



MINISTRY  
OF  
EDUCATION, YOUTH & INFORMATION  
*Every Child Can Learn, Every Child Must Learn*

NATIONAL STANDARDS CURRICULUM

# THE CREATIVE EXPRESSIONS

**Drama • Visual Arts • Music**

## GRADE 5



NATIONAL STANDARDS CURRICULUM GUIDE

**GRADE 5**

**THE CREATIVE EXPRESSIONS**

DRAMA•MUSIC•VISUAL ARTS

## Acknowledgements

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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**



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**



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 mindset 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**



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 1 and 9; to reduce the scope, 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**



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)<sup>1</sup> 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**

<sup>1</sup> Elkind, D. (2004). The problem with constructivism. *The Educational Forum*, 68(4), 306–12.

## 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 that are covered in the unit and the methodologies that are used. 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, 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.

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TERMS	DEFINITIONS
Specific Objectives	<p>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.</p>
Suggested Teaching/Learning Activities	<p>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).</p>
Key Skills	<p>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<sup>st</sup> century skills such as critical thinking and problem solving, collaboration, communication and ICT.</p>
Assessment	<p>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.</p> <p>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.</p>

TERMS	DEFINITIONS
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.

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A black and white photograph of two young women standing in a dramatic pose. They are facing each other with their hands clasped together in front of them. The woman on the left is looking towards the camera with a serious expression, while the woman on the right is looking slightly away. They are both wearing dark, long-sleeved tops. The background is a plain, light-colored wall.

GRADE 5

# 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 5

TERM 1	TERM 2	TERM 3
<b>Exploring and Creating</b> Creating roles	<b>Exploring and Creating</b> Organizing scenarios for role-play, creating characters.	<b>Exploring and Creating</b> Performance skills (believability, voice modulation)
<b>Expressing and Enacting</b> Use of voice—tone, range, pitch, writing dialogue, creating playlets, verbal and non-verbal communication	<b>Expressing and Enacting</b> Writing character responses	<b>Expressing and Enacting</b> Use imagination in portraying believable roles, communicating with audience, sustaining character
<b>Appreciating and Critiquing</b> Analyse playlets	<b>Appreciating and Critiquing</b> Analysis of scenario/situation. Problem solving and decision-making skills	<b>Appreciating and Critiquing</b> empathy,

## **Aim of Drama**

The aim of Drama is to expose students to an art form and develop their understanding of basic dramatic concepts; which encourages creativity, fosters imagination and allows 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

## **Range of Content**

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

- Making meaningful contribution to the creation of classroom drama (soft skills-sharing of ideas, listening to each other, showing respect for each other idea and opinion, participating in activities)
- Transfer knowledge into action in producing dramatic work (communication, symbolisms, importance of imagination, improvisation skills etc.)
- Verbal and non-verbal communication (dialogue, use of voice-tone, pitch, range, texture, choice of words etc.)
- Creation of playlets (writing dialogue, creating believable characters and situations)

## STANDARDS FOR DRAMA GRADE 5

### The Attainment Targets

There are 3 key Attainment Targets within Drama

AT1: Exploring and Creating	AT2: Expressing and Enacting	AT3: Appreciating and Critiquing
In this unit, the use of the imagination along with effective communication forms the basis for the exploration of the voice for dramatic presentations	This unit facilitates the use of the voice body and imagination in creating dramatic narrative	This unit highlights the appropriate use of dialogue for the creation of believable roles

AT1: Exploring and Creating		AT 2 Expressing and Enacting		AT 3: Appreciating and Critiquing	
Exploring	Creating	Expressing	Enacting	Appreciating	Critiquing
Use of imagination in the creative process Communicate, expressing feelings verbally and non-verbally	Create playlets through group improvisation Ability to transfer imagination into shared reality	Use of voice and body to express feelings verbally and non-verbally, Use the processes of drama to develop personal relationship among peers	Ability to transfer imagination into shared reality Demonstrate basic understanding of the way dramatic narratives are constructed	Understand the importance of respect to the dramatic process. Show respect for others To develop concentration necessary for inventive role play Consciously empathize with the characters played and transfer this into real life situation Create appropriate dialogue to enhance roles	Participate in character analysis

## About the Unit



In this Unit students will create dramatic presentations with emphasis on the voice as a significant tool for effective performance.

### Prior Learning

Check that students can:  
Create stories

## UNIT TITLE: EXPLORING THE VOICE FOR DRAMATIC PERFORMANCE

### DRAMA UNITS OF WORK GRADE 5 TERM ONE

<b>Focus Question 1: Is my voice important to my dramatic work and why?</b>	
<ul style="list-style-type: none"><li>❖ Explore and create, exercising critical thinking skills throughout the dramatic process</li><li>❖ Express a range of feelings and emotions through the enactment of dramatic scenarios</li><li>❖ Appreciate and critique dramatic work</li></ul>	<b>Objectives:</b> Students will: <ul style="list-style-type: none"><li>• Portray a range of characters in voice activities</li><li>• Document their work remembering important details</li><li>• Communicate effectively to enable them to express feelings verbally and non-verbally</li><li>• Ability to transfer imagination into shared reality</li></ul>
<b>ICT Attainment Targets</b> <ul style="list-style-type: none"><li> COMMUNICATION AND COLLABORATION - Use technology to communicate ideas, information and work collaboratively to support individual needs and the learning of others.</li><li> DIGITAL CITIZENSHIP – Recognise the ethical, social and legal issues and implications surrounding the use of technology and practice, online safety and ethical behaviour.</li></ul>	

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <p>Observe pictures of animals shown to them by teacher or view a multimedia presentation on the actual movements and sound of animals. Move around the room pretending to be animals by making the sounds such animals would make.</p> <p>Observe pictures of various individuals (characters). Discuss the various emotions they think are being portrayed in the pictures and the situation that may have caused the emotion (e.g. picture of a young lady with hand at the jaw; an athlete that fell during a race or crossing finish line etc.)</p> <p>Create and perform a monologue expressing what the character is feeling and why using the dramatic strategy of thought tracking. (Emphasis must be placed on character’s voice [tone, texture etc]. Record students’ performance. )</p> <p>Critique each other’s monologue and justify their choice of character, situation and tone. Use video recording of students’ performance to aid presentation.</p> <p>Document four things learnt from critiquing and justifying choices.</p>	<p>Observe</p> <p>Imitate sounds</p> <p>Discuss</p> <p>Infer</p> <p>Analyse</p> <p>Create</p> <p>Perform</p> <p>Justify</p> <p>Critique</p> <p>Communicate information using selected ICT tools</p> <p>Document</p>	<p>Sounds produced adequately represents the sound made by specified animal</p> <p>Ability to make inference from pictures</p> <p>Monologue created effectively</p> <p>Ability to portray character vocally</p> <p>Ability to justify choices</p> <p>Documentation identifies things learnt from critiquing and justifying choices.</p>

### Learning Outcomes

Students will be able to:

- ✓ make inferences
- ✓ portray character using the voice
- ✓ write monologues
- ✓ justify choices
- ✓ ask appropriate/relevant questions
- ✓ express feelings verbally and non-verbally




Points to Note	Extended Learning
<p>Suggested dramatic strategies: <b>games, role-play, role on the wall, thought tracking</b></p> <p>Teachers can be creative in their choice of activities</p> <p>Pictures can be sourced online, downloaded and inserted into presentation software for display. If this is done, remind students to recognise the owners of digital materials.</p> <p>Cross Curricula links: <b>visual arts (pictures), language arts (reading/writing/literary devices) science (sounds of animals)</b></p>	<p>Students will write a story on a topic of their choice. They will then do an audio recording of themselves reading the story.</p>
<p><b>Resources</b></p> <p><b>Pictures with animals and humans</b></p> <p>Recording and playback device (e.g. CD player, DVD, etc), Computer and any other available technologies, Speakers / Internet</p>	<p><b>Key vocabulary/concepts</b></p> <p>character, monologue, thought tracking, use of voice</p>

**DRAMA UNITS OF WORK GRADE 5 TERM 1**

**Prior Learning**  
Check that students can:  
Create stories and make inferences

**Focus Question 1: Is my voice important to my dramatic work and why? Cont'd**

- 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, information and work collaboratively to support individual needs and contribute to the learning of others.
  -  DESIGNING AND PRODUCING – Use technology to design and develop creative products to demonstrate their learning and understanding of basic technology
  -  DIGITAL CITIZENSHIP – Recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour

- Objectives:**
- Students should:
- Portray a range of characters in voice activities
  - Document their work remembering important details
  - communicate expressing feelings verbally and non-verbally
  - Ability to transfer imagination into shared reality



Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Choose various characters within a given scenario. Become citizens of a country/community facing varying challenges, while teacher takes on role of a talk show host. Call in to the programme as various characters from the community. (Teacher-in-role should guide discussion to maintain relevance and appropriateness)</li> <li>Discuss talk show activity and say how the use of voices helped to define characters and situations.</li> </ul> <p>Conduct duologues in gibberish to a given scenario e.g. (delivering sad news; delivering good news; expressing concern about a situation Etc.). Use video recording device to capture this activity. Students decode the gibberish presentations and justify interpretation. Use the video recordings to aid discussion.</p> <p>Repeat duologues to given scenario using real words. Make comparison between gibberish performance and performing with words.</p> <p>Document two similarities and two differences noticed in the performance of duologues.</p>	<p>Discuss Analyse</p> <p>Make video recording Decode Justify Listen View</p> <p>Compare</p> <p>Document</p>	<p>Willingly participates in activities, sharing appropriate ideas for dramatic work</p> <p>Ability to identify how voice contributes to developing character</p> <p>Use of the voice to convey meaning</p> <p>Documentation of similarities and differences</p>

### Learning Outcomes

Students will be able to:

- ✓ interpret voice tones
- ✓ make comparisons
- ✓ convey meaning using the voice
- ✓ explain the importance of voice to dramatic work
- ✓ produce a video of students performing duologue with gibberish and with words

Points to Note	Extended Learning
<p>Suggested teaching strategies</p> <p><b>Teacher-in-role, role-play,</b> Teacher can be creative in choice of activities Teachers should ask relevant questions to ensure high order critical thinking</p> <p>Remind students to use camera and other ICT tools in a healthy way.</p> <p>Cross curricula links: <b><i>social studies</i></b> (identify people within the community) <b><i>language arts (building character)</i></b></p>	<p>Students will write a letter to their pen pal or e-pal explaining the importance of the voice to dramatic work</p>
<p><b>Resources</b></p> <p><b>Recording and playback device</b> e.g. DVD, CD players Speakers Computer and any other available resources Internet</p>	<p><b>Key vocabulary/concept</b></p> <p>duologue, gibberish, character, voice exploration,</p>

**Prior Learning**

Check that students can:  
Create stories and make inferences

**DRAMA UNITS OF WORK GRADE 5 TERM 1**

**Focus Question 2: How can I prepare my voice for dramatic work?**

**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**

- 🖥 RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING- Use appropriate digital tools and resources to plan and conduct research
- 🖥 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 of basic technology operations.

**Objectives:**

Students should:

- Create chronicle of sounds using voices and improvised instruments
- Show respect for and trust each other Communicate expressing feelings verbally and non-verbally  
Transfer imagination into shared reality

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment Criteria
<p><b>Students will:</b> Practice breathing patterns to different vowels sounds using various pitches. Example inhale and exhale slowly while saying the letter ‘A’ (may vary from soft to loud)</p> <p>In pairs, place the palms of their hands on the diaphragm of their partner and examine its movements while inhaling and exhaling. Students and teacher will discuss the exercise.</p> <p>Students will then document two or three things they discovered while doing the examination of the diaphragm.</p> <p>Recite or use a search engine safely to research for and listen to a range of tongue twisters. (Heavy harry hurried haughtily up Hilton hill). (Activity may be done at different pace paying attention to diction and pronunciation. Be patient with each other as they try to achieve task</p> <p>Sing up and down the musical scale (doh ray me fah so la ti doh) to practice breath control (changing the key each time the song is repeated). Encourage each other as they attempt each activity.</p>	<p>breathing technique</p> <p>discuss examine</p> <p>document</p> <p>listen use search engines safely to perform single topic searches</p> <p>critique</p>	<p>Ability to deliberately sustain breathing for a given period of time Use of voice in varying situation</p> <p>Able to articulate findings from breathing activity</p>
<p>Students will be given a single sentence or word. They will present this sentence individually in multiple ways, each way using a different pitch/tone to convey different meaning. (Example “I did not know you weren’t going”) the various sounds will be recorded on audio recording device and replayed to stimulate a discussion critiquing each other.</p> <p>Use the word “<b>yes</b>” to conduct a telephone conversation. Students will then try to decode conversation.</p>	<p>Make audio recording</p> <p>Infer</p>	<p>Effectively use one word to perform meaningful dialogue</p>

### Learning Outcomes

Students will be able to:

- ✓ Use voice in various ways to represent different sounds and situations.
- ✓ Practice appropriate breathing exercise
- ✓ Sustain breath for a given duration
- ✓ Repeat tongue twisters accurately
- ✓ Conduct basic vocal warm-up exercises

Points to Note	Extended Learning
<p>Suggested dramatic strategies: <b><i>soundscape games, improvisation, drama on paper</i></b> Teachers can be creative in their choice of activities Possible infusion: <b><i>language arts</i></b> (differentiate between vowels and consonants) , <b><i>music (perform/singing)</i></b> Remind students to use ICT tools in a healthy way.</p>	<p>Students will prepare and conduct a vocal warm up activity for the class</p>
<p><b>Resources</b> <b>Recording and playback devices e.g. DVD, CD player, camera</b> <b>Speakers</b> <b>Internet</b> <b>Computer and any other available resources</b></p>	<p><b>Key vocabulary</b> <b>tone, range, pitch, emotion, Rhythm, tongue twisters, diaphragm</b></p>

**Prior Learning**

Check that students can:  
Create stories and make inferences




**DRAMA UNITS OF WORK GRADE 5 TERM 1**

**Focus Question 2: How Can I Prepare My Voice For Dramatic Work? Cont'd**

**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**

-  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 technology to design and develop creative products to demonstrate their learning and understanding the basic technology operations.
-  RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING-Students use appropriate digital tools and resources to plan and conduct research.

**Objectives:**

Students should:

- Create chronicle of sounds using voices and improvised instruments
- Show respect for and trust in each other
- Communicate and express feelings verbally and non-verbally
- Contribute meaningfully to group activities

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment Criteria
<p><b>Students will:</b>  Imagine themselves as machines and individually use voice to make the sound of the machine he/she imagines himself/herself to be.  Use search engine safely to perform research on the sounds of different machines and then make comparisons.</p> <p>Combine the individual sounds of the voice to make a sound chronicle. Students will then use things in the classroom as instruments to accompany the sounds of their voices as machines. Make audio recordings for critique and discussion.</p> <p>Experiment with various sounds given by teacher e.g. pithth, phut, bang-pop-clang, zzzzz-wush, tic a tup, etc. to warm-up the organs of speech</p> <p>Repeat sounds to convey an emotion e.g. happiness, sadness, joy, anger, frustration, etc.</p> <p>Have general discussion on sounds created.</p> <p>Pretend to be robots in various settings/situations, using sounds to communicate. (this may be done individually or in small groups)</p> <p>Have class discussion on presentation</p> <p>Create a poem/song/story about the organs of speech and their importance to dramatic work. Record poem/song/story on a recording device and replay for class discussion</p>	<p>Imagine</p> <p>Combine  Create  Make audio recording</p> <p>Experiment</p> <p>Discuss</p> <p>Enact</p> <p>Discuss</p> <p>Recording narration</p>	<p>Willingness to participate in activity  Commitment to task</p> <p>Emotions effectively conveyed and is believable</p> <p>Presentation gives evidence of how robotic characters would move/ behave</p> <p>Creation of poems/songs/stories depict knowledge of how organs of speech, work in dramatic work</p>

### Learning Outcomes

Students will be able to:

- ✓ List the organs of speech
- ✓ Use voice to convey meaning
- ✓ Create sound chronicle
- ✓ Respect opinion of others
- ✓ Work cooperatively

Points to Note	Extended Learning
<p>Suggested teaching strategies: <b><i>Teacher-in-role, sound collage, small group play-making, movement</i></b></p> <p>Teachers should ensure instructions are clearly given for each activity and students are mindful to respect each other and the process</p> <p>Possible infusion: <b><i>Science</i></b> (identify types of sounds, identify organs of speech), <b><i>Music</i></b> (create musical sounds) <b><i>language arts</i></b> (poetry/story writing)</p>	<p>Students will create tongue twisters.</p>
<p><b>Resources</b></p> <p>Recording and playback devices (e.g. DVD, CD player, tape recorder, cell phone, Speakers, Computer with microphone and any other available resources), Internet</p>	<p><b>Key vocabulary/phrase:</b></p> <p>sound chronicle, imagination, voice, emotions, organs of speech</p>



**Prior Learning**

Check that students can:

Create stories and make inferences

**DRAMA UNITS OF WORK GRADE 5 TERM 1**

**Focus Question: 3 How can I create playlets through improvisation?**

**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** – students 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 technology to design and develop creative products to demonstrate their creative thinking.
- 🖥️ **DIGITAL CITIZENSHIP** – recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

**Objectives:**

Students should:

- Sustain a role in improvised work
- Work co-operatively in small group improvisation
- Document their work, remembering important details
- communicate expressing feelings verbally and non-verbally
- Create playlets through group improvisation

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Select cards from “Choose a Crisis” bag prepared by the teacher. E.g. <b><i>(stranded on an island; person held hostage, school threatened with closure, or family left homeless.)</i></b> Students will use five minutes to reflect on the crisis selected, state in writing a character they think would experience the crisis and the reason for being in the crisis. Students will share their ideas with whole class and justify their choices.</p> <p>Sit in a circle as if at a “crisis rehabilitation session” and take on the role of the character they created. In role, students will “speak easy” about the solutions employed to solve the crisis. This activity will be recorded (audio or video) to create a digital presentation for future discussions</p> <p>Form small groups based on similar crisis. Each group will then use the information about the characters and crisis to create and dramatize short playlets.</p> <p>Evaluate playlets paying special attention to the use of the voice for characterization, and application of the elements of story</p> <p>Work in groups and script playlets</p> <p>Exchange written scripts of playlets and read them adding vocal intonations to make them effective, while teacher records reading.</p> <p>Listen to recorded stories and critique voice quality, intonation, inflection etc.</p>	<p>discuss            justify            share            reflect            analyse            write</p> <p>role-play            record narration</p> <p>improvise            create</p> <p>evaluate            apply            critique            discuss</p> <p>write</p> <p>critique            listen</p>	<p>Ability to justify choices</p> <p>Improvised dialogue in presentation of dramatic playlet</p> <p>Scripts written</p> <p>Intonations in voice make stories effective</p> <p>Critique speaks to good aspects of vocal intonations and inflections, as well as ways it could have been improved</p>

## Learning Outcomes

Students will be able to:

- ✓ analyse given situations
- ✓ work collaboratively
- ✓ create short improvised playlets
- ✓ sustain character

Points to Note	Extended Learning
<p>Suggested dramatic strategies: <b><i>games, use of objects, drama on paper, role-play, improvisation, forum theatre</i></b></p> <p>Teachers can be creative in their choice of activities Cross Curricula links: <b><i>language arts (character analysis, textual analysis, creation of plot, reading, writing,)</i></b></p>	<p>Write about their experience while creating a playlet</p>
<p><b>Resources:</b></p> <p>Cards with crisis e.g. person held hostage, school threatened with closure, or family left homeless, Recording and playback devices (e.g. DVD, CD player, tape recorder, cell phone/ Speakers, Computer with microphone and any other available resources), Internet</p>	<p><b>Key vocabulary</b></p> <p>playlet, script, improvise, character profile, crisis,</p>

## **DRAMA UNITS GRADE 5 TERM 2**

**DURATION: 14 WEEKS**

### **About this Unit**

In this Unit, students will investigate how their personal experiences impact their dramatic work. They will also focus on the construction of dramatic narratives and explore the relationships between these narratives and situations. Students will also work on developing the ability to transfer their imagination into reality.

