

Art Can Change the World

**Essential question:
How can I express my concerns about
the world through the Arts?**



Abstract: This unit will incorporate all four strands in a collective creation process with the focus on taking action.



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9

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**Grade 9
Strands**
Integrated Arts

Outcomes

CH9.1
CR9.2
CP 9.2
CP9.5
CP9.6
CP9.9
CP9.10

I. Curriculum

Outcomes: Creative Productive

CP.9.2 Students investigate and use choreographic processes(e.g. individual and collaborative choreography.

- Demonstrate efficient, purposeful, expressive movements.
- Investigate different ways of manipulating the element of relationships in individual and collaborative choreography.
- Use tension and resolutions purposefully in dance.

CP. 9.5 Students manipulate drama strategies and theatrical elements (e.g. story, character, design, space) to achieve dramatic purpose.

- Reflect on sources and function of tension in the drama (tableau) work.
- Examine how contrast functions in the drama (tableau) work.
- Negotiate skillfully and work toward consensus in dramatic work.
- Manipulate tension, focus, contrast, and symbol to help achieve intention.

CP.9.6 Students express perspectives and raise awareness about a topic of concern to youth in a collective creation.

- Brainstorm and negotiate with other students to determine a topic of mutual concern to address through a collective creation (e.g. discussion and survey)
- Create and incorporate dramatic tableaux, sound composition, visual imagery, and creative movement in the collective creation.

CP9.9 Students compose and perform sound compositions to express perspectives and raise awareness about a topic of concern to youth.

- Collaborate on the creation of sound compositions.
- Generate musical ideas from both internal and external sources, developing these ideas to achieve meaning and expression.

CP9.10 Students create visual art works to express perspectives and raise awareness about a topic of concern to youth.

- Collaborate on a youth-driven and teacher/community supported plan to raise awareness through visual art about a topic of concern for youth and to add to the collective creation.

Outcome: Cultural Historical

CH. 9.1 Students investigate and discuss the role of artists in raising awareness or taking action on topics of concern.

- Research and describe how artists often raise awareness about local or global issues.

Outcome: Critical Responsive

CR9.2 Students investigate and identify ways that today's arts expressions can inspire change.

- Investigate how arts expressions can inspire change in different ways.

II. Overview

Students will Know:

- There are a variety of ways to identify issues of importance, including negotiation.
- Ideas can be organized and analyzed through a storyboard.
- Drama involves conflict, tension, symbol, and focus.
- Collective process involves consensus, established roles, brainstorming, research, improvisation, rehearsal, and reflection.
- Ideas can be expressed symbolically and metaphorically – image, sound, movement, character represent these ideas.
- Artists are activists and may make change through forms of protest, raising awareness, or challenging beliefs.
- Taking action can create empathy within the artist and the audience.

Students will Do:

- Create a method to poll their peers regarding issues on which to take action; use a Graffiti Wall to document responses to research ideas.
- Analyze survey themes and evaluate the main points.
- Form groups and assign roles, (groups of 5 – stage manager, visual, sound, dance, drama)
- Develop ideas into a) storyboard and b) audition piece.
- Collectively create: tableaux, images, sound composition, and creative movement for transitions.
- Record their process and reflections in a Learning Log.
- Present the collective creation to an audience of their peers.
- Reflect through response journals their feelings and thoughts about the process.

Questions for Deeper Understanding

What concerns me in my world and how can I/we express it?

How does art impact society?

How does society impact art?

How does art open our mind to other perspectives?

How will taking action build empathy?

