sequence of images.
Negative space	Shapes or spaces that are or represent the areas unoccupied by objects.
Neutral colours	Black, white, gray, and variations of brown. They are included in the colour family called
Nonobjective	Having no recognizable object or subject; also, nonrepresentational.
Observation	The act of sensing or perceiving through sight.
Oils	Oil- based pigment used with paint thinner, turpentine, or other non- water- based suspension.
One-point perspective	A way to show 3- D objects on a 2- D surface, lines appear to go away from the viewer meet at a single point on the horizon known as the vanishing point.
Organic	Shapes or forms not of geometric shape, having irregular edges, surfaces or objects similar to natural forms.

Originality	Freshness of idea, design, or style; the result of independent thought or constructive imagination.
Parts	(the elements of art) to form a coordinated whole.
Pattern	the repetition of specific visual elements such as a unit of shape, form or motif. A method used to organize surfaces in a consistent regular manner.
Perception	Information obtained through the senses; observation; quick, acute, and intuitive cognition.
Performance art	A type of art in which an event or events are planned and enacted before an audience for aesthetic reasons.
Perspective	A formula for projecting the illusion of three-dimensional space onto a two-dimensional surface. (one- point, two – point, aerial)
Point of view	The angle from which a viewer sees the objects or scene in an image.
Pointillism	a technique of neo-impressionist painting using tiny dots of various pure colours, which become blended in the viewer's eye. It was developed by Seurat with the aim of producing a greater degree of luminosity and brilliance of colour.
Portfolio	A collection of documents and art works representative of a person's completed works and/or works in progress.
Positive Shape	space in an image that represent solid objects or forms.
Postmodernism	A complex concept that challenges formal elements of art and invites multiple approaches to art with a focus on increasing awareness of societal problems, environmental issues, and art for

	society's sake.
Primary colours	Red, yellow, and blue. From these all other colours are created.
Principles of Design	The ways artists organize the visual elements of art: Organizing concepts for perceiving and understanding the elements of art such as balance, rhythm, movement, repetition, harmony, gradation, proportion, emphasis, contrast, pattern, variety and unity
Printmaking	The transference of an image from one surface (plate or block) to another (usually paper) using ink.
Problem Solving	The process of finding a solution to a stated problem usually through convergent problem solving which requires the identification of one correct response or divergent problem solving which requires the formation of multiple solutions to a problem.
Process	The manipulative skills of a specific method of making art, such as the techniques used for watercolour painting, papiermache sculpture, or ceramic glazing.
Properties of colour	The characteristics of colour that are perceived: hue, value, and intensity.
Proportion	A principle of art referring to the relationship of various elements of art to the whole composition and to each other; also refers to size relationships.
Reflection	Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.
Repetition	A principle of art closely related to harmony that refers to a way of combining art elements so that the same element (s) is/are used over and over again.

Representational Accuracy	A style of art in which the goal is to render an image or object realistically and with as much accuracy and detail as possible.
Responding	A combination of affective, cognitive, and physical behaviours. Responding involves a level of perceptual or observational skill; a description, analysis, or interpretation on the part of the participant; and sometimes a judgment or evaluation based on criteria.
Rhythm/Movement	A principle of art referring to a way of combining art elements to produce a look and feel of action or to cause the viewer's eye to travel over the artwork in a certain way.
Rubric	A guide for judgment or scoring, a description of expectations. Scale Relative size, proportion; the determination of measurements of dimensions within a design or artwork.
Scale	proportional relationships created relative to a specific unit of measurement.
Sculpture	A three-dimensional work of art which may be carved, modelled, constructed, or cast.
Sculpture Three	dimensional artwork to be seen either in the round (from all sides) or as a base- relief in which figures protrude only slightly from the background).
Secondary colours	Colours that are created by the mixture of two primary colours, i.e. red and yellow make orange, yellow and blue make green, blue and red make violet, etc.
Shade	A colour produced by the addition of black.
Shape	The visual element that has two-dimensions: height and width. A space with a defined or implied