### **Range of Content**

- Importance of imagination to dramatic work- spontaneity, focus & concentration, generation of ideas etc.
- Explore various mediums of expression- verbal and non-verbal communication, use of voice, use language skills, etc.
- Constructing dramatic narrative- what is dramatic narrative, elements of dramatic narrative, situational activities, stimulus, relationship between narrative and situation etc.
- Importance of interpersonal relationship in dramatic work- teamwork, importance of communication, share ideas, listens to others, etc.

**UNIT TITLE: CREATING DRAMATIC NARRATIVE**

**DRAMA UNITS OF WORK GRADE 5 TERM TWO**

**Prior Learning**

Check that students can:



Use voice to create believable characters

**Focus Question 1: How important are my personal experiences to dramatic work?**

**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** - students 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.

**Objectives:**

Students Should:

- Show respect and trust for each other.
- Relate experiences clearly and accurately.
- Use the processes of drama to develop personal relationship among peers

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Work in pairs. One person will be blindfolded and directed through obstacle course by their partner .e.g. two steps to the right, turn left, and step over etc. They will then discuss activity to highlight the importance of trust as well as the difficulties they experienced in carrying out the activity.</p> <p>Create tableau. Other members of the class will relocate frozen picture without changing its shape. Take before and after pictures of the tableau using an image capturing device to determine if shape has changed</p> <p>Share their experiences and compare both activities. View the pictures on appropriate display device.</p> <p>Use the experiences shared to create journal entries which speak to how the activities helped you learn something about your peers.</p>	<p>follow directions            give instructions</p> <p>discuss</p> <p>create            capture images with image capturing device</p> <p>share</p> <p>journal</p>	<p>Ability to give accurate directions            Ability to accurately follow direction</p> <p>Ability to work collaboratively</p> <p>Journal entries show evidence of learning through their experiences</p>

<p><b>Learning Outcomes</b></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Demonstrate trust</li> <li>✓ Create tableau</li> <li>✓ Share experience</li> <li>✓ Respect opinion of others</li> <li>✓ Work collaboratively to capture images of tableau</li> </ul>
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Points to Note	Extended Learning
<p>Suggested teaching strategies</p> <p><b><i>Tableau, games, small group playmaking</i></b></p> <p><b><i>Dance (use of space) physical education (obstacle courses)</i></b></p> <p>Teacher should instruct students that the still picture should remain frozen during relocation.</p> <p>During obstacle course activity, partners should refrain from touching each other.</p>	<p>Students will in groups, use bodies to construct a transportation of choice e.g. bicycle</p>
<p><b>Resources</b></p> <p>Blind fold material, Recording and playback devices (e.g. DVD, CD players, Digital Camera/Speakers/Multimedia projector, Computer and any other available devices)</p>	<p><b>Key vocabulary/concept</b></p> <p>trust, blind fold, dependable, tableau, teamwork,</p>

**Prior Learning**

Check that students can:

Use voice to create believable characters

**DRAMA UNITS OF WORK GRADE 5 TERM 2**

**Focus Question 1: How important are my personal experiences to dramatic work? Cont'd**

**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:

- Show respect and trust for each other.
- Relate experiences clearly and accurately.
- Use the processes of drama to develop personal relationship among peers

**ICT Attainment Targets**

-  **COMMUNICATION AND COLLABORATION** - students 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 digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.
-  **DIGITAL CITIZENSHIP** – recognise the ethical, social 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 Criteria
<p><b>Students will:</b>  Choose a topic, sit in power chair (hot seating) and volunteer to share experience based on a given topic/stimuli etc.</p> <p>Have general discussion on shared experiences.</p> <p>In small groups, select one or more experiences or aspects of the experiences and create tableaux.</p> <p>Present tableaux.</p> <p>Have general class discussion on tableaux for clarification, meaning and interpretation.</p> <p>Transform tableau into dramatic presentation. Use a recording device to capture student’s performance and create a digital presentation.</p> <p>Document experience in their journal or write their experience on class blog or share in an email message with another class.</p>	<p>Discuss</p> <p>Create</p> <p>Present</p> <p>Define</p> <p>Enact</p> <p>View  Make video recording  Create presentation</p> <p>Communicate information</p>	<p>Tableaux created gives clear evidence of experiences</p> <p>Definitions given are appropriate</p> <p>Presentation conveys the experiences created from the tableaux</p>

### Learning Outcomes

Students will be able to:

- ✓ share their experience
- ✓ create tableau
- ✓ document experiences
- ✓ respect each other's opinion
- ✓ share on class blog or compose an email to another class communicating the importance of personal experience to dramatic work

Points to Note	Extended Learning
<p>Suggested teaching strategies <b>Hot-seating, tableau, small-group playmaking, speak easy</b> Before and during online activity, remind students to demonstrate safe, respectful, responsible and clear online communication when using class email account and other online communication tools.</p> <p>Cross Curricula links <b>language Arts (textual analysis, writing)</b></p>	<p>Write jingles based on the tableau created</p>
<p><b>Resources</b> Boxes, Recording and playback device (e.g. DVD, CD players, Digital Camera/Speakers/Multimedia device, Computer and any other technologies available).</p>	<p><b>Key vocabulary/concept:</b> tableau, shared experience, hot seating</p>

**Prior Learning**

Check that students can:

Use voice to create believable characters

**DRAMA UNITS OF WORK GRADE 5 TERM 2****Focus Question 2: How is Dramatic Narrative Constructed?****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 – Recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

**Objectives: Students should**

- identify ways/ideas for the development of language for dramatic play
- Relate experiences clearly and accurately
- Demonstrate basic understanding of the way dramatic narratives are constructed



### Learning Outcomes

Students will be able to:

- ✓ Participate in discussion
- ✓ Take on prescribed roles
- ✓ Document ideas through scripting
- ✓ Work collaboratively to record performances on their experiences and share presentation with class for discussion

Points to Note	Extended Learning
<p>Suggested teaching strategies <b><i>Teacher in role; games; small group playmaking, forum theatre, thought tracking,</i></b></p> <p>Cross Curricula links <b><i>Language arts (Narrative writing), social studies (community-location, culture, people etc.), Science (medicinal purposes of plant)</i></b></p>	<p>Write in role as a reporter about an issue of concern in the community</p>
<p><b>Resources</b></p> <p>Props for character bag (e.g. telephone, etc.), Recording and play back device (e.g. Digital camera, tape recorder, CD player, cell phones/Speakers/Multimedia projector Computer and any other available technologies/Screen).</p>	<p><b>Key vocabulary</b></p> <p>Geographical, community, culture, roles, village</p>

## DRAMA UNITS OF WORK GRADE 5 TERM 2

### **Prior Learning**

Check that students can:

Use voice to create believable characters

### **Focus Question 2: How is Dramatic Narrative Constructed? Cont'd**

#### **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 - students 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 digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.
- 🖨 DIGITAL CITIZENSHIP – recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

#### **Objectives:**

Students should:

- Sustain role and language into improvisation.
- Show range of language for dramatic play through the use of voice
- Use the processes of drama to develop personal relationship among peers

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment Criteria
<p><b>Students will:</b>  Recall and discuss previous activity on medicinal purpose of plants.</p> <p>Review details recorded from Forum Theatre.</p> <p>Work in small groups using Information to create choral speaking piece.</p> <p>Rehearse and present choral activity.</p> <p>Do class critique on groups' choral presentation.</p> <p>Work in groups to extend choral presentation into dramatic scenario.</p> <p>Perform dramatic presentation of scenarios in groups. Record same, using a suitable recording device.</p> <p>Discuss and critique Presentations. Use the video recording to aid discussion.</p> <p>Individually document Scenario or write a story.</p>	<p>Discuss</p> <p>Observe Create</p> <p>Choral speaking</p> <p>Critique</p> <p>Make audio or video recording</p> <p>Discuss</p> <p>Document</p>	<p>Choral speaking piece created shows imagination and creativity</p>

## Learning Outcomes

Students will be able to:

- ✓ recall for discussion
- ✓ review information for details
- ✓ create choral presentation
- ✓ critique presentation
- ✓ use language effectively in dramatic play
- ✓ work collaboratively

Points to Note	Extended Learning
<p>suggested teaching strategies <b><i>dramatic play-making, drama on paper,</i></b> Remind students to follow guidelines to promote healthy use of ICT tools</p> <p>Cross Curricula links <b><i>Science (medicinal purposes of plants) language arts (story writing), visual art (draw comic strip)</i></b></p>	<p>Students will draw a comic strip representing a day in the life of one characters from the dramatic scenarios created</p>
<p><b>Resources</b></p> <p>Recording and playback devices e.g. Cell phones, tape recorder, CD player/Speakers/Multimedia device, Computer and any other available technologies</p>	<p><b>Key vocabulary/concept:</b></p> <p>Dramatic scenario, choral speaking</p>



## DRAMA UNITS OF WORK GRADE 5 TERM 2

### **Prior Learning**

Check that students can:




Use voice to create believable characters

### **Focus Question 3: What is the relationship between my dramatic narrative and situation?**

#### **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** - students 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 digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.
-  **DIGITAL CITIZENSHIP** – recognise the ethical, social and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour

#### **Objectives:**

Students should:

- Work cooperatively in group improvisation
- Show respect and trust for each other
- Demonstrate basic understanding of the way dramatic narratives are constructed
- Use the processes of drama to develop personal relationship among peer.

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment Criteria
<p><b>Students will:</b>  Share ideas for the creating of an improvisation, using the theme “In the Forrest.”  Use three sentences to describe situation in the forest e.g.  (a) John went hunting with his father  (b) John followed chirping of birds and wandered off  (c) It is getting dark and he feels afraid.</p> <p>Identify possible Characters Relating To their situation. (characters may include humans, animals and supernatural beings)</p> <p>In groups create three tableaux (each representing the three situational sentences) and where possible take pictures using an image capturing device for future class discussions</p> <p>Discuss the tableaux or pictures</p> <p>In Groups, extend the activity to Create Improvisation Based On the situation (In the Forrest) use recording device to capture students’ performance and create a digital presentation for class discussion</p> <p>Compare tableau with improvised presentation.</p> <p>Script or type improvised presentation</p> <p>Examine the progression from situational sentences to script.</p>	<p>Share Describe</p> <p>Identify</p> <p>Create</p> <p>Discuss</p> <p>Improvise</p> <p>Compare Record narration Listen View Capture images with image capturing device</p> <p>Create and format documents Organize</p> <p>Analyse</p>	<p>Willingly share ideas</p> <p>Ability to write sentences based on stimulus</p> <p>Ability to Create tableaux based on sentences</p> <p>Ability to Create improvisation based on situation</p> <p>Ability to create appropriate plot</p>

## Learning Outcomes

Students will be able to:

- ✓ write situation sentences
- ✓ create tableau based on situations
- ✓ created improvisation from situations
- ✓ work collaboratively
- ✓ use situation to create dramatic narrative
- ✓ use word processing software to produce a script

Points to Note	Extended Learning
suggested teaching strategies <b>tableaux, small and large group play-making, speaking thoughts, teacher in role</b> Cross Curricula links <b>Language arts (creation of plot, writing,)</b>	Students will add scenes to existing script
<b>Resources</b> Recording and playback devices e.g. Tape recorder, cd player, digital camera, cell phone etc. Speakers Multimedia projector Computer and any other available technologies	<b>Key vocabulary/concept:</b> improvisation, script, tableau, dramatic narrative, situations

## DRAMA UNITS OF WORK GRADE 5 TERM TWO

### **Prior Learning**




Check that students can:  
Use voice to create believable characters

### **Focus Question 4: How do I transfer my imagination into reality?**

#### **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
-  **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.

#### **Objectives:**

- Sustain role and language into improvisation
- Ability to transfer imagination into shared reality
- Use of voice and body to express feelings verbally and non-verbally,

Suggested Teaching and Learning Activities – Focus Question 4	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Discuss various ideas for dramatic work e.g. Teacher in role as magician, will use wand to select students who will voice idea for further discussion.</p> <ul style="list-style-type: none"> <li>(a) The Sad Doctor (i.e. The sad doctor who never gets patients because he is too sad)</li> <li>(b) The Old Beggar (i.e. The old man who had no family)</li> <li>(c) The Hitch-Hiker (i.e. The tourist who got lost on a hitch-hiking trip)</li> <li>(d) The Sleepwalker (i.e. The girl who walks in her sleep)</li> <li>(e) the girl with three hands who lives across the river</li> </ul> <p>Do Group Work For Decision Making and Consensus based on previous discussion.</p> <p>Rehearse And Present Improvisation capturing same on video where possible using appropriate device. Ensure that both verbal and non-verbal expressions are useful to the development of the plot</p> <p>Discuss, Critique And Evaluate Presentations.</p> <p>Script Improvisation.</p>	<p>Discuss Analyse</p> <p>Work collaboratively</p> <p>Perform</p> <p>Critique Evaluate Writing Make video recording</p>	<p>Ability to articulate idea Ability to follow instructions</p> <p>Ability to work collaboratively</p> <p>Improvisation created based on information from discussion</p> <p>Ability to effectively evaluate presentations</p>

### Learning Outcome

Students will be able to:

- ✓ Work collaboratively
- ✓ Think critically
- ✓ Participate in group improvisation
- ✓ Script improvised activity

Points to Note	Extended Learning
<p>Suggested teaching strategies <b><i>Teacher in role, small and large group playmaking, speak easy, speaking thoughts, narration</i></b></p> <p>Topics for discussion are not prescriptive.</p> <p>Cross Curricula links <b><i>Language arts(writing) , social studies (identify people in our community)</i></b></p>	<p>Students will write about their experiences</p>
<p><b>Resources</b> Recording and playback devices e.g. Cell phone, digital camera, tape recorder, CD player etc. Computer and other available technologies Speakers</p>	<p><b>Key vocabulary/concept:</b> imagination, dramatic, creative, reality</p>

## DRAMA UNITS FOR GRADE 5 TERM 3

### About this Unit

In this unit, students will be exposed to the creation of believable roles. Emphasis will be placed on the use of appropriate dialogues for roles and dramatic situations. The physical, emotional, social and other aspects of a character will be explored. Students will also focus on developing role-play activities to a recognizable ending.

### Range of Content

- Show respect to the dramatic process- stages of dramatic process such as warm-up, brainstorm, etc., constructive criticism, importance of rehearsal, effective communication, etc.
- Importance of concentration to the creation of roles- sustenance of character, listening skills, commitment to tasks, etc.
- Using real life experience for dramatic play- empathy, importance of imagination, character development etc.
- Importance of dialogue to role development- language skills, believability, characterization, situational conversations, etc.
- Importance of critical thinking to inventive role-play- divergent thinking, constructive criticism, language skills, objectivity, acceptance of dramatic process etc...