III. Assessment Plan

Formative

Assessment Evidence	Assessment Task
<ul style="list-style-type: none"> • Conversations about social issues and role of artist • Graffiti Wall • Anecdotal records • Survey tool devised 	<ul style="list-style-type: none"> • Pre-assess prior knowledge and interest in social issues. • Watch video and online examples of artists as activists, and post reactions, thoughts, responses. • Students to collectively plan how to survey their peers re: social issues.
<ul style="list-style-type: none"> • Co-created criteria and description of roles within the collective 	<ul style="list-style-type: none"> • Students determine ways to select roles within the collective
<ul style="list-style-type: none"> • Group work, Tableaux formative rubric • Film or photographs of process. • Observe: Share rehearsal process • Peer feedback checklist of appropriate terms and criteria • Student learning log of feedback and reflections, plan for revisions and development. 	<ul style="list-style-type: none"> • Explore ideas through tableaux, sound and image. • Create appropriate transitions with movement. • Document process and rehearsals (film and photography) • Peer Feedback: review documentation, students provide feedback that is specific and uses language of drama on work created/explored. • Students reflect on feedback and record the process.

Summative

Assessment Evidence	Assessment Task
<ul style="list-style-type: none"> • Analysis of the survey (written). • Storyboard of the collective piece, with identified roles and responsibilities. • Audition piece (Performance Development, appendix) 	<ul style="list-style-type: none"> • Analyze survey of peers. • Brainstorm ways to approach the information into something symbolic • Develop an approach to interpret the information into a creative and multi-disciplinary piece using drama/music/dance/art, and share with peers • Performance criteria – co-construct
<ul style="list-style-type: none"> • Outcomes rubrics (appendix) 	<ul style="list-style-type: none"> • Performance of interdisciplinary piece
<ul style="list-style-type: none"> • Written reflection on process. 	<ul style="list-style-type: none"> • Reflect on the process of creation and development through specific role.

IV. Learning Plan

Lesson One: Artists Inspire Change

Time frame: approximately 1 hour

- **Introduction:** Throughout history, and to the present, artists have used their creative abilities to help society. Artists might raise awareness, protest injustices, or help humanity.
- **Broaden perspective:** Ask students if they can think of any examples of where artists raised awareness towards an issue or protest or to help mankind. Show students examples of artists' work that raise awareness ie: Young Artists for Haiti "Wavin' Flag", Picasso's Guernica, protest songs from the 1960's etc. (Examples are dated to a context so always be aware of important recent examples in the news).
- **Graffiti Wall:** Post a large paper (mural) and invite the class to write and draw their thoughts, reactions or ideas around these works. This graffiti wall can stay up for the entire unit as ideas grow and evolve over the period of development. This wall can be effectively used when it is time for reflective questions.

Call upon prior knowledge

Included in the appendices is a Glossary (See Appendix 1) of important terms for the students to review or learn for this project.

Lesson Two: Identify the Issue

Time frame: 1 ½ to 2 hours:

- **Focus on Issues:** As a class, discuss ways to determine the issues or concerns that are important to their peers. (i.e. polls, surveys, interviews). As a class, decide how to gather the information. They are to design and implement a method of collecting information. Students collate the data and generate a list of top 6 or 8 topics of interest. Once a list is generated the students in the class then prioritize the top three issues of importance to them. Form groups based on interests of students.

This is an opportunity to use negotiation skills for the students. Depending on the group, assistance from the teacher may be required.

- **Grouping by Interest:** The teacher forms groups of four or five students. In each group students will discuss and negotiate roles that each must play. Each group must have:
 - 1) The Drama Director - the person in charge of the tableau story.
 - 2) The Dance Director- the person in charge of coordinating the movements that will happen during the transitions between tableaux.
 - 3) The Sound Director – the person in charge of designing the sound montage for the presentation.
 - 4) The Visual Director- The person in charge of the images and visual displays that will accompany the entire presentation.

And if a group of five add the following role.
 The Stage Manager- The person in charge of making sure each person is doing their job and providing support to all directors.

Co-construct the criteria for each role, students can add characteristics and qualities needed for the role.

(See Appendix 2 – GRASPS – Performance Development Tool)

Lesson 3: Meaning From Research

Time frame: 1 hour:

- **Research:** Groups research their topic and gather information and inspiration to share with the group. Use pre-assessment questions (Appendix 3) and planning sheets (Appendix 4) to help organize research and start creative brainstorming. Refer to Reflective questions (Appendix 5) following the research.