	boundary. Two basic groups: geometric and organic.
Space	The area between, around, above, below, or contained within objects. Spaces are areas defined by the shapes and forms around them and within them, just as shapes and forms are defined by the space around and within them.
Still Life	A composition of inanimate objects.
Structure	The way parts are arranged or put together to form a whole.
Style	Manner or process of employing tools and materials in a work of art in such a way as to communicate the personality of an artist, school, or group; artists whose thoughts, words, or style demonstrate a common influence or unifying belief.
Stylistic Elements	Those characteristics that define a particular art period, group, artist, or school of artwork.
Stylistic Methods	The manner in which artists manipulate and apply materials, tools, and techniques to achieve desired aesthetic intentions that are individually distinctive or recognized as part of a larger group or school.
Subject/Subject Matter	That which is represented in a work of art. (In a portrait, the subject is the person depicted; in a landscape, the subject is the actual scene; in abstract art, the subject may only exist in the artist's mind.)
Subtractive Artistic Method	removing or taking away from the original creative material, (the opposite of additive).
Surrealism	A movement in art that flourished in the early twentieth century. Surrealism aimed at expressing imaginative dreams and visions free from conscious rational control.

Symbol	A form, image, or subject representing a meaning other than the one with which it is usually associated.
Symbol	A visual image that represents something other than itself.
Symbolic Form	Object or configuration used to represent or evoke associated ideas, meanings, and values through analogy, metaphor, or personification.
Symmetry	A balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight.
Technique	Specific method or approach to art making, including the use of tools and equipment, the application of media, manipulation and control of materials, etc.; any way of working with art materials to create an art object.
Technologies/Technology	Skill and knowledge connected to revolutionizing ways of doing and making; invention of new ideas or new ways of doing and making things.
Texture	The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.
Thematic Works	A series of artworks that have a commonality, i.e., the same subject matter, style, technique, concept such as works about life and leisure, life and work.
Theme	A subject or topic of discourse or of artistic representation.
Three- dimensional	Having height, width, and depth

Tint	A slight or pale colouration; a variation of a colour produced by adding white to it and characterized by a low saturation and high lightness.
Tone	Colour with gray added to it.
Two-dimensional	Having height and width but not depth
Two-point perspective	A visual system of representation designed to show 3-D objects on a 2-D surface. This illusion of space and volume utilizes two vanishing points on the horizon line.
Unity	A principle of design that connects a variety of elements of art and principles of design into a work of art with harmony and balance.
Universal Theme (s)	Artworks from a variety of cultures that share a commonality based in human experiences and that show the relationships of individuals to each other and within social groups. (Examples include use of the same subject matter, styles, techniques, and concepts such as containers, entranceways, rites of passage, fabrics for life, places to live, life and leisure, life and work, conflict, the human figure, couples, animals, landscapes, allegory, myth, and fantasy.)
Value	An element of art that describes the lightness or darkness of a colour; the gradual changes in drawings, woodcuts, photographs, etc. even when colour is absent.
Value scale	scale showing the range of values from black to white and light to dark.
Vanishing point-	A point at which receding lines seem to converge.
Variety	A principle of art concerned with combining one or more elements of art in different ways to create

	interest.
Visual Elements	The basic ingredients artists use to create works of art
Visual Metaphor	Images in which characteristics of objects are likened to one another and presented as that other. They are closely related to concepts about symbolism.
Visual Thinking	Perception; mental representation and ordering of information using images or figures.
Volume	The space within a form, such as that of a container or building.
Warm colours	Colours suggesting warmth, such as reds, yellows, and oranges.
Western Works of art	Characterized by a dominant European influence.
Work of Art/Artwork	The product of creative effort in dance, music, theatre, and the visual arts.