**UNIT TITLE: INVENTIVE ROLE-PLAY**

**DRAMA UNITS OF WORK GRADE 5 TERM 3**

**Prior Learning**

Check that students can:  
Construct dramatic narrative

**Focus Question 1: How Do I Create Believable Roles?**

**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:**

- Create believable roles
- Understand and appreciate the importance of respect to the dramatic process. Participate in character analysis
- To develop concentration necessary for inventive role play



Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Create Role Cards e.g. Name, Age, Profession, Of Character.</p> <p>Discuss The Profile Of The Character They Have Created explaining the reasons for information in the character profile.</p> <p>add functions to role card to create ‘Functional’ Role-Play Characters e.g. Parent Buying Birthday Gift For A Child.</p> <p>In Pairs, Role-Play Functional Roles e.g. Parent And Sales Clerk.</p> <p>Discuss believability of roles.</p> <p>Document details of roles played e.g. Name, Profession, Age, Height Etc.</p>	<p>Create</p> <p>Discuss            Critique            Role-play            Enact</p> <p>Document</p>	<p>Creation of functional roles portrays key characteristics of role meaningfully</p>

<p><b>Learning Outcomes</b></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Create roles card</li> <li>✓ Create believable characters</li> <li>✓ Work cooperatively</li> <li>✓ Identify believable roles</li> </ul>
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Points to Note	Extended Learning
<p>Suggested teaching strategies  <b><i>Small group playmaking, teacher-in-role, side-coaching, speaking thoughts, etc.</i></b></p> <p>Cross Curricula links:  <b>Language arts</b> (character analysis, creation of plot, writing)</p>	<p>Students will independently create a role call from a given stimulus</p>
<p><b>Resources</b></p> <p>Recording and playback devices</p>	<p><b>Key vocabulary/concept:</b></p> <p>role-play, character, believability, role-card</p>

**DRAMA UNITS OF WORK GRADE 5 TERM THREE**





**Prior Learning**  
 Check that students can:  
 Imaginatively create characters

**Focus Question 2: Is My Dialogue Appropriate for My Role?**

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

**Objectives:**

**Student should:**

- Use appropriate dialogue to match role and situation
- Participate in character analysis
- Create appropriate dialogue to enhance roles

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Work In Pairs and choose from among preselected characters provided by the teacher e.g.</p> <ul style="list-style-type: none"> <li>▪ <i>Princess &amp; the frog by the river</i></li> <li>▪ <i>Mother reprimanding child</i></li> <li>▪ <i>King &amp; Servant during dinner</i></li> <li>▪ <i>Vendor &amp; consumer negotiating price</i></li> <li>▪ <i>students at lunch</i></li> </ul> <p>Maintain roles and enact different situations e.g.</p> <ul style="list-style-type: none"> <li>▪ <i>Princess &amp; frog at ball in the palace</i></li> <li>▪ <i>Mother appraising child</i></li> <li>▪ <i>King &amp; servant standing on the balcony</i></li> <li>▪ <i>Vendor &amp; consumer meets in the bank</i></li> <li>▪ <i>students meeting member of parliament</i></li> </ul> <p>Students will do enactment of roles with emphasis on dialogue</p> <p>Students will do enactment of roles with emphasis on dialogue where possible; this activity will be recorded on a suitable recording device to stimulate discussions</p> <p>View and/or listen to recorded presentations then discuss and compare dialogue used in both scenarios</p> <p>Where possible, from a suitable, online source, view digital presentation or listen to resource person from different cultures speak about the usage of language in different situations.</p>	<p>enact</p>          <p>record narration</p>          <p>discuss compare</p>          <p>Listen navigate digital content on websites use search engine safely to perform single topic searches</p>	<p>Enactment of roles uses appropriate dialogue</p>          <p>Changes in dialogue is evident and appropriate to new situations</p>          <p>Ability to make comparisons</p>

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment Criteria
Write four things they learnt about the characters from the speech(es) and use these to do a character analysis of each character.	write analyse	Character analysis gives reliable information about the characters

Learning Outcomes
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ use appropriate dialogue in situations</li> <li>✓ work cooperatively</li> <li>✓ make comparisons</li> </ul>

Points to Note	Extended Learning
<p>Suggested teaching strategies  <b><i>Small group playmaking, teacher-in-role, forum theatre, speaking thoughts, speak easy,</i></b>            Cross Curricula links  <b>Language arts</b> (character and plot development)</p>	<p>Students will script conversation between two contrasting characters and discuss their relationship</p>
<p><b>Resources</b>            Recording and playback devices e.g. Cell phone, digital camera, Tape recorder, CD player etc.            Computer and other resources available            Speakers /Printer / Internet</p>	<p><b>Key vocabulary/concept:</b>            dialogue, role-play,</p>

**Prior Learning**

Check that students can:  
Use appropriate dialogue in situations




**DRAMA UNITS OF WORK GRADE 5 TERM THREE**

**Focus Question 2: Is My Dialogue Appropriate for My Role? cont'd**

**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
-  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.

**Objectives:**

**Students should:**

- Use appropriate dialogue to match role and situation
- Create appropriate dialogue to enhance roles
- Participate in character analysis

Suggested Teaching and Learning Activities – Focus Question 2	Key Skills	Assessment Criteria
<p><b>Students will:</b>  Recall a memorable experience and share in the form of storytelling</p> <p>Highlight various Characters within the story</p> <p>Create A Role Profile Of The Characters.</p> <p>Work in pairs and create, songs/jingles/poems highlighting specific detail about the story. Record presentations on a suitable recording device and replay to stimulate discussions / Assessment Criteria</p> <p>Generate rubric for criteria of Assessment Criteria  Assess presentations.</p>	<p>Recall</p> <p>Create</p> <p>Record narration  Listen  View</p> <p>Critique  Document</p>	<p>Elements of a good story are evident within the stories shared</p> <p>Ability to Create role profile</p> <p>Ability to Generate rubric for Assessment Criteria</p>

Learning Outcomes
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ recall and relay experience</li> <li>✓ create role profile of characters</li> <li>✓ compose songs, jingles/poems</li> <li>✓ work cooperatively</li> <li>✓ create appropriate dialogue to enhance roles</li> </ul>

Points to Note	Extended Learning
<p>Suggested teaching strategies  <b>Storytelling, dramatic playmaking, use of objects, teacher in role,</b></p> <p>Cross Curricula links  <b>Language arts</b> (character development/analysis, plot development/analysis) , <b>music</b> (creation of songs/performance)</p>	<p>Students could write alternate endings to their story</p>
<p><b>Resources</b></p> <p>Recording and playback devices e.g. Cell phone, digital camera, tape recorder, CD player etc.  Computer and other available technologies  Speakers / Printer / Multimedia device / Projector</p>	<p><b>Key vocabulary/concept:</b>  storytelling, characters, role, criteria, rubric, Assessment Criteria</p>



**DRAMA UNITS OF WORK GRADE 5 TERM THREE**





**Prior Learning**  
 Check that students can:  
 Can create dialogue appropriate for roles  
 Create profile of characters

**Focus Question 3: Is My Role-play believable?**

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

**Objectives:**

Students should:

- Create believable role
- Work through a role-play activity so that it has an appropriate and recognizable ending
- Consciously empathize with the characters played and transfer this into real life situation
- Understand the importance of respect to the dramatic process


Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Cut Out Pictures Of Persons From Magazines, Newspapers or download from appropriate online sources etc. And Mount Pictures For Creation Of Roles.</p> <p>Assign Role Profiles To Clippings From Newspaper: Name, Age, Profession Etc.</p> <p>Discuss His/Her Characters Individually. Carefully highlighting the link between the characters and situations chosen</p> <p>In Small Groups, Pupils Will Combine Characters, Think Of A Situation And Prepare A Scenario For Role-Play With Believable Characters and appropriate and Recognizable Ending.</p> <p>Present Scenario In Groups.</p> <p>Have Open Class Discussion about the scenarios presented, highlighting personal or vicarious situation which are similar and say how these deepen their understanding of the characters</p> <p>Document Their Impressions Of The Scenario. (may use of text editing software)</p>	<p>Conduct electronic search            Download files            Assemble</p> <p>Organize</p> <p>Discuss</p> <p>Create</p> <p>Perform</p> <p>Document            Enter text</p>	<p>Ability to create profiles based on pictures</p> <p>Ability to link characters to situations</p> <p>Ability to create appropriate and recognizable ending</p> <p>Documentation of impressions of scenario</p>

Learning Outcomes
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ create appropriate and recognizable ending</li> <li>✓ develop characters from still pictures</li> <li>✓ assign role profile to characters</li> <li>✓ work collaboratively</li> </ul>

Points to Note	Extended Learning
<p>Suggested teaching strategies  <i>still pictures, use of objects, teacher in role, speaking thoughts Speak easy</i>            Cross Curricula links  <i>Language arts (character and plot development, writing), visual arts (collage)</i></p>	<p>Students will write alternate endings to scenarios</p>
<p><b>Resources</b>            Pictures, Recording and Playback devices Computer and any other available technologies / internet</p>	<p><b>Key vocabulary/concept:</b>            still pictures, role-profile, characters, recognizable and appropriate endings,</p>

**DRAMA UNITS OF WORK GRADE 5 TERM THREE**

**Prior Learning**  
Check that students can:  
Create believable roles

<b>Focus Question 3: Is My Role-play believable? Cont'd</b>	
<b>Drama Attainment Target:</b> <ul style="list-style-type: none"><li>❖ Explore and create, exercising critical thinking skills throughout the dramatic process</li><li>❖ Express a range of feelings and emotions through the enactment of dramatic scenarios</li><li>❖ Appreciate and critique dramatic work</li><li>❖ Develop concentration necessary for inventive role-play</li></ul>	<b>Objectives:</b> Students should: <ul style="list-style-type: none"><li>• Work through a role-play activity so that it has a recognizable ending</li><li>• Consciously empathize with the characters played and transfer this into real life situation</li><li>• Understand the importance of respect to the dramatic process</li></ul>
<b>ICT Attainment Targets</b> <ul style="list-style-type: none"><li> <b>COMMUNICATION AND COLLABORATION</b> - Use technology to communicate ideas, information and understandings for a variety of purposes.</li></ul>	

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment Criteria
<p><b>Students will:</b>  Listen to a story read or recorded.</p> <p>List characters in the story and the roles they play.  Use Forum Theatre to Discuss The Roles.</p> <p>In Small Groups, Create Role Profiles And Use The Role Profiles To Create Their Own Stories.</p> <p>Enact The Stories, Discuss And Critique The Group Presentations.  Write Character Descriptions Of The Roles They Play.</p> <p>Read Character Descriptions Of Roles To Class.  Display Character Descriptions Of Roles.</p>	<p>listen</p> <p>list  discuss</p> <p>create</p> <p>enact</p> <p>write</p>	<p>Ability to list all the characters in the story</p> <p>Ability to create stories from role profile</p> <p>Ability to write clear character description</p>

<p><b>Learning Outcomes</b></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ identify characters and their roles</li> <li>✓ use role profile to create own stories</li> <li>✓ write character description</li> <li>✓ listen to each other's ideas</li> <li>✓ critique each other's work</li> </ul>
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Points to Note	Extended Learning
<p>Suggested teaching strategies  <b><i>forum theatre, role on the wall, teacher in role, speaking thoughts, speak easy</i></b>            Cross Curricula links  <b><i>Language arts (writing, story building)</i></b></p>	<p>Write character description of their parents/best friend</p>
<p><b>Resources</b>            Computer and other available technologies, Recording and playback devices</p>	<p><b>Key vocabulary/concept:</b>            role profile, character description, enact, stories</p>



GRADE 5

**MUSIC**

UNITS OF WORK

## MUSIC PHILOSOPHY

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



## Curriculum Standards: Music

### Aims

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 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.

## OVERVIEW OF SUBJECT CONTENT GRADE 5

TERM 1	TERM 2	TERM 3
<p><b>Music from Musical &amp; Extra-Musical Stimuli Performing</b></p>	<p><b>Signs, Symbols &amp; Cues Performing</b></p>	<p><b>Signs, Symbols &amp; Cues Performing</b></p>
<p>Rehearsing/performing already made sound pictures/ collages/multi-media pieces, reading a music chart/score, critiquing a performance, recording a performance, manipulating voices and classroom instruments, other art forms</p>	<p>Performing music of different styles, responding to conducting cues (starting/ending, getting louder/quieter, getting faster/slower, pausing), reading/performing from a score, refining music for performance, recording music</p>	<p><b>Increased experience in:</b> Performing music of different styles, responding to conducting cues (starting/ending, getting louder/quieter, getting faster/slower, pausing), reading/performing from a score, refining music for performance, recording music</p>
<p><b>Listening</b></p>	<p><b>Listening</b></p>	<p><b>Listening</b></p>
<p>Listening to already made sound pictures/ collages/multi-media pieces, analysing use of musical elements (dynamics, tempo, mood, texture, duration, pitch, form/structure), reading a music chart/score</p>	<p>Following a score, critiquing music, reading rhythmic /melodic sequences, notating audio material</p>	<p>Following a score, critiquing music, reading rhythmic /melodic sequences, notating audio material</p>
<p><b>Creating/Composing</b></p>	<p><b>Creating/Composing</b></p>	<p><b>Creating/Composing</b></p>
<p>Composing music to given stimuli, selecting appropriate instruments/voices, rehearsing/performing compositions, critiquing and compositions, scoring/recording compositions</p>	<p>Notating compositions/arrangements, critiquing/recording compositions</p>	<p>Notating compositions/arrangements, critiquing/recording compositions</p>

**TERM 1****TERM 2****TERM 3****Music in Everyday Life  
Performing**

Rehearsing/performing music from Jamaica and other countries, reading a score, pitching, phrasing, diction, expression, mood, style, accompaniments, singing in different keys, major/minor/pentatonic tonality, rounds and 2-part/3-part songs, structure, harmonic/melodic texture

**Listening**

Responding to elements in live or recorded music – rhythm, pitch, dynamics, expression, range, timbre, texture, structure, categorising instruments, following a score, critiquing music

**Creating/Composing**

Composing/arranging music for melodic/non-melodic instruments, musical elements, creating lyrics for given melodies, creating ostinati, critiquing/notating/recording compositions

**Voices & Instruments  
Performing**

Controlling voice, producing pitches, singing in different registers and keys, maintaining musical balance, performing in a vocal ensemble, singing part songs, manipulating classroom instruments, performing in an instrumental ensemble

**Listening**

Discriminating musical elements in vocal/instrumental pieces, recognising/responding to “voices” in part music

**Creating/Composing**

Composing melodies and accompaniments for classroom instruments, critiquing/notating/recording compositions

### Aim of Music

The aim of Drama is to expose students to an art form and develop their understanding of basic dramatic concepts; which encourages creativity, fosters imagination and allows 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.

### Range of Content

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

- Making meaningful contribution to the creation of classroom drama (soft skills-sharing of ideas, listening to each other , showing respect for each other idea and opinion, participating in activities)
- Transfer knowledge into action in producing dramatic work (communication, symbolisms, importance of imagination, improvisation skills etc.
- Verbal and non-verbal communication (dialogue, use of voice-tone, pitch, range, texture, choice of words etc.)
- Creation of playlets (writing dialogue, creating believable characters and situations)

## STANDARDS FOR MUSIC GRADE 5

### 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 1: Music from Musical & Extra-Musical Stimuli	AT 2 LISTENING & APPRAISING THEME: Music from Musical & Extra-Musical Stimuli	AT 3 CREATING/COMPOSING THEME 1: Music from Musical & Extra-Musical Stimuli
Show reasonable competence in handling a wide range of tones (vocal and instrumental) including simple part-singing and part-playing. They sing in tune with expression and perform rhythmically simple accompaniments that use a limited range of tones.	Listen and respond appropriately to live or recorded sound pictures/collages and multimedia pieces. They recognize how different elements can be combined and used expressively to convey musical ideas, and to evaluate and improve their own work and that of others.	Use simple elements from other art forms (visual arts, drama, and movement) and basic computer programmes in exploring, presenting, recording their musical ideas.

## About the Unit

In this Unit students will perform pieces (sound pictures/collages and multi-media compositions) based on musical and extra-musical stimuli, including environmental/man-made sounds, pictures, scenes, poetic and dramatic ideas. They will read related music charts/scores (especially non-traditional notation), while performing, to show an emerging understanding of symbolic representation. They will listen to live/recorded examples reflecting similar origins, and describe/analyse the musical features. They will critically respond to the listening examples, giving physical, graphic, verbal or dramatic reactions. Students will select/manipulate blocks of sound and sound sources to shape original compositions reflecting moods, characters, scenes, events and ideas in sound pictures/collages and multi-media pieces. They will learn to notate, rehearse, present, critique and record their compositions.

### Prior Learning

Check that students:

- Can sing on pitch when performing songs
- Can identify timbre of classroom instruments/ sound makers
- Understand the value of working cooperatively
- Understand how to compose a simple work piece /collage
- Can manipulate recording devices

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

**Focus Question 1: How can I share with others music from musical and extra-musical stimuli?**




**Focus Question 2: How can I improve my performance/presentation to effectively share music with an audience?**

#### **Music Attainment Target: PERFORMING**

Perform music incorporating other art forms

THEME: MUSIC FROM MUSICAL AND EXTRA-MUSICAL STIMULI

#### **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.

#### **Music Objectives:**

- Rehearse and perform (with or without a score) with increasing effectiveness, simple sound pictures/collages and multimedia pieces composed by themselves, their peers and others.
- Rehearse, refine and present their compositions.
- Make an audio/video recording of a refined performance of their work.