Lesson 4: Interpretation through Tableaux, Sound, Movement, and Visual Imagery

Time frame: approximately 4 hours:

- **Storyboard Tableaux:** Students, in role as the drama director takes the lead with their group members to create the storyboard, illustrated with 5 tableaux for the topic. Practice the five tableaux.
- **Formative feedback:** It is very helpful to use digital cameras or video cameras in the developing stage so that groups can take pictures of their

It is important for them to know that they can go back and change or add to their storyboards. The storyboard represents the first ideas and therefore can (and should) be improved upon.

tableau ideas and look back at them and self-assess. Providing students with a copy of a tableaux rubric helps them analyze and self-assess. It is also helpful to have their peers assess their tableaux in the developing stages. This helps to further develop the collaborative nature of the process (Appendix 6).

- **Sound and Movement:** The sound and movement and visual directors each take a lead and brainstorm ideas with the group on the movements, sound creation, and visual images to accompany the tableau scenes. It is their job to start the creative process for these elements, working collectively. Sound could be created using vocal sounds, clapping, drumming, guitar, piano, or a variety of applications found online. You can use anything that you have access to.
- **Visual Imagery:** For the visual component, consider images projected onto a shadow screen or backdrop behind the tableaux. Explore ways to create collage through varying the level of transparency of the material.

App Idea: One group used an iPod application called Bloom and created a live soundscape.

Student Exemplars Tableaux:

Students use photos to analyze focus and tension and make revisions.



This is an example of a tableau that expresses an interpretation of isolation. They are all on one level and there is not a strong sense of focus or tension.



Students identified how to make the tableaux more dynamic and included levels.



This tableaux shows focus and tension but they felt it was lacking energy and did not meet the criteria very well.



Students viewed the image of the first tableaux and discussed ways to make it more effective and to meet the criteria determined as a class.

This example illustrates levels, focus and tension.

Lesson 5: Performance, Reflection and Evaluation

Time frame: approximately 1.5 hours

- **Performance time:** After they have finalized and rehearsed their creation, the groups perform in front of an audience of their peers, who are in role as the grant committee.
- **Rubrics and Checklists:** A checklist is used to evaluate the dramas (Appendix 8), and rubrics connect to the outcomes.
- Students complete the Final Response Questions (Appendix 7) on the reflection process.

V. Appendix

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1. Glossary

TABLEAUX - still image, a frozen moment, or a “photograph”. It is created by posing still bodies and communicates a living representation of an event, an idea, or a feeling.

FOCUS - knowing what the drama is about and structuring each step of the work so that the students are able to explore and make new discoveries about that particular concern.

TENSION - the “pressure for response”, which can take the form of a challenge, a surprise, a time restraint, or the suspense of not knowing. Tension is what works in drama to impel students to respond and take action, and what works in a play to make the audience want to know what happens next.

SYMBOL - something that stands for or represents something else. Broadly defined, dramas and collective creations are symbolic or metaphoric representations of human experience.

NEGOTIATION - a purposeful discussion aimed at leading the group to clarify ideas, summarize individual points of view, and agree upon a course of action.

STORYBOARD - graphic organizers such as a series of illustrations or images and description displayed in sequence for the purpose of pre-visualizing a production, film, or presentation.

Empathy - understand and share the feelings of another.

2. Performance Development Tool:

The following assignment has been designed around a Performance Technique called GRASPS (*Wiggins and McTighe*). The acronym stands for Goal, Role, Audience, Situation, Product, and Standards.

Art Can Change The World Performance Development

Your Theatre Troupe will create a proposal for a grant to tour a production that will raise awareness and create empathy in teenagers around (insert topic). The “ART FOR A BETTER SOCIETY” grant committee stipulates that the production must be collectively created and include: tableaux (at least 5 scenes), transitional movement, original sound, and a visual art component.

Submissions will be evaluated by:

1. Storyboard of the theatrical proposal
2. Audition of the production

The grant money received would provide for advertising, travel expenses, and salary for travelling with the production if it was chosen.

