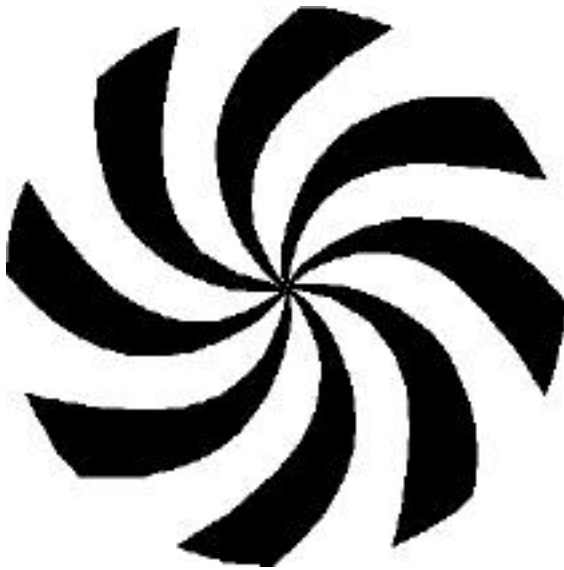

The Arts in Motion

The Arts



Including:

- Review of Elements and Motion
- Assigning Roles (Drama)
- Who Am I in My World? (Character/Drama)
- Body Sculptures (Appearance/Visual Arts)
- Your Sound is Unique (Sound /Music)
- Movement as Individuals (Dance)
- Creating a Visual of Your World (Visual Arts)
- Creating the Dance of Your People (Dance)
- Summit of the Worlds of Motion (Integrated Arts)

A Unit for Grade 6

Written by:

Mandy Irvine, Carolyn Lewis, Mark Spickett, Dennis Mills

Length of Unit: approximately: 25 hours

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The Arts in Motion **The Arts A Unit for Grade 6**

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A Unit for Grade 6

Written by:

Mandy Irvine, Carolyn Lewis, Mark Spickett, Dennis Mills (Project Leader)

Peel District School Board

Based on a unit by:

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Peel District School Board

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The Arts in Motion

The Arts A Unit for Grade 6

Task Context

In this integrated arts unit which combines music, visual arts and dance, students:

- investigate the four types of motion that are studied in Science and Technology (linear, rotational, reciprocating, and oscillating) and use them in an Arts context;
- are asked to immerse themselves in a new world, centred around one of the four types of motion. They create characters that live in this unique world;
- problem-solve and think critically in both independent and collaborative ways;
- investigate how motion affects their characters through music, dance, and visual arts.

Students create and investigate characters that exist in a unique world that is defined by one of the four types of motion: linear, rotational, reciprocating, and oscillating. They individually and cooperatively examine how motion dictates their lives. Once they have formed a clear understanding of their new-found community, they are invited to a summit where they meet members of all other motion societies. At this official gathering, students come together to interact and share who they are. Once sharing occurs, all summit participants are presented with a task. The task requires all participants to work cooperatively in order to incorporate the key characteristics of other societies into their world.

Task Summary

Students take part in an integrated arts role play in which they become a member of a fictitious world or society. Students in groups are challenged to discover their society and its key characteristics. They form a world based on one of the four motions: linear, rotational, reciprocating, and oscillating. They discover how each of the Arts helps to form their culture and develop their individual characters through specific classroom activities in the Arts.

Musically, they discover, create and notate their own personal oral language using "found" sound and further use this sound as a part of a group sound statement.

Visually, each student creates a wearable body sculpture that is reflective of their society and the elements and principals of visual arts. Students are expected to move and use this body sculpture later in creative movement.

Drama and dance are the vehicle to further define their personal identity and their role in their newly-formed society.

Upon completion of their character investigation, students are invited to an international summit where they share and present who they are.

Finally, they learn from the other societies and incorporate key characteristics into their own world experience with the goal of communicating what they have experienced in the Summit.

Culminating Task Assessment

Students come together to share the music, art, dance, and drama of their motion society. They are asked to reflect in their learning log on the key attributes of their own and other societies.

Links to Prior Knowledge

Students have:

- an understanding of the four types of motion: linear, rotational, reciprocating, and oscillating;
- familiarity of the elements of music, visual arts, and drama/dance;
- an understanding of being in and out of role;



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- cooperative group skills;
- attentive audience skills;
- an understanding of tempo, dynamics, melody, and tone colour in music;
- created a musical accompaniment for a drama or story;
- many previous opportunities to create two- or three-dimensional art;
- interpreted songs, stories and plays using drama and dance techniques.

Considerations

HEALTH AND SAFETY

Special consideration should be given to the use of cutting tools and/or adhesive materials particularly when wearing or fitting the body sculpture.

When conducting drama/dance activities, consideration should be given to ensuring a safe physical environment, where students can move freely throughout the classroom without bumping into furniture.

Notes to Teacher

This Elementary Curriculum Unit has been written by a team of teachers for use by other teachers. It represents the approach they took to help students achieve the knowledge and skills described in the curriculum expectations. It is expected that teachers delivering the unit will use their professional judgment in tailoring the teaching/learning to meet the needs and interests of their students and their communities. Teachers may choose to use all or part of the unit, use additional or different resources, develop additional subtasks, and/or use these units as a stimulus to develop their own units.

The times provided by the writers for the unit and each subtask are only approximations. Teachers should adjust the task times in consideration of the needs and interests of their students and the organization of program in their school.

Each unit subtask contains strategies for teaching/learning and assessment, as well as assessment recording devices. Teachers may wish to adjust strategies based on their particular situations. Where strategies are changed, corresponding changes must be made to assessment recording devices.

Some activities in the unit may require written communication with parents and guardians to provide information, receive permission or request assistance. Teachers must follow school and board policies and procedures when communicating with parents and guardians.

Adaptations:

Adaptations include adjustments for exceptional pupils, students with special education needs, and/or ESL/ELD students. Teachers should consult students' Individual Educational Plans (IEP) for specific directions on required accommodations and/or modifications. Use the Teacher Companion (see Ontario Curriculum Unit Planner) to browse, copy, or bookmark Special Education and ESL/ELD strategies.

Learning Log:

The learning log is used extensively throughout this unit. It can take the form of a file folder/duotang portfolio in which students write, draw and reflect regularly. As this is an essential part of the assessment, it is important that the entries be clearly organized throughout the unit.

Placement of Unit:

Ideally, this unit of study should follow or accompany the Science and Technology unit on motion. It is intended to be conducted in the final term due to its length and complexity. It is necessary that the teacher has established a high level of trust within the classroom through prior drama/dance experiences.



The Arts in Motion
The Arts A Unit for Grade 6

1 Review of Elements and Motion

Through a variety of activities, students review the elements of music and the elements and principles of visual arts, drama, and dance. Students review orally the four types and characteristics of motion: linear, rotational, reciprocating, and oscillating.

2 Assigning Roles (Drama)

Society is made up of many different types of people who are "intelligent" in many different ways. Students reflect on their type of intelligence strength according to Gardner's Multiple Intelligences Theory. Students understand that each and every person that makes up a society brings with them a unique intelligence. Students work in a group to begin to build an understanding of how a society works and consider the idea of a society based on a type of motion. Students brainstorm different elements of a society, e.g., jobs, relationships, entertainment, rituals, etc., based on their assigned role in the society. They build a fictitious character that exists in an imaginary society in the form of a fictitious autobiography.

3 Who Am I in My World? (Character/Drama)

Now that students have discovered that their society is made up of many different types of people with many intelligences, they now work with the idea that their society is dominated by one type of motion.

4 Body Sculptures (Appearance/Visual Arts)

Students compile an individual project-planning overview (preliminary sketch, materials list, artist statement) in which they explain their creative choices, organize their materials, and reflect on the visual elements of their assigned motion society. Students then begin to build and decorate their individual body sculpture based on this plan.

5 Your Sound is Unique (Sound /Music)

Students experiment with "found" sounds and create a sound statement. Students have the opportunity to devise notation to represent their sounds. They create and perform a written composition using this devised notation for found sounds. Particular attention is paid to creating sounds and sound compositions to represent students' assigned motion society.

6 Movement as Individuals (Dance)

Students work through several movement activities to review and explore the elements of dance: time, energy, rhythm, shape, and space. In "break out" sessions students, without music, begin to establish their characters through movement that is defined by their assigned type of motion. Students finally join as members of the same society to refine the choices each group member has made. They share the choices that they have made and give each other feedback.

7 Creating a Visual of Your World (Visual Arts)

Students work as a team to produce a visual representation of their world. This process provides students with the opportunity to use their new understanding of their motion to help produce the visual.

8 Creating the Dance of Your People (Dance)

As students become comfortable with their individual investigation of a member of their world, they receive a very important invitation to an international summit, Summit of the Worlds of Motion. It seems that parallel societies exist in other parts the world. All societies are asked to prepare a two- to three-minute music and dance presentation that tells the story of their people. Pride in themselves and goodwill are the foci of the presentation. Their dance must incorporate all aspects of their society in a dance story.

9 Summit of the Worlds of Motion (Integrated Arts)

Students come together to share the music, art, dance, and drama of their motion society. They are asked to reflect in their learning log on the key attributes of their own and other societies.



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180 mins

Description

Through a variety of activities, students review the elements of music and the elements and principles of visual arts, drama, and dance. Students review orally the four types and characteristics of motion: linear, rotational, reciprocating, and oscillating.

Expectations

- 6a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 6a30 A – describe how line can be used to direct the viewer’s attention (e.g., the eye is drawn along the line of an outstretched arm to other areas of the work);
- 6a34 A – describe how artists may use texture to represent or to evoke an emotional response (e.g., a rough texture to represent strength, anger, or something unpleasant);
- 6a42 A – demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning, and explain how the artist accomplishes his or her intentions (e.g., explain that, in a seascape, the artist emphasizes the size and power of an iceberg by placing it in the foreground and using bold, diagonal lines to define it);
- 6a45 A • demonstrate an understanding of the principles involved in the structuring of works in drama and dance;
- 6s78 • demonstrate an understanding of different kinds of motion (linear, rotational, reciprocating, oscillating);
- 6a48 • create dance pieces, using a variety of techniques;

Groupings

Students Working In Small Groups
Students Working As A Whole Class
Students Working Individually

Teaching / Learning Strategies

Brainstorming
Demonstration
Practice And Drill
Visual Stimuli
Word Wall

Assessment

Assess learning log for accurate documentation of motion descriptors.

Visual Arts: Assess learning log for accurate documentation of elements and principles of design.

Music: Assess learning log for accurate documentation of elements of music.

Drama/Dance: Assess learning log for accurate documentation of elements and principles of drama/dance.

Assessment Strategies

Learning Log

Assessment Recording Devices

Anecdotal Record

Teaching / Learning

REVIEW OF SCIENCE AND TECHNOLOGY CONCEPTS

Activity: Review of Science and Technology Concepts

Prepare four Motion stations with objects at each station that demonstrate the type of motion that is being addressed. Place students into four groups for this task. Ask them to take a large piece of chart paper and fold it into four equal squares. Their task is to visit each station and to brainstorm descriptive words or phrases that describe the type of motion they are viewing and record them on the chart paper (see BLM 1.2).

Upon completion of all stations, ask students to review all of the words that have been gathered and to decide which words reflect their meanings best. Have students record all four motion terms in their learning log and give a brief definition of each motion type in their own words.

Create a bulletin board where these words can be posted and used throughout the unit.

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180 mins

ELEMENTS AND PRINCIPLES OF DRAMA/DANCE

(See Notes to Teacher for terms, elements, suggestions.)

Introduction

Motion can be found in the arts that we study. In order to better understand the role that motion plays in each art form, we must look at each of the arts individually.

The fundamental components of dance include space, shape, time (rhythm) and energy.

Each fundamental should be explicitly defined for students (see Notes to Teacher for definitions and suggestions for each component). Clear a space in the classroom or move to a large, open, and safe place to enable students to move freely.

Teachers must follow relevant board and school policies and procedures about health and safety when planning and implementing this task.

ActivityWarm up

Explosion Tag – In this game, one student is "it." Students move around the room and when they are tagged, they must "explode" silently, using their whole body in any way they choose to demonstrate each element and principle of drama/dance. Any other cooperative tag game could be used as an alternate.

Part A

Focus students on the word wall that describes a particular type of motion, e.g., linear.

Ask students to get into groups of no more than six. Then ask them to work together to physically demonstrate this type of motion. Use a method to mark time (a metronome, two sticks, etc.) and give students work time that is marked in two- to three-minute intervals. "Mark the time" during the activity (see Notes to Teacher). Students should be exploring and observing each individual's approach to this task. The task should end when all students find a unique movement for the exploration. Allow students to reflect and discuss what they liked about the movements in their group. Repeat focusing on the other types of motion (rotational, reciprocating, oscillating).

Part B

Number each student standing in a circle. Call a student number. This student performs a movement. The class mirrors the movement of this student. Repeat until all students have a turn. Once all students have had their turn, give students time to discuss what they experienced. Move back to marking time again, allow students to further explore and build on the movements that they discovered from their peers, and allow them to create another new movement.

Once the activity is complete, ask students to record what they have learned in their learning logs about how motion in science and technology is connected to movement in drama/dance.

The teacher provides a model or sentence leads to assist students in completing the learning log about the relationship of drama/dance and science and technology.

The teacher introduces BLM 1.0 to students and addresses the first expectation for the learning log entry for this subtask. This BLM will be revisited in every subtask to ensure that students understand what is being assessed.

THE ELEMENTS AND PRINCIPLES OF DESIGN FOR VISUAL ARTS**Introduction**

The teacher and students look for and gather examples of art that can be used for discussion in the classroom. Photos of masks, sculptures and full-length people are recommended. Art posters, calendar

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180 mins

photos, postcards and magazine pictures are possible sources. Real masks and sculptures are also welcomed. This can be an enjoyable scavenger hunt activity where students can share where and how they found the artwork. This also provides students with the opportunity to be actively involved in the development of this part of the unit.

Activity 1

Students collectively share, examine, and discuss the artwork they have brought to class. Students should be encouraged to gather around the artwork so that they can more easily see and focus on the art being discussed. The teacher begins a guided discussion of several key artworks in order to review and discuss the elements and principles of design and how they are present in each of the selected artworks. (Refer to Notes to Teacher for specific definitions.)

Overhead transparencies can be placed over two-dimensional artworks and non-permanent markers used to outline and emphasize the elements of design such as line, shape, texture and space in a particular work of art.

The discussion should stress how the elements and principles of design, particularly line, can be used to direct the viewer's attention and affect what the viewer notices.

The discussion should stress how artists use the elements and principles of design, particularly texture, to represent an emotion or evoke an emotional response in the viewer.

The lesson should conclude by emphasizing that artists intentionally use some or all of the elements and principles of design to convey meaning in their artwork.

Activity 2

Students closely examine a selected artwork in order to demonstrate awareness that artists intentionally use the elements and principles of design to convey meaning in their work. Students accomplish this by referring to the elements and principles of design and use them to answer the following questions as they explore the artwork (see BLM 1.1 Art Review):

1. What do you see (list everything)?
2. What do you know (tell why for each)?
3. What do you wonder (ask questions)?
4. What do you think (give opinions)?

Students should write their answers in their learning log and prepare to take turns sharing their particular artwork and answers with the class.

THE ELEMENTS OF MUSIC**Introduction**

The following activity enables the teacher to teach/review most of the elements of music, particularly those that pertain to the music portion of this unit and to the culminating task.

Activity

As a review of the elements of music, choose a familiar song to sing with students. It could be a song that they have already studied together or a simple tune like *Frère Jacques*. The following elements of music can be reviewed with this song: beat, rhythm, melody, dynamics, tone colour (see Notes to Teacher for definitions of the elements of music).

Sing the song with the whole class. Ask students to stand up and sing it again, but this time, clap the beat (steady pulse) while they are singing. Have students put the beat in their feet and stamp while they sing the



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song. Students can really feel the steady pulse of a song when they do this. Now ask students to clap the rhythm of the song while singing. Clarify the difference between beat and rhythm. Challenge students by asking them if they can sing the song, clap the rhythm, and stamp the beat all at the same time.

Try singing the song with students in a round. Divide the class into two groups. The first group sings *Frère Jacques* and the other begins to sing the song when the first group gets to the part, "dormez-vous." Each group completes the song - the first group will end first followed by the second. Have them repeat this process but sing very softly. Ask students, "Which elements of music have we changed?" (dynamics). Explain to them that you are going to have them sing the song very fast, then very slow. "Which element of music have we changed now?" (tempo). To experiment with tone colour, the rhythm of the song could be tapped out on an untuned percussion instrument, "found sound" or through body percussion (clapping, pat on knees, snap). Ask "What has changed now?" (the tone colour).

Put students into groups of four. Their task is to choose a familiar song or one they have studied and create a performance that demonstrates their knowledge of the elements of music. They must demonstrate their knowledge of at least three elements of music, e.g., sing the song *Jingle Bells*, pat the beat and clap the rhythm; sing the verse very fast and soft, and the chorus very slow and loud (elements: beat, rhythm, tempo, dynamics). Students rehearse and perform for the class.






Students write a reflection in their learning logs indicating what it was that they did in their performance to represent each of the elements of music, e.g., "We showed the beat by...", "We showed the rhythm by...." The student learning log is assessed.

Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

- Provide a structured overview of the lesson prior to beginning instruction.
- Pre-teach or review important vocabulary.
- Allow for extra time when completing the learning log.
- Provide a handout in which students fill in the blanks or select the correct word.
- Provide opportunities for the student to word-process rather than write the assignment.
- Go for quality rather than quantity of work as sometimes a reduced workload is required.
- Monitor progress often. Frequent feedback helps keep the student on track and lets him/her know what is expected, while building self-esteem.
- Read to or scribe for students, as required.

Resources

	BLM 1.1 Art Review	BLM_1.1_ArtReviewWorkSheet.cwk
	BLM 1.0 Learning Log Evaluation Criteria	BLM_1.0_LearningLogCriteria.cwk
	BLM 1.2 Suggestions for Motion Stations	BLM_1.2_StationSuggestion_T.cwk
	chart paper	1
	markers	1



Notes to Teacher

When defining the fundamentals of Drama/Dance one must understand what is meant by **space, shape, time (rhythm) and energy**.

Space is symbolic and represents patterns created through the use of body and the space around it. It can be defined by high, low, and medium. To give variation and interest to a Dance or Drama piece, using different levels can help to convey different meanings. Students, when investigating space, should be prompted and encouraged by the teacher to use a variety of high, low, and medium space.

Shape is an awareness of the use of movement within the environment using the three dimensions: length, height, and width. Shape adds dimension to movement. It can be achieved individually or in groups. When you think of a traditional dance such as square dancing, or childhood dances such as *Ring around the Rosey*, one can better visualize how shape enhances the dance.

Time (rhythm) is the structuring of space and rhythm in movement to create an effect. It is closely associated with music, but not exclusively. Time and rhythm help to define mood in dance. A slow-moving dance may evoke a different mood than one that is faster and upbeat.

Energy is movement with force and purpose. It is not energy that the students come into the classroom with, but rather the understanding of the energy that the student chooses to use to express the emotion in the work. Teachers can help students to explore this by prompting them with emotion words such as move "happily," or move "assertively."

When the term "**mark the time**" is used, it refers to the teacher physically tapping out a rhythm or beat to assist students in movement activities.

When working on creative movement with students, these fundamentals give students a broader understanding of how to use their bodies to convey meaning. Considerations should be given to students who may have difficulty expressing themselves through movement. If students have not had exposure to creative movement, try not to focus on individual performances; rather, direct comments to the class as a whole. As students become more confident, individual comments may become appropriate.

Safety considerations should be made when students are taking part in any movement activity. The area should be cleared and checked for possible hazards.

Activity 1 - Visual Arts

Old calendars provide valuable and inexpensive visual sources for drawing and discussion in Visual Arts. Parents/guardians and staff can be asked to contribute their calendars at each year-end, if possible. Historical art prints depicting people in their environment/surroundings may be useful for students' understanding of the concept of society.

A letter to parents informing them of student's search for art work may be useful and necessary. A deadline should be provided to students for the completion of looking for artworks in order to be ready for the following lesson and discussion.

LESSON

Students should be encouraged to move closer as a group and gather around the artworks so that they can more easily see and focus on the art being discussed. Furniture may need to be rearranged. Teachers should avoid showing small pieces of art to a large group of students who are spread out in the classroom, as they will not be able to see details clearly.



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The elements and principles of design should be familiar to the teacher before leading a review and discussion with the class. Writing out and posting the definitions on chart paper as well as selecting specific artwork ahead of time, and reflecting on each of the elements and principles of design within each of them, would be beneficial.

The elements and principles of design are the visual symbols or vocabulary that an artist uses to create a work of art. Even though we examine each of them separately, they work together as a whole in a work of art. The elements and principles of design are fundamental to both two- and three-dimensional art.

Elements of Design:

Colour - the particular hue that is seen when light is reflected off an object

Form - sculptural or three-dimensional shape, i.e., cube, pyramid, sphere

Line - the visual path left by a moving point; lines can be jagged, broken, straight or curved

Shape - the term applied to two-dimensional objects having length and width

Space - the area around, within, or between images or elements; space can be created on a two-dimensional surface by using such techniques as overlapping, varying object size and placement, varying colour intensity and value, and using detail and diagonal lines

Texture - the feel or appearance of an object or material

Principles of Design:

Balance - when the elements of design are arranged to create the impression of equality in weight or importance

Emphasis - the special attention or importance given to one part or element in an artwork

Harmony - the technique for creating unity by stressing similarities of separate but related parts

Movement - the way in which the elements of design are organized so that the viewer's eye is led through the work of art in a systematic way

Proportion - the relationship between objects with respect to size, number, etc.

Rhythm - the repetition of elements to create the illusion of movement

Unity - the coherence of a work that gives the viewer the feeling that all the parts of the piece are working together

Variety - the use of differences or contrasts

Activity 2 - Visual Arts

The selected artwork can be chosen by the student(s) or provided by the teacher for the student(s). Several groups or individuals can work on the same artwork if there are not enough artworks for everyone. Students can work independently or in partners.

Artworks other than the one(s) used for the previous guided teacher discussion should be used to allow for the student(s)' own authentic examination and ideas.

The four questions (BLM 1.1) can be written and posted on large chart paper or the board for student viewing and access. It would be beneficial to place them in close proximity to the list of elements and principles of design within the classroom.

This activity can be written or orally presented, if necessary.

Written and/or oral student responses can be formally or informally evaluated by the teacher to determine their understanding of the elements and principles of design. Students may be given the choice of which sample of their work they would like to have assessed.

The Elements of Music:

Beat - a steady pulse



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Rhythm - a pattern of long and short sounds

Pitch - the highness or lowness of a tone

Melody - connecting a series of pitches

Dynamics - a varying degree of volume

Tone Colour - the unique quality of sounds that allows us to distinguish between them

Texture - the relationship between the "horizontal" aspect of music (i.e., melody) and the "vertical" (i.e., harmony). For example, from the horizontal aspect, two or more melodies sung or played together - the density of the sound (thickness or thinness of sound) is the texture.

Teacher Reflections



Description

Society is made up of many different types of people who are "intelligent" in many different ways. Students reflect on their type of intelligence strength according to Gardner's Multiple Intelligences Theory. Students understand that each and every person that makes up a society brings with them a unique intelligence. Students work in a group to begin to build an understanding of how a society works and consider the idea of a society based on a type of motion. Students brainstorm different elements of a society, e.g., jobs, relationships, entertainment, rituals, etc., based on their assigned role in the society. They build a fictitious character that exists in an imaginary society in the form of a fictitious autobiography.

Expectations

- 6a68 A – solve artistic problems in drama and dance, individually and in groups, and evaluate the solutions;
- 6a63 – create, rehearse, and present drama and dance works to communicate the meaning of poems, stories, paintings, myths, and other source material drawn from a wide range of cultures;
- 6e61 – use constructive strategies in small-group discussions (e.g., invite other group members to contribute; ask questions to clarify a point; negotiate to find a basis for agreement);

Groupings

Students Working In Small Groups
Students Working Individually

Teaching / Learning Strategies

Role-playing
Reflection
Visual/graphic Organizers

Assessment

Look for evidence of self-reflection in both classroom interaction and learning logs. Look for the ability to accept and understand feedback from peers with reference to their personal strengths.

Assessment Strategies

Learning Log
Self Assessment

Assessment Recording Devices

Anecdotal Record

Teaching / Learning

REVIEW

Review the elements of drama/dance, music, and visual arts as well as the four types of motion in science and technology. This can be a short class oral review.

LESSON

Overview

Students are informed that over the next several weeks they will take part in an integrated arts role play where they will become a member of a fictitious society. Students are put into groups and given the challenge of creating an imaginary character who lives in an imaginary society that is based on one of the four motions: linear, rotational, reciprocating and oscillating. They use music, drama, dance, and visual arts to shape and mould their characters throughout the subtasks. Upon completion of their character investigation, they are informed that they have been invited to an international summit, entitled Summit of the Worlds of Motion, where they are brought together to share and present who they are. In order to be successful, students first review and think about the four types of motion: linear, rotational, reciprocating, and oscillating.

Place students into groups of no more than seven and no less than five, with a total of four groups in the class. If the class size is larger than 28 students, roles can be shared. Tell students that in order for them to be successful

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80 mins

with this task they must learn about and understand the people in the society that they live in.

Begin by introducing students to Howard Gardner's theory of Multiple Intelligences. Inform students that they will be using Gardner's ideas to help to form their imaginary society. Each group is assigned several (7) roles to learn about. The roles are derived from Gardner's Multiple Intelligences (see role cards in BLM 2.1). Tell students that everyone naturally possesses many of the intelligences of which Howard Gardner speaks; however, one intelligence may be stronger or more dominant than others when they are learning something new. When we learn what these strengths are, it helps us to better understand ourselves. It is their job to find which intelligence suits them the best and which one they will be using to form their role. It is very important to stress to students that although they may identify that they have a strength in only one intelligence, this does not in any way limit them to that one. Students may demonstrate strengths in a few intelligences.

Activity 1Step 1

In their groups, students read the description on their role cards. Independently, each student writes the name of someone that they know (either famous or a family member/friend) whom they feel fits into that intelligence and writes an example of why. They are not to share this information until everyone has an example of each intelligence. In round-table fashion, everyone shares his/her information. This is repeated until all cards have been read.

Step 2

All cards are then laid out on the table. Students review the meaning of all intelligences. Ask students to reflect personally on these intelligences: What is my strongest intelligence? next strongest? Have students continue until they have considered their weakest intelligence. This list is kept private.

Step 3

Ask students to reflect on the following question in their learning logs: What did you learn about yourself based on the intelligences?

Identify the intelligence that each student will be focusing on for the role-play activity. Group students into four groups, trying to have all intelligences reflected in each group.

Activity 2











Each group is assigned a type of motion. The new group will be together for the remainder of the unit. Before moving to the next subtask students meet as a group to understand what role they will play. Students then review their type of motion by looking at the words that were compiled in the first subtask review. Inform students that over the next several classes they will be collaborating with their group and building an understanding of what the new society will be like. Tell students that each one of them has been chosen to represent all of the people in their world who share their intelligence. Students should know that understanding and constructing this imaginary world will take time and require them to use their imaginations.

Students begin to investigate their new role based on the motion assigned to their society. Students write the type of motion in large letters on a piece of chart paper. With each of them thinking of the intelligence they represent, they use a large Venn diagram to begin to think of their new imaginary world as compared to their current world. The overlapping circle contains things that can exist in both. Each motion has some bearing on how the world looks and acts and each person's intelligence gives a unique perspective.

Adaptations**Resources****BLM 2.1 Multiple Intelligence**

BLM_2.1_MultiIntelligence.cwk



	Arts with the Brain in Mind	Eric Jensen
	Multiple Intelligences and Student Achievement	Linda Campbell and Bruce Campbell
	Frames of Mind: The Theory of Multiple Intelligences, 2nd Ed	Howard Gardner
	Multiple Intelligences in the Classroom	Thomas Armstrong
	The Tool Room	
	Project Zero	
	Chart paper	1
	Markers	1
	Recipe cards	1
	Small square pieces of paper	7

Notes to Teacher

It is suggested that before beginning this subtask teachers have some understanding of Gardner's theory of Multiple Intelligence. There are several professional books cited in the resources. It is very important to stress to students that, for the purpose of this activity, the student will be focusing on one intelligence for the role-play. This does not in any way limit them to developing just that one. In fact, students may demonstrate strengths in many intelligences and they should be encouraged to record this in their learning logs.

Role-playing is a process in which one explores the thoughts and feelings of another person by responding and behaving as that person would in a simulated situation. It engages students in a problem and allows them to apply personal and group skills using prior knowledge, decision-making and problem-solving in order to examine situations in unfamiliar contexts. Role-playing enhances reflection since feedback and debriefing are integral parts of the process.

As a teacher you must be willing to understand and take part in a role in order for the students to have a good learning experience. When giving students instruction in role, you must inform them that they are entering into role and inform them when you need to break role to act as their teacher. You may ask them to think of when the curtain goes up in a theatre and the actors become the role they are playing, but then when the curtain goes down they become themselves again. This structure is essential throughout the process.

Teacher Reflections



The Arts in Motion

The Arts A Unit for Grade 6

120 mins

Description

Now that students have discovered that their society is made up of many different types of people with many intelligences, they now work with the idea that their society is dominated by one type of motion.

Expectations

- 6a70 – provide evidence for their interpretations of personal experiences and events of social significance, which they present through drama and dance, using a variety of research sources;
- 6e2 A • use writing for various purposes and in a range of contexts, including school work (e.g., to develop and clarify ideas, to express thoughts and opinions);
- 6e19 – frequently introduce vocabulary from other subject areas into their writing;
- 6e62 – follow up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities;
- 6a68 A – solve artistic problems in drama and dance, individually and in groups, and evaluate the solutions;
- 6e10 A • use correctly the conventions (spelling, grammar, punctuation, etc.) specified for this grade level (see below).

Groupings

Students Working In Small Groups
 Students Working Individually
 Students Working As A Whole Class

Teaching / Learning Strategies

Reflection
 Role-playing
 Writing To Learn

Assessment

Learning Log

Check for student responses to see if they are using prior knowledge to help build their characters.

Poster

Check for clear and thoughtful choices to describe the characters.

Autobiography

Check for original and thoughtful ideas, organization, and appropriate spelling and grammar conventions.

Assessment Strategies

Essay

Assessment Recording Devices

Teaching / Learning

REVIEW

Remind students that:

- all our societies are made up of people with different strengths;
- each society is based on one of the four types of motions.

LESSON

Students' first step in creating a new society is to create characters that live in that world. When we look at people in our own world, we all have different life stories and backgrounds. Students are assigned a specific type of role based on their previously-assigned intelligence and it will be their responsibility to bring the character to life. Each student decides many things about the character that will make him/her interesting.

Students produce an autobiography of the role that they take on. Brainstorm with the class, the term *autobiography*. What should be included in an autobiography?

Activity 1



The Arts in Motion

The Arts A Unit for Grade 6

120 mins

Students create an autobiography of the character that they will become. Discuss how students will be assessed on this task.

Students think about the role (intelligence) that they have been assigned as well as the society of which they are a part (linear, rotational, reciprocal, or oscillating).

Students begin by reflecting and writing in their learning log, focusing on the following questions about the people they represent (these questions can be written on the board or on an overhead):

Answers should be in the first person.

1. What types of jobs would someone who has this type of intelligence have?
2. How old are you?
3. What is your family like?
4. What hobbies or outside interests do you enjoy?
5. What does your favourite place look like (describe or draw it)?
6. Where do you live?
7. What was a defining moment in your life?
8. What accomplishments are you most proud of?

From these reflections, students must begin to make some decisions about their role. Next, students create a poster of their character. The teacher models this by giving instructions such as: begin by putting a stick figure in the middle of a page; around the stick figure write key attributes or pieces of information about your character; etc. This should be included with the finished biography.

Optional

When students are starting to feel comfortable with their character, the teacher may want to try using "hot seat" as a technique to help students think about their choices. Hot seat can be played in their society groups, whereby the person on the hot seat must sit in the centre of the group. All members may ask him/her questions. The person on the hot seat must then try to remain in role and answer the questions to the best of their ability.

Finally, students write an autobiography of one to two pages in their learning log. Follow the stages of the writing process (brainstorming, first draft, peer edit, self-edit, revise, edit, final draft). This completed work is submitted for evaluation by the teacher.

Adaptations

Resources

	Learning log	1
	Poster paper	1



Notes to Teacher

Students may have difficulty understanding that the character that they are creating is the one that they will portray in their society. Please emphasize this point clearly.

Students should reply to questions in the first person.

The four "W's" and an "H" are a good way to be sure that autobiographies are well-developed. They are defined as who, what, where, when and how. They will be expected to use these in their autobiography.

Hot Seat is a technique where a student must answer questions in role on the spot. It allows students to learn more about the character they are portraying and strengthen their understanding of the role.

Teacher Reflections



Description

Students compile an individual project-planning overview (preliminary sketch, materials list, artist statement) in which they explain their creative choices, organize their materials, and reflect on the visual elements of their assigned motion society. Students then begin to build and decorate their individual body sculpture based on this plan.

Expectations

- 6a25 A • produce two- and three-dimensional works of art that communicate a range of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of familiar art tools, materials, and techniques;
- 6a36 – identify the most appropriate tools, materials, and techniques for the size and scope of the work and use them correctly (e.g., select the appropriate tools to draw plants they have observed).
- 6a37 A – solve artistic problems in their work, using the elements of design and at least one of the principles of design specified for this grade (e.g., create a work depicting a local historical event, using line and colour as means of emphasis to highlight the most important aspect of the picture);

Groupings

- Students Working In Small Groups
- Students Working Individually

Teaching / Learning Strategies

- Brainstorming
- Collaboration
- Discussion
- Learning Log/journal
- Model Making
- Problem Solving
- Reflection
- Sketching To Learn

Assessment

Preliminary Sketch:

Look for a complete and coloured plan that shows attention to the elements of design as well as the visual attributes of the student's particular society.

Artist Statement:

Look for a complete written plan with thoughtful and specific answers to each of the 10 questions.

Body Sculpture:

Look for a piece of sculpture that meets the criteria established for a good body sculpture in Part A.

(see BLM 4.2 Body Sculpture Rating Scales)

Assessment Strategies

- Performance Task
- Learning Log

Assessment Recording Devices

- Rating Scale

Teaching / Learning

PART A: INDIVIDUAL PROJECT PLANNING

REVIEW:

- the four motion societies and group members;
- the elements and principles of design.

**LESSON**

Discuss the meaning of sculpture and discuss examples of sculptures that can be found in the school and the community. Students may describe sculptures that they have seen in other places as well.

Discuss and brainstorm the meaning of body sculpture, making specific reference to masks as common examples of a sculpture that can be worn on a person's body. Brainstorm other places on the body that a sculpture could be worn (such as a shield on the chest) so that it could be used and worn during an upcoming creative movement activity. Body sculptures for any of the following specific body parts can be aptly referred to as a mask (face), headdress (head), collar (neck), shield (front or back), belt (waist), armlet (arm), anklet (leg), shoe (foot).

Discuss and brainstorm possible school and found materials needed to make a body sculpture. Consider possible materials for building the armature, covering the armature, painting and final decorations. Also discuss and brainstorm possible techniques and materials needed to attach the sculpture to the body during creative movement activities, allowing for the student's hands to be free.

Discuss and share specific criteria for building an effective and useful piece of body sculpture. These include:

- durability - designing a strong and durable body sculpture that can be taken on and off the body many times
- motion-ability - the size, form, colour, texture and detail should reflect characteristics of the society that the student represents
- wear-ability - the body sculpture must be able to be securely attached to the student's body, allowing for hands to be free during creative movement activities (as well as the rest of the body to move comfortably)
- suitability - the body sculpture is meant to be worn and shown to others at the Summit of the Worlds of Motion (see Notes to Teacher)

The teacher could create a rubric, with student input, to assess the sculptures or use the rating scale that is provided (BLM 4.2 Body Sculpture Rating Scales).

Activity 1

Students gather in their groups/societies to discuss design possibilities for their body sculptures. Large sheets of paper and markers are provided to allow them to explore the elements of design (particularly line, shape, colour and texture) and how each element could be represented on paper if they were to visually describe their particular society; linear, rotational, reciprocating, or oscillating.

Activity 2

Students create a preliminary sketch of their body sculpture, drawn with pencil and then coloured. They design one main piece and may include additional complementary pieces, if time and materials allow. They consider the elements of design, as discussed in Activity 1 and must also incorporate ONE of the principles of design in the design. (see Notes to Teacher)

Activity 3

Students create a list of school and found materials they need for their body sculpture. They should be reminded to consider specific materials needed for the armature, including its covering, painting and decorating. The materials list can be written down the side of the Activity 2 sketch, if space allows, or included on the back.

Activity 4

Students write an artist statement outlining their plans and choices for their body sculpture and place it in their learning log. They write about the following and attach it in their learning log:
-how their body sculpture reflects the motion society of which they are a member



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360 mins

- how each of the elements of design and one of the principles of design are used or seen within their body sculpture
- why they chose to place the body sculpture on that particular part of their body
- how the body sculpture will be attached to their body
- how they plan to make the body sculpture strong and durable
(see Notes to Teacher and BLM 4.1 Artist Statement)

PART B : BUILDING THE BODY SCULPTURE

REVIEW

- discuss and share what materials are available for building the body sculptures, particularly the found materials brought from home
- the criteria for an effective and useful body sculpture as outlined in Part A

LESSON

Discuss the different steps/components of building the body sculpture:

- measuring the body for length and width of body sculpture
- building the armature (framework) with school and found materials
- reinforcing the armature
- covering the armature
- painting the armature
- decorating the body sculpture

Discuss and brainstorm how to make the body sculpture strong and durable. For instance, extra thick and clear packing tape (or masking tape) along all seams or a coating of glue and water over the whole piece will serve to strengthen the sculpture.

Discuss and brainstorm possible ways to create attachments for securing the sculpture to the body. For instance, fastening string ties to either edge of the sculpture is a simple yet effective way of tying the sculpture securely to the student's body.

Discuss safety considerations. Body sculptures (as well as ties/attachments) should be comfortable ("two fingers loose underneath") when on the body. Also, remind students not to staple, hot glue-gun or X-acto knife cut the sculpture while fitting it on the body. **Note: X-acto knives, and hot glue guns should be used with direct teacher supervision.**

Discuss decorating possibilities for the body sculpture. Appendages made of ribbon or tissue paper strips can be added as well as other extensions that expand the size and space of the body sculpture. Also, gloss medium can be used to give the sculpture a shiny appearance once it is completed. (see Notes to Teacher)

Activity 1

Students build their body sculptures based on their sketch and materials list as well as the established criteria from the lesson in Part A: durability, motion-ability, wear-ability, and suitability. The body sculpture should be completed in time for the upcoming International Summit. (see Notes to Teacher)

Activity 2

Students finish writing their artist statement by describing and reflecting on the following:

- problems they encountered during building and how they solved them
- successes they enjoyed and what they really like about their body sculpture
- similarities and differences between body sculptures of the other members of the student's motion society
- what they would do differently if they were to do this art project again
- what the body sculpture tells about the motion society



Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.














Enrichment Opportunities:

- Students make at least two pieces of body sculpture.
- Students create extensions to their body sculpture that stretch beyond their own physical space.
- Students incorporate papier mache or plaster strips into their body sculpture.
- Students independently investigate mask-making, puppetry, or costuming and apply their new knowledge to their body sculpture construction.
- Students incorporate more than one principle of design into their body sculpture.

ESL/ELD/Special Needs:

- Students orally discuss with the teacher what materials they plan to use for their body sculpture.
- Students complete an oral artist statement, answering the questions verbally instead of writing.
- Focus on creating a fun piece of body sculpture rather than emphasizing that it reflect elements of design or characteristics of a motion society.
- Have the student work in a buddy system with another student where he/she can replicate a body sculpture with the same materials and techniques .
- Provide additional time and support to complete the body sculpture.

Resources

	BLM 4.1 Artist Statement	BLM_1.4_StatementsWorkSheet.cwk
	BLM 4.2 Body Sculpture Rating Scales	BLM_4.2_BodySculptRateScale.cwk
	Exploring Art	Gene Mittler and Rosiland Ragans
	Creative Colouring Design Elements	Art Sherwyn
	School Arts magazine	Eldon Katter-editor
	Arts and Activities magazine	Maryellen Bridge - editor
	Chart paper, markers	
	Large sheets of newsprint, markers	
	Large sheets of cartridge paper	
	Pencils, erasers, pencil crayons	
	Learning logs	
	Scissors, glue, rulers	
	Found materials for body sculptures	



Assorted school supplies for building



Notes to Teacher

PART A

Teachers must follow relevant board and school policies and procedures about health and safety when planning and implementing this task.

LESSON

A **sculpture** is a three-dimensional work of art.

Students may have brought sculptures as part of the scavenger hunt for art activity in Subtask 1 that can be shown and discussed here again. A photographic example of a sculpture would be beneficial to reinforce the definition otherwise.

A **body sculpture** can be defined for this unit as a piece of art that can be worn on a person's body. It should be a durable piece of art that can be taken on and off the body as well as displayed as a sculptural piece when it is not being worn. Body sculptures specific to a certain part of the body that can also be named for this unit include masks, headdresses, collars, belts, shields (front and back), armlets, anklets and shoes. These words can be posted on large chart paper in the classroom for student reference.

This is a general introduction for students to the idea of body sculpture and wearable art. Specific details about building and decorating the body sculpture are provided in Part B.

Gathering school materials ahead of time allows the teacher to share with students what materials are available at the time of the first lesson. Discussing the need for additional found materials with students during the first lesson and then allowing sufficient time for them to locate and bring in extra materials before building takes place is also recommended. A letter to parents listing and asking for found materials may also be useful.

Found materials can be defined for this unit as any inexpensive and recyclable materials that are available to the teacher and students at their homes and that can be useful for the actual construction of their body sculpture. Examples of useful found materials for body sculptures are paper towel rolls, large plastic pop bottles, cereal boxes, large milk cartons, plastic foam meat trays, wire hangers, cardboard boxes, paper cups and plates and newspaper. **These items should be empty and clean before using!**

Armature is the framework of a piece of art which forms its size and shape. It will be covered with additional materials to make the piece appear solid.

Possible school materials for the body sculpture include Bristol board, construction paper, tissue paper, tempera paint, rulers, measuring tapes, markers, etc. Scissors, masking tape, staplers, hand-held hole punchers and glue are also needed. X-acto knives, long-arm staplers and hot glue guns may be useful, but are optional.

Possible materials for decorating the body sculptures include tempera paint, tissue paper strips, feathers, buttons, sequins, sparkles, string, glitter glue, tin foil, clear plastic wrap, ribbon, pipe cleaners, etc.

Possible techniques for attaching the body sculpture to the student's body include adding straps, ties, hook and loop fastening tabs, clips and/or buttons. Materials needed may include string, hook and loop fastening strips, large paper clips, cardboard, elastics, etc.

Specific criteria for building the body sculptures can be listed on large chart paper and posted in the classroom for student reference.



Activity 1

Students draw themselves in the sketch with the body sculpture appropriately placed on their bodies.

Students add written labels and/or measurements to their sketch, if necessary.

Students sketch their body sculptures in any size they feel comfortable with as long as it is large enough to clearly illustrate the details of their body sculpture.

Similarities can be expected between body sculptures originating from the same motion society, especially after the group discussion in Activity 1. Differences between body sculptures of the same society are welcomed since they are based on each student's individual interpretation of their particular society.

Activity 2

An **artist statement** is a common and legitimate supplement to an artist's work, especially if it is being submitted to a gallery or juried show (see BLM 4.1).

Students conclude their artist statement in Part B by reflecting on their artistic choices and the success of their body sculpture after it is completely built.

The teacher should decide whether the writing should be completed in a response journal, writing notebook, or on a separate piece of paper.

PART B LESSON

Students are encouraged to help each other with measuring tasks and any other jobs that require more than two hands.

Steps for building a body sculpture can be written on large chart paper and posted in the classroom for student reference.

Tempera paint will not stick to wax-coated cereal boxes, milk cartons or plastic foam trays. A small amount of liquid dishwashing soap (experiment with it first before giving ratio to students) will help with adhesion, otherwise these items will have to be covered with construction paper. White glue may also be effective to produce this result.

Activity 1

Students may modify and adjust their original plan as they see fit when building with the actual materials.

The teacher should first encourage students to problem-solve, think creatively and work collaboratively as they undertake the building of the body sculptures before assisting with any difficulties.

Students should fit and adjust their body sculpture regularly throughout the building process to ensure it is the proper size and shape. Students should also ensure that they are able to move freely while fitting their sculpture. Reminders may be needed.

Storage of the body sculptures is necessary and should be considered by the teacher ahead of time. Hanging them up or storing them in cardboard boxes are feasible options.

Storage and access to materials should also be considered by the teacher ahead of time. Laundry baskets make excellent storage bins.



Teacher Reflections



Description

Students experiment with "found" sounds and create a sound statement. Students have the opportunity to devise notation to represent their sounds. They create and perform a written composition using this devised notation for found sounds. Particular attention is paid to creating sounds and sound compositions to represent students' assigned motion society.

Expectations

- 6a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 6a4 A • read and perform from musical notation;
- 6a6 • communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).
- 6a17 A – create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, rhythm, form, texture, tone colour), and perform them;
- 6a21 A – describe how the various elements of music are used to create mood in two pieces of music in different styles;
- 6a24 A – communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).

Groupings

Students Working In Pairs
 Students Working As A Whole Class
 Students Working In Small Groups
 Students Working Individually

Teaching / Learning Strategies

Visualization
 Word Sort (sorting And Predicting)
 Think / Pair / Share

Assessment

Formative assessment for "Experimenting with Notation" (BLM 5.8).
 See self- and peer-assessment chart BLM 5.7 Exploring Tone Colour.

Assessment Strategies

Classroom Presentation
 Learning Log
 Self Assessment

Assessment Recording Devices

Anecdotal Record
 Checklist

Teaching / Learning

PART A: EXPLORING THE ELEMENTS

REVIEW

Students listen to a variety of music. They discuss what images or pictures come to their minds based on the sounds they hear. The elements of music are discussed with reference to what images are conveyed. Tempo, dynamics, and melody are discussed, but more significantly, the class discusses how these elements come together to convey a particular mood, which in turn elicits pictures/images in our minds.

LESSON

Activity 1

The teacher selects a variety of music styles for students to listen to, e.g., jazz, classical, rock, country, environmental, Broadway. When selecting music, the goal is to have a variety of moods in music represented. A selection of music available from video clips in movies should also be used, such as Fantasia, cartoons, animation, and thrillers. Some suggestions are: recordings by Toronto, Montreal or Vancouver symphony orchestras performing works by Debussy, Beethoven, Mahler, Stravinsky, Gershwin, and jazz recordings of performances by Oscar Peterson. Students listen to the various selections of music. In the case of the movies, students should listen to the music without seeing the pictures by turning the VCR around. While

**The Arts in Motion****The Arts A Unit for Grade 6**

120 mins

listening, ask students to brainstorm words and images that come to mind (see BLM 5.1 Words and Images). Students might use words such as scary, sad, loud, lonely, disturbing, mysterious, etc. They may sketch images such as a sunset, tornado, people fighting, etc. After each piece of music, have students share their words and pictures with a partner. Repeat this process until they have heard at least four or five different musical selections. Give students an opportunity to share their words and pictures with the whole class. Record their answers on chart paper. What do they notice about the words? Are they able to group them into larger categories? With a partner, have students begin to sort and classify the words. Share the results in a large group. The words should be able to be grouped into some of the following categories: mood (angry, sad, solemn, joyful, etc.), dynamics (loud, soft, quiet, accented, etc.), tempo (fast, slow, moderate, etc.), rhythm (patterns of long and short sounds), and tone colour (instruments and their quality of sound). These are some of the elements of music (see Notes to Teacher for complete definitions of the elements of music). Review the elements with students and have them record definitions, if desired.

Activity 2

Listen again to the music used earlier from movies/cartoons. This time turn the television around and look at the video clips to see the pictures. Did students' interpretations of the sounds match the movie? Why or why not? Show a short clip of the movie(s) without sound. Discuss the power of music to convey many different pictures, emotions and moods. Distribute the Elements of Music chart (see BLM 5.2 Elements of Music). Listen to four to five selections of music and complete the Elements of Music chart using key words, e.g., tempo - fast. Ask students to think/pair/share what is happening in the music to create a certain mood. Students should make an entry in their learning log at the completion of this activity using this sentence starter: The mood in music is created by...(students should link mood to the elements of music in their explanation).

PART B: EXPLORING THE MUSICAL ELEMENT TONE COLOUR LESSON

Students listen to, experiment with, and create a sound statement, paying particular attention to the music element: tone colour. They listen to a variety of pieces of music and discuss their similarities and differences in tone colour. They experiment with "found sounds" and have the opportunity to create a sound statement using "found sounds."

Activity 1

Gather a variety of music samples that represent various instrumental groupings. Suggestions include: Nexus Percussion Ensemble, flute choir, orchestral ensemble, African drumming, choral ensemble. Distribute a listening log (see BLM 5.3 Tone Colour Listening Log Chart) to be completed while students listen to the pieces of music. Reinforce through whole class discussions that the unique quality of sounds that allows us to distinguish between them is tone colour.

Activity 2

Instruments are used to make sound. "Found" sound is another sound source. Ask students to discover what interesting sounds they can find in the classroom. Once they have discovered a good sound, ask them to sit down next to the source and raise their hand. They are to make sounds using desks, chairs, pens, books, etc., through tapping, hitting, scraping, sliding, rubbing, ripping, slapping, etc. Have some students share their "found" sound with the rest of the class. Next, call out some mood words and have the students play their sound and represent the mood. Share some examples as a class. Ask students to refer to the Elements of Music chart which was completed earlier. Have them reflect on the "found" sound and the moods conveyed using the sound. Do they play their instrument following the same pattern? For example, Mood - Angry: "Was the tempo fast? Were the dynamics loud?" Students should understand the relationship between the elements of music and how mood can be conveyed on any instrument by playing it a certain way.

Activity 3

**The Arts in Motion****The Arts A Unit for Grade 6**

120 mins

Students choose a "found" sound to represent their character within their assigned motion group (see Subtask 4). Students may use any materials they choose to create their sound, e.g., bottles, sandpaper, etc. At this point, students have to think about the character they are creating as part of their motion society and then create a "found" sound that reflects that character.

Activity 4

Put students into their motion society groupings. If these groups are too large, they could each be divided in half. Ask students to share their unique sound with a partner from their group. Change/refine sounds, if necessary. Share sounds within the whole motion group. Change/refine as necessary. Ask students to brainstorm a mood word or words that represent their motion societies. Example: Rotational society - joyful, happy, fun-loving, crazy. They can record these mood words on chart paper. Students should choose a mood that best represents their society. Students can refer to the elements of music sheet again for reference.

Activity 5

As a group, students create a sound statement or composition to reflect the mood(s) of the society. Rehearse. Once they begin to experiment with this composition, the teacher can make the following suggestions: Try layering the sounds - how does this affect the overall performance? What happens when you change the order of the sounds? What happens if some sounds are playing while others rest? What happens when you change the tempo? Dynamics? Tone Colour? Students should continue to experiment, edit, and rehearse until they are satisfied with the performance. Have the different motion groups perform for each other and complete the self- and peer-assessment. All students should also write a learning log reflection. Reflection ideas can include: What happened when you changed the dynamics? tempo? tone colour? Did you try layering your sounds? Did you decide to add this to your final performance? Why/why not?

PART C: EXPERIMENTING WITH NOTATION**LESSON****Activity 1**

Put students into their previous sound statement groups. Ask them to reflect on the "found" sounds used in the last performance. How well did they work? Did you successfully demonstrate the desired mood(s)? Give students the opportunity to change their sounds or come up with new ones. Once students have decided on a sound, ask them to design a way to represent this sound on paper, for example, a series of random dots, curly lines, swirling lines, straight/abrupt lines, etc. (See Sample Designs BLM 5.5.) Ask students to share their design with a partner from their group. Change/refine, if necessary. Have students share these visual representations with the class and record on chart paper for everyone to see, edit, revise. As a class, create a written composition using some of the visual representations. This is called 'devised notation.' Write the visual representation of the sounds in random order on chart paper/chalkboard at the front of the class. Perform using this devised notation. The teacher can be the "conductor." Whenever you point to someone's sound, they play it for as long as you indicate. Try layering the sounds and/or performing in a round (see Examples of Devised Notation BLM 5.6).

Activity 2

Have students return to their society groupings. They can now create a written composition using devised notation. Students need to consider the mood they would like to convey during their presentation. Students should consider tempo, dynamics, tone colour, etc. While creating and rehearsing their sound statement, ask students to record their devised notation on paper, which will be edited several times. Once students are satisfied with their sound statement, have them record it on chart paper. The composition should be 16 beats long. One square = one beat. The conductor of the ensemble indicates the beats as the rest of the groups follow the "score" and play when it is their turn. The final score should look similar to the notation example in BLM 5.6, except the number of students varies and the number of squares should be 16 across. It is also highly recommended that one of the beats/squares represents silence. Silence always adds emotional



The Arts in Motion

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120 mins

impact! Rehearse and perform. Have students write a reflection in their learning log using the sentence starters given in BLM 5.4 Learning Log Reflection Sentence Starters.









Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

ESL/ELD/Special Needs:

- Provide a structured overview of the lesson prior to beginning instruction.
- Pre-teach or review important vocabulary.
- Allow for extra time when completing learning log.
- Provide opportunities for the student to word process rather than write assignments.
- Sometimes a reduced workload is required.
- Monitor progress often. Frequent feedback helps keep the student on track and lets him/her know what is expected, while building self-esteem.
- Read to, or script for students, as required.

Resources

	BLM 5.1 Words and Images	BLM_5.1_WordImageOrganizer.cwk
	BLM 5.2 Elements of Music	BLM_5.2_ElementsMusicChart.cwk
	BLM 5.3 Tone Colour Listening Log Chart	BLM_5.3_LrnLogReflectnChart.cwk
	BLM 5.4 Learning Log Reflection Sentence Starters	BLM_5.4_SentenceStarters.cwk
	BLM 5.5 Sample Designs	BLM_5.5_SampleDesigns_T.cwk
	BLM 5.6 Examples of Devised Notation	BLM_5.6_ExampleDesigns.cwk
	BLM 5.7 Self-Assessment "Exploring Tone Colour"	BLM_5.7_Self-AssessChart.cwk
	BLM 5.8 Formative Assessment for "Experimenting with Notation"	BLM_5.8_FormAssessChecklist.cwk



Notes to Teacher

The Elements of Music

Beat - a steady pulse

Rhythm - a pattern of long and short sounds

Pitch - the highness or lowness of a tone

Melody - connecting a series of pitches

Dynamics - a varying degree of volume

Tone Colour - the unique quality of sounds that allows us to distinguish between them

Texture - the relationship between the "horizontal" aspect of music (i.e., melody) and the "vertical" (i.e., harmony). For example, the horizontal aspect, - two or more melodies sung or played together or the density of the sound (thickness or thinness of sound) - is the texture.

"Found" sound - sound made from 'everyday' materials, e.g. sandpaper, film container with rice inside, metal rods, sticks, etc. The sounds can be made by hitting, scraping, rubbing, tapping, shaking, and so on.

Score - what a conductor reads from to lead an ensemble. It contains all of the instrumental parts played by the performers.

Reflections

With reference to the "Experimenting with Notation" section of the subtask, students may design another method of completing the score for performance purposes. The length of the performance could be longer than 16 beats. Students may choose a more open approach to the performance, without a steady pulse or beat. It is important, however, that the sound statement is performed from devised notation.

Criteria for a Good Reflection

These criteria, which should be shared with students, may be used for learning log entries.

A good reflection:

- is honest;
- answers the questions or responds to statements;
- contains examples and details to support opinions and thoughts;
- helps the person writing it know him/herself better;
- informs the audience. It gives useful information;
- shows the person really thought about the question before writing down a response;
- shows personal perspective;
- is easily understood by the reader;
- is based on what the person believes or thinks about what is asked;
- shows thinking.

Teacher Reflections



Description

Students work through several movement activities to review and explore the elements of dance: time, energy, rhythm, shape, and space. In "break out" sessions students, without music, begin to establish their characters through movement that is defined by their assigned type of motion. Students finally join as members of the same society to refine the choices each group member has made. They share the choices that they have made and give each other feedback.

Expectations

- 6a56 A – explain and demonstrate the use of different patterns in creating effects in drama and dance (e.g., patterns of pace and direction; symmetry);
- 6a48 A • create dance pieces, using a variety of techniques;
- 6a61 – create dances, using steps and positions borrowed from a variety of dance forms;

Groupings

- Students Working In Pairs
- Students Working Individually
- Students Working As A Whole Class

Teaching / Learning Strategies

- Role-playing

Assessment

Paired Activity:

Look for students respecting each other. Look for their ability to imitate physical characteristics without exaggeration.

Individual Work:

Use the Movement Rating Scale BLM 6.1 to assess whether or not the student has successfully incorporated physicality that is unique to the role he/she has created.

Assessment Strategies

- Exhibition/demonstration
- Learning Log

Assessment Recording Devices

- Anecdotal Record
- Rating Scale

Teaching / Learning

REVIEW

Over the last three subtasks students have examined the characters, wearable art, and music that fit their society. Now they discover and create movement for their characters.

LESSON

Explain to students that everyone in the world moves and acts in a unique way, and that they may have noticed when watching movies that certain actors seem to be very different people in different situations. Brainstorm and discuss with students some film actors that do this well. Some examples are Martin Short, The Kids in the Hall, Jim Carrey, Meryl Streep, Richard Harris, etc. Explain to students that this type of actor uses a technique called character study. In character study, the actor closely observes how people express themselves physically and tries to impersonate them. They do not mock them but rather try to understand what it is like to live in their skin. Review with students the importance of showing respect to each other when "in role." In this subtask, students look at their own characteristics as well as the characteristics of



The Arts in Motion

The Arts A Unit for Grade 6

80 mins

others and work to find unique actions for their new character's movement.

WARM UP

Observation Training

Split the class into two groups (A and B). Ask group A to stand on the perimeter of the class and observe. Group B imagines that they are walking through the mall. They are allowed to interact with each other but they must try to create the mall in their own minds. They must ignore the fact that they are being observed and try to act and walk as naturally as possible. The students in group A should choose a partner from group B. Instruct students in group A to look specifically at their partner to see how they walk, use gestures, stand, and sit.

Activity 1

Your task is to physically become the person you are observing. Some people use different parts of their body to express themselves. Try to find the 'hook' to the person you are studying. Ask your partner to walk around the room. What do they lead with (some lead with their chest, others with their nose, their head, etc.). You are not to exaggerate this person's characteristics but to study them and discover the uniqueness of the individual. Once you have learned their characteristics you will perform them for that person. Repeat this process switching roles.

In their learning logs, have students reflect on the things they learned about being someone else physically. When you were this person did you feel or think differently?

Individual study

Students now work on finding two or three physical movement characteristics they can use to become their new character. Students have just learned things from their partners about their own physical characteristics. They work in partners to find new physical characteristics or movements that help them define a trademark for their new character. They may also refer back to the stick poster that makes up their character, as this may offer inspiration. They do not change completely, but others should notice a change when they are in their new roles, through their physical movement. Students need to experiment with and perform two or three choices for the other members of their society, who help them choose the most effective movements.

In their learning logs, students record how they will physically change and how their "in role" character differs from themselves when they are out of role. Students comment on how these choices make sense for their character.

Activity 2

Students now return to their society group to share their learning. Each group member should focus on how the physical movements reflect the motion of their society. Students should be encouraged to give each other feedback with this in mind.

Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

Students with physical challenges may need to adapt the movement to suit their situation. This activity can be achieved with hand movements or facial movements.

Resources



The Arts in Motion

The Arts A Unit for Grade 6

80 mins



BLM 6.1 Movement Rating Scale

BLM_6.1_MovementRateScale_T.cwk



Learning log

1

Notes to Teacher

Activity 2 should take place after students have had opportunities to practise their physical character traits. Remind students to copy exactly their partner's movements.

Character study is the process of becoming another person by looking at the world through their eyes. Students can technically achieve this by studying and adopting physical characteristics of another student. This is not meant to be an impersonation, but rather creating a role that embodies another.

Teacher Reflections



The Arts in Motion

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50 mins

Description

Students work as a team to produce a visual representation of their world. This process provides students with the opportunity to use their new understanding of their motion to help produce the visual.

Expectations

- 6a25 • produce two- and three-dimensional works of art that communicate a range of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of familiar art tools, materials, and techniques;
- 6a38 – produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences (e.g., create a sculpture out of clay that shows a figure engaged in a typical pioneer activity);
- 6e61 – use constructive strategies in small-group discussions (e.g., invite other group members to contribute; ask questions to clarify a point; negotiate to find a basis for agreement);
- 6e62 – follow up on others’ ideas, and recognize the validity of different points of view in group discussions or problem-solving activities;
- 6e51 • contribute and work constructively in groups;

Groupings

Students Working In Small Groups

Teaching / Learning Strategies

Sketching To Learn
Learning Log/journal
Conferencing

Assessment

Students should be working on creating a cohesive group, making group skills and interaction the focus of assessment.

Assessment Strategies

Observation

Assessment Recording Devices

Anecdotal Record

Teaching / Learning

REVIEW:

- the four motion societies;
- the word wall created in Subtask 1;
- the elements and principles of design.

ACTIVITY

Ask students to get into their society groupings in order to talk about their society. They have been working hard to understand many things about their society but now they must pull their ideas together into a visual representation of their world. Students work collaboratively to create a visual representation of their world. In order to set the stage or create a world that is unique, ask students to recall other imaginary worlds that they have seen created in movies. Ideas may be the *Land of Oz*, Whoville in *The Grinch Who Stole Christmas*, Tolkien's *Lord of the Rings*, *Star Wars*, the Wonderland of *Alice in Wonderland*, and many others. Students imagine that they will be creating a sketch of a movie set that will become the world in which they live.

Students will be asked to work in their society groups to discuss all the possibilities.

Focus questions:

- Where does your society exist? in the mountains, by the sea, etc.
- What do the buildings or dwellings look like in your society?
- What forms of transportation exist?
- What colours or textures are prominent in your society?
- What types of businesses exist in your society?
- How does your motion affect the look of your society?

Once decisions have been made, students as a group should create a drawing of their town/world. This will



The Arts in Motion

The Arts A Unit for Grade 6

50 mins

be displayed during the culminating task.

Adaptations

Resources



Chart paper

1



Markers

1

Notes to Teacher

Students should be encouraged and reminded to make their decisions based on the motion of their world. Asking students to think back on what they have learned thus far by creating their body sculpture, character and music may help them to envision their world.

Teacher Reflections



Description

As students become comfortable with their individual investigation of a member of their world, they receive a very important invitation to an international summit, Summit of the Worlds of Motion. It seems that parallel societies exist in other parts the world. All societies are asked to prepare a two- to three-minute music and dance presentation that tells the story of their people. Pride in themselves and goodwill are the foci of the presentation. Their dance must incorporate all aspects of their society in a dance story.

Expectations

- 6a49 A • solve problems presented through drama and dance in different ways, and evaluate the effectiveness of each solution;
- 6a51 A – demonstrate understanding of ways of sustaining the appropriate voice or character (e.g., through language, gestures, body movements) when speaking or writing in role for different purposes (e.g., to entertain, inform, persuade);
- 6a17 – create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, rhythm, form, texture, tone colour), and perform them;
- 6a18 – create an accompaniment for a story, poem, or drama presentation;
- 6a62 – explain the function of masks, and use masks in their drama and dance presentations;
- 6a63 – create, rehearse, and present drama and dance works to communicate the meaning of poems, stories, paintings, myths, and other source material drawn from a wide range of cultures;
- 6a68 – solve artistic problems in drama and dance, individually and in groups, and evaluate the solutions;
- 6e61 A – use constructive strategies in small-group discussions (e.g., invite other group members to contribute; ask questions to clarify a point; negotiate to find a basis for agreement);
- 6e62 A – follow up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities;

Groupings

Students Working In Small Groups

Teaching / Learning Strategies

Choreography
Collaboration
Storyboard

Assessment

The final subtask rubric should be referred to in order to encourage students to succeed.