Suggested Teaching and Learning Activities – Focus Questions 1 and 2	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <p>Discuss the theme (topic) structure, instrumentation (distinctive tone colours) and other features of a sound picture/collage or multimedia composition introduced by teacher (e.g., “Storm Music,” by Brian Dennis), and conduct a rehearsal with reference to the ideas discussed.</p> <p>Select appropriate instruments/voices to convey mood and other expressive qualities important to their interpretation and presentation.</p> <p>Critique and improve their rehearsal of a composition in preparation for performance.</p> <p>Perform (with or without a score) a sound /picture collage or multimedia work as a finished product, for peer and other audiences (school and community).</p> <p>Make an audio/video recording of their performance, with teacher’s guidance</p>	<p>Discuss Rehearse Refine Appraise/analyse music Perform Cooperate Record (a composition) Critique Read a score Make musical judgement Read and write music notation Make audio/video recording</p>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• Analyse music in relation to distinctive features</li> <li>• Rehearse and perform music</li> <li>• Select appropriate instrumentation to represent musical ideas</li> <li>• Give a meaningful critique/ feedback of their performance</li> <li>• Perform music expressively</li> <li>• Make an audio/video recording of their work</li> <li>• Read a score when performing classroom music</li> </ul>




## Learning Outcomes

Students will be able to:

- ✓ recognise/identify thematic, structural and other details in a sound picture/collage
- ✓ respond to relevant details in rehearsing/performing music
- ✓ Improvement their performance by rehearsing
- ✓ Represent musical ideas in performance/notating/recording music
- ✓ Make constructive comments on their performance
- ✓ Read and write simple music
- ✓ Work cooperatively in rehearsing/performing music with their classmates
- ✓ Respond positively to criticism about their work
- ✓ Make an audio/video recording

Points to Note	Extended Learning
<ul style="list-style-type: none"> <li>• “Multimedia performance” means that ideas are drawn from many sources – as, in this case, the arts – and may include singing, dancing, art, drama.</li> <li>• “Expressive qualities” includes changes in dynamics, tempo, articulation and tone.</li> <li>• “Distinctive tone qualities”: at this stage students should be using a wider range of instruments and should choose more carefully particular sounds to match ideas they wish to convey.</li> <li>• Students should not be expected to compose multimedia pieces until they have been exposed to a range of existing compositions.</li> </ul> <p>There are no set texts for this unit; however, teacher could try to source material from “Experimental Music” (Brian Dennis), “Hear and Now” (George Self), “All kinds of Music” (John Paynter).</p> <ul style="list-style-type: none"> <li>• Teacher should ensure that students have access to available technology</li> </ul>	<p>Participating in a school concert, competition or devotional exercise.</p>
<p><b>Resources</b></p> <p>A wide range of classroom instruments (melodic and non-melodic)</p> <p>Scores in traditional and alternative notation</p> <p>Texts –e.g., <u>Hear and Now</u> (George Self), <u>Experimental Music in Schools</u> (Brian Dennis)</p> <p>Manuscript music paper</p> <p>Audio/video recording devices</p>	<p><b>Key vocabulary</b></p> <p>Extra–musical stimuli</p> <p>Audio/video recording</p> <p>Multimedia</p> <p>Expressive qualities</p> <p><b>Sound picture/collage</b></p> <p><b>Articulation</b></p>

## UNITS OF WORK GRADE 5 TERM 1 UNIT 1

<b>Focus Question 3: How can I analyse, interpret and respond to pieces from musical and extra-musical sources?</b>	
<b>Music Attainment Target: LISTENING &amp; APPRAISING</b> Listen and respond appropriately to live or recorded music, incorporating other art forms. THEME: Music from musical and extra-musical stimuli	<b>Music Objectives:</b> Listen and respond in a variety of ways (verbally, through visual arts, drama, movement) to sound pictures/collages and multimedia compositions (live or recorded)
<b>ICT Attainment target(s):</b> <ul style="list-style-type: none"><li> <b>COMMUNICATION AND COLLABORATION</b> – Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.</li><li> <b>DESIGNING AND PRODUCING</b> – Use digital tools to design and produce creative multimedia products to demonstrate their learning and understanding of basic technology operations.</li><li> <b>DIGITAL CITIZENSHIP</b> -Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.</li></ul>	Listen to recorded pieces (with or without a score) paying attention to basic musical element.

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b>  <b>Create a sound collage using appropriate software</b>            Illustrate their interpretation of live or recorded sound pictures/collages or multimedia compositions by using loco motor or non-loco motor movement, visual representations, poetry, prose, drama or visual arts.            Follow a score (conventional/un-conventional), while listening to a recorded sound or picture/collage or multi- media composition            Match symbols seen on a chart/score with images portrayed in music listened to (live or recorded), as a multiple choice exercise            Listen to short multi-media compositions (or excerpts ) and analyse music by identifying: Structure /form: AB, ABA              Gradations of dynamics: Loud/louder/loudest, soft/softer/softest            Texture: Rough/ smooth            Pitch: High /low (and gradations)            Duration: long/short (and gradations)            Listen to short multi–media compositions and identify instruments heard.              Listen to recorded sound, pictures/collages and make up our composition.</p>	<p>Interpret music            Illustrate ideas            Move (in response to music)            Represent musical ideas            Read a score/chart            Listen to music            Analyse music              Identify instruments                            Composing sounds</p>	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>▪ Illustrate their interpretation of live or recorded music by using the arts</li> <li>▪ Follow a music chart/score to aid structured listening</li> <li>▪ Identify structural and other elements in short multi-media compositions</li> <li>▪ Identify instrumentation in short multi-media compositions</li> <li>▪ Use recorded examples as models for their own compositions</li> </ul>

### Learning Outcomes

Students will be able to:

- ✓ Identify important details of structure/form, dynamics, timbre, mood, pitch, texture as also music instruments used in the music list and to,
- ✓ Represent the musical content of the pieces listened to using drama, dance, and visual arts.
- ✓ Follow score/chart of live or recorded music.
- ✓ Respond appropriately to features in recorded/ live music, verbally or through the arts.
- ✓ Analyse showing understanding of musical elements.
- ✓ Make own sound composition using appropriate software

Points to Note	Extended Learning
	Students could, in groups, create murals depicting selected moods to decorate classroom walls.
<b>Resources</b> Recorded music Music scores/charts Paper and markers/paint and brushes Manuscript music paper Appropriate recording software	<b>Key vocabulary</b> Analyse Extra-musical Gradations Dynamics /Texture Pitch Mood Tempo Duration

**UNITS OF WORK GRADE 5 TERM 1 UNIT 1**

**Prior Learning**

Check that students can:

- Classify instruments according to their tone quality, duration of sound.
- Distinguish duration and pitch.
- Create sound pieces/collages using alternative notation.
- Record their own compositions




**Focus Question 4: How can I use musical and extra-musical stimuli to create original compositions?  
5: How can I record, preserve my compositions for easy retrieval and share my creations with others?**

**Music Attainment Target(s): CREATING/COMPOSING**

Select appropriate sounds (natural/man-made) to create sound pictures/collages and multi-media pieces depicting characters, scenes, events, ideas and moods. Record their compositions using written symbols and electronic/digital devices.

**THEME: Music from Musical and Extra–Musical Stimuli**

**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.

**Music Objectives:**

- Create simple sound pictures/collages and multi-media pieces to portray moods, characters, scenes event and ideas.
- Use stories and poems as stimuli for their own compositions.
- Rehearse and perform these compositions, under teacher’s guidance, using notation (alternative or traditional) as well as audio/video devices.
- Critique these compositions using appropriate vocabulary.
- Develop awareness of the value of tempo, dynamic changes when creating pieces.
- Improve ability to use difference in duration to create contrasting rhythm patterns.
- Record their compositions (notating, using recording audio/video recording).

Suggested Teaching and Learning Activities – Focus Questions 1 and 2	Key Skills	Assessment Criteria
<p><b>Student will:</b>            With a friend, make up a piece of music for three or more non-melodic instruments, with a definite sense of structure (e.g., AB, ABA), and indicating articulation, dynamics and expression.</p> <p>Create a simple melody to show understanding of the elements of music, with or without a given stimulus.</p> <p>Create sound pictures/collages and multi-media pieces in response to stimuli (including poem and stories).</p> <p>Rehearse compositions (sound pictures, collages) with classmates and perform them for an audience.</p> <p>Notate/illustrate their compositions, using alternative or traditional notations (e.g. of alternative notation for rain)</p> <p>Record their compositions, using electronic/digital devices</p> <p>Critique their own compositions in order to improve them.</p>	<ul style="list-style-type: none"> <li>• Co-operate</li> <li>• Create</li> <li>• Rehearse</li> <li>• Perform</li> <li>• Notate</li> <li>• Record</li> <li>• Critique</li> <li>• Create and format multimedia</li> <li>• Record using recording devices</li> </ul>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• Work with a friend to compose a piece for several non-melodic instruments</li> <li>• Create a simple melody reflecting understanding of musical elements</li> <li>• Notate their compositions</li> <li>• Make an audio/video recording of their compositions</li> <li>• Rehearse/perform their compositions</li> <li>• Critique their work for improvement</li> </ul>



## Learning Outcomes

Students should be able to:

- ✓ Experiment to find sounds of varying pitches and duration to create interesting rhythmic/melodic patterns.
- ✓ Create music in response to different stimuli (given or selected).
- ✓ Rehearse their compositions and those of others.
- ✓ Notate their compositions, using alternative/traditional notation.
- ✓ Perform/record their compositions, using electronic/digital devices.
- ✓ Use recording devices to record compositions

Points to Note	Extended Learning
<ul style="list-style-type: none"> <li>• Teachers should give students as much independence as possible when they are rehearsing/performing/recording their compositions, and should interrupt only as necessary.</li> <li>• Teachers should ensure students have access to available technology</li> </ul>	<p>Student could:</p> <ul style="list-style-type: none"> <li>• Identify their own stimuli for creating musical pieces.</li> <li>• Collect/record sounds from their environment and use these as raw materials to create a “cut and paste” collage on the computer.</li> </ul>
<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Melodic/non-melodic classroom instruments</li> <li>• Chart for creating sound pieces</li> <li>• Electronic/digital recording/playback devices</li> <li>• Manuscript music paper</li> <li>• Pictures, poems, stories and other stimuli</li> </ul>	<p><b>Key vocabulary</b></p> <ul style="list-style-type: none"> <li>• Audio/video recording device</li> <li>• Alternative notation</li> <li>• Traditional notation</li> <li>• Rehearse/perform</li> <li>• Melodic/non-melodic</li> <li>• Duration</li> <li>• Pitch</li> <li>• Expression</li> <li>• Dynamics</li> <li>• Structure (AB/ABA)</li> <li>• Critique</li> <li>• “Cut and paste”</li> </ul>

## UNITS OF WORK GRADE 5 TERM 1 UNIT 2

### About the Unit

In this Unit students will perform vocal and instrumental music, reading from a score, where available. They will learn about different musical styles and perform stylistically to demonstrate the treatment of musical elements within these styles. They will listen to musical examples from Jamaica and the wider Caribbean, using scores where available, and critique these, applying suitable musical vocabulary. They will use ideas relating to everyday life (sounds, images, themes, etc.) as bases for original compositions. Compositions may include program music, sound effects, songs and solo or ensemble instrumental pieces. Students will also compose pieces in the styles explored, and will notate, rehearse, perform, critique and record their work.

### Prior Learning

Check that students:

- Can pitch accurately
- Can independently perform songs learnt in previous grade/units
- Can manipulate classroom instruments with reasonable confidence and are comfortable with at least two instruments
- Understand the value of working cooperatively
- Can read simple notation

### UNITS OF WORK GRADE 5 TERM 1 UNIT 2 (6-8 WEEKS)

**Focus Question 1: How can I effectively perform (with or without a score) songs/pieces relating to everyday life?**

**Music Attainment Target(s): PERFORMING**

**Perform songs and instrumental arrangements from Jamaica and other countries (including the wider Caribbean)**

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:**

- Perform (with or without a score) a widening repertoire of songs and instrumental pieces from Jamaica and other countries, with attention to musical elements, mood and style.
- Display increasing understanding and control in pitching, phrasing, diction, expression and intonation to show understanding of mood and style, over a widening range of tones.
- Accompany songs/instrumental pieces with appropriate rhythmic/melodic patterns to depict style.
- Perform (with or without a score) music characteristic of a specific/particular time and place.

Suggested Teaching and Learning Activities – Focus Question 1: How can I effectively perform (with or without a score) songs/pieces relating to everyday life?	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Learn new songs by listening to live or recorded music or viewing from online sources</li> <li>• Sight read simple vocal and instrumental music.</li> <li>• Sing known and new songs (relating to everyday life) in major and minor keys, paying attention to pitching, phrasing, diction and other expressive details.</li> <li>• Sing or play a solo part in a class presentation.</li> <li>• Perform two-part/three-part songs and instrumental pieces, paying attention to co-ordination, balance and expressiveness.</li> <li>• Use content/context clues to determine the origin and purpose/function of a piece of music and use this information to guide interpretation, rehearsal and performance.</li> <li>• Play suitable accompaniments to support the style of vocal/instrumental music performed in class.</li> <li>• Rehearse/refine/record their performance.</li> </ul>	<p>Read a score Listen Perform Sight read music Interpret music Distinguish tonality Maintain independent part Analyse music (style, etc.) record music</p>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• Learn new songs from live/recorded sources</li> <li>• Sight read music</li> <li>• Distinguish tonality as major/minor</li> <li>• Maintain independent part in group music making</li> <li>• Accompany music stylistically</li> <li>• Analyse music</li> <li>• Refine and record music</li> </ul>

### Learning Outcomes

Students will be able to:

- ✓ Perform (with/without a score) vocal and instrumental music, demonstrating control in pitching, intonation and articulation.
- ✓ Demonstrate understanding of similarities/differences in music from Jamaica and other countries.
- ✓ Demonstrate understanding of notation by sight reading simple melodic passages (vocal/instrumental).
- ✓ Use recorded cues to learn new melodies.
- ✓ Perform songs with an understanding of different modalities (major/minor).
- ✓ Maintain clear distinction when performing part songs or instrumental music.
- ✓ Perform music stylistically by understanding content/context clues.
- ✓ Accompany vocal/instrumental pieces with sensitivity to style.
- ✓ Rehearse/refine/record their performance.

Points to Note	Extended Learning
<ul style="list-style-type: none"><li>• The teacher should make a wide collection of songs/arrangements that will appeal to students of this age group. Songs may cover folk, pop, gospel, church choruses, songs for worship, national and patriotic songs.</li><li>• Teachers should strive to introduce songs by different strategies to ensure that student interest is maintained. Where possible/available, music scores should be introduced as part of the lesson, to accustom students to reading notation.</li></ul>	<p>Students could stage a costumed performance of the songs/instrumental pieces learnt, to reflect style, mood, and context. The presentation could include brief programme notes (spoken) explaining the different styles explored.</p>

<p><b>Resources</b></p> <p>Scores and recordings (CD/DVD) of songs and instrumental pieces</p> <p>Rhythmic charts illustrating characteristic ideas used in folk, pop, gospel, etc.</p> <p>Classroom instruments ( including recorder and conga drum)</p> <p>Electronic/digital recording devices</p>	<p><b>Key vocabulary</b></p> <p>Sight read</p> <p>Major/minor tonality</p> <p>analyse/interpret</p> <p>Balance</p> <p>Perform expressively</p> <p>Major/minor tonality</p> <p>Part song</p> <p><b>Pitching</b></p> <p><b>Phrasing</b></p> <p><b>Diction</b></p>
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### Prior Learning

Check that students can:

- Discriminate pitch and duration.
- Use notation to represent selected examples to which they listen.
- Use other art forms to show response to music.
- Identify changes in musical texture
- Categorise instrumental sounds according to timbre and sound producing mechanism

## UNITS OF WORK GRADE 5 TERM 1 UNIT 2

**Focus Question 2: How can I identify musical elements and other features in music to which I listen?**

### **Music Attainment Target: LISTENING & APPRAISING**




Listen to and appraise music with increasing understanding of principal elements, mood and styles.

**THEME: Music In Everyday Life**

### **Music Objectives:**

- Show improvement in ability to listen with discrimination
- Listen to live/recorded music and identify rhythmic and melodic differences between main melody and accompaniment
- Identify variations in musical texture, structure, mood, tone dynamics, showing an understanding of how these influence the interpretation of a piece.
- Group instrumental sounds according to the material that produces the sounds.
- Notate simple rhythmic/melodic ideas to which they have listened.
- Identify musical examples (live and recorded) of different styles

**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.
-  **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.



Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Listen to a variety of age-appropriate classroom music (vocal/instrumental), and discriminate between main part and accompaniment.</li> <li>• Use online or offline sources to listen to various categories of songs performed for different purposes and discuss characteristics, identifying differences and similarities – e.g., work songs, ring games, ring play, songs for worship, songs for celebrating events and seasons.</li> <li>• Listen to recordings and identify the timbre (tone colour) of known instruments.</li> <li>• Listen to live/recorded music and name and categorise known instruments (voice, recorder, piano, drum, glockenspiel) Research online /offline pictures of these instruments. Print/cut and paste in scrapbook and label.</li> <li>• Identify and respond to mood, tone, texture and dynamics in live/recorded music.</li> <li>• Listen to short rhythmic/melodic patterns and notate given patterns using alternative/traditional symbols</li> </ul>	<p>Listen Discriminate Analyse Identify Notate Respond Categorise/group</p> <p>Use search engine to perform single topic searches</p>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• Notate rhythmic/melody patterns</li> <li>• Identify musical elements, mood and style</li> <li>• Differentiate/categorise instrumental timbres</li> <li>• Differentiate main melody from accompaniment</li> <li>• Recognise/identify musical structure</li> </ul>

Learning Outcomes
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Differentiate main part and accompaniment</li> <li>✓ Group songs according to purpose/context/occasion</li> <li>✓ Identify/group known instrumental timbres</li> <li>✓ Respond appropriately to musical features such as mood, tone, texture and dynamics</li> <li>✓ Notate selected rhythmic/melodic passages from audio sources</li> </ul>

Points to Note	Extended Learning
<ul style="list-style-type: none"> <li>• The teacher must pay close attention when selecting folk and pop songs to ensure that the lyrics are appropriate for classroom use.</li> <li>• Teacher should ensure that students have access to available technology and observe digital etiquette and safety while online, and proper use of the keyboard.</li> </ul>	<p>Arranging a class presentation in which groups of students give a lecture demonstration of different musical styles. Students will give brief description of individual styles and then perform two or three examples to illustrate the style. They should select appropriate instrumentation and include attire/costuming where appropriate.</p>
<p><b>Resources</b></p> <p>Audio/video recordings of songs and instrumental pieces  Pre-recorded rhythmic/melodic examples for notation</p> <p><b>Electronic/digital playback devices</b></p> <p><b>Manuscript music paper</b></p>	<p><b>Key vocabulary</b></p> <p>Main part/accompaniment part  Texture  Musical elements  Rhythmic/melodic patterns  Musical features  Mood  Tone  Work songs  Ring games  Ring play  Pop songs  Gospel</p>

### Prior Learning

Check that students:

- Understand simple song structure
- Understand how to compose a simple rhythmic/melodic piece
- Can create simple accompaniments, including ostinati
- Can make simple vocal/instrumental arrangements
- Can identify and group classroom instruments
- Can notate simple rhythms/melodies
- Can manipulate electronic/digital recording devices

## UNITS OF WORK GRADE 5 TERM 1 UNIT 2

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

**Music Attainment Target: CREATING/COMPOSING**




**Manipulate the elements of music to create a variety of pieces relating to everyday life.**

THEME: Music In Everyday Life

**Music Objectives:**

- Select and manipulate musical elements to create rhythmic, melodic, harmonic, textural, and timbral pieces that describe or convey features of everyday life.
- Rehearse and perform their compositions.
- Critique the compositions of their classmates to assess merits and suggest improvements.
- Notate/record their compositions using electronic/digital devices.