3. Pre-Assessment

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Group Topic: _____

Group Members:_____

1. List all the things your group already knows about this topic

2. What are some other things your group will need to research and learn about the topic:

4. PLANNING WORKSHEET

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Group Topic/Theme: _____

Group Members: _____

1. List at least 5 possible significant happenings/actions/issues that arise from your research of this topic:

2. List at least 3 possible outcomes if nothing is done to improve the situation:

3. How can your group incorporate the above ideas into your tableau Scenes?

5. Reflective Questions

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Determining Group Roles:

1. How did your group decide/assign the roles for the project?
2. Are you confident about the role you will be taking?
3. Do you foresee any problems or challenges that you may have to overcome? How will you deal with this challenge when or if it occurs?
4. Explain your personal connection to the topic?

6. Tableaux Criteria (formative)

Tableaux

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Focus	There is a clear and effective focus or main element.	There is clear focus or main element.	There is usually a somewhat clear focus or main element.	There is often an unclear or no focus or main idea.
Body language	Effectively communicates a clear message with clear emotions shown through body language.	Communicates a clear message with clear emotions shown through body language.	Communicates a somewhat clear message with emotions shown through body language.	Does not use body language to communicate a message.
Levels	Effectively uses low, medium and high levels to vary tableau scene.	Uses low, medium and high levels to vary tableau scene.	Uses a limited variety of low, medium, or high levels to vary tableau scene.	Uses only one form of level (high, medium or low.)
Body Shape	Uses a wide variety of body shapes both open and closed.	Uses some body shapes, some open and some closed.	Uses little variety of body shapes.	Uses only one type of body shape (open or closed.)
Body Positioning	Effective use of spatial relationships clearly demonstrated through body positioning.	Use of Spatial relationships is clearly demonstrated through body positioning.	Use of spatial relationships is unclear.	There is no consideration of positioning evident.

7. Final Reflection

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1. What was your role in the process for preparing for the presentation?
2. As your group went through the creative process did your topic become more important to you?
3. What were some problems you encountered in preparing for the collective creation? What would you do differently if you could recreate the production?
4. Name one part the presentation you are the most proud of and why?
5. After completion of the presentation do you think you made a difference in how the audience viewed the topic? Did you raise awareness or empathy in your viewers?

8. Performance Criteria



Collective Creation "Art Can Change the World"

CATEGORY	4	3	2	1
Storyboard	Storyboard includes all required elements are clearly written, drawn or labeled and could be followed by another group.	Storyboard includes the required elements, clearly written, drawn or labeled.	Storyboard includes some required elements but more difficult to read. The presentation would not be easily created without asking a lot of questions.	Storyboard does not include all required elements.
Tableaux	Tableaux contains the required 5 scenes. It demonstrates deep thought and analysis of the topic. It clearly communicates the main focus and is symbolic of the topic. It shows new thinking about the topic.	Tableaux contains the required 5 scenes. It demonstrates thought and analysis of the topic. It communicates the main focus and is symbolic.	Tableaux contains the 3 to 4 of the required 5 scenes. It demonstrates simple analysis of the topic. It partially communicates the topic in at least one of the scenes.	Tableaux contains 1 to 2 of the required 5 scenes. It demonstrates little thought and analysis of the topic. The topic is not clearly communicated.
Dance	The dance transitioned in unusual and interesting ways and used variety of whole body movements and levels. Demonstrated innovative ways to express mood. Instilled new thinking about the topic.	The dance transitioned appropriately from scene to scene and used gestures of whole body and levels. It was creative and in keeping with the mood of the tableau. Expressed clarity of topic.	The dance transitioned appropriately from scene to scene but use limited movements and levels. It was usually in keeping with the mood of the tableau. Topic was simply expressed.	The dance used one transition, limited movements and levels. Mood was not established and the topic was unclear.
Sound Creation	The sound creation was innovative and highly expressive of mood.	The sound creation was original, appropriate to the mood of the presentation and helped the performance.	The sound creation used previously published music to support the performance.	The sound creation did not support the topic or mood of the performance.
Visual/ Imagery	The visual imagery is innovative and directed audience to new thinking about the topic of choice.	The visual imagery supported the performance by communicating ideas about the topic.	The visual imagery was not clearly expressive of the topic.	The visual imagery did not support the topic.