LESSON PLANS

DRAMA

LESSON PLAN USING THE 5E'S MODEL

Topic:	Exploring the senses
Grade:	Four
Sub-topic:	Using Sense of Touch to Tell a Story
General objective:	Students should be able to develop and understanding of the importance of the senses to dramatic work

OBJECTIVES

Students should be able to:

- Demonstrate the importance of the sense of touch in drama using improvisation.
- Use teacher in role to explain the various types.
- Create dramatic presentation in small groups

Instructional materials: character bag with prepared scenarios, projector, computer, emoticons





Figure 1 character bag with scenarios

PROCEDURE

STEP 1

Warm-up using the game "stucky". Students will form groups of three. Students will then select one group of three to be "IT". The students selected will chase after the others. Anyone members of the selected group touches, must freeze on the spot and can only move if a member of their group comes and touches them.

STEP 2

Students will select and demonstrate the scenarios prepared by the teacher. As the students demonstrate, the remaining ones must identify what is happening in the scenario. e.g "Man greets friend at the range", "Father congratulates son after viewing school report online", "Woman consoles friend after friend's miscarriage" Team mates celebrates after scoring goal, Greeting family member at airport, Meeting your new boss

STEP 3

Students will participate as Teacher in role as an entrepreneur, explores the concepts of "A day at the spa and kiddies village". Teacher will frame students in role as the parents visiting spa, and some students will be children who will be left at the kiddies village while parents get massage. Teacher in role, will move between both departments.

STEP 4

Students and teacher will now discuss the activities with students identifying the different types of touch in the scenarios, emotions they believed the touch conveyed, and meaning of the touch, and the importance of the touch when doing dramatic work.

STEP 5

Several emoticons will be projected. In small groups, students will identify the emotions that the various emoticons have. They will then use given emoticons to create a short story or dramatic presentation. They must demonstrate how different types of touch can convey the emotion of the emoticons given. e.g. Happy, Fear, Love

STEP 6

Students will critique each other's story/presentation. They will then document in their journal the meaning of any two touch explored/discuss in the lesson

MUSIC LESSON PLANS

Grade 5

THEME: MUSIC IN EVERYDAY LIFE

Focus Question #3: How do I select and manipulate sounds/images/themes from everyday life to create music?

Objectives:

At the end of the lesson, students should:

- Distinguish different timbre of sounds
- Compose a song reflecting a particular theme
- Manipulate classroom instruments to provide accompaniment
- Record and discuss playback

ACTIVITIES

1. Engage class in a discussion about their favourite weather and why
2. Students will learn song “Rain, rain go away”, in relation to introductory activity with rhythmic and melodic accuracy, while emphasizing proper posture and technique.
3. Students will reproduce sounds suggested by teacher from extra musical stimuli:
 - a. Hands rubbing together (wind)
 - b. Random snaps (raindrops)
 - c. Clapping on thighs (rain pouring)
 - d. Jumping on hard wood random groups (create thunder)
4. Tell a story about rain while incorporating the effects learned in previous activity for accompaniment.
5. Students will add the extra musical stimuli while revising the song learnt with the use of monophonic and polyphonic singing.
6. Add dynamics where necessary for performance.
7. Students will create their own song with sound effects using other extra music stimulants and present to whole class for feedback.

Use of keyboard to help in getting sound effects

Rehearsing and refining song.

Recording song and Critiquing

8. Add dynamics or tempo change as means of refining.

Recording

Follow-up activity: Use recording devices to record sound from an event in their community or make a collage of an event using pictures, clippings etc.

Key Terms:

- Monophonic texture: a single-line texture with no harmony
- Polyphonic texture: when two or more independent melodic lines are sounding at the same time
- Extra Music Stimuli: sounds used for music accompaniment from other sources (rain drops, vocal play, hands clapping, etc.)
- Dynamics: Volume (how loud or soft)

Grade 7

Duration: 1 hour

Topic: Folk Forms (Mento)

Objectives:

At the end of the lesson students should be able to:

1. Sing the folk song Mango Time using accurate pitches and appropriate style.
2. Create a simple rhythmic accompaniment using classroom instruments.
3. Notate one rhythmic pattern within the accompaniment
4. Identify the distinguished features of Mento as a genre of music.
5. Play percussion instruments in ensemble settings using Mento rhythms and proper technique

Materials:

Congas, Claves , Shakers , Keyboard , Guitar, white board, and erasers

Keywords and definition

Mento: Jamaica's first popular music.