**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 3	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Discuss sounds, images and themes from everyday life that may be used as stimuli for creating music. These could include natural as well as man-made points of interest – e.g., the sound of a river (as inspiration for a song, instrumental melody or an abstract piece); or a poem set to music; or a skit as inspiration for a soundtrack (program music).</li> <li>• Arrange a Jamaican or Caribbean folk tune for classroom instruments (including voices); or “reggaerise” a gospel song or Negro spiritual, selecting appropriate instrumentation and vocal treatment.</li> <li>• Notate compositions, using traditional or alternative symbols, as appropriate.</li> <li>• Rehearse, perform, critique and record compositions.</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss</li> <li>• Arrange music</li> <li>• Select musical elements</li> <li>• manipulate musical instruments</li> <li>• notate/record music</li> <li>• rehearse and perform music</li> <li>• critique music</li> <li>• record composition</li> </ul>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• represent everyday ideas as music</li> <li>• perform music</li> <li>• Arrange/compose music</li> <li>• notate music</li> <li>• critique music</li> <li>• record their compositions</li> </ul>

Learning Outcomes
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Use music to describe or convey features of everyday life.</li> <li>✓ Arrange/compose songs and instrumental pieces reflecting different musical styles.</li> <li>✓ Critique, refine and present their compositions/arrangements.</li> <li>✓ Manipulate digital electronic/devices to record their compositions.</li> <li>✓ Record compositions</li> </ul>

Points to Note	Extended Learning
<ul style="list-style-type: none"> <li>In this unit, teachers as well as students have opportunity to explore a wide range of ideas from everyday life that may provide inspiration for new compositions.</li> <li>There should be a greater attempt to practise using traditional notation, especial as it relates to rhythmic/melodic/harmonic writing. However, soundtracks and sound effects music may still require the use of alternative notation.</li> </ul>	<p>Different class groups could be assigned to arrange/compose a collection of pieces based on specified theme groups – e.g., sea songs, favourite things songs, work songs. They would then rehearse and perform these songs and refine them for recording.</p>
<p><b>Resources</b></p> <p>Classroom instruments  Manuscript music paper  Repertoire of songs (folk, gospel, pop, etc.)  Electronic/digital recording devices</p>	<p><b>Key vocabulary</b></p> <p>program music  soundtrack  abstract  rhythmic melodic  harmonic  textural  timbral  assess  stimuli  “reggaerise”  Negro spiritual  Traditional/alternative notation  Musical elements  pitch  dynamics  tempo /texture  duration  timbre</p>

### About the Unit

In this Unit students will perform a wide range of songs and instrumental pieces requiring them, more gradually, to read a music score/chart. As they become more familiar with traditional notation, they will respond to visual symbols, simultaneously following a score while listening to short examples (guided listening). They will learn to make a simple analysis of selected pieces by noticing how the symbols are treated in the score – e.g., determining the movement of a melodic line and identifying/tapping a rhythmic passage; using expression marks to interpret the character of a piece; and identifying instrumentation. They will incorporate more and more symbolism when they create/compose music, representing their ideas on paper as a means of recording/documenting, retrieving and sharing their work. They will understand the value of alternative notation when creating abstract pieces, versus the importance of standard notation when creating songs and instrumental pieces, which depend on precision and accuracy.

**UNITS OF WORK GRADE 5 TERMS 2 & 3 UNIT 1 (14-16 WEEKS) (THIS UNIT EXTENDS OVER ONE AND A HALF TERMS)**

**Prior Learning**

Check that students are able to:

- Read simple music scores in traditional/alternative notation
- Sing on pitch age-appropriate songs
- Demonstrate understanding of basic cues
- Perform in front of an audience
- Manipulate classroom instruments
- Manipulate electronic/digital recording/playback devices

**Focus Question 1: How can musical signs, symbols and cues help me to learn, interpret and perform music composed by myself and others?**

**Music Attainment Target: PERFORMING**

Respond to a range of conducting cues in performing classroom music in rehearsal or for an audience. Perform vocal and instrumental music by reading simple scores (alternative or traditional notation)

THEME: SIGNS, SYMBOLS & CUES

**Music Objectives:**

- Use appropriate expression, stance, movement, etc., to show understanding of mood and style in vocal and instrumental music performed in class
- Interpret (read and respond to) alternative or traditional symbols with increasing facility when rehearsing/performing classroom pieces
- Play a widening range of classroom instruments and sound makers (including recorder and conga drum)

**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.

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Perform classroom music (with/without a score), responding with increasing confidence to a range of cues – e.g., starting/ending, louder/quieter, faster/slower, pausing.            Control their voices and breathe to phrase music appropriately when performing vocal/instrumental pieces.            Perform expressively, with proper stance, movement, etc., to show understanding of mood, style and function/purpose – e.g., performing a Jamaican digging song compared to singing a lullaby; a revival chorus or a European art song            Perform simple music (vocal/instrumental) from notation (alternative/traditional) – e.g., playing a scale on the recorder, or singing a three-pitch tune (using a moveable Doh)            Rehearse/record their performance to appraise merits and make improvements            Select accompanying instruments suitable to cultural origin of songs (e.g., folk/pop).</p>	<ul style="list-style-type: none"> <li>• Perform vocal/instrumental music</li> <li>• Interpret signs, symbols, cues</li> <li>• Identify mood and style, function /purpose</li> <li>• Respond to cues</li> <li>• Read (a score)</li> <li>• Manipulate classroom instruments/recording devices</li> <li>• Pitch accurately</li> <li>• Selecting instruments</li> <li>• Rehearse/perform music</li> <li>• record</li> </ul>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• Expressively perform from notation vocal/instrumental music</li> <li>• Respond appropriately to cues</li> <li>• Interpret signs, symbols and cues when rehearsing/performing</li> <li>• Critique their performance</li> <li>• Manipulate electronic/digital devices to record their performance</li> </ul>
<p><b>Learning Outcomes</b></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Perform vocal/instrumental music from notation, with fluency and confidence</li> <li>✓ Respond appropriately to cues when performing classroom music</li> <li>✓ Demonstrate understanding of mood, style, function/purpose in music they perform</li> <li>✓ Play a scale (major/minor) on the recorder</li> <li>✓ Sing with increasingly expressive tone quality, articulation and diction</li> <li>✓ Rehearse/refine/record their performance</li> </ul>		



Points to Note	Extended Learning
<p>Introduce unfamiliar terms relating to dynamics and tempo: “crescendo” = gradually louder, decrescendo = gradually quieter; forte (f) = loud, piano (p) = soft/quiet; accelerando (accel.) = gradually faster, ritardando (retard.) = gradually slower NB the greater-than/less-than signs in mathematics relate directly to gradually louder and gradually softer/quieter in music</p>	<ul style="list-style-type: none"> <li>• Students could arrange to present a programme of music for a golden age home, in which they display their skills in reading music notation and take turns conducting the items on the programme.</li> <li>• Students could make an audio collection of music (CD) with corresponding scores where available and scores of other pieces similar to those done in class. They could discuss the signs, symbols and cues found in the scores as well as learn to read the notation to bring out the meaning of these marks.</li> </ul>
<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Classroom instruments and sound makers (melodic/non-melodic)</li> <li>• Repertoire of songs (score and audio)</li> <li>• <b>Electronic/digital recording/playback devices</b></li> </ul>	<p><b>Key vocabulary</b></p> <p>Score Cues Stance Digging song Folk music Revival Alternative notation/traditional notation Moveable Doh</p>

**UNITS OF WORK GRADE 5 TERMS 2 & 3 UNIT 1**

**Focus Question 2: How can musical signs, symbols and cues help me to interpret the music to which I listen?**

**Music Attainment Target: LISTENING & APPRAISING**

**Respond to live or recorded music in relation to the interpretation of traditional or alternative notation.**

THEME: Signs, Symbols, and Cues

**Music Objectives:**

- Follow a score while listening to music to show understanding of signs, symbols and cues used in the music.
- Follow a score while listening to music in order develop eye/ear co-ordination and aid structural listening.
- Select appropriate symbols to match sounds listened to (e.g. simple rhythm or pitch sequences)
- Compare/distinguish patterns heard in relation to visual stimuli
- Associate dynamic and tempo changes with their understanding of how these contribute to musical expressiveness.
- Develop the habit of attentive and discriminatory listening in relation to the treatment of elements within a piece of music (live or recorded)

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Listen to music (live or recorded) while following a score and respond to features such as melodic contour, rhythmic patterns, mood, structure/ form.</li> <li>• Listen to and notate simple sound patterns and sequences using alternative notation (e.g., a siren approaching and departing)</li> <li>• Recognise repetition and contrast in phrases and sections within a musical example to which they have listened.</li> <li>• Determine differences in musical style (folk/pop/gospel) by appraising treatment of musical elements.</li> <li>• Listen to live or recorded excerpts and notate these, using traditional symbols.</li> <li>• Listen to live or recorded music while following an incomplete score, and insert the missing parts.</li> </ul>	<ul style="list-style-type: none"> <li>• Respond</li> <li>• Listen</li> <li>• Relate</li> <li>• Appraise</li> <li>• Follow a score</li> <li>• Recognise</li> <li>• Select</li> <li>• Notate</li> <li>• Compare</li> </ul>	<p><b>Students are able to</b></p> <ul style="list-style-type: none"> <li>• Recognise and respond to musical features</li> <li>• Notate simple sound patterns and sequences</li> <li>• Describe repetition/similarities and contrasts in a musical example</li> <li>• Differentiate style in music</li> <li>• Manipulate traditional symbols to notate music</li> <li>• Complement a musical score by following a live/recorded excerpt</li> </ul>

<b>Learning Outcomes</b>
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Supply missing symbols to a given score</li> <li>✓ Match symbols to sounds heard in rhythmic/melodic sequences</li> <li>✓ State the style of a piece outlining the characters features of the style.</li> <li>✓ Notate rhythm patterns, melody phrases in music listened to</li> <li>✓ Recognise same/different, changes in tempo, dynamics</li> </ul>

Points to Note	Extended Learning
<p>Pieces for notation should be manageable and within the capability of the student. Pieces selected should be interesting but not complex.</p>	<p>Students could be encouraged to:</p> <ul style="list-style-type: none"> <li>• Play familiar listening games</li> <li>• Make up their own listening games</li> <li>• Listen to song outside of the classroom, learn them and discuss prominent features in class.</li> </ul>
<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• <b>Recorded Music (vocal and instrumental)</b></li> <li>• <b>Electronic/digital playback devices</b></li> <li>• <b>Song sheets/music scores</b></li> <li>• <b>Manuscript music paper</b></li> </ul>	<p><b>Key vocabulary</b></p> <ul style="list-style-type: none"> <li>• <b>Vocal/instrumental music</b></li> <li>• <b>Rhythmic/melodic patterns</b></li> <li>• <b>Style</b></li> <li>• Musical elements</li> <li>• Visual stimuli</li> <li>• Melodic contour</li> <li>• Structure/form</li> <li>• Mood</li> <li>• Alternative/traditional notation</li> </ul>

**UNITS OF WORK GRADE 5 TERMS 2 & 3 UNIT 1**

**Focus Question 3: How do I manipulate signs, symbols and cues to notate the music I encounter/create/compose?**

**Focus Question 4: How do I perform/conduct a performance of my scored compositions/arrangements?**




**Music Attainment Target: CREATING/COMPOSING**

**Manipulate a variety of symbols (traditional or alternative) to notate original compositions/arrangements.**

**Perform/ conduct performance of own compositions/ arrangements from notation.**

THEME: Signs, symbols and cues

**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.

**Music Objectives:**

- Use traditional or alternative symbols, as appropriate, to notate their compositions/arrangements
- Perform/conduct performance of scored compositions/arrangements or those of their classmates
- Rehearse/perform/critique their scored compositions.
- Manipulate electronic/digital devices to record their compositions/arrangements

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Create original pieces based on a wide range of themes - e.g. a song expressing love or fear or admiration; an instrumental piece expressing a tranquil mood or excitement or tension; a soundscape based on a dream or adventure.</li> <li>• Arrange original or known melodies for classroom instruments (including voices) - e.g., a recorder duet, a piece for guitar, congas and voices in harmony or a rhythmic composition for a wide range of non-melodic compositions.</li> <li>• Create an accompaniment for a melodic line or song selected by teacher; or make a chord chart for a folk or pop song and select suitable instruments to play the chords.</li> <li>• Notate compositions, using traditional or alternative symbols, as appropriate.</li> <li>• Rehearse, perform, critique and record compositions.</li> </ul>	<ul style="list-style-type: none"> <li>• notate/record music</li> <li>• rehearse, refine and perform music</li> <li>• Create/arrange melodies and accompaniments</li> <li>• Analyse/critique music</li> <li>• Record compositions using audio visual recording device</li> </ul>	<p>Students are able to:</p> <ul style="list-style-type: none"> <li>• Create original pieces based on given or selected themes</li> <li>• Arrange music for classroom instruments</li> <li>• Create accompaniments for given or original melodies</li> <li>• Notate their compositions</li> <li>• Refine/critique their work</li> <li>• Present/record their compositions</li> </ul>

<b>Learning Outcomes</b>
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Use music to describe/convey a wide range of themes.</li> <li>✓ Arrange/compose songs and instrumental pieces for different combinations.</li> <li>✓ Create original accompaniment to complement a melody.</li> <li>✓ Create a lead sheet for a simple song.</li> <li>✓ Notate their compositions.</li> <li>✓ Critique, refine and present their compositions/arrangements.</li> <li>✓ Manipulate electronic/digital devices to record their compositions.</li> </ul>

Points to Note	Extended Learning
<p>In this unit students explore ideas based on a wide range of themes as stimuli for new compositions. Songs, instrumental pieces and abstract compositions may find their way into this exploration. A “soundscape” is like the audible equivalent of a landscape. Students learn to arrange music for various aggregations (groupings). It may seem as though the unit theme, <i>Signs, Symbols and Cues</i>, is not adequate to cover a whole term and half. It should be understood, however, that students learn to read and write music over an extended period. The teacher must vary the material and draw on diverse sources (songs, instrumental pieces, poetry, pictures, movie themes, etc.) as stimuli. There should be a greater attempt to practise using traditional notation, especially as it relates to rhythmic/melodic/harmonic writing. Abstract and program music may, however, require the use of alternative notation.</p>	<p>Teacher could introduce students to easy-to-use music writing software and guide them in using this resource to score their compositions or to re-score familiar songs by copying from the original scores. Music writing software includes <i>Harmony Assistant</i>, <i>Finale</i> and <i>Notate</i>. Some of these have free downloads.</p>

**Resources**

Classroom instruments  
Manuscript music paper  
Repertoire of songs (folk, pop, etc. )  
Poems, pictures, stories  
Electronic/digital recording devices

**Key vocabulary**

Soundscape  
Lead sheet  
accompaniment  
Chord chart  
rhythmic  
melodic  
harmonic  
textural  
timbral  
assess  
stimuli  
Traditional/alternative notation  
Musical elements  
timbre  
pitch  
dynamics  
tempo  
texture  
duration



### About the Unit

In this unit students will explore harmonic and non-harmonic strands (“voices”) in music. They will perform arrangements involving multiple voices (2-part/3-part songs and instrumental ensemble pieces), and learn how to maintain balance between the main melodic parts and supporting harmonies. They will listen to distinguish the rhythmic/melodic content of different strands of music and detect when, for example a melody has moved from a main part to an under part. They will recognize instrumental timbres and the roles they play in selected examples, when combined as well as when used separately. Students will create music reflecting two or more “voices.” Rhythmic compositions will include multiple strands or voices; melodic compositions will include descants and under parts. Students will also combine instrumental and vocal parts with several strands or voices. They will notate, rehearse, perform, critique and record their work.

### Prior Learning

Check that student:

- Recognise the elements of music while listening to recorded/live music
- Understand the concept of “strands” in musical texture
- Are comfortable singing rounds and partner songs
- Have experience in listening critically to a piece involving more than one voice or instrument

### UNITS OF WORK GRADE 5 TERM 3 UNIT 2 (6-8 WEEKS)

**Focus Question 1: How can I ensure correct vocal control when singing in high, medium and low registers?  
2: How can I improve technique when playing classroom instruments?**

#### **Music Attainment Target: PERFORMING**

Display increasing vocal control when singing in high, medium or low register. Demonstrate improved technique when performing pieces for classroom instruments with/without a score.

THEME: Voices and Instruments

#### **Music Objectives:**

- Control voice to produce a variety of pitches including singing a song in different registers for varying effects.
- Maintain musical balance when performing as a member of a vocal ensemble.
- Sustain individual part when singing within a group.
- Sing a variety of songs in different keys
- Manipulate classroom instruments to bring out a range of effects and timbres
- Maintain musical balance when performing as a member of an instrumental ensemble.
- Sustain solo part on an instrument when playing in an ensemble.
- Use knowledge of chords in major and minor keys in playing accompaniments for, and in, vocal performance.
- Select instruments for accompaniments appropriate to culture and origin of songs.

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Sing songs accurately and independently in the key of C, D, E flat, F and G.</li> <li>• Sing with increasingly expressive tone quality and with good diction.</li> <li>• Sing a song in its original key and then transpose (change) to other keys when a chord or phrase has been given in the new key.</li> <li>• Explore the tone colour produced by varying voice placements and by identifying and imitating vocal tone colour in pre-recorded music – e.g., bass (low male voice), tenor (high male voice), soprano (high female voice), alto (low female voice), falsetto (male voice in an upper register beyond its normal range), basso profundo (male voice in a register lower than the normal bass range).</li> <li>• Maintain complex rhythm patterns independently on melody and percussion instruments.</li> <li>• Demonstrate understanding of repetition/contrast, in playing accompaniments.</li> <li>• Appropriately select instruments to accompany songs of different cultures.</li> </ul>	<ul style="list-style-type: none"> <li>• Articulate</li> <li>• Control voice</li> <li>• Pitch accurately</li> <li>• Manipulate instruments</li> <li>• Transpose music</li> <li>• Maintain tonality</li> <li>• Maintain complex patterns</li> <li>• Identify/imitate vocal tone</li> <li>• Demonstrate understanding</li> <li>• Select instruments</li> <li>• Explore tone colour</li> </ul>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• Articulate appropriately</li> <li>• Perform accurately and expressively</li> <li>• Transpose music when given a cue</li> <li>• Accompany songs and solo instrumental pieces</li> <li>• Sing independently in different keys</li> <li>• Imitate/approximate vocal tones with their voices</li> <li>• Maintain complex rhythmic patterns</li> <li>• Demonstrate understanding of repetition/contrast</li> <li>• Select appropriate instrumentation to represent cultural differences in music</li> </ul>

## Learning Outcomes

Students will be able to:

- ✓ Control their voices to produce a range of tones and effects.
- ✓ Maintain balance in a vocal/instrumental ensemble.
- ✓ Sustain an independent part in group music making.
- ✓ Maintain a sense of tonality (key) when transposing songs on cue.
- ✓ Manipulate classroom instruments for specific effects.
- ✓ Demonstrate an understanding of simple harmonies (primary chords) when playing accompaniments.
- ✓ Select classroom instruments suitable for different styles.

Points to Note	Extended Learning
<p>In this unit, “voice” does NOT refer necessarily to vocal music, but may be either vocal or instrumental. Voice, in this context, indicates strands of music, such as in having two or more lines running simultaneously. An instrumental duet (piece for two instruments), e.g., would be said to have two voices. If the recorder plays the upper part and the xylophone plays the lower, one would refer to the recorder as voice one and the xylophone as voice two. Teachers must be careful not to misguide students into thinking that voice when used as strand refers specifically to vocal music.</p>	<ul style="list-style-type: none"><li>• Students could organise a performance of songs they have recently learnt, for a school/community function.</li><li>• Students could stage a mini-pantomime or dramatic scene in which they use their voices characteristically to produce a range of effects.</li></ul>

### Resources

- Electronic/digital playback devices
- Recordings of songs and instrumental pieces
- Scores/song sheets of diverse musical examples
- Classroom instruments
- Chart illustrations of high/low male and female voices

### Key vocabulary

- Articulate
- Transpose
- Soprano
- Alto
- Tenor
- Bass
- Basso profundo
- Manipulate
- Chords
- Ensemble
- Timbres
- Tone quality

**UNITS OF WORK GRADE 5 TERM 3 UNIT 2**

**Focus Question 3: How may I respond to voices or instruments of low, medium or high register when listening to music?**

**Music Attainment Target(s): LISTENING & APPRAISING**

**Respond analytically to high, medium or low sounds in vocal/instrumental music.**

THEME: Voices and Instruments

**Music Objectives:**

**Students will:**

- Listen to a piece of music (vocal/instruments) and discriminate high/medium or low voices.
- Use visual, dramatic or loco motor expressions to demonstrate vocal registers.
- Listen to excerpts of recorded music and Identify category, number of voices and other features of voices.

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment Criteria
<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Identify vocal registers (soprano, bass, alto, tenor, etc.) in pre-recorded songs to which they listen in class.</li> <li>• Select appropriate melodic/non melodic classroom instruments to accompany singing.</li> <li>• Demonstrate understanding of instrumental and vocal ranges through a variety of responses (e.g., notation, visual arts, and drama).</li> <li>• Identify features of voices (e.g., vibrato, shrillness, huskiness, falsetto, suspense) heard in pre-recorded excerpts.</li> <li>• Follow a score when listening to instrumental/vocal examples, in order to note the relative position of pitches (high, medium or low register) within the score. This is a good opportunity, e.g., to find out the difference between scoring vocal/instrumental parts for the treble versus the bass stave (soprano/alto read from the treble stave, while tenor/bass read from the bass stave).</li> </ul>	<ul style="list-style-type: none"> <li>• Play accompaniments</li> <li>• Listen to and appraise music</li> <li>• Recognise and classify musical features</li> <li>• Select instrumentation</li> <li>• Identify ranges/registers</li> <li>• Follow a score</li> <li>• Demonstrate understanding</li> <li>• Imitate vocal timbres</li> </ul>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>▪ Identify vocal registers</li> <li>▪ Select appropriate instrumentation for varied effects</li> <li>▪ Demonstrate understanding of vocal/instrumental ranges</li> <li>▪ Identify and respond to vocal features</li> <li>▪ Differentiate relative placement of vocal/instrumental parts in a score</li> </ul>

Learning Outcomes
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Identify and distinguish vocal registers.</li> <li>✓ Select instrumentation for accompaniments based on the effects of ranges and registers.</li> <li>✓ Respond in a variety of ways to the effects of vocal and instrumental ranges.</li> <li>✓ Use their voices creatively to imitate/approximate different voice types/placements/ranges.</li> <li>✓ Follow a score to determine the relative placement of pitches to vocal/instrumental ranges.</li> </ul>

Points to Note	Extended Learning
<p>“Voices” refer to rhythmic or harmonic parts  “Excerpts” are shorter passages from a larger work.  Melodic instruments may have a wide range of pitches, while non-melodic instruments play rhythm only</p>	<p>Students could undertake a special project in which they collect pictures and sounds of very high instruments (e.g., piccolo, fife, sopranino recorder, triangle), very low instruments (e.g., tuba, string bass, basso profundo singer, bass drum), etc., and mount a talking display/demonstration. They could use YouTube downloads to demonstrate the sounds of selected instruments.</p>
<p><b>Resources</b></p> <p>Electronic/digital playbook devices  Recordings of short songs/instrumental pieces or excerpts  Classroom instruments  Pictures of instruments not available in the classroom  Vocal/instrumental scores</p>	<p><b>Key vocabulary</b></p> <p>Respond  Discriminate  Excerpt  Vocal features  Voices  Vibrato  Falsetto  Basso profundo  Alto  Tenor  Treble stave  Bass stave</p>



### Prior Learning

Check that students:

- Understand the elements of music.
- know how to use simple harmonies (primary chords)
- Are able to read/write simple notation.
- Know how to manipulate simple recording devices.

## UNITS OF WORK GRADE 5 TERM 3 UNIT 2

**Focus Question 4: How do I use textures to express my musical ideas through the use of classroom instruments of high, medium and low register?**

**Music Attainment Target: CREATING/COMPOSING**

**Compose pieces for classroom instruments (including voices) showing awareness of different musical strands or voices.**

THEME: Voices and instruments

**Music Objectives:**

- Display growing competence in composing melodies with two or more voices for classroom instruments.
- Compose suitable accompaniments for given or original melodies.
- Combine vocal and instrumental ideas to demonstrate understanding of voices in music.
- Use traditional symbols to notate their compositions
- Perform/conduct performance of scored compositions including those of their classmates
- Rehearse/perform/critique their scored compositions.
- Manipulate electronic/digital devices to record their compositions/arrangements

Suggested Teaching and Learning Activities – Focus Question 3	Key Skills	Assessment Criteria
<p><b>Students will:</b>            Compose/arrange music that demonstrates understanding of simple harmonies – e.g., create songs with descants and/or under-parts. They could also work in groups or individually to create pentatonic melodies based on a drone chord; or compose a second voice for a pentatonic melody (vocal or instrumental); or create a rhythmic rondo for non-melodic, melodic and mixed percussion; or use major/minor tonality to create musical contrast. Students could further explore textural/harmonic possibilities by adding ostinati to vocal and instrumental pieces.</p> <p>Rehearse, perform, critique and record/notate their compositions.</p>	<ul style="list-style-type: none"> <li>• Create/arrange rhythms and melodies</li> <li>• Compose harmonic parts</li> <li>• Create ostinati</li> <li>• rehearse, refine and perform music</li> <li>• Analyse/critique music</li> <li>• Notate/record compositions</li> </ul>	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• Create pentatonic/diatonic melodies.</li> <li>• Compose/create music with ostinati</li> <li>• Create rhythmic rondo</li> <li>• Add descant/under-part to a melody.</li> <li>• Notate their compositions</li> <li>• Refine/critique their work</li> <li>• Present/record compositions</li> </ul>

Learning Outcomes
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Arrange/compose music of different rhythmic/harmonic textures</li> <li>✓ Create original accompaniments based on ostinati or pentatonic ideas.</li> <li>✓ Define and create a rhythmic rondo</li> <li>✓ Notate their compositions.</li> <li>✓ Critique, refine and present their compositions/arrangements.</li> <li>✓ Manipulate electronic/digital devices to record their compositions.</li> </ul>

Points to Note	Extended Learning
<p>The focus of this unit is the use of musical texture, whether rhythmic, melodic or harmonic. Students will explore musical strands or voices, including descants, under-parts, ostinati, and major and minor tonality. Teacher must provide careful guidance by using carefully selected, manageable examples. “Voice” refers to descants and under-parts, which may be vocal or instrumental, and does not necessarily refer to music that is sung. The idea of a rhythmic rondo is one that should bring some excitement to the students. It is similar to a round or a canon, in which one voice enters and is successively joined by one or more other voices repeating the same rhythm or melody.</p>	<p>Students could be assigned an individual or group project requiring them to create a portfolio of three to five pieces. The compositions could explore at least two to three of the composing ideas included in this unit. Students should write an introduction to their portfolios and give a brief analysis of how they have used the ideas in their compositions. They could arrange a class concert in which they perform their pieces.</p>
<p><b>Resources</b></p> <p>Classroom instruments  Manuscript music paper  Repertoire of songs  Electronic/digital recording devices</p>	<p><b>Key vocabulary</b></p> <p>Pentatonic  Diatonic  Rhythmic Rondo  Drone                      Descant  Under-part  Major/minor tonality  Rhythmic/melodic / harmonic stimuli  Traditional/alternative notation  Musical elements  timbre  pitch  dynamics  tempo  texture / duration</p>



GRADE 5

# VISUAL ARTS

UNITS OF WORK

## Philosophical Statement

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

## OVERVIEW OF SUBJECT CONTENT VISUAL ARTS GRADE 5

TERM 1	TERM 2	TERM 3
<p><b>Many ways of making art using the elements and principles of design.</b>  <b>Two-dimensional works of art:</b></p> <p><b>Drawing</b>            Draw from observation – simple still life arrangements and aspects of the environment in which space is handled to show overlapping, diminishing size of objects, placement of objects, slopes, details becoming less distinct with distance and horizon lines.</p> <p><b>Painting - Manipulate, explore and control colour through painting:</b>            monochromatic colour schemes , polychromatic colour schemes, symbolism of colours printmaking</p> <p><b>Digital Artworks:</b> use the computer as a source for creating and embellishing art. e.g. Microsoft paint programme)</p> <p><b>Three dimensional works of art</b>            Using paper to create three dimensional works of art. –            Definition – paper-weaving, quilling.</p>	<p><b>From shape to form</b>  <b>Relationship between shape and form</b></p> <p>Definition:</p> <p><b>Shape</b> is a flat two dimensional area with height and width.</p> <p><b>Form:</b> an object with three dimensions- height, width and depth.</p> <p>Two groups of shapes and forms - geometric and organic. The basic geometric shapes are – circle, square and triangle which can be converted into forms. - Circle – sphere, square- cube, triangle- pyramid. Can be enriched by colour (tints &amp; shades) and texture.</p> <p>Using blending technique to convert shape to form</p> <p><b>Definition:</b> Fibre Arts- artworks created out of yarn, thread or cloth.</p> <p><b>Fibre Art:</b> experimenting with yarn, thread and cloth to create form through shape, colour and texture.</p>	<p><b>Work inventively and expressively to create art</b></p> <p><b>Exploring the elements and principles of design:</b> Finding creative ways to combine the elements and principles to reflect personal moods and ideas.</p> <p><b>Create art work in response to national events.</b> National themes and events can be explored for deeper meaning using a variety of media, techniques and tools.</p> <p><b>Stories and Illustrations:</b> draw and create art using imaginative themes, inventive patterns and details. Create illustrations in response to stories, themes and ideas</p> <p><b>Soft sculpture:</b> Sculpture made by using <u>cloth</u>, <u>foam</u>, <u>rubber</u>, plastic, paper, fibers and similar material that are supple and non-rigid.</p> <p><b>Digital Art:</b> create art using multimedia which includes the manipulation of works created.</p>



TERM 1	TERM 2	TERM 3
<p><b>Paper weaving</b>, - paper - weaving is a craft in which thin strips or sheets of paper are woven to create textured, durable and colourful creations.</p> <p><b>Quilling</b>- is an art form that involves the use of strips of paper that are rolled, shaped, and glued together to create decorative designs.</p>	<p><b>Modelling:</b> Work inventively and expressively with paper, clay, wire and other media suitable for creating models. Designing large-scale paper forms and structures,</p> <p><b>Digital Art:</b> use the computer to manipulate designs, artworks and simple animation</p> <p><b>Cultural Art:</b> Create art forms in a cultural context.</p> <p><b>Discussing Art:</b> observe and discuss composition utilizing forms.</p>	<p><b>Discussing Art:</b> Talk about personal experiences in creating art and critique theirs' and others' art work</p>

## Range of Content

### **In these units students will:**

- understand that observation is essential for developing their drawing skills
- draw from observation
- manipulate, explore and control media
- appreciate the use of multimedia in creating art
- learn how to use various digital media to create art
- create art using internet programmes
- recognize that shapes can be converted to forms
- use colour to enrich their art, create special effects and express moods
- know that fibre is a medium used to create art
- recognize that various cultures use fibre to create solutions to functional and aesthetic needs
- make models using a variety of media
- know that modelling is a technique used for building up and shaping a sculpture
- appreciate the role of critique in creating aesthetic awareness
- pursue innovations and solve real world problems using the engineering design process in STEM
- apply Mathematics, Science, Engineering and Technology concept to real-life situations.
- respond to and giving meaning to art in a cultural context

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

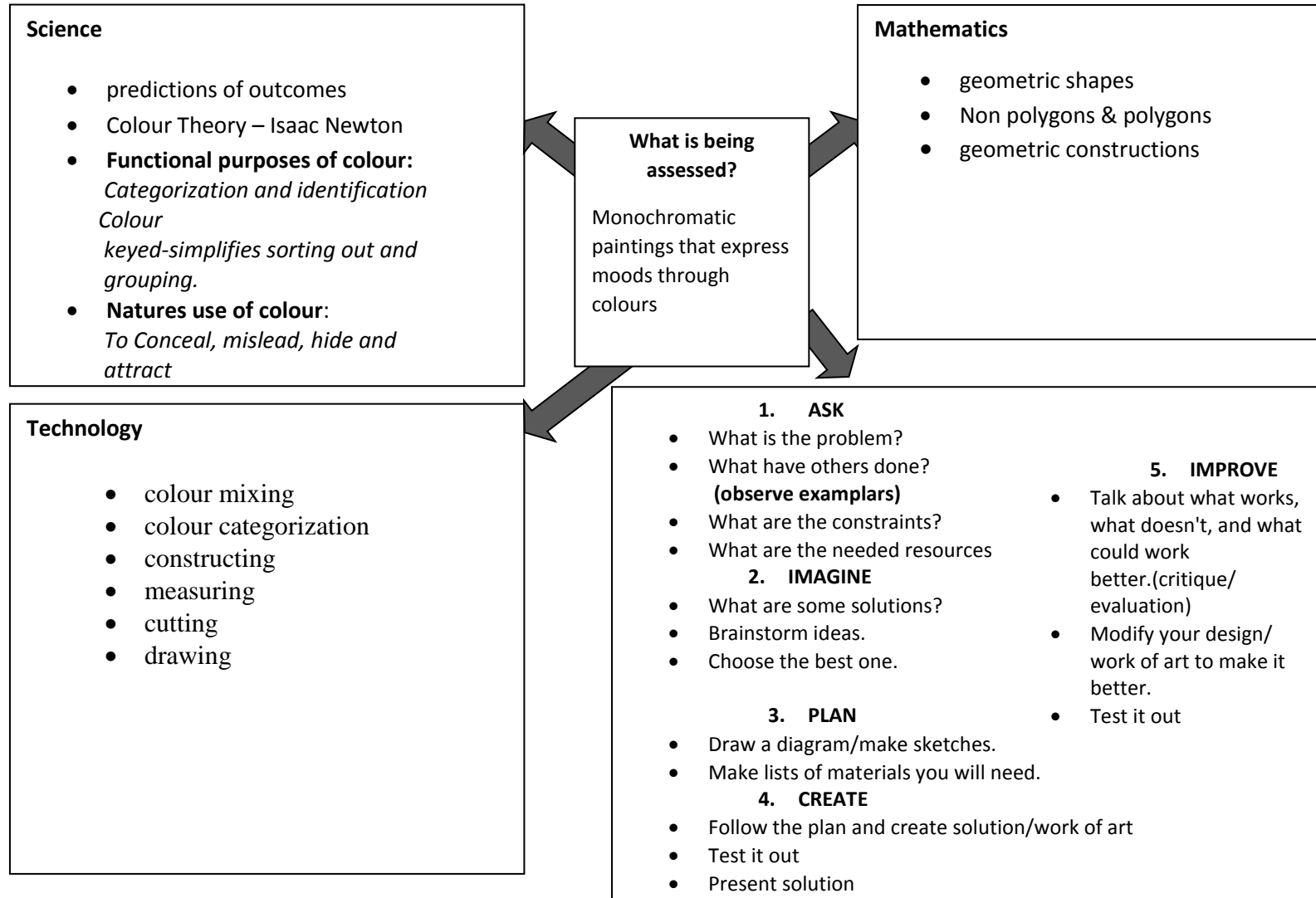
## Visual Arts Assessment Rubric for Grades 5

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

Variables	Performance Criteria	Rating Scale
	<ul style="list-style-type: none"> <li>• Shows selected involvement in the work</li> <li>• applies some findings/observations /examinations to the work</li> </ul>	
<p style="text-align: center;">5</p> <p>Inadequate achievement</p>	<ul style="list-style-type: none"> <li>• Limited use of the elements of design</li> <li>• Unable to places objects in relation to where work began</li> <li>• Shapes show limited correlation with appearances</li> <li>• Makes shapes in isolation</li> <li>• Shows limited evidence of order</li> <li>• Shows selected involvement in the work</li> <li>• applies some findings/observations /examinations to the work</li> </ul>	2

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



**UNITS OF WORK GRADE 5 TERM 1 UNIT 1. UNIT TITLE: MANY MEDIA: MANY TYPES OF ART  
DURATION: 7 WEEKS**

**About the Unit**

In this unit students will:

- Learn that there are many ways to make art.
- Learn about the different media used to create art and how to use the principles and elements of design to unify their composition.
- Produce shades and tints and make value charts.
- Learn to make a print.
- Use shading technique to produce tonal drawings.
- Express ideas using colours and neutrals.

### Prior Learning

Check that students can:

- Identify the primary and secondary colours.
- Demonstrate basic computer skills such as using the mouse or keyboard.

### Focus Question 1: How can I use different media to create art?

#### Visual Arts Strands

Create and Develop

Plan and Design

Appreciate and Respond



Picture Making

Sub-themes: Many ways of making art using the elements and principles of design.

#### Visual Arts Attainment Targets

- Understand the elements and principles of art and be able to apply these in a range of contexts.
- Create works of art using a wide range of media, tools and techniques including digital media.



#### 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 technology to design and develop creative products to demonstrate their learning and understanding of basic technology operations.

#### Objectives:

- Identify art media used in different types of drawing.
- Manipulate a shading technique to produce a tonal drawing
- Measure and combine different amounts of black or white to a colour to produce shades and tints.
- Mix tints and shades of two primary colours to decorate a functional item.
- Produce a monoprint.
- Observe how artists use shape and space in a composition.



-  **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
-  **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

### **STEM Attainment Targets**

- Science** - make predictions of what will happen based on scientific knowledge and understanding. Suggest and communicate how to test these predictions. Interpret data and decide whether or not results support predictions, and are sufficient to draw conclusions
- Technology** - Develop an understanding of the role of troubleshooting, research and development, invention and innovation, and experimentation in problem solving
- Engineering** - Create works of art using the design standards
- Mathematics** - Make and explore geometric shapes and solids and apply knowledge of their properties to problem solving situations Identify common shapes and objects and classify them by noting their properties; including their line and symmetry

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p><b>Students will:</b></p> <p>Use a semantic web to display various art media that can be used in drawing. For example, charcoal, pastels, markers, pencils, sketchbooks, papers etc. The use of web-based or installed graphic organisers may be used for displaying the different art media.</p> <p>Examine types of drawings and identify and discuss the art media used. Students may use available online search tools to research types of drawings.</p> <p>Practise using different shading techniques with a variety of art media after viewing online or offline video.</p> <p>Draw objects using, pencils, pencil crayons and pastels and shade them to show dark, high-light and middle values.</p> <p>Visit the studio of an artist, and/online gallery and observe and discuss the different colour schemes used.</p> <p>Create monochromatic collage / picture / painting using cloth or paper. Or use digital drawing tool to create a monochromatic collage/picture/painting</p>	<p>Mix paint</p> <p>Identify art media</p> <p>Draw conclusions</p> <p>Discuss findings</p> <p>Manipulate art media</p> <p>Conduct electronic search for kinds of information</p> <p>Examine art work</p> <p>Interpret art work</p> <p>Organize information</p> <p>Print on fabric</p> <p>Draw</p> <p>Create graphics using digital drawing tools</p>	<p>Used semantic web to adequately display and discuss different types of art media</p> <p>Satisfactorily examined and discussed different types of drawings and the media used to make them</p> <p>Satisfactorily used a variety of media to demonstrate various toning techniques. Used media to adequately show Dark, highlights and middle values</p> <p>Monochromatic artwork satisfactorily demonstrates meaning of the term.</p>

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p>Examine still life and drawings of landscape by various artists, noting how they deal with space, colour, texture, overlapping of objects, details and diminishing sizes and use these as a starting point for creating their own drawings (for example, Paul Cezanne/ Seya Parboosing). These drawings may be viewed from online galleries.</p> <p>Create drawing / painting of still life or landscape.</p> <p>Discuss exemplars of different drawing and shading techniques and make journal entries using specific journal prompts. For example “If I were a Martian my water bottle would look like.... / “If I live under the sea my _____ would look like.....” or “If I live in a cave it would look like.....”</p> <p>Mix black with a primary colour and white with a primary in varying proportions to produce shades and tints of the colour to create a value scale.</p> <p>Make cut outs from value scale to create an abstract composition.</p>		<p>Drawings appropriately demonstrates use of space, colour, texture, overlapping of objects, details and diminishing sizes</p> <p>Composition satisfactorily demonstrates a variety of drawing and toning techniques.</p> <p>Journal prompts satisfactorily recorded</p>

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
Using tints and shades of two primary colours to decorate a box to be used as a jewellery box.		Jewellery box satisfactorily decorated using tints and shades of two primary colours.

<p><b>Learning Outcomes</b></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Use various art media in producing artwork.</li> <li>✓ Use different toning techniques with a variety of art media.</li> <li>✓ Apply the elements of design (space, colour and texture) in various works of art.</li> <li>✓ Create monochromatic works of art.</li> <li>✓ Identify and use various drawing techniques.</li> <li>✓ Use digital drawing tool to create monochromatic works of art</li> </ul>
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<p><b>Points to Note</b></p> <p>When white is added to a colour we get a tint. When black is added to a colour we get a shade. E.g. Pink is a tint of red whereas burgundy is a shade of red.</p>	<p><b>Extended Learning</b></p> <ul style="list-style-type: none"> <li>• Create a monochromatic coloured artwork which can be used as a wall hanging at home.</li> <li>• Use knowledge of colour schemes to guide parents / guardian as they paint the house for example at Christmas time.</li> <li>• Watch video clips on artists creating paintings.</li> </ul>
<p><b>Resources</b></p> <p>Examples of drawings, CD ROM, internet resources assorted drawing (drawing pencils B – 5B) and colouring media. Computer and any other available resources</p>	<p><b>Key vocabulary</b></p> <p>Overlapping, diminishing, art medium, printing block, printing, motif, techniques, still- life, tone, high-light, middle values, diminishing size, value, monochromatic, proportion and semantic mapping.</p>
<p><b>Link</b></p> <ul style="list-style-type: none"> <li>➤ Semantic web to information technology.</li> </ul>	

**UNITS OF WORK GRADE 5 TERM 1. UNIT 2. UNIT TITLE: EXPLORING COLOURS. CREATING DIGITAL ART  
DURATION: 7 WEEKS**

**In this unit students will:**

- Learn how to make mono prints, stencil prints and Styrofoam prints.
- Experiment with colour mixing and colour application to create works of art.
- Use digital processes to create art.
- Create art based on cultural themes.
- Learn new ways for enhancing their composition.

### Prior Learning

Check that students can:

- Create monochromatic works of art.
- Draw using elements and principles of design

**Focus Question 2: How can colours be used creatively to enhance composition?**

**Focus Question 3: How can I create digital art?**

#### Visual Arts Strands

Create and Develop  
Plan and Design  
Appreciate and Respond



**Theme:** Picture Making

**Sub-theme:** Many ways of making art

#### Visual Arts Attainment Targets



- 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.

#### 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 technology to design and develop creative products to demonstrate their learning and understanding of basic technology operations.

#### Objectives:

- Identify and justify the various colour schemes used by artists.
- Use colour mixing and colour application to create works of art.
- Analyse various works of art to answer questions at the literal and inferential levels about polychromatic colour scheme.
- Create works of art using polychromatic colour scheme.
- Use mono prints, stencil prints and Styrofoam prints to create designs and produce works of art.
- Make printing block and decorate paper for gift wrap.
- Manipulate multimedia to produce art.
- Use the computer to illustrate a scene from a story.

<ul style="list-style-type: none"> <li> <b>DIGITAL CITIZENSHIP</b> – Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.</li> <li> <b>RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING</b> - Use appropriate digital tools and resources to plan and conduct research, aid critical thinking, manage projects, solve problems and make informed decisions.</li> </ul>	
<p><b>STEM Attainment Targets</b></p> <p><b>Science</b> - Nature of materials</p> <p><b>Technology</b> -Develop an understanding of the attributes of design</p> <p><b>Engineering</b> - Create works of art using the design standards</p> <p><b>Mathematics</b> - Estimate and measure perimeter</p>	

Suggested Teaching and Learning Activities. Focus Questions 2 & 3	Key Skills	Assessment
<p><b>Students will:</b>  Investigate and say how they think colours have been manipulated in the works of several artists. Use search tools online to locate catalogues of artists' work.</p> <p>Investigate and report on the use of colours in their communities. e.g. murals, church decoration. Image/video capturing devices may be used to record use of colour in community. The images/videos could be used to produce a multimedia presentation and then conduct a class discussion on the cultural use of colours.</p> <p>Experiment with colour mixing and colour application in response to a word e.g. surprise, celebration, space, hurricane. Use word responses to create a classroom mural</p> <p>Use CD-ROM or internet to access the works of an artist and to answer stated questions about polychromatic colour scheme, i.e. Complimentary and analogous colour schemes.</p> <p>Create a picture, e.g. mosaic, using a complimentary or an analogous colour scheme.</p> <p>Paint a still life composition using a colour scheme of choice after examining the works of artist Samere Tansley.</p>	<p>Investigate art work  Observe  Experiment with art media  Manipulate art media  Differentiate meanings and techniques  Analyse art work  Compare art work  Mix colours  Design art work  Report on findings  Print functional art pieces  Manipulate designs  Paint compositions  Illustrate concepts  Create designs  Research themes  Define art terms  Take photographs  Browse and search  Create multimedia presentations  Capture images  Manipulate web tools  Transfer files  Upload files</p>	<p>Shows deep understanding in explaining how the artists manipulated colours to arrive at their finished work</p> <p>Use of colours in their communities adequately investigated, recorded , shared and discussed</p> <p>Mural reflects both colour mixing and application techniques and the word which inspired the work</p> <p>Questions about polychromatic colour schemes correctly answered</p> <p>Polychromatic colour schemes used to create picture.</p> <p>Still life composition used a colour scheme to reflect the theme of the painting.</p> <p>Explained satisfactorily how the work of Samere Tansley impacted the painting.</p>



Suggested Teaching and Learning Activities. Focus Questions 2 & 3	Key Skills	Assessment
<p>Create a mono print based on a theme e.g. John Canoe, Christmas celebration, Kite flying , heritage week</p> <p>Produce a mono print on paper, in three colours, suitable for a wall hanging. Use the printed paper to make a wall hanging.</p> <p>Use a blunt pen to inscribe an open-ended, abstract type of design on styrofoam then use the designed surface as a printing block to create works of art.</p> <p>Make a printing block with a specific perimeter by pasting bits of cardboard onto a block of wood then protect the plate with varnish. Use the block printing process to create a pattern on a sheet of paper to be used as a gift wrap.</p> <p>Design stencils and print onto paper to make post cards, greeting cards or book markers.</p> <p>Work co – operatively to produce stencils then make prints on a recycled item such as old cushions, T-shirts.</p> <p>Research and formulate a working definition for “Digital Art”.</p> <p>Use online tools to manipulate design to produce artwork.</p> <p>Use image capturing device to take pictures. Transfer images from device and manipulate to create film.</p>		<p>Printing blocks and stencils correctly measured, cut, built and inked.</p> <p>Art works from prints use a blend of colours.</p> <p>Digital art correctly defined</p> <p>Online resources/ computer programmes effectively applied to the creation of art work.</p> <p>Image capturing devices appropriately used to capture images of works created.</p>

Suggested Teaching and Learning Activities. Focus Questions 2 & 3	Key Skills	Assessment
<p>Use computer programmes/ online resources or free downloadable internet based applications to create post cards, greeting cards or book cards.</p> <p>Read a story relating to our heritage and use suitable software application to illustrate a scene.</p> <p>With teacher's assistance in groups use image capturing device to take pictures based on themes and upload them to a suitable web application capable of producing a video or movie.</p>		<p>Art works effectively manipulated to produce video/movies</p> <p>Discussion about Art works created shows understanding regarding the use of shape, patterns and colour, how materials and tools were used , how problems were solved and what was liked about own work and the work of others</p>

### Learning Outcomes

Students will be able to:

- ✓ Use mono prints, stencil and Styrofoam as printing techniques to create works of art.
- ✓ Use digital art to produce works of art.
- ✓ Recognise and use meaningfully at least two colour schemes.
- ✓ Manipulate colours for desired outcomes.
- ✓ Analyse works of art for meaning.
- ✓ Recognise the computer as medium for creating art.
- ✓ Use image capturing device to take pictures and use presentation software to create a digital story

<p><b>Points to Note</b></p> <p>Printmaking is a fine-art activity done on paper. Surface decoration is applied art usually done on fabric</p>	<p><b>Extended Learning</b></p> <p>Visit the website used and continue to create art pieces</p> <p>Find a person who works with digital art form and talk with them about their work</p> <p>Plan a project based on one of the topics covered in your art class. Complete your project, take pictures and share it with your class.</p>
<p><b>Resources</b></p> <p>Computer, digital cameras, assorted colouring media, multimedia devices, stencils, reproductions, internet sources, CD Rom and art magazines</p>	<p><b>Key vocabulary</b></p> <p>Digital art, polychromatic, analogous colour scheme, complimentary colour scheme</p>
<p><b>Links</b></p> <ul style="list-style-type: none"> <li>• Analysis of polychromatic colour schemes to Reading Comprehension in Language Arts.</li> <li>• Story illustration of our heritage to Social Studies and Language Arts</li> </ul>	

**UNITS OF WORK GRADE 5 TERM 2. UNIT 1. UNIT TITLE: SHAPING UP  
DURATION: 6 WEEKS**

**In this unit students will:**

- Write definitions for art terms
- Examine and discuss works of art.
- Create their own art work.
- Manipulate shapes to create forms.
- Use shapes (positives and negatives) and forms to create composition.
- Examine the relationship between shapes and forms.
- Conduct a simple research.

### Prior Learning

Check that students can:

- Use and critique the elements and principles of design in their own and others work.

**Focus Question 4:** How can I use shapes in composition?

**Focus Question 5:** How do I use shapes to create form?

#### Visual Arts

Strand 1: Create and Develop

Strand 2: Plan and Design

Strand 3: Appreciate and Respond



THEME: From shape to form

Sub-theme: Relationship between shape and form

#### Attainment Targets


- Understand the elements and principles of art and be able to apply these in a range of contexts.
- Express ideas and feelings visually and innovatively in two and three dimensions.

#### ICT Attainment Targets

-  COMMUNICATION AND COLLABORATION DESIGNING AND PRODUCING – Use technology to design and develop creative 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.

#### Objectives

- Define shape and form.
- Identify shape and form and their relationship to form.
- Experiment with shapes in composition
- Identify how shapes can be used as symbols for ideas
- Explain the interaction between positive and negative shapes in a composition.
- Describe how shapes create pattern in a composition.
- Discover how shapes are converted into forms.
- Use a computer to manipulate and create a design
- Observe and discuss composition.
- Observe and discuss sculptural construction in space (3D) using sticks and flat shapes.
- Describe and explain how artists create works of art utilizing shapes and forms.
- Identify netting technique used to create forms

 **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.

**STEM Attainment Targets**

- Science** - Nature of materials: know that materials can exist as solid, liquid or gas and explore how materials change when they are heated and cooled
- Technology** - Develop an understanding of and be able to select and use construction technology
- Engineering** - Create works of art using the design standards
- Mathematics** - know, use and interpret relationships between units of measurement: mass  
Recognize horizontal, vertical and intersecting line segment

Suggested Teaching and Learning Activities – Focus Questions 4 & 5	Key Skills	Assessment
<p><b>Students will:</b>  Generate a working definition for shape and form.  Examine the use of shapes and form in works of artist.  Explore the use of shapes and forms in creating their own work.</p> <p>Create a mobile by manipulating paper shapes to create forms to demonstrate how suspension and balance can be used to allow forms to move freely in space.</p> <p>Observe and demonstrate how shapes create pattern in composition.  Create a composition with shapes by using suitable drawing software.  Critically view the works of artist Karl “Jerry” Craig. Discuss the use of geometric shapes in his paintings. Use ideas from the discussion to create works of art.</p> <p>Observe visuals or other works of art which show how positive and negative shapes (spaces) are used in a composition.  Define the relationship between shapes (2D) and form (3D) and explain how geometric shapes can be converted into forms or research on 2D and 3D graphics using internet based resources.</p>	<p>Create design  Draw and shade shapes  Observe art works  Manipulate media  Analyze shapes  Discuss relationship of shapes  Cut/tear art materials  Browse and search the internet  Manipulate web tools</p>	<p>Shape and form appropriately defined</p> <p>The use of shapes and forms appropriately examined, explored and manipulated to produce works of art that moves freely in space, applying the principle of balance.</p> <p>Demonstrate appropriately the development of patterns from shapes.  Identify and discuss the use of geometric shapes in the composition of other artists.  Manipulate shapes adequately to create works of art.</p> <p>Accurately define the relationship between shape and form and how shapes may be changed to forms</p>

### Learning Outcomes

Students will be able to:

- ✓ Differentiate shapes and forms and use both to create works of art.
- ✓ Use shapes and forms to create compositions.
- ✓ Use computer devices to manipulate and create designs.

<b>Points to Note</b> <ul style="list-style-type: none"><li>• A shape usually has a boundary or outline around it</li><li>• Questions that can be asked about a form are:<ul style="list-style-type: none"><li>How wide is it</li><li>How tall is it</li><li>How deep is it</li></ul></li></ul>	<b>Extended Learning</b> <p>Visit towns, parks, cities etc to observe and analyse forms to establish the relationships between shapes and form.</p>
<b>Resources</b> <p>Prints, pictures of works involving shapes and forms, exemplars of forms, assortment of art tools such as scissors, assortment of art materials such as tape, glue, paper, internet, computer, drawing software and any other available technologies.</p>	<b>Key vocabulary</b> <p>Define, suspension, mobile, negative shape, positive shape, geometric shape, form, shape, organic shape, pattern, design, manipulate</p>
<b>Links</b> <ul style="list-style-type: none"><li>➤ Research of visual symbols in various cultures to Social Studies</li><li>➤ Netting technique to geometric form in Mathematics.</li></ul>	



**UNITS OF WORK GRADE 5 TERM 2. UNIT 2. UNIT TITLE: LET'S GO THREE-DIMENSIONAL  
DURATION: 5 WEEKS**

**About the Unit**

In this unit students will:

- Identify and use a variety of fibres  
Use hand building techniques to produce clay items
- Search and browse the internet for information on artists
- Use the computer to manipulate images

### Prior Learning

Check that students can:

- Create monochromatic works of art.
- Draw using elements and principles of design
- Browse and search the internet for information

### Focus Question 6: How can I create three dimensional works using different media?

#### Visual Arts

Strand 1: Create and Develop

Strand 2: Plan and Design

Strand 3: Appreciate and Respond

**THEME:** Exploring form through various media and techniques.

#### Sub-theme:

- Fibre as a medium for imaginative expression.
- Modelling in different media.
- Exploring digital media.
- Cultural Art





#### Attainment Targets

- Express ideas and feelings visually and innovatively in two and three dimensions.
- Develop a familiarity with and appreciation for a wide range of art in a variety of forms and media from their own and other cultures.

#### Objectives:

- Define Fibre Arts
- Identify different types of fibre.
- Design and create simple fibre-related projects.
- Use clay as a medium for exploring form.
- Demonstrate an understanding of structure through constructing clay items using hand building techniques (coil, pinch, drape).
- Use the internet or other sources to research the works of Jamaican potters
- Manipulate designs or images using the computer to create imaginative animals or creatures.
- Define cultural art/folk art
- Create a digital/paper portfolio of cultural art found in their communities or collected from newspaper, magazine, journals, periodicals.

### 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 technology to design and develop creative 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.
-  **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.

### STEM Attainment Targets

- Science** - nature of materials: know that materials can exist as solid, liquid or gas and explore how materials change when they are heated and cooled  
understand how simple machines work
- Technology** - develop an understanding of and be able to select and use construction technology
- Engineering** - create works of art using the design standards
- Mathematics** - know, use and interpret relationships between units of measurement: mass  
recognize horizontal, vertical and intersecting line segment

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p><b>Students will:</b>  Define fibre arts and give examples of different fibre.</p> <p>Examine various fibre related projects / items displayed by teacher and discuss how they believe they were constructed.</p> <p>Observe the demonstration done by invited resource person as he / she makes fibre related items such as crochet, knitting, embroidery, weaving and practice some basic manoeuvres</p> <p>Visit the local library and fabric store; collect information and samples of different fibre related techniques such as weaving, crochet, lacing, macramé'. Make a scrapbook clearly labelled 'fibre' and write short notes.</p> <p>Use information garnered and skills learned about fibre art to design and make a simple woven or macramé project such as "Friendship bracelets" or placemats.</p> <p>Experiment with various fibres to create patterns using line, shape and colour then mount the finished work in a portfolio and write at least two simple sentences explaining how the patterns were created</p>	Define terms Design art work Create models Observe demonstrations Research topics Create art work Manipulate images Analyse art work Gather information. Classify art work Weave fibre Coil clay Pinch clay Search and browse Create graphics Operate electronic device	Correctly define and give examples of fibre art Oral presentations adequately describes the process in creating specific pieces of fibre art Do basic manoeuvres in fibre art correctly after observing demonstrations Scrap book on various fibre related techniques adequately Woven art work accurately applies the selected technique in a visually pleasing manner

Suggested Teaching and Learning Activities – Focus Question 1	Key Skills	Assessment
<p>In groups, research online or offline information on Jamaican Artists Cecil Baugh and Ma Lou. Give an oral presentation to the class, highlighting how colour, shape and texture are used in their work.</p> <p>Use clay to model a yabba pot inspired by the works of Ma Lou- a Jamaican folk artist.</p> <p>Create an imaginary form using a suitable graphic programme which allows for the manipulating of designs and images with their colours, textures, lines and shapes</p> <p>Generate a definition for cultural/folk art and identify examples in their communities.</p> <p>Create a digital/paper portfolio of cultural and folk art by using appropriate image capturing device to take pictures of art found in their community or collected from newspaper, magazines, journals and periodicals, classifying them into folk or cultural art.</p>		<p>Research findings adequately addressed the task. Sharing of findings satisfactorily reflected group work</p> <p>Yabba pot model satisfactorily reflects inspirations from Ma Lou in the use of form, texture, colour and shape</p> <p>Imaginary form satisfactorily reflects the use of line, texture, colour and shape</p> <p>Appropriately define cultural/folk art with accurate examples found in their communities</p> <p>Portfolio satisfactorily lays out and accurately labels folk and cultural art</p>

<p><b>Learning Outcomes</b></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ Identify fibre art</li> <li>✓ Make a simple fibre product</li> <li>✓ Model a yabba pot by observing a demonstration and following instructions</li> <li>✓ Gather information from the internet.</li> <li>✓ Make oral presentation describing their experience in creating their work.</li> <li>✓ Define Cultural/folk Art</li> <li>✓ Use appropriate presentation software to create a digital story on cultural and folk art</li> </ul>	
<p><b>Points to Note</b></p> <ul style="list-style-type: none"> <li>• Folk art is rooted in traditions that come from community and culture.</li> <li>• FOLK ART includes a range of useful and decorative media, including cloth, wood, paper, clay and metal</li> </ul>	<p><b>Extended Learning</b></p> <p>Visit local craft producers in your community or a nearby high school , visual arts department and observe the production of handy craft made from local materials such as straw, bark, clay, wicker, wood</p>
<p><b>Resources</b></p> <p>Newspaper, computer, image capturing devices, internet, graphic programme, magazines, journals, periodicals, yarn, straw, clay, wood</p>	<p><b>Key vocabulary</b></p> <p>Crochet, knitting, embroidery, macramé, fibre, clay, coil, pinch, drape, potter, fibre art, cultural art, folk art, imaginary form, digital portfolio</p>
<p><b>Links</b></p> <ul style="list-style-type: none"> <li>➤ Social Studies: our resources, folk heroes</li> </ul>	

**UNITS OF WORK GRADE 5 TERM 3. Unit 1. UNIT TITLE: EXPRESS IT WITH ELEMENTS AND PRINCIPLES**

**DURATION: 11 WEEKS**

**In this unit students will:**

- Use colours to reflect mood in works of art
- Redesign compositions using the elements of design
- Make toys based on themes
- Critique theirs' and others' art work
- Compare and contrast works of art
- Use colours to create op art
- Use digital media to design posters

**Prior Learning**

Check that students can:

- Mix colours to achieve intended outcomes
- Manipulate the elements and principles of design
- Browse and search the internet for information

**Focus Question 7: How can I use the elements and principles to express ideas and feelings?**

**Visual Arts**

Strand 1: Create and develop

Strand 2 : Plan and design

Strand 3. Appreciate and respond



**THEME:** Creating art by working inventively and creatively.

**Sub-theme:** Many ways to express ideas in art

**Attainment Targets**

- Express ideas and feelings visually and innovatively in two and three dimensions.
- Design works of art that express ideas, fulfil specific design needs and can shape viewers' thinking and moods.

**ICT Attainment Targets**

-  **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.
-  **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.

**Objectives:**

- Describe how colour is used to create mood in a work of art.
- Identify a scene and use creative lines and shapes to redesign and add new meaning.
- Design and make simple character toys based on a given theme.
- look at and talk about his/her work and the work of other students
- Observe a painting and determine the mood.
- Compare the works of two artists and describe the differences in style and technique.
- Use colour to create optical illusion
- Define illusion
- Use the computer to design an event poster.



### STEM Attainment Targets

- |   |  |
|---|--|
| <p><b>Science</b> - make predictions of what will happen based on scientific knowledge and understanding. Suggest and communicate how to test these predictions. Interpret data and decide whether or not results support predictions, and are sufficient to draw conclusions</p> <p><b>Technology</b> - develop an understanding of the attributes of design</p> <p><b>Engineering</b> - create works of art using the design standards</p> <p><b>Mathematics</b> - know, use and interpret relationship between units of measurement: mass</p> <ul style="list-style-type: none"><li>- Recognize horizontal, vertical and intersecting line segment</li><li>- make and explore horizontal shape: non-polygons and polygons.</li></ul> |  |
|---|--|

Suggested Teaching and Learning Activities – Focus Question 7	Key Skills	Assessment
<p><b>Students will:</b></p> <p>Create a painting in which colour is used to create a particular mood.</p> <p>Study the work of Van Gogh entitled <i>Street at Saintes-Maries</i>. Observe and describe the technique that he uses. Redesign the piece using lines and shapes to add new meaning.</p> <p>Compare and contrast the style and technique in the works of Barrington Watson: <i>After the storm, Hectors River Portland</i> and Robert McGill’s: <i>Cat in the Garden</i>.</p> <p>Examine the work Albert Huie (Noon) and describe the mood of the painting.</p> <p>Visit an online gallery and research examples of op art, select a piece and create their own designs.</p> <p>Use pair – share activity to talk about their work and the work of others. Create an art word wall from the words used to describe the work.</p> <p>Design and make a puppet for an event, story or national celebration. Design a poster for an event.</p> <p>In groups design and create a mural using a combination of ideas and techniques garnered from previous class activities.</p>	<p>Compare and contrast art styles</p> <p>Differentiate terms</p> <p>Analyse art work</p> <p>Create painting</p> <p>Create design</p>	<p>Use the internet and access the works of Vincent Van Gogh and answer questions about the artist style.</p>

<p><b>Learning Outcomes</b></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>✓ create a painting and express mood through colour.</li> <li>✓ <i>describe the piece of work,</i></li> <li>✓ <i>explain how the materials chosen may have suggested ways of interpreting an idea how different textures, colours and patterns combine how challenges in construction and design were or could be overcome.</i></li> <li>✓ study a painting and make deductions.</li> <li>✓ classify works of art according to technique and style.</li> <li>✓ identify the mood in a painting.</li> <li>✓ define mood, style and technique.</li> </ul>	
<p><b>Points to Note</b></p> <ul style="list-style-type: none"> <li>• ideas and feelings of caring and working together can be expressed in works of art</li> </ul>	<p><b>Extended Learning</b></p> <p>Observe a number of event posters in their community and note the elements and principles of design that are dominant in their composition. Select one poster from those observed that is considered weak and produce an improved version.</p>
<p><b>Resources</b></p> <p>Prints/ electronic copies of Vincent Van Gogh's <b><i>Street at Saintes Maries</i></b>, Barrington Watson's <b><i>After the Storm, Hectors River Portland</i></b>, Robert McGill's <b><i>Cat in the Garden</i></b> and George O' Keeffe's <b><i>Stars Rising at Sunset</i></b>, examples of op art, boxes, glue, scissors, assorted colouring media, paint brushes, cardboard.</p>	<p><b>Key vocabulary</b></p> <p>Op art, optical illusion, event poster</p>
<p><b>Link</b></p> <ul style="list-style-type: none"> <li>➤ Moods in drama, poster making with English Language</li> </ul>	

# 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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## **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 Constructivism 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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## GLOSSARY OF TERMS – DRAMA

TERMS	DEFINITIONS
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.



TERMS	DEFINITIONS
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
Living pictures	
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

TERMS	DEFINITIONS
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
Folktales	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

TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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

TERMS	DEFINITIONS
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.
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.
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.

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TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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 preceded 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

TERMS	DEFINITIONS
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.



TERMS	DEFINITIONS
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

**TERMS****DEFINITIONS**

Major scale

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.

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

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.

TERMS	DEFINITIONS
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 (frazz)	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 word Aerophones 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.

TERMS	DEFINITIONS
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

TERMS	DEFINITIONS
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.

**TERMS****DEFINITIONS**

Twelve- bar blues

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 .

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.

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 musical notation shows a 12-bar blues chord progression in F major. The first line contains measures 1 through 6, and the second line contains measures 7 through 12. Chords are indicated above the notes, and Roman numerals are shown below. A bracket under measures 9, 10, and 11 is labeled "Cadence".

Measure	Chord	Roman Numeral
1	F	I <sup>6</sup>
2	F	I <sup>6</sup>
3	F	I <sup>6</sup>
4	F <sup>7</sup>	I <sup>7</sup>
5	B <sup>b</sup> 7	IV
6	B <sup>b</sup> 7	IV <sup>7</sup>
7	F	I <sup>6</sup>
8	F	I <sup>6</sup>
9	C <sup>7</sup>	V <sup>7</sup>
10	B <sup>b</sup> 7	IV <sup>7</sup>
11	F	I <sup>6</sup>
12	F	I <sup>6</sup>

**TERMS****DEFINITIONS**

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.

**REFERENCE**

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

## GLOSSARY OF TERMS – Visual Arts

TERMS	DEFINITIONS
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.



TERMS	DEFINITIONS
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/Element 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.

TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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 deStijl	The plan, conception or organization of a work of art; the arrangement of independent 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.

TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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 though 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.

TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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
Non-objective	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.



TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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, papier mache 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.

TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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.

TERMS	DEFINITIONS
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

TERMS	DEFINITIONS
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 <b>using images or figures.</b>
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.
Works of Art/Artwork	The product of creative effort in dance, music, theatre, and the visual arts.



# LESSON PLANS



# Music

## 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)

## VISUAL ARTS GRADE 5 LESSON PLAN

**Subject:** Visual Arts  
**Grade 5:** Term 1 Unit 1  
**Unit Title:** Painting  
**Topic:** Monochromatic Colour Schemes  
**Focus Question:** How can I use different Media to Create Art  
**Duration:** 2 Weeks (2 x 35 minutes per week)

### STEM Alignment

#### **SCIENCE**

**Strand:** Science application and design practices

Make predictions of what will happen based on scientific knowledge and understanding.

#### **MATHEMATICS**

**Strand:** Geometry

Make and explore geometric shapes

Non polygons & polygons not exceeding 8 sides and apply knowledge of their properties to problem solving situations.

#### **Technology**

**Design:** Students will develop and understanding of the attributes of design.

**General objective:** Students will manipulate explore and control colour through painting.

**Specific Objective:**

At the end of these sessions students should:

- Produce shades and units of colours and make value charts
- Use colour to enrich their art, create special effects and express moods
- Measure and combine different amount of black or white to a colour to change its value and identity
- Categorize colours according to their group schemes
- Discuss the principle of the colour based in Isaac Newton colour theory

**Key Vocabulary:** Colour theory, monochromatic, poly chromatic, value, tints and shades, concentric Circle, gradation.

**CONTENT:**

Isaac Newton colour theory, monochromatic, tints and shade of one colour

**Value scale:** Value refers to the lightness and darkness of a colour.

**Tint:** light value of a colour created by adding white paint to the colour

**Shade:** dark value of a colour created by adding black paint to it

**Painting –**

**Hue –** another name for colour

**Colour-** hue

Concentric circles

**Shape –** an enclosed space

**Colour schemes –** groups warm and cold, primary, secondary monochromatic, poly chromatics,  
complementary analogous

## **SKILLS**

Students will develop skills in:

- Painting
- Colour mixing
- Constructing shapes
- Researching relevant information
- Measuring
- Cutting

## **RESOURCES**

- poster paints,
- primary colours (black & white)
- paint brushes (flat) no 3+6
- cartridge paper white
- pencil
- geometry set

### **Teaching and Learning Activities:**

#### **Problem:**

Student will paint a monochromatic design that has concentric bands of one colour that becomes either increasingly lighter or darker as they encircle a geometric shape in the centre of the paper.

## Engage

### 1. Introductory activity “Week One”

Value Scale:

Make a value scale of one colour. Cut a 2 by 12 inch strip from a piece of white drawing paper and mark it by inches along its length. Paint the first inch-wide strip across one end with white paint. Then mix a tiny bit of one colour with white. Brush this tint next to the white on the long strip. Then add a bit more colour to the white and paint another inch wide strip next to the last one. Continue until you reach the middle of the strip where you paint a strip of the pure hue. Then add a tiny bit of black to the pure colour to make a shade and paint it next to the pure hue. Continue adding a little more black to the blend until you reach the last section of the strip which you paint pure black.

## Explain

1. Students will be asked to turn the value –scale into a chart and then define the following terms, tint, shade, value, monochromatic, gradation. They will then label the value scale using these art terms.

## Week 2

## Explore

### *Make a monochromatic design*

1. Draw a geometric shape with pencil in the centre of a 12 by 12 inch piece of paper of white drawing paper. Make the shape about 6 inches high and 3 inches wide. Draw four concentric bands encircling the shape. This may vary in width.
2. Pour a small amount of one colour poster paint as well as some black and white on a painting pallet. Use a small or medium sized flat bristle brush to mix tints and shades of the colour. Be sure to wash and wipe your brush clear in water before you mix a new tone.
3. Paint the shape with the pure colour you have chosen. Then begin painting the bands around the shape, lightening or darkening each concentric band to make a gradated arrangement of colours around the shape. Cover the entire paper with paint

**Extend**

Students will discuss their work and assess them using the following principles of design, balance, emphasis and harmony as a source of reference for design resolution.

**Evaluate**

Students will display their monochromatic designs and have a class critique of same.