9. Outcomes Rubrics

Use the outcome-based rubrics to create a rubric specific to the performance task. Invite students to examine the outcomes and identify key criteria that should be considered.

Outcome CH 9.1 Investigate and discuss the role of artists in raising awareness or taking action on topics of concern.

Beginning - 1 I need help.	Approaching - 2 I have a basic understanding.	Meeting - 3 My work consistently meets expectations.	Excelling - 4 I have a deeper understanding.
With assistance I can research how artists can raise awareness or take action on topics of local or global concerns.	I can research the role of artists in raising awareness or taking action.	I can investigate and discuss artists role in raising awareness or taking action on issues of concern in society. I can recognize the value of original ideas and technical proficiency in arts expressions.	I can examine and describe how artists inspire communities to take action or raise awareness.

- Classroom conversations; observational checklists; graffiti wall

Outcome CR 9.2 Investigate and identify ways that today's arts expressions can inspire change.

Beginning - 1 I need help.	Approaching - 2 I have a basic understanding.	Meeting - 3 My work consistently meets expectations.	Excelling - 4 I have a deeper understanding.
With assistance, I can investigate how arts expressions can inspire change in different ways.	I can investigate how arts expressions can inspire change in different ways.	I can investigate and identify ways that today's arts expressions can inspire change.	I can describe how arts expressions can initiate or support social change.

- Classroom conversations; observational checklists; graffiti wall; language of arts; research

Outcome CP 9.2 Investigate and use choreographic processes (e.g., individual and collaborative choreography).

Beginning – 1 I need help.	Approaching – 2 I have a basic understanding.	Meeting – 3 My work consistently meets expectations.	Excelling – 4 I have a deeper understanding.
With assistance, I can demonstrate expressive movements and improvise to explore new dance moves.	I can demonstrate purposeful and expressive movements in a dance phrase and improvise to explore new dance moves.	I can investigate and use choreographic processes, individually and collaboratively, to develop dance phrases that can be sequenced for expressive properties.	I can use design and technology, where possible, in addition to dance elements and composition principles to enhance expression.

- Choreograph a dance phrase; small group; notation; learning log; feedback; language of dance; performance

Outcome CP 9.5 Manipulate drama strategies and theatrical elements (e.g., story, character, design, space) to achieve dramatic purpose.

Beginning – 1 I need help.	Approaching – 2 I have a basic understanding.	Meeting – 3 My work consistently meets expectations.	Excelling- 4 I have a deeper understanding.
With assistance I can identify various drama strategies to achieve intentions.	I can select and practice each theatrical element and drama strategy.	I can manipulate drama strategies and theatrical elements to communicate ideas effectively and achieve dramatic purpose.	I can collaborate with others on developing technical theatre elements to help support the dramatic purpose.

- Create tableaux; develop transitions; lighting; setting; learning log; feedback; language of theatre; performance

Outcome CP 9.6 Express perspectives and raise awareness about a topic of concern to youth in a collective creation.

Beginning – 1 I need help.	Approaching – 2 I have a basic understanding.	Meeting – 3 My work consistently meets expectations.	Excelling – 4 I have a deeper understanding.
With assistance, I can brainstorm and explore topics of concern and begin to work on a collective creation.	I can explore topics that raises awareness about a topic of concern to youth and with peers plan to develop these ideas into drama scenes.	I can develop and express perspectives in a collective creation using role development and drama strategies to raise awareness about a topic of concern to youth.	I can analyze and describe the effectiveness of our collective creation to help express ideas.

- Collective process; contributions to discussions and problem solving; observations; checklists; contribute ideas; survey; analysis; preparation

Outcome CP 9.9 Compose and perform sound compositions to express perspectives and raise awareness about a topic of concern to youth.

Beginning – 1 I need help.	Approaching – 2 I have a basic understanding.	Meeting – 3 My work consistently meets expectations.	Excelling – 4 I have a deeper understanding.
With assistance, I can examine how musicians and composers express perspectives and