Percussion: Instruments that are self-sounding and are played by hitting, shaking or rubbing.

Utterance Patterns: Sounds used to highlight rhythm of accompaniment

Introductory activity

Students will be asked to name as many types of mangos they know or like while a recording of a Mento track plays in the background. Students will stand in a circle give their responses to the accompanying track, saying each response on a rhythm.

Follow-up activities:

Students will speak to rhythm, the words of Mango Time as displayed on the board identifying strong and weak beats.

Students will learn melodic lines for song introduced, singing with accuracy and proper technique; after which they will be asked to:

- explain what the song is talking about connecting to introductory activity
- share their understanding of Mento
- give ideas on how to perform the song to an audience for the message to be fully understood
- suggest musical elements (dynamics, harmony, rhythm, etc.) for performance.

Students will learn utterance patterns for Mento accompaniment on classroom instruments:

- **Conga Drum:** Dung di gully, dung di gully
- **Rhythm Sticks:** Come here now, right now
- **Maracas (Shakers):** Misey fi, mi sey fi
- **Grater/Cowbell:** Go deh go put ih back

Students will use rhythmic accompaniment learnt to compliment song, and use a collaborative approach to suggest arrangement for music within groups.

Students will highlight the definition for mento music with guided approach.

As an extended activity, students will be asked to create an accompaniment of their own speaking that could be used for the song learnt.

LESSON PLANS | VISUAL ARTS

Sample Unit Plan

SUBJECT: Visual Arts

GRADE 4: Term 3

UNIT TITLE: Art Criticism

TOPIC: Responding to Works of Art

FOCUS QUESTION: What do I see, feel, know and do when I interact with Art?

DURATION: 4 weeks (4 x 35 minutes per week)

GENERAL OBJECTIVE: Students will develop knowledge and understanding about the Work of Art by:

- engaging in critical and philosophical thinking and discussion about art.
- evaluating and discussing the works in the context of aesthetics, art history and art criticism.

SPECIFIC OBJECTIVES:

At the end of the session students should be able to:

1. Identify a work of Art by its signage
2. Describe, analyze, interpret and judge art.
3. Compare and contrast work of art using the elements and principles
4. Use a rubric to analyze their art work and the works of other artists.
5. Examine works of art to determine the style used by the artist. For example, realism, abstract, expressionism and surrealism.

KEY VOCABULARY:

Signage, description, analysis, interpretation, judgment, style, realism, abstract, expressionism, surrealism, aesthetics.

CONTENT:

Gathering information visually:

The four (4) stages of Art criticism: description, analysis, interpretation and judgment.

- Identifying parts of the picture: background, middle ground, and foreground.
- Explain how the elements and principles of art operate in the different parts of the picture.
- Elements of design; dot, line, shape, space, texture, value, form, colour.

PRINCIPLES OF DESIGN:

Balance, contrast, emphasis, movement, rhythm, variety, unity

Signage – name of the artist

- Name of the work of Art
- Date and size of the works

SKILLS:

Students will develop skills in

- Researching relevant information
- Analyzing a work of Art
- Evaluating a work of Art to determine value
- Collecting information visually

RESOURCES:

Reproduction of works of Art, Pictures, books, multi-media device, list of artist, photographs, internet art glossary, white drawing paper 8 x 8”, coloured crayons, glue, markers, stickers, clipping of adjectives, cuts from newspaper magazines , scissors.

PREPARATION:

Teachers should:

- make a collection of works of Arts (actual works, reproduction, pictures from magazines, journals newspaper and internet
- Prepare work sheet and make an adequate number of copies for class
- Secure multimedia device
- Organize an art display of students’ work by selecting a suitable location in the class.
- Access materials and tools for identity card

TEACHING LEARNING ACTIVITIES:

Introductory Activity – Identity Card for work of Art

DEVELOPMENT OBJECTIVES:

At the end of this session students should:

- Describe a work of Art using the language of Art
- Identify the work of art by using signage
- Define Art criticism

TASK:

Students will:

- observe a given work of art and gather data visually
- in groups evaluate the work of art and make inferences based on their observations

ACTIVITIES

Activity # 1:

Students will identify self by creating and making identification cards:

- Folding a piece of 8 x 8 white cartridge paper
- Using block capital write their first name
- Colour background of paper using their favourite colour
- Choose from stickers given, an image that best describes themselves and paste onto card.
- Select two words from newspaper clippings that best describes their character and physical features
- On the back, write a short sentence about themselves

DESCRIPTION: Pure description of the object without value judgments, analysis or interpretation.

Activity # 2:

Students will:

- be shown a reproduction of an art work and be told to memorize it visually.
- be asked to answer the following questions about the art work after it has been removed from sight
 1. What do you see?
 2. What is the art object?
Is it a painting, drawing, sculpture or functional object?
 3. What is the subject matter?
Is it a landscape, seascape, city scape, still life, portrait?
 4. Write a short sentence describing what was seen.
- Look at the work again and carefully study it in detail. Then describe it in full, factual details, mentioning everything they see.

ANALYSIS: Analysis is making inferences based on observation, by determining what the features of the work of art suggest and deciding how the artist use them to convey specific ideas.

Activity # 3:

Students will:

- examine the work of art and study how the artist use the elements and principles of design to organize the work.
- discuss how the artist uses the principles of art to arrange the elements.
- examine how the artist has used the Elements of Art
 - Lines* – real and implied, curved and straight, direction of movement
 - Shapes, space, Forms* – are the shapes geometric or free form? Where is the horizon? Where is your point of viewer? (Above, below, in the work, or outside)
 - Colours*– warm, cool, bright, dull, soft, bold, etc.
 - Value* – light: reflecting much light; dark: absorbing much light
 - Texture* – both the medium and the objects portrayed: rough, smooth, shiny, dull
- examine the use of the Principles of Design
 - Rhythm* – are there repeats of elements or images
 - Movement* - is there an illusion of action? How does the eye move around the work?
 - Balance* – Formal or Symmetrical, informal or asymmetrical
 - Proportion* – the size relationships between one part to the whole or one part to another part
 - Variety* – Visual difference and contrast within the work
 - Emphasis* – what part is dominant, and what part is subordinate?
 - Unity* – does the work hold together?

TEACHING METHOD: Guided Discovery

Activity # 4:

INTERPRETATION: Interpretation is articulated response about art based on wonder and reflection. It is explaining the meaning of the work of art based on evidence from observation.

MEANING: Subject matter + medium + form + content = meaning

A work of art may be interpreted by answering the following questions:

1. What is happening?
2. What is the main idea?
3. What is the artist trying to say?
4. What feeling, emotions and mood are evoked?
5. How did you arrive at this conclusion?

Students will:

- choose a reproduction of a painting
- ask 6 persons in the group what they think the meaning of it is?
write two sentences explaining the meaning.
- compare answers with other group members

JUDGEMENT: What do I think of the work? Does the work hold together visually? Does it communicate with the viewer? Judge whether the work succeeds or fails. You give your opinion backed by the three steps above. To make a judgment, you need to be honest with yourself. You need to know why you feel the way you do.

- Is it a good artwork?
- Criteria: what criteria do I think are most appropriate for judging the artwork?
- Evidence: what evidence inside or outside the artwork relates to each criterion?
- Judgment: based on the criteria and evidence, what is my judgment about the quality of the artwork?

ASSESSMENT

Students will individually, use a worksheet to analyze, interpret and evaluate a work of art.