Assessment Strategies

Observation

Assessment Recording Devices

Anecdotal Record

Teaching / Learning

REVIEW

Once the task is presented it is necessary to review the elements and principles of drama/dance and the elements of music.

LESSON

Tell students they are to gather in their society groups.

The teacher should inform them that they are to get into role as important information has arrived. In role, the teacher introduces him/herself as the Summit organizer. The teacher should also hand out the Performance Task description and read it aloud in role (see BLM 8.1).

The teacher should go out of role and clarify any questions students have about the task.



The Arts in Motion

The Arts A Unit for Grade 6

240 mins

Step 1.

Inform students that they first create the written story of their people and then put their story into a storyboard.

Step 2.

Remind students of how they used "found" instruments in Subtask 6 to create their sounds. Have them review some of their creations as they can be reused in this task. Students build on their work to create music that will accompany their written story. The music or soundscape should be two to three minutes in length. The music they create is to be recorded for the purposes of rehearsal and possibly performance.

Step 3.

Once the music is complete, students begin to work on their choreography. Using a storyboard, begin to plan out the choreography. Students should be aware that the written words of their history will not be read. It is the role of creative movement and dance to convey the story. When creating their dance, students need to devise a system of notation in order to remember and rehearse their dance. This can be done by simply using the stick people that they put into the storyboard.

Step 4.

Review the criteria that will be used to assess their student learning log (BLM 1.0). Review each point with students and clarify any questions.

Step 5.

Rehearse and prepare for the Summit. Students should be reminded that the visual arts body sculptures will be worn in the performance and must be considered throughout the process.

Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

Students with physical challenges may need to adapt the movement to suit their situation. This activity can be achieved with hand movements or facial movements.

Resources



BLM 8.1 Invitation to the Summit

BLM_8.1_SummitInviteHandout.cwk



Found instruments



Tape recorder and tape

1

Notes to Teacher

Students should be reminded of and draw from previous lessons to complete this task.

A storyboard is like a comic strip that shows visuals that outline the sequence of events in a performance. There are no restrictions on the number of frames in a storyboard, but the fewer the better. Check media textbooks for a fuller explanation.

Teacher Reflections



The Arts in Motion

The Arts A Unit for Grade 6

120 mins

Description

Students come together to share the music, art, dance, and drama of their motion society. They are asked to reflect in their learning log on the key attributes of their own and other societies.

Expectations

- 6a69 A – explain their preferences for specific drama and dance works;
- 6a66 A – present and defend their analysis of a performance, focusing on assessment of the ways in which various elements of drama and dance are used together (e.g., structure, texture, harmony, contrast);
- 6a64 A – create drama and dance productions in which they make effective use of the principles of harmony, balance, and contrast;
- 6a17 A – create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, rhythm, form, texture, tone colour), and perform them;
- 6a18 A – create an accompaniment for a story, poem, or drama presentation;
- 6e61 – use constructive strategies in small-group discussions (e.g., invite other group members to contribute; ask questions to clarify a point; negotiate to find a basis for agreement);
- 6e62 – follow up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities;
- 6a1 A • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;

Groupings

Students Working In Small Groups
Students Working As A Whole Class

Teaching / Learning Strategies

Ceremony

Assessment

Review the rubric with students prior to beginning the task.
As the rubric addresses different parts of the task, teachers will need to observe groups more than once to confirm that expectations are being demonstrated.
Learning logs must be reviewed for assessment purposes.

Assessment Strategies

Learning Log
Classroom Presentation

Assessment Recording Devices

Rubric

Teaching / Learning

REVIEW

Before you begin preparing for the Summit, remind students of the importance of when to be in role and when not to be throughout the final presentation. Even when others are performing, students must remain in role, and will be told when to move out of role.

LESSON

Step 1.

Give students time to gather, prepare, and work on last-minute preparations for the Summit (20 minutes).

Step 2.

The following is a script that can be followed for the Summit ceremony. The teacher, in role as Summit organizer, reads the following:

"Welcome to the first Summit of the Worlds of Motion. Everyone has been brought here to share, to forge new friendships, and learn new information. We will begin the ceremony with performances from each of the societies. We ask that a representative from each society come forward and choose a number to decide the order of presentations. Now let the ceremony begin."



The Arts in Motion

The Arts A Unit for Grade 6

120 mins

At the end of each performance, applause is expected. The performers are then expected to sit or stand at the front of the performance area where the Summit organizer will compliment the performers and performances.

During the performances, instruct students that they are responsible for collecting the key attributes and characteristics of these other societies. They should be able to identify the story of the other lands and notice how their specific motion has influenced their growth. Using a worksheet for observation, students also use their critical eye to comment on the use of the elements of drama/dance, music and visual arts in the performance. They should use this observation to make a positive comment on the work of their fellow students (see BLM 9.1).

Step 3.

Once all performances have been completed, ask students to step out of role. Then ask them to assemble a gallery of their world in four separate sections of the room. This gallery should include their body sculptures and the visual representation of their land, as well as any other artifacts they have brought with them to be used in the performance. Students are then placed in new groups and they act as docents for their gallery. A **docent** is defined as a lecturer or tour guide in a museum or cathedral.

Step 4.

Assemble students into seven groups. The groups are to be formed by intelligences and groups must have all four worlds or societies represented. The purpose of the next step is to have students talk about their creative learning journey. In each group, students act as docents and talk about the process that their groups went through to form their societies. Students use the galleries as a point of discussion or focus, explaining how decisions were made throughout the unit, how obstacles were encountered, and how solutions were found.

Step 5.

Following the gallery tour, time should be given to allow students to write reflections in their learning logs. (This would also be a good time for a break.)

Step 6.

Once students return, they are to meet back with their society groups for the closing activity. Their task is to find a way to report back what they have experienced. The format can take the "retell-relate-reflect" sequence and should be made into a single speech presented by one of the group members. The group works together and begins with a retelling of what they have learned about each society; then they move on to how what they saw in other societies could relate to their society. They reflect on questions that they may wonder about or questions to leave the audience to think about. One member of the group is chosen to read the speech aloud.

Step 7.

Once complete, the whole class reunites. The teacher, in role as organizer, brings the Summit to a close by asking each group to make the statement that they will be bringing back to their world. The Summit draws to a close and students are asked to step out of role. This concludes the ceremony. Students write a final entry in their learning logs, addressing the entire process.

Final Assessment Conference

In the following days, the teacher gives feedback to each group. In the conference, students should use their learning logs as a portfolio to reflect on the entire experience. Students should speak to their learning and identify things that they would change next time they have a learning experience similar to this one.

Adaptations



Resources



Summit Day Task Rubric



BLM 9.1 Summit Observations

BLM_9.1_SummitObsevation_S.cwk



All body sculptures and artifacts



Visual depiction of society from subtask
7

Notes to Teacher

When you want the students to be out of role, you must clearly tell them and allow them time to debrief (see Notes to Teacher, Subtask 4). When students return to roles this must be understood by all, and you as a teacher would help by returning to your role in the Summit.

Students should arrive to the Summit prepared to perform the dance of their society.

It would be very helpful if this activity was conducted in one session of one to two hours. This may be a long work session. It will be necessary to give students breaks from role.

As a teacher, you are responsible for setting the mood and space for the event. You must also be in role as the event organizer to set students to task. Assessing students can be done while in role.

The gallery can be set up like any traditional gallery by displaying the art pieces for an audience to view.

Retell, relate, reflect is a process where students specifically address three areas, in this case, in a speech.

Teacher Reflections



Appendices

The Arts in Motion

The Arts

Resource List:

Blackline Masters:

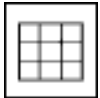
Rubrics:

Unit Expectation List and Expectation Summary:



The Arts in Motion

The Arts A Unit for Grade 6



Rubric

- Summit Day Task Rubric** ST 9
2



Blackline Master / File

- BLM 1.0 Learning Log Evaluation Criteria** ST 1
BLM_1.0_LearningLogCriteria.cwk
- BLM 1.1 Art Review** ST 1
BLM_1.1_ArtReviewWorkSheet.cwk
- BLM 1.2 Suggestions for Motion Stations** ST 1
BLM_1.2_StationSuggestion_T.cwk
- BLM 2.1 Multiple Intelligence** ST 2
BLM_2.1_MultiIntelligence.cwk
- BLM 4.1 Artist Statement** ST 4
BLM_4.1_StatementsWorkSheet.cwk
10 key questions that help the student reflect on their plans and choices before and after building the body sculpture.
- BLM 4.2 Body Sculpture Rating Scales** ST 4
BLM_4.2_BodySculptRateScale.cwk
rating scales for the assessment of the preliminary sketch, artist statement and body sculpture
- BLM 5.1 Words and Images** ST 5
BLM_5.1_WordImageOrganizer.cwk
A graphic organizer for brainstorming
- BLM 5.2 Elements of Music** ST 5
BLM_5.2_ElementsMusicChart.cwk
- BLM 5.3 Tone Colour Listening Log Chart** ST 5
BLM_5.3_LrnLogReflectnChart.cwk
- BLM 5.4 Learning Log Reflection Sentence Starters** ST 5
BLM_5.4_SentenceStarters.cwk
- BLM 5.5 Sample Designs** ST 5
BLM_5.5_SampleDesigns_T.cwk
- BLM 5.6 Examples of Devised Notation** ST 5
BLM_5.6_ExampleDesigns.cwk
Self Assessment for Colour/Tone
- BLM 5.7 Self-Assessment "Exploring Tone Colour"** ST 5
BLM_5.7_Self-AssessChart.cwk
- BLM 5.8 Formative Assessment for "Experimenting with Notation"** ST 5
BLM_5.8_FormAssessChecklist.cwk
- BLM 6.1 Movement Rating Scale** ST 6
BLM_6.1_MovementRateScale_T.cwk
- BLM 8.1 Invitation to the Summit** ST 8
BLM_8.1_SummitInviteHandout.cwk
Student Version of Culminating Task

- BLM 9.1 Summit Observations** ST 9
BLM_9.1_SummitObsevation_S.cwk
BLM to be used by students while other groups are performing.



Print

- Arts and Activities magazine** ST 4
Maryellen Bridge - editor
phone 1-619-819-4520
a monthly visual arts magazine that offers practical classroom art projects for the junior student
- Arts with the Brain in Mind** ST 2
Eric Jensen
0-87120-514-9
Published by ASCD
- Creative Colouring Design Elements** ST 4
Art Sherwyn
isbn 0-871192-584-2
a colouring book for students that reviews and applies the elements and principles of design
- Exploring Art** ST 4
Gene Mittler and Rosiland Ragans
isbn 0-02-662357-9
a general visual art textbook that describes and reviews the elements and principles of design
- Frames of Mind: The Theory of Multiple Intelligences, 2nd Ed** ST 2
Howard Gardner
0465025102
Harvard Publishing
- Multiple Intelligences and Student Achievement** ST 2
Linda Campbell and Bruce Campbell
0-87120-360-x
Published by ASCD
- Multiple Intelligences in the Classroom** ST 2
Thomas Armstrong
0871203766
- School Arts magazine** ST 4
Eldon Katter-editor
phone 1-800-533-2847
a monthly visual arts magazine that offers practical art activities for junior students



The Arts in Motion

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Website

- Project Zero** ST 2
<http://pzweb.harvard.edu/>
 This site is the Harvard University dedicated to MI. It has the most current information on multiple intelligences.
- The Tool Room** ST 2
http://www.newhorizons.org/trm_intelligence.html
 This website contains many articles and references to MI.



Material

- Markers** ST 2
1
per person
- Markers** ST 7
1
per person
- Pencils, erasers, pencil crayons** ST 4
per person
for activity 2
- Poster paper** ST 3
1
per person
8 1/2 x 14 Legal size paper
- Recipe cards** ST 2
1
per person
- Scissors, glue, rulers** ST 4
per person
for activity 5
- Small square pieces of paper** ST 2
7
per person
4 cm x 4 cm
- Tape recorder and tape** ST 8
1
per group
Each group will require this
- Visual depiction of society from subtask 7** ST 9
- All body sculptures and artifacts** ST 9
- Assorted school supplies for building** ST 4
per class
for activity 5
- chart paper** ST 1
1
per group
- Chart paper** ST 2
1
per group
- Chart paper** ST 7
1
per group
- Chart paper, markers** ST 4
for listing key information that will be posted in the classroom for student reference
- Found instruments** ST 8
- Found materials for body sculptures** ST 4
per class
for activity 5
- Large sheets of cartridge paper** ST 4
per person
for activity 2
- Large sheets of newsprint, markers** ST 4
per group
for activity 1
- Learning log** ST 3
1
per person
- Learning log** ST 6
1
per person
- Learning logs** ST 4
per person
for activity 4 and 6
- markers** ST 1
1
per person

Learning Log Evaluation Criteria

The following points address the criteria that will be used to evaluate your Learning Log. We will refer to this list as we progress through each subtask in the unit.

1. All entries included:
 - S.T. 1 - definition of types of motion
 - S.T. 2 - accepts and understands feedback from peers about personal strengths
 - S.T. 3 - character description
 - S.T. 4 - problem sketch
 - artistic statement
 - body sculpture
 - S.T. 5 - listening to music
 - BLM 5.1
2. Is prior knowledge used to build character?
3. Complete clear description of character is included.
4. Autobiography is original and thoughtful.
5. Log is well organized and reflects appropriate spelling and grammar.
6. Preliminary sketch is complete and shows attention to the elements of design and the visual attributes of student's society.
7. Artist statement is a complex written plan, answering 10 questions from BLM 4.1.
8. In subtask 5, students link mood to elements of music (BLM 5.1).
9. In subtask 6 students outline a number of ways to alter physical body when in role.
10. The reflection of the entire unit was complete including new learnings, activities most enjoyed and a rationale.

Suggestions for Motion Stations

(Teacher Reference)

Motion Station	Materials Examples	Descriptive words students may suggest
Linear	zipper, sliding door, air-propelled rocket, paper airplane	straight, forward, zoom, fast...
Rotational	wind-up toy, egg beaters, hand drill, corkscrew	dovetailing, intertwine, round, looping...
Reciprocating	trigger on a squirt gun, door on computer diskette, self-inking stamp	back and forth, returning, point to point...
Oscillating	swing, pendulum clock, oscillating fan, metronome	swinging, peaks and valleys, tick tock, floating...

Multiple Intelligence

Word People/Linguistic Intelligence

You are someone who likes to communicate and make sense of the world through language. People with well-developed linguistic intelligence may become poets, writers, and storytellers. You enjoy rhyming words and jokes based on how words sound. You are someone who likes to tell stories and enjoys adding details that make a story interesting. You may also be someone who loves to hear and learn other languages. Other forms of communication such as sign language may fascinate you.

Music People/Musical Intelligence

You always have a song in your head. People with well-developed musical intelligence may become singers, songwriters, composers, music teachers, or work in a record store. Music helps you to understand feelings as well as remember things. You may also like to create, communicate, and understand meanings made out of sound. You not only enjoy what traditional music can give you, you are also attracted to and sensitive to sounds in nature or the world around you, i.e., birds singing, train sounds, etc. You find that sometimes when you hear a song you can easily remember where you were and what you were feeling. You find yourself tapping out rhythms on the desk or on your books with your pencils.

Self-Aware People/Intrapersonal Intelligence

You have the ability to perceive and understand yourself and why you feel emotions; thus, you are able to make thoughtful connections with learning and transfer that learning to ways of understanding other situations. People with well-developed interpersonal intelligence may become psychologists, social workers, spiritual leaders, or even advice columnists. You think about the meaning of life and try to understand why you or other people do the things that they do. You have a strong sense of what is right or wrong. You are a good listener and you encourage people to use their own strengths to look at themselves in order to identify strengths and weaknesses and find the best solutions for their problems. You value true friendship.

Nature People/Naturalist Intelligence

You have an innate appreciation of the environment and see the beauty in everything that surrounds you. You have an understanding of how everything works together to create harmony and you respect and protect all living things.

Math People/Logical-Mathematical Intelligence

You love facts and figuring out how things work. People with well-developed logical-mathematical intelligence may become computer programmers, researchers, inventors, scientists, or mathematicians. You find yourself asking “why?” often. You like to perform science experiments and enjoy taking things apart to figure out how they work. Science and technology and mathematics are your favourite subjects in school. You may not only be skillful at sports but you love sports statistics.

Picture People/Spatial Intelligence

You have a keen picture memory. People with well-developed spatial intelligence may become architects, sculptors, and engineers. You may find yourself filling the blank space around your notes with intricate patterns or doodles. You also find that when reading a textbook or magazine you turn first to the graphs, charts, and pictures in order to make sense of what you are reading. You like to “web” your ideas before writing a paper. You understand and relate to the way visually challenged people can skillfully navigate their way around a room or even a city.

Body People/Bodily-Kinesthetic Intelligence

You learn the best by doing things. People with well-developed bodily-kinesthetic intelligence may become athletes, surgeons, dancers, choreographers, or crafts people. You are not a couch potato and are much happier when involved in an activity. You enjoy continually working at improving your skills, whether it is on the basketball court, dance floor, the stage, becoming a master chef, or creating arts and crafts.

People People/Interpersonal Intelligence

You are very aware and able to recognize other people’s feelings and intentions. People with well-developed interpersonal intelligence may become teachers, parents, politicians, psychologists, and salespeople. Relating to people is a very important part of your life. You are at your best when you work with a team. You are very sensitive to and react to the moods of your friends and classmates. You may also be skillful at knowing when to ask for favours. You know what to say to people to make them feel better, and why making people feel better makes you feel better!

Artist Statement

Name: _____

Part A

1. What does your body sculpture tell about the motion of your society?

2. What elements and principles of design have you included in your work?

- line-
- shape/form-
- colour-
- texture-
- space-
- principle of choice-

Part B

1. Why did you choose a sculpture for that particular part of your body?

2. What kind of attachments did you choose for holding your sculpture onto your body?

3. How did you plan to make the sculpture strong and durable?

Body Sculpture Rating Scales

PRELIMINARY SKETCH

	Limited	Some	Considerable	Thorough
Elements of Design	1	2	3	4
Principles of Design	1	2	3	4
Drawing	1	2	3	4
Detail	1	2	3	4
Colouring	1	2	3	4

ARTIST STATEMENT

	Limited	Some	Considerable	Thorough
Completeness	1	2	3	4
Detail	1	2	3	4
Personal reflection	1	2	3	4
Clarity of ideas	1	2	3	4
Overall analysis	1	2	3	4

BODY SCULPTURE

	Limited	Some	Considerable	Thorough
Durability	1	2	3	4
Attachments	1	2	3	4
Clues to society	1	2	3	4
Painting/decoration	1	2	3	4
Overall quality	1	2	3	4

WORDS

IMAGES

Elements of Music

Song Title	Tempo	Dynamics	Rhythm	Melody	Mood
	e.g., fast/slow	e.g., loud/soft moderate	e.g., accented/ syncopated/even /uneven	e.g., smooth/jagged/ jumpy/flowing	e.g., angry/joyful/ sad

Tone Colour Listening Log Chart

Name of Group	Instruments Played	Method of Playing	Description of the Sound
example: Nexus	- drums, sticks - bottles, xylophones	tap, scrape, shake	- soft - harsh

Learning Log Reflection Sentence Starters

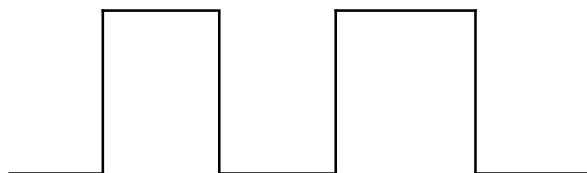
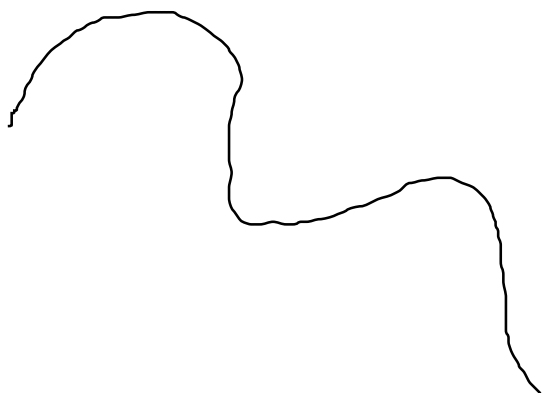
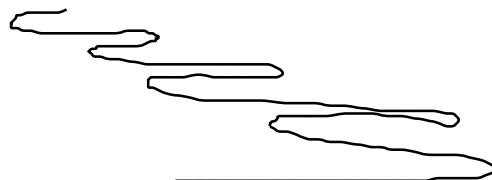
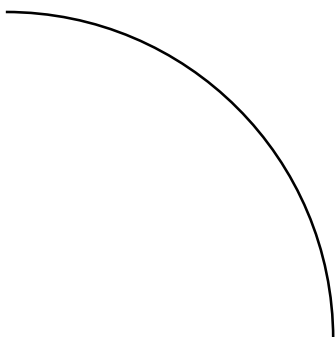
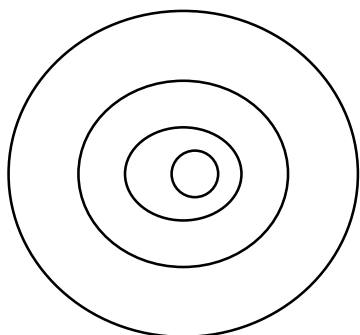
I liked/disliked my sound because...

I contributed well to my group by...



















Next time I can improve by...

The (motion society name) group did a good job conveying the mood because... (students should use music terminology in their reflections, i.e., the elements of music).

Sample Designs



Examples of Devised Notation

Student 1								
Student 2								
Student 3								
Student 4								

Self-Assessment “Exploring Tone Colour”

	Tempo	Dynamics	Tone Colour	Other Elements
Rehearsal 1				
Rehearsal 2				
Rehearsal 3				

This process affected my group’s final performance because:

Formative Assessment for “Experimenting With Notation”

Checklist

- ___ Each student in the group created a unique sound.
- ___ All sounds had a visual representation.
- ___ The composition clearly followed the ‘score.’
- ___ One element of music was used to reflect the mood.
- ___ Two elements of music were used to reflect the mood.
- ___ Three elements of music were used to reflect the mood.
- ___ Four or more elements of music were used to reflect the mood.

Movement Rating Scale

BLM 6.1

Student name: _____

Use the rating scale to assess to what extent the student has successfully incorporated physicality that is unique to the role that they have created.

	Limited	Some	Considerable	Thorough
Created physical characteristics	1	2	3	4
Demonstrates unique characteristics repeatedly	1	2	3	4
Demonstrates understanding and incorporates the motion of the society	1	2	3	4

Overall comments:

Invitation to the Summit

Explorers have recently discovered that three other parallel societies exist in the world. We have spoken to the leaders of all of these societies and each has agreed to send representatives to the first annual International Summit of the Worlds of Motion. This great honour and responsibility has been bestowed upon you, as you have been chosen as a delegate to represent your society. This choice has been made based on your type of intelligence and your ability to work well with others in your society. We know little about the people from these other lands, with the exception that they are similar to us but that they have evolved in different ways.

On the Summit day:

1. You must create a dance/drama where you will tell the story of your people.
2. You must create original music to accompany your story.
3. You must wear and bring original artwork that reflects your society.
(All of these items must reflect the type of motion that is present in your society.)

You have demonstrated to your leaders that you have the ability to complete this task. During the Summit, you will also have a chance to collect and reflect on the attributes of sound, movement, and appearance from the other societies. You will also be responsible for collecting key attributes and characteristics of these other societies. You will be communicating your new understanding in both written and oral form.

Throughout this process, you are an ambassador of your world so your actions and knowledge will be monitored and assessed. Your leaders are very proud of you and wish you the best of luck.

Summit Observations

Name _____

Group _____

While you are watching the summit, make notes on the performances in the following areas:

Drama/Dance

Give examples of how the performers used space, shape, time (rhythm), and energy to highlight the motion of their society.

Music

Give examples of how the performers used the elements of music: beat, rhythm, pitch, melody, dynamics and tone colour to highlight the motion of their society.

Visual Arts

Give examples of how the performers used colour, form, line, shape, space and texture to highlight the motion of their society.

What was your overall impression of the performance? Explain.



Student Name: _____
Date: _____

for use with Subtask 9 : Summit of the Worlds of Motion (Integrated Arts)
from the Grade 6 Unit: **The Arts in Motion**

Expectations for this Subtask to Assess with this Rubric:

- 6a1** • demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;
- 6a17** – create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, rhythm, form, texture, tone colour), and perform them;
- 6a64** – create drama and dance productions in which they make effective use of the principles of harmony, balance, and contrast;
- 6a66** – present and defend their analysis of a performance, focusing on assessment of the ways in which various elements of drama and dance are used together (e.g., structure, texture, harmony, contrast);
- 6a69** – explain their preferences for specific drama and dance works;

Category/Criteria	Level 1	Level 2	Level 3	Level 4
Performance and Creative Work 6a64, 6a17, 6a1 - elements of harmony, balance, contrast	- uses principles of harmony, balance, and contrast in the dance presentation to reflect motion with limited effectiveness.	- uses principles of harmony, balance, and contrast in the dance presentation to reflect motion with some effectiveness.	- uses principles of harmony, balance, and contrast in the dance presentation to reflect motion with considerable effectiveness.	- uses principles of harmony, balance, and contrast in the dance presentation to reflect motion with a high degree of effectiveness.
Communication 6a69 - refers to contrast, structure, and harmony	- explains their preference for specific presentations with limited effectiveness usually using appropriate terminology and evidence to support opinions.	- explains their preference for specific presentations with some effectiveness usually using appropriate terminology and evidence to support opinions.	- explains their preference for specific presentations with considerable effectiveness usually using appropriate terminology and evidence to support opinions.	- explains their preference for specific presentations with a high degree of effectiveness usually using appropriate terminology and evidence to support opinions.
Critical Analysis and Appreciation 6a66 - refers to contrast, structure, and harmony	- applies a few of the elements of dance when presenting and defending their analysis of class presentations with limited effectiveness.	- applies some of the elements of dance when presenting and defending their analysis of class presentations with some effectiveness.	- applies most of the elements of dance when presenting and defending their analysis of class presentations with considerable effectiveness.	- applies all or almost all of the elements of dance when presenting and defending their analysis of class presentations with a high degree of effectiveness.
Understanding of Concepts 6a17 - tempo, texture, dynamics, tone colour, melody, rhythm	- applies a few of the elements of music to create a musical composition for the motion presentation with limited effectiveness.	- applies some of the elements of music to create a musical composition for the motion presentation with some effectiveness.	- applies most of the elements of music to create a musical composition for the motion presentation with considerable effectiveness.	- applies all or almost all of the elements of music to create a musical composition for the motion presentation with a high degree of effectiveness.



The Arts in Motion
The Arts A Unit for Grade 6

Selected **Assessed**

English Language---Writing

<input type="checkbox"/> 6e2	• use writing for various purposes and in a range of contexts, including school work (e.g., to develop and clarify ideas, to express thoughts and opinions);	1	1
<input type="checkbox"/> 6e10	• use correctly the conventions (spelling, grammar, punctuation, etc.) specified for this grade level (see below).	1	1
<input type="checkbox"/> 6e19	– frequently introduce vocabulary from other subject areas into their writing;	1	

English Language---Oral and Visual Communication

<input type="checkbox"/> 6e51	• contribute and work constructively in groups;	1	
<input type="checkbox"/> 6e61	– use constructive strategies in small-group discussions (e.g., invite other group members to contribute; ask questions to clarify a point; negotiate to find a basis for agreement);	3	1
<input type="checkbox"/> 6e62	– follow up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities;	3	1

Science and Technology---Structures and Mechanisms

<input type="checkbox"/> 6s78	• demonstrate an understanding of different kinds of motion (linear, rotational, reciprocating, oscillating);	1	
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The Arts---Music

<input type="checkbox"/> 6a1	• demonstrate an understanding of the basic elements of music specified for this grade (see below) through listening to, performing, and creating music;	3	
<input type="checkbox"/> 6a4	• read and perform from musical notation;	1	1
<input type="checkbox"/> 6a6	• communicate their response to music in ways appropriate for this grade (e.g., through language, visual arts, drama, creative movement).	1	
<input type="checkbox"/> 6a17	– create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, rhythm, form, texture, tone colour), and perform them;	1	2
<input type="checkbox"/> 6a18	– create an accompaniment for a story, poem, or drama presentation;	1	1
<input type="checkbox"/> 6a21	– describe how the various elements of music are used to create mood in two pieces of music in different styles;	1	1
<input type="checkbox"/> 6a24	– communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media (e.g., painting, computer animation).	1	1

The Arts---Visual Arts

<input type="checkbox"/> 6a25	• produce two- and three-dimensional works of art that communicate a range of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of familiar art tools, materials, and techniques;	1	1
<input type="checkbox"/> 6a30	– describe how line can be used to direct the viewer's attention (e.g., the eye is drawn along the line of an outstretched arm to other areas of the work);	1	1
<input type="checkbox"/> 6a34	– describe how artists may use texture to represent or to evoke an emotional response (e.g., a rough texture to represent strength, anger, or something unpleasant);	1	1
<input type="checkbox"/> 6a36	– identify the most appropriate tools, materials, and techniques for the size and scope of the work and use them correctly (e.g., select the appropriate tools to draw plants they have observed).	1	
<input type="checkbox"/> 6a37	– solve artistic problems in their work, using the elements of design and at least one of the principles of design specified for this grade (e.g., create a work depicting a local historical event, using line and colour as means of emphasis to highlight the most important aspect of the picture);	1	1
<input type="checkbox"/> 6a38	– produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences (e.g., create a sculpture out of clay that shows a figure engaged in a typical pioneer activity);	1	
<input type="checkbox"/> 6a42	– demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning, and explain how the artist accomplishes his or her intentions (e.g., explain that, in a seascape, the artist emphasizes the size and power of an iceberg by placing it in the foreground and using bold, diagonal lines to define it);	1	1

The Arts---Drama & Dance

<input type="checkbox"/> 6a45	• demonstrate an understanding of the principles involved in the structuring of works in drama and dance;	1	1
<input type="checkbox"/> 6a48	• create dance pieces, using a variety of techniques;	1	1
<input type="checkbox"/> 6a49	• solve problems presented through drama and dance in different ways, and evaluate the effectiveness of each solution;	1	1
<input type="checkbox"/> 6a51	– demonstrate understanding of ways of sustaining the appropriate voice or character (e.g., through language, gestures, body movements) when speaking or writing in role for different purposes (e.g., to entertain, inform, persuade);	1	1
<input type="checkbox"/> 6a56	– explain and demonstrate the use of different patterns in creating effects in drama and dance (e.g., patterns of pace and direction; symmetry);	1	1
<input type="checkbox"/> 6a61	– create dances, using steps and positions borrowed from a variety of dance forms;	1	
<input type="checkbox"/> 6a62	– explain the function of masks, and use masks in their drama and dance presentations;	1	



The Arts in Motion
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		Selected	Assessed
<input type="checkbox"/> 6a63	– create, rehearse, and present drama and dance works to communicate the meaning of poems, stories, paintings, myths, and other source material drawn from a wide range of cultures;		2
<input type="checkbox"/> 6a64	– create drama and dance productions in which they make effective use of the principles of harmony, balance, and contrast;		1
<input type="checkbox"/> 6a66	– present and defend their analysis of a performance, focusing on assessment of the ways in which various elements of drama and dance are used together (e.g., structure, texture, harmony, contrast);		1
<input type="checkbox"/> 6a68	– solve artistic problems in drama and dance, individually and in groups, and evaluate the solutions;	1	2
<input type="checkbox"/> 6a69	– explain their preferences for specific drama and dance works;		1
<input type="checkbox"/> 6a70	– provide evidence for their interpretations of personal experiences and events of social significance, which they present through drama and dance, using a variety of research sources;	1	



The Arts in Motion The Arts A Unit for Grade 6

English Language

6e1	6e2	1	6e3	6e4	6e5	6e6	6e7	6e8	6e9	6e10	1
6e11	6e12		6e13	6e14	6e15	6e16	6e17	6e18	6e19	1	6e20
6e21	6e22		6e23	6e24	6e25	6e26	6e27	6e28	6e29		6e30
6e31	6e32		6e33	6e34	6e35	6e36	6e37	6e38	6e39		6e40
6e41	6e42		6e43	6e44	6e45	6e46	6e47	6e48	6e49		6e50
6e51	1		6e52	6e53	6e54	6e55	6e56	6e57	6e58	6e59	6e60
6e61	3	1	6e62	3	1	6e63	6e64	6e65	6e66		

French as a Second Language

6f1	6f2	6f3	6f4	6f5	6f6	6f7	6f8	6f9	6f10
6f11	6f12	6f13	6f14	6f15	6f16	6f17	6f18		

Mathematics

6m1	6m2	6m3	6m4	6m5	6m6	6m7	6m8	6m9	6m10
6m11	6m12	6m13	6m14	6m15	6m16	6m17	6m18	6m19	6m20
6m21	6m22	6m23	6m24	6m25	6m26	6m27	6m28	6m29	6m30
6m31	6m32	6m33	6m34	6m35	6m36	6m37	6m38	6m39	6m40
6m41	6m42	6m43	6m44	6m45	6m46	6m47	6m48	6m49	6m50
6m51	6m52	6m53	6m54	6m55	6m56	6m57	6m58	6m59	6m60
6m61	6m62	6m63	6m64	6m65	6m66	6m67	6m68	6m69	6m70
6m71	6m72	6m73	6m74	6m75	6m76	6m77	6m78	6m79	6m80
6m81	6m82	6m83	6m84	6m85	6m86	6m87	6m88	6m89	6m90
6m91	6m92	6m93	6m94	6m95	6m96	6m97	6m98	6m99	6m100
6m101	6m102	6m103	6m104	6m105	6m106	6m107	6m108	6m109	6m110
6m111	6m112	6m113	6m114	6m115	6m116	6m117	6m118	6m119	6m120
6m121	6m122	6m123	6m124	6m125					

Science and Technology

6s1	6s2	6s3	6s4	6s5	6s6	6s7	6s8	6s9	6s10	
6s11	6s12	6s13	6s14	6s15	6s16	6s17	6s18	6s19	6s20	
6s21	6s22	6s23	6s24	6s25	6s26	6s27	6s28	6s29	6s30	
6s31	6s32	6s33	6s34	6s35	6s36	6s37	6s38	6s39	6s40	
6s41	6s42	6s43	6s44	6s45	6s46	6s47	6s48	6s49	6s50	
6s51	6s52	6s53	6s54	6s55	6s56	6s57	6s58	6s59	6s60	
6s61	6s62	6s63	6s64	6s65	6s66	6s67	6s68	6s69	6s70	
6s71	6s72	6s73	6s74	6s75	6s76	6s77	6s78	1	6s79	6s80
6s81	6s82	6s83	6s84	6s85	6s86	6s87	6s88	6s89	6s90	
6s91	6s92	6s93	6s94	6s95	6s96	6s97	6s98	6s99	6s100	
6s101	6s102	6s103	6s104	6s105	6s106	6s107	6s108	6s109	6s110	
6s111	6s112	6s113	6s114	6s115	6s116	6s117	6s118	6s119	6s120	
6s121	6s122	6s123	6s124							

Social Studies

6z1	6z2	6z3	6z4	6z5	6z6	6z7	6z8	6z9	6z10
6z11	6z12	6z13	6z14	6z15	6z16	6z17	6z18	6z19	6z20
6z21	6z22	6z23	6z24	6z25	6z26	6z27	6z28	6z29	6z30
6z31	6z32	6z33	6z34	6z35	6z36	6z37	6z38	6z39	6z40
6z41	6z42	6z43	6z44	6z45	6z46	6z47	6z48		

Health & Physical Education

6p1	6p2	6p3	6p4	6p5	6p6	6p7	6p8	6p9	6p10
6p11	6p12	6p13	6p14	6p15	6p16	6p17	6p18	6p19	6p20
6p21	6p22	6p23	6p24	6p25	6p26	6p27	6p28	6p29	6p30
6p31	6p32	6p33	6p34						

The Arts

6a1	3	6a2	6a3	6a4	1	6a5	6a6	1	6a7	6a8	6a9	6a10						
6a11		6a12	6a13	6a14		6a15	6a16		6a17	1	2	6a18	1	1	6a19	6a20		
6a21	1	6a22	6a23	6a24		6a25	1	1	6a26	6a27		6a28	1		6a29	6a30	1	
6a31		6a32	6a33	6a34		6a35	1		6a36	1		6a37	1		6a38	1	6a39	6a40
6a41		6a42	1	6a43	6a44	6a45	1		6a46	6a47	6a48	1	1	6a49	1	6a50	6a51	6a52
6a51	1	6a52		6a53	6a54	6a55	6a56	1	6a57	6a58	6a59	6a60						
6a61	1	6a62	1	6a63	2	6a64	1	6a65	6a66	1	6a67	6a68	1	2	6a69	1	6a70	1
6a71																		



The Arts in Motion

The Arts A Unit for Grade 6

Analysis Of Unit Components

- 9 Subtasks
- 50 Expectations
- 51 Resources
- 76 Strategies & Groupings
- Unique Expectations --
- 6 Language Expectations
- 1 Science And Tech Expectations
- 27 Arts Expectations

Resource Types

- 1 Rubrics
- 17 Blackline Masters
- 0 Licensed Software
- 8 Print Resources
- 0 Media Resources
- 2 Websites
- 23 Material Resources
- 0 Equipment / Manipulatives
- 0 Sample Graphics
- 0 Other Resources
- 0 Parent / Community
- 0 Companion Bookmarks

Groupings

- 5 Students Working As A Whole Class
- 2 Students Working In Pairs
- 8 Students Working In Small Groups
- 6 Students Working Individually

Assessment Recording Devices

- 6 Anecdotal Record
- 1 Checklist
- 2 Rating Scale
- 1 Rubric

Teaching / Learning Strategies

- 2 Brainstorming
- 1 Ceremony
- 1 Choreography
- 2 Collaboration
- 1 Conferencing
- 1 Demonstration
- 1 Discussion
- 2 Learning Log/journal
- 1 Model Making
- 1 Practice And Drill
- 1 Problem Solving
- 3 Reflection
- 3 Role-playing
- 2 Sketching To Learn
- 1 Storyboard
- 1 Think / Pair / Share
- 1 Visual Stimuli
- 1 Visual/graphic Organizers
- 1 Visualization
- 1 Word Sort (sorting And Predicting)
- 1 Word Wall
- 1 Writing To Learn

Assessment Strategies

- 2 Classroom Presentation
- 1 Essay
- 1 Exhibition/demonstration
- 6 Learning Log
- 2 Observation
- 1 Performance Task
- 2 Self Assessment