

South Slave Divisional Education Council

# ARTS GRADE 9

## CURRICULUM PACKAGE

February 2012



2012



## **CONTENTS**

<b>DENE KEDE GRADE 9</b>	<b>5</b>
<b>ART GRADE 9</b>	<b>10</b>

## **Dene Kede**

Dene Kede, the culture-based curriculum of the NWT, serves as the heart of the NWT Curriculum. Dene Kede was developed under the guidance of Dene elders and shares, through its teachings, the knowledge, skills, and values of the Dene. These cultural understandings serve as the underpinnings for all learning in all content areas and it is expected that the teachings and knowledge contained within Dene Kede shall be woven into all lessons. In this manner our students will become more capable, more successful and better able to *walk in two worlds*.

## DENE KEDE GRADE 9

### Passage to Manhood

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
<b>Major Cultural Understanding:</b> In the past, puberty for boys signified an important change.	
Discuss and understand that in the past, puberty for boys signified an important change.	<ul style="list-style-type: none"> <li>• Puberty was marked with a change in the voice of a boy.</li> <li>• In times past, the Dene believed that young boys and girls gained spiritual power, as they became adolescents.</li> <li>• Passage into puberty began a period of intense training for young boys, in preparation for manhood.</li> </ul>
<b>Major Cultural Understanding:</b> After puberty, boys began an intensive training for manhood.	
Describe ways after puberty, that boys began training for manhood.	<ul style="list-style-type: none"> <li>• Training began when boys were very young but during adolescence it became very intensive and the expectations grew considerably.</li> <li>• The boys began to accompany the adult men on hunts. With the "first kill" of a young man Elders would tear at his clothing to celebrate the emergence of a provider and to remind him that there were those with whom he should share his catch. If the first kill was a large one, the whole community celebrated and the meat would be distributed to the Elders.</li> <li>• They learned to make and repair tools, they learned about time, direction and weather as it related to travelling.</li> <li>• They learned how to work with a leader in large hunts, cooperating to ensure success.</li> <li>• They were made to go off on hunting trips alone as a test of their knowledge and skills and mental stamina and courage.</li> <li>• When the young man proved capable and self-sufficient on the land, he was recognized as a man and allowed to marry</li> </ul>
<b>Major Cultural Understanding:</b> Some tribes trained their boys in a separate camp during their passage.	
Describe and record how some tribes trained their boys in camps during their passage.	<ul style="list-style-type: none"> <li>• The boys were put through a period of training away from others.</li> <li>• They were given rigorous challenges such as sleeping by sitting upright, or working without a break right after waking.</li> <li>• These challenges were meant to condition their bodies and to develop mental stamina.</li> </ul>
<b>Major Cultural Understanding:</b> Some tribes engaged their young men in dream quests.	
Discuss what a Dream Quest might have been like for a young man	<ul style="list-style-type: none"> <li>• Stories of dream quests were told to the young people from the time they were young so that they could look forward to the time that they would begin their own quests.</li> <li>• Even today, puberty signifies an important change in boys.</li> <li>• Dream quests were sacred spiritual experiences where the young men would receive dreams or visions, which communicated their medicine powers</li> <li>• Young men were encouraged to stay in the bush, away from others in order to enable dreams.</li> <li>• There were times that dreams did not come at all to boys, and other times when boys became old men before the dreams would come to them. There were powers, which existed only in the people who showed courage and concern</li> </ul>
<b>Major Cultural Understanding:</b> As in the past, boys today can use the time of their passage to prepare themselves for manhood	
Discuss ways in which young man prepare today for manhood and record responses	<ul style="list-style-type: none"> <li>• By knowing that the changes in their bodies signify the ability to father a child</li> <li>• By recognizing the spiritual possibilities within themselves and treating themselves with respect</li> <li>• By accepting and seeking the guidance of Elders and other men</li> </ul>

## DENE KEDE GRADE 9

### Passage to Manhood

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
<b>Major Cultural Understanding:</b> Attitudes related to self development as a man	
Describe the most effective ways for men to develop to be active members of their families and communities	<ul style="list-style-type: none"> <li>• Willingness to learn from the words of Elders</li> <li>• Willingness to reflect on one's decisions and behaviors</li> <li>• Willingness to accept and begin learning the roles and responsibilities of men in their families and their community</li> </ul>
<b>Major Cultural Understanding:</b> Skills related to self development as a man	
Identify what skills would be important for a young man to know as he moved into adulthood	<ul style="list-style-type: none"> <li>• Recognizing changes in one's body and the implications of these Caring for one's body</li> <li>• Personal goal setting</li> <li>• Seeking Elders for guidance</li> <li>• Seeking opportunities to learn the skills required for manhood</li> </ul>
<b>Major Cultural Understanding:</b> Skills related to being a man in one's family and community	
Distinguish what it means to be a member of your current family; what does it mean to be a member of your community	<ul style="list-style-type: none"> <li>• As determined by family and community</li> </ul>
<b>Spirit of the Land</b>	
<b>Major Cultural Understanding:</b> Dene spirituality is attached to the land.	
Cite and write stories about your Dene Spirituality	<ul style="list-style-type: none"> <li>• Dene oral stories tell about when the world was new.</li> <li>• The Creator made the land and the animals first and then made the people.</li> <li>• The Creator gave medicine powers to all people who lived good lives to use to help others to survive. These medicine powers were spirit powers from nature.</li> <li>• Spiritual brothers were sent to the earth to bring laws to the land and to people. These laws were meant to help the Dene so that we could live with the animal creatures and with each other more peacefully.</li> <li>• Messages have been left in the form of landmarks throughout our land to remind us of the sacredness of the land and the Dene laws which are to guide our lives.</li> </ul>
<b>Major Cultural Understanding:</b> Dene prophets have seen the past and the future and have relayed messages about how to deal with the changes that are happening to the Dene.	
List examples of the ways in which the Dene prophets have seen the past and the future and have relayed messages about how to deal with the changes that are happening to the Dene. Describe how this knowledge is important in today's changing society	<ul style="list-style-type: none"> <li>• The prophets are people who have received messages for the Dene people from the Creator.</li> <li>• The prophets have communicated that changes will put great pressures upon Dene.</li> <li>• Dene prophets have seen the past and the future and have relayed messages about how to deal with the changes that are happening to the Dene</li> </ul>
<b>Major Cultural Understanding:</b> When missions and churches first arrived they tried to discourage the practice of Dene spirituality.	
Recall ways in which the missions and churches tried to discourage the practice of Dene spirituality.	<ul style="list-style-type: none"> <li>• Each community has its own stories of how their Dene spirituality was discouraged.</li> <li>• Despite the pressures to abandon Dene spirituality, many of the beliefs have persisted and are accepted into many churches.</li> </ul>
<b>Major Cultural Understanding:</b> Today, Dene people continue their spiritual ties to the land.	
Give examples of how the Dene people continue their spiritual ties to the land.	<ul style="list-style-type: none"> <li>• Belief that without the land, life is not possible.</li> <li>• Belief that the land must be honoured and protected to ensure that it continues to sustain the people.</li> <li>• Belief that in honouring the land, the Creator is being honoured.</li> <li>• Belief in the ways of respect for the land:</li> <li>• Belief that medicine powers have diminished but exist in the form of talents among people.</li> </ul>

## DENE KEDE GRADE 9

### Spirit of the Land

Outcomes	Achievement Indicators – Measurable outcomes
It is expected that students will:	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
(Continued)	<ul style="list-style-type: none"> <li>• Belief that the Elders still living who have led spiritual lives have the most to teach about the spirit of the land.</li> <li>• Much of the spiritual knowledge of the Dene is passed from mentor to specially chosen students.</li> </ul>
<b>Major Cultural Understanding:</b> Skills related to recognizing the spirit of the land	
Identify skills you will need to recognize the spirit of the land	<ul style="list-style-type: none"> <li>• Honouring the spirit of the land in Dene ways</li> <li>• Seeking Elders for teachings and guidance</li> </ul>
<b>Major Cultural Understanding:</b> Attitudes related to recognizing the spirit of the land	
Identify attitudes you will need to relate to the spirit of the land	<ul style="list-style-type: none"> <li>• Willingness to reflect on one's feelings about the land</li> <li>• Willingness to show respect to the spirit of the land</li> <li>• Willingness to learn about the spirit of the land</li> </ul>
<b>Developing out Talents</b>	
<b>Major Cultural Understanding:</b> People are born with talents and these are sacred.	
Give examples of how people are born with special talents in your community	<ul style="list-style-type: none"> <li>• Talents are gifts that come to individuals from the Creator.</li> <li>• Everyone is born with a talent but it must be discovered and developed.</li> <li>• A person's talents can be discovered when the person is very young.</li> </ul>
<b>Major Cultural Understanding:</b> A person's talent must be discovered.	
Discuss ways students can identify personal talents and talents of those around them	<ul style="list-style-type: none"> <li>• Things come easily to those with talent.</li> <li>• People in one's family may know the talents of the family members.</li> <li>• Elders are often able to see talents in the young. If the young are able to take the advice of Elders, they can discover the talents in themselves.</li> <li>• In the past young people were advised by Elders in their dream quests as they searched for their spiritual powers.</li> <li>• Elders with finely developed talents and wisdom were mentors for the young who showed talents in their areas</li> </ul>
<b>Major Cultural Understanding:</b> An Individual should share their talent.	
Identify why and ways that people in your community should share their talents.	<ul style="list-style-type: none"> <li>• Special talents and abilities are provided to individuals by the Creator in order for them to be shared.</li> <li>• Talents were meant by the Creator to help people survive and to live a better life.</li> <li>• Talents that are not shared are left unused (can't be shy or lazy). You receive back what you give away or share in the way of talents.</li> <li>• Individuals should not use talents for self-gain. One should not expect payment for the sharing of a talent.</li> <li>• Gifts should be offered in exchange for the sharing of talent in order to enable the person to maintain his or her talent.</li> </ul>
<b>Major Cultural Understanding:</b> A person with talent is humble.	
Discuss why it is important that a person with talent remain humble.	<ul style="list-style-type: none"> <li>• A person with talent must not boast of it or ridicule others who do not have it.</li> <li>• A person with talent does not speak of his talent. It is left to others to recognize and speak of the talent.</li> </ul>
<b>Major Cultural Understanding:</b> Dene talents come in many forms.	
Discuss and identify the people in your community with talents.	<ul style="list-style-type: none"> <li>• Some talents are closer to the Creator than other talents.</li> <li>• The Dene believe that certain activities are more spiritual in nature than others and when people have talents in these activities they are gifted with medicine powers and are considered very important people to the culture. Examples are midwifery, drumming and dancing.</li> <li>• Talents today come in other forms that are useful to our lives: talents such as being a good truck driver, being a good teacher or being a good mechanic.</li> </ul>

## DENE KEDE GRADE 9

### Spirit of the Land

Outcomes	Achievement Indicators – Measurable outcomes
It is expected that students will:	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
(Continued)	<ul style="list-style-type: none"> <li>• Some people are gifted with many talents. These people are encouraged to search for the one talent that they feel comfortable or easy with - that will be the one that was meant for them</li> </ul>
<b>Major Cultural Understanding:</b> Attitudes related to the development of one's talent	
Identify ways in which you can develop and strengthen your own talents and share those talents with those around you	<ul style="list-style-type: none"> <li>• Reflect on work habits relating to one's talent</li> <li>• Try new experiences and take opportunities to learn</li> <li>• Continually learn and develop skills to honour the talent</li> <li>• Spend time in the company of elders who can help in assessing one's strengths</li> <li>• Remain humble</li> <li>• Share one's talents with others</li> <li>• Seek an elder(s) for mentorship in the area of one's talent.</li> </ul>
<b>Major Cultural Understanding:</b> Development of Dene Skills	
Continue personal development of Dene skills	<ul style="list-style-type: none"> <li>• Developing Dene skills at increasing levels of complexity</li> <li>• Increasing individualization and creativity in work</li> </ul>
<b>Winter Camp</b>	
<b>Major Cultural Understanding:</b> Dene knowledge about winter weather and land conditions is important to successful and safe winter land use.	
Describe the winter weather and land conditions and identify why it is important to understand conditions	<ul style="list-style-type: none"> <li>• Use various weather indicators                             <ul style="list-style-type: none"> <li>○ Ice conditions, behaviors on lakes and rivers and</li> <li>○ Implications for land use</li> <li>○ Wind conditions and implications for land use</li> <li>○ Snow variations and implications for land use</li> <li>○ Temperature and implications for land use</li> </ul> </li> </ul>
<b>Major Cultural Understanding:</b> Dene knowledge of the winter hunting/fishing/ trapping area is important to successful and safe winter land use.	
Identify what knowledge about winter weather and land conditions is important to successful and safe winter land use.	<ul style="list-style-type: none"> <li>• Locate trap line locations on a map</li> <li>• Locate geographical features, landmarks and spiritual sites                             <ul style="list-style-type: none"> <li>○ Potentially dangerous areas in winter</li> <li>○ Historical land use information</li> <li>○ Use of area in other seasons</li> <li>○ Other resources in the area accessed by the Dene</li> </ul> </li> </ul>
<b>Major Cultural Understanding:</b> Dene knowledge about fur bearing animals is important for successful winter trapping.	
Identify what Dene knowledge about fur bearing animals is important for successful winter trapping.	<ul style="list-style-type: none"> <li>• Fur bearing animals found in area</li> <li>• Life cycles, habitat and habits of fur bearing animals</li> <li>• Where and how best to set traps based on knowledge of their habits</li> </ul>
<b>Self Government</b>	
<b>Major Cultural Understanding:</b> In contrast to the accepted Canadian perspective of political change in the Northwest Territories, the Dene have their own perspective which is the basis for their struggle for Self Government	
Compare and contrast the Canadian perspective of political change in the Northwest Territories, Identify the Dene perspective which is the basis for their struggle for Self Government	<ul style="list-style-type: none"> <li>• The northern territory is considered hinterland: remote lands owned primarily for the purpose of exploiting of its resources.</li> <li>• The aboriginal people are considered just one of many ethnic groups making up the mosaic that is Canada. Settlers who have moved to the North have as much right to the land and how it is controlled as the First Nations people.</li> <li>• Treaties in the past were acknowledgments on the part of the Dene that they were extinguishing their aboriginal or First People's rights.</li> <li>• The Canadian constitution can only recognize and give powers to provinces.</li> <li>• To encourage political growth, the NWT is being prepared for provincial status.</li> </ul>



## DENE KEDE GRADE 9

### Self Government

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
<b>Major Cultural Understanding:</b> The Dene has a tradition-based model of self-government.	
Identify and describe the Dene tradition-based model of self-government.	<ul style="list-style-type: none"> <li>• Unity and cooperation within the group is valued.               <ul style="list-style-type: none"> <li>○ Consensus style decision making:</li> <li>○ Participants who spoke were only those who had earned the right to speak. Young people were seldom involved in decision making group.</li> <li>○ When one spoke, one's words carried weight because one had earned the right to speak. The leader would take into consideration everything said and would suggest solutions or courses of action based on agreement of the whole group.</li> <li>○ Once courses of action were agreed upon, there was no continuing disagreement or subversive activity.</li> <li>○ Once the course of action was agreed upon, absolute adherence was expected.</li> <li>○ Elders have the life experience and wisdom to know what is important in a leader.</li> <li>○ Leadership requires support.</li> <li>○ Leader had helpers to administer his leadership</li> <li>○ The purpose of leadership and government was to ensure the survival of the group.</li> </ul> </li> </ul>
<b>Major Cultural Understanding:</b> The Dene are seeking Self Government as a way to control aspects of their lives that are most closely related to their survival as a people.	
Give examples of how the Dene are seeking Self Government as a way to control aspects of their lives that are most closely related to their survival as a people.	<ul style="list-style-type: none"> <li>• By seeking political rights based on their status as a "nation"</li> <li>• By seeking a style of the political leadership based on Elder's council and consensus</li> <li>• By seeking to control the management and monitoring of land and water use:</li> <li>• By seeking to control economic development:</li> <li>• By seeking to control the social institutions:</li> </ul>
<b>Major Cultural Understanding:</b> Successful Self Government will require Dene awareness and participation.	
Describe why it is important that Self Government requires Dene awareness and participation.	<ul style="list-style-type: none"> <li>• Individual awareness of all the issues that have bearing on Dene lives</li> <li>• Active participation in discussions of issues and in decision-making</li> </ul>
<b>Major Cultural Understanding:</b> Attitudes related to understanding Dene self-government.	
Identify what attitudes are important to relate to understanding Dene self-government.	<ul style="list-style-type: none"> <li>• Willingness to learn from the Dene their perspective on self-government</li> </ul>
<b>Major Cultural Understanding:</b> Attitudes related to visualizing oneself in the future.	
Describe what attitudes are important for Dene to relate to visualizing oneself in the future	<ul style="list-style-type: none"> <li>• Willingness to reflect on one's future and set goals for participation in Dene Self-Government</li> </ul>

## ART GRADE 9

### Dance

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
<b>Creative/Productive (CP) K-12 Goal:</b> Students will inquire, create, and communicate through dance, drama, music, and visual art.	
Create dance compositions that express perspectives and raise awareness about a topic of concern to youth. CP9.1	<ul style="list-style-type: none"> <li>● Use inquiry in dance to express ideas about topics of importance to youth.               <ul style="list-style-type: none"> <li>○ Generate key questions to guide inquiry in dance (e.g., Why does the media often portray youth in a negative light? How could dance help to raise awareness or bring about change on a topic of concern? In what ways could we represent through dance the positive contributions of today’s youth to life in Saskatchewan?).</li> <li>○ Determine depth and breadth of personal knowledge to identify possible areas of inquiry.</li> <li>○ Generate additional relevant questions for exploration.</li> <li>○ Use the Internet and other sources (e.g., print, digital, community) to gather ideas for dance making.</li> <li>○ Use the dance-making process to explore the central inquiry questions and ideas (e.g., How can we show through movement the determination that youth must possess to improve the future?).</li> <li>○ Keep a record of dance phrases using invented and/or traditional notation symbols, and video where possible, to explore, record, and reconstruct movements.</li> <li>○ Reflect, analyze, and make connections between the original topic or inquiry question and subsequent dance explorations.</li> </ul> </li> <li>● Investigate how a single idea can be developed in many ways and directions (e.g., How can we represent through movement the differing perspectives on this topic?).</li> <li>● Reflect on how movement, dance elements, and principles of composition can be organized to convey meaning in dance (e.g., What message or main idea does our dance communicate about our topic of concern?).</li> <li>● Document the inquiry and creative process (e.g., journal entries, video, photography, blog, or digital diary).</li> <li>● Collaborate on a youth-driven and teacher/community-supported plan to raise awareness through the arts about a topic of concern to youth:               <ul style="list-style-type: none"> <li>○ Propose ways of including community members and artists who share the same concerns, and develop a collaborative action plan to share some parts of entire dances with others.</li> </ul> </li> </ul>
Investigate and use choreographic processes (e.g., individual and collaborative choreography). CP9.2	<ul style="list-style-type: none"> <li>● Analyze, individually and with peers, how dance elements and principles of composition work together to express ideas in own dances.</li> <li>● Demonstrate efficient, purposeful, expressive movements.</li> <li>● Investigate ways of using spatial designs, individually and with peers.</li> <li>● Demonstrate expressive use of focus, individually, in pairs, and groups.</li> <li>● Investigate different ways of manipulating the element of relationships in individual and collaborative choreography.</li> <li>● Develop seamless transitions that sequence dance phrases in ways that exemplify the intended idea.</li> <li>● Use improvisation to explore and develop a dance idea.</li> <li>● Extend understanding of sequencing of dance phrases for expressive purposes.</li> <li>● Use tension and resolutions purposefully in dance.</li> </ul>

## ART GRADE 9

### Dance

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
(Continued)	<ul style="list-style-type: none"> <li>• Use design (e.g., costumes, sets, lighting, sound) and technology, where possible, in addition to dance elements and composition principles to enhance expression</li> </ul>
Choreograph duo or small group work. CP9.3	<ul style="list-style-type: none"> <li>• Generate ideas for movement exploration and development by collaborating in duo and small group work.</li> <li>• Demonstrate leadership as a choreographer by offering ideas and guidance to dancers during development of composition.</li> <li>• Collaborate with others to explore and refine dance phrases and organize into appropriate form (e.g., ABA, collage, chance, organic) to achieve meaning and expression.</li> <li>• Demonstrate self-awareness in decision making about movement choices.</li> <li>• Encourage other dancers to demonstrate efficient movement related to centre of gravity and body alignment in dance.</li> <li>• Record dance phrases (e.g., notation and/or video) to further explore and reconstruct movements.</li> <li>• Support duo or small group in repeating movement phrases and sequences with accuracy and expression during development, rehearsal, and sharing of work.</li> <li>• Reflect on composition process and describe ideas, strengths, and areas for potential improvement.</li> </ul>

### Drama

Demonstrate how roles may be developed and how dramatic characters communicate meaning to an audience. CP9.4	<ul style="list-style-type: none"> <li>• Assume and develop different kinds of roles in drama work.</li> <li>• Analyze how the various roles assumed interact with others and help to further the drama work.</li> <li>• Demonstrate how roles may be developed (e.g., through interaction with others, through improvisation and research).</li> <li>• Investigate ways that dramatic characters communicate meaning to others.</li> <li>• Demonstrate focus and concentration in role.</li> <li>• Collaborate with other students to explore inquiry questions to develop roles and characters (What if your character came to school in the morning and heard that ...?).</li> <li>• Recognize how research contributes to the authenticity and significance of role and character work.</li> <li>• Use language and drama strategies to achieve dramatic purpose and communicate meaning to an audience.</li> <li>• Use technology to enhance or clarify dramatic intentions (e.g., videotape improvisations, create lighting and sound effects).</li> </ul>
Manipulate drama strategies and theatrical elements (e.g., story, character, design, space) to achieve dramatic purpose. CP9.5	<ul style="list-style-type: none"> <li>• Propose how best to incorporate various drama strategies to achieve intentions.</li> <li>• Demonstrate awareness of how focus is maintained and shifts as the drama unfolds.</li> <li>• Reflect on sources and function of tension in the drama work.</li> <li>• Examine how contrast functions within the drama work.</li> <li>• Negotiate skillfully and work toward consensus in dramatic work.</li> <li>• Recognize and refine how roles and characters function in drama work.</li> <li>• Propose ideas for use of symbols in drama work.</li> <li>• Manipulate tension, focus, contrast, and symbol to help achieve intention.</li> <li>• Propose when to use different strategies to communicate ideas effectively.</li> <li>• Collaborate on development of technical theatre elements to support dramatic purpose (e.g., lighting, set, costume, sound design).</li> </ul>

## ART GRADE 9

### Drama

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
Express perspectives and raise awareness about a topic of concern to youth in a collective creation. CP9.6	<ul style="list-style-type: none"> <li>• Brainstorm and negotiate with other students to determine a topic of mutual concern to address through a collective creation.</li> <li>• Collaborate on a youth-driven and teacher/community-supported plan to raise awareness through drama about a topic of concern to youth:               <ul style="list-style-type: none"> <li>○ Propose ways of including community members and theatre artists who share the same concerns, and develop a collaborative action plan to share some parts or entire dramatic expressions with others.</li> <li>○ Create and maintain reflective records to document the work (e.g., journal, photos, blog, video).</li> </ul> </li> <li>• Investigate how fictional situations and dramatic episodes related to the chosen topic might be explored (e.g., using structured improv, drawing on different theatrical genres or cultural drama traditions).</li> <li>• Collaborate on exploration and development of the collective creation through developing various roles and characters and incorporating a range of drama strategies.</li> <li>• Research different theatrical genres and cultural traditions, and investigate and explore how some of these conventions may be incorporated into the collective creation (e.g., Indonesian shadow puppet theatre, Greek tragedy, vaudeville, improvisational theatre).</li> <li>• Create and incorporate imagery, sound, and visual effects in collective creation.</li> <li>• Use technology as a tool during the creative process and as part of a presentation, where appropriate.</li> <li>• Analyze and describe the effectiveness of own drama to express perspectives.</li> </ul>
<b>Music</b>	
Use voice, instruments, and technologies to express musical ideas. CP9.7	<ul style="list-style-type: none"> <li>• Demonstrate innovative use of vocal improvisation in song and speech.</li> <li>• Create and improvise with an instrument of choice.</li> <li>• Experiment with the voice and instruments by creating and imitating sounds.</li> <li>• Extend singing skills, and understand and be sensitive to the ways voices change with age and musical experiences.</li> <li>• Examine the use of the voice in improvisation in a diverse range of cultural and social contexts.</li> <li>• Examine improvisation within a diverse range of instrumental music from around the world.</li> <li>• Demonstrate capability with electronic and technological mediums of musical expression (e.g., computer-generated sound/music).</li> <li>• Prepare, rehearse, and present structured compositions and improvisations.</li> <li>• Use technology to explore and record improvisation.</li> </ul>
Combine the elements of music and principles of composition to express unified musical ideas. CP9.8	<ul style="list-style-type: none"> <li>• Pose questions to initiate and guide inquiry into how best to combine elements of music and principles of composition to express musical ideas (e.g., How could we combine the rhythms that we've learned to create a Latin feel in this piece?).</li> <li>• Investigate ways that beat, accent, and metre can be used to create a specific 'feel' in music.</li> <li>• Investigate ways that tempo, rhythm, melody, harmonic structure, or tonality can be used to express an idea or emotional quality in music.</li> <li>• Use silence effectively in music.</li> </ul>

## ART GRADE 9

### Music

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
(Continued)	<ul style="list-style-type: none"> <li>• Demonstrate understanding of how music elements and composition principles create form and structure in music.</li> <li>• Analyze how elements of music and principles of composition are used in combination to create unified compositions and apply this understanding in own work.</li> </ul>
Compose and perform sound compositions to express perspectives and raise awareness about a topic of concern to youth. CP9.9	<ul style="list-style-type: none"> <li>• Examine how musicians and composers express ideas about the world around them and comment on society in their work.</li> <li>• Brainstorm and negotiate with other students to determine a process for music inquiry and composing processes.</li> <li>• Contribute to the creation of a plan to document the research and composing process (e.g., audio recordings, video, blog, wiki, or web-based audio journal).</li> <li>• Collaborate on the creation of sound compositions (e.g., songs, bands, drum circles, techno, hip hop, scratching, new musical forms) as part of a youth-driven and teacher/community-supported plan to raise awareness through music about a topic of concern to youth:               <ul style="list-style-type: none"> <li>○ Propose ways of including community members and musicians who share the same concerns, and develop a collaborative action plan to share music expressions with others.</li> </ul> </li> <li>• Generate musical ideas from both internal and external sources, developing these ideas to achieve meaning and expression.</li> <li>• Use the Internet and other sources to research music styles associated with youth subcultures throughout different periods in history (e.g., rock, jazz, fusion, hip hop, punk, rave cultures).</li> <li>• Investigate uses of new technologies in music (e.g., new electronic music).</li> <li>• Incorporate technology in innovative ways for creating and/or documenting the creative process.</li> <li>• Compose music using digital technologies where possible (e.g., electronic keyboards, online composing, mixing, and editing tools).</li> </ul>

### Visual Art

Create visual art works to express perspectives and raise awareness about a topic of concern to youth. CP9.10	<ul style="list-style-type: none"> <li>• Propose topics for inquiry into issues of importance to students (e.g., select a topic of current concern to students and/or community).</li> <li>• Design, with other students, a plan to guide the visual art inquiry and document the creative process.</li> <li>• Collaborate on a youth-driven and teacher/community-supported plan to raise awareness through visual art about a topic of concern to youth:               <ul style="list-style-type: none"> <li>○ Propose ways of including community members and artists who share the same concerns, and develop an action plan to share parts or entire visual art expressions with others.</li> </ul> </li> <li>• Generate ideas for art works through internal and external sources, developing these ideas to achieve meaning and expression.</li> <li>• Expand upon an idea to achieve more depth of meaning and expression.</li> </ul>
Select and use appropriate forms, technologies, images, and art-making processes to convey ideas about a topic of concern to youth. CP9.11	<ul style="list-style-type: none"> <li>• Select visual art forms (e.g., mixed media installation, sculpture) to express ideas about a topic of concern to youth.</li> <li>• Demonstrate effective use of visual art tools, materials, and techniques.</li> <li>• Create portfolios (e.g., traditional and/or digital) of works in progress and completed work.</li> <li>• Use digital photography or other means to document inquiry and the creative process.</li> </ul>

## ART GRADE 9

### Visual Art

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
(Continued)	<ul style="list-style-type: none"> <li>• Analyze application of the elements of art, principles of design, images, and techniques in own and peers' art works.</li> <li>• Demonstrate skills of observation and increased ability to include detailed information in own depictions.</li> <li>• Demonstrate awareness of various health and safety hazards and procedures in visual art.</li> </ul>
Solve visual art problems in new and unfamiliar ways. CP9.12	<ul style="list-style-type: none"> <li>• Take risks by working in unfamiliar ways (e.g., new ideas, techniques, or media).</li> <li>• Experiment with new ways of using symbols and manipulation of images.</li> <li>• Solve visual art challenges or problems in innovative ways (e.g., imaginative use of point of view, perspective, colour theory, proportion, exaggeration, or distortion).</li> <li>• Describe own decision-making and problem-solving processes, and reflect on the effectiveness of choices made.</li> </ul>
<h3>Dance, Drama, Music, Visual Art</h3> <p><b>CRITICAL/RESPONSIVE (CR) K-12 Goal:</b> Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research, and collaborative inquiry.</p>	
Respond to professional dance, drama, music, and visual art works through individual or collaborative inquiry and the creation of own arts expressions. CR9.1	<ul style="list-style-type: none"> <li>• Use individual or collaborative inquiry to develop questions and learn about a selected arts expression.</li> <li>• Create an individual or collaborative plan to investigate the inquiry questions, document the inquiry process, and share findings with others.</li> <li>• Create own work in response to a selected professional arts expression, and describe how the new work is inspired or influenced by the original.</li> </ul>
Investigate and identify ways that today's arts expressions can inspire change. CR9.2	<ul style="list-style-type: none"> <li>• Investigate how arts expressions can inspire change in different ways.</li> <li>• Examine and describe how new technology has changed the arts and arts careers.</li> <li>• Investigate and describe ways in which various arts movements (e.g., impressionism, cubism, 1950s rock and roll, 1920s dance crazes, guerilla street theatre, site specific performances) often broke the rules of the establishment and reflected change during that time.</li> <li>• Examine a variety of new and non-traditional art forms.</li> <li>• Describe how arts expressions can initiate or support social change (e.g., raising awareness about environmental issues, raising money for African famine relief, commenting on social injustice or other controversial topics).</li> </ul>
Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs. CR9.3	<ul style="list-style-type: none"> <li>• Describe how the arts can transmit or question values, ideas, and beliefs.</li> <li>• Examine the intentions, development, and interpretations of own arts expressions in relation to own experience, values, and perspectives.</li> <li>• Examine societal issues and their influence on current arts expressions (e.g., arts as social or political commentary).</li> <li>• Collaborate with peers on development of criteria for assessing the expression of ideas in own arts expressions.</li> <li>• Describe how art works are expressions of individual and collective viewpoints.</li> <li>• Demonstrate interest in the ideas and work of today's artists, and appreciate original thought.</li> <li>• Investigate and explain why some arts expressions were considered to be controversial at different times in history.</li> </ul>

## ART GRADE 9

### Dance, Drama, Music, Visual Art

Outcomes	Achievement Indicators – Measurable outcomes
<i>It is expected that students will:</i>	<i>The following set of indicators is used to assess student achievement for each related specific learning outcome. Students who have fully met the specific learning outcomes are able to:</i>
<b>CULTURAL HISTORICAL (CH) K-12 Goal:</b> Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and human experience.	
Investigate and discuss the role of artists in raising awareness or taking action on topics of concern. CH9.1	<ul style="list-style-type: none"> <li>• Research and describe how artists often raise awareness about local or global issues.</li> <li>• Examine how artists used popular culture to express unique ideas and to comment on society.</li> <li>• Recognize and discuss the value of original thought as well as technical proficiency in arts expressions.</li> <li>• Investigate arts expressions that raise awareness or inspire community action.</li> </ul>
Use the arts to raise awareness on topics of concern to Indigenous artists in dance, drama, music, and visual arts. CH9.2	<ul style="list-style-type: none"> <li>• Use inquiry to investigate topics of concern to Indigenous peoples:               <ul style="list-style-type: none"> <li>○ Generate key questions to guide inquiry (e.g., What are topics of concern to Indigenous artists?).</li> <li>○ Create a plan to document the inquiry process.</li> <li>○ Research topics addressed by artists (e.g., examine messages and lyrics of a variety of artists such as Buffy Ste. Marie, Floyd Crow Westerman, Eekwol, Reddnation, and Rezofficial).</li> <li>○ Analyze topics presented by artists in relation to own understanding, value, and experiences.</li> <li>○ Summarize research findings to identify central themes (e.g., colonization) and topics (e.g., residential schools).</li> <li>○ Identify gaps in knowledge that may limit understanding.</li> <li>○ Use the Internet and other sources (e.g., print, digital, community) to gather additional information.</li> <li>○ Determine central focus and questions to explore independently and collaboratively (e.g., How could we use the arts to help people understand that we are all Treaty people?).</li> <li>○ Reflect, analyze, and make connections between the original topic or inquiry question and subsequent arts expressions.</li> </ul> </li> <li>• Create a plan of action to use the arts to increase understanding on this topic of concern (e.g., develop a collective creation/play about racism to increase knowledge and mutual understanding).</li> <li>• Share arts expressions with younger &amp; older students and community, where possible.</li> </ul>
Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions. CH9.3	<ul style="list-style-type: none"> <li>• Demonstrate an awareness of key historical developments in relation to contemporary arts expressions (i.e., the term contemporary typically includes arts expressions of the late 20th and 21st centuries).</li> <li>• Research and describe the work of contemporary Saskatchewan and Canadian artists.</li> <li>• Extend knowledge of artistic styles across a range of cultural contexts.</li> <li>• Investigate how function and purpose influence artistic decision making.</li> <li>• Describe how environmental, historical, and social factors influence artists.</li> <li>• Research various career avenues in the arts.</li> </ul>
Create interdisciplinary arts expressions individually or through collaboration with peers, and examine the work of artists who create interdisciplinary expressions (e.g., sound and poetry, performance art, audio visual installations). CH9.4	<ul style="list-style-type: none"> <li>• Identify ways that various arts expressions combine more than one arts discipline.</li> <li>• Examine the impact of technology on interdisciplinary art works (e.g., audio visual installations, performance art).</li> <li>• Examine a variety of new and non-traditional art forms that integrate disciplines.</li> <li>• Investigate connections that exist among the arts, and incorporate more than one art form into own work or collaborative project.</li> <li>• Demonstrate leadership and support peers during collaborative processes.</li> <li>• Critically examine and assess individual work and contributions to collaborative work.</li> </ul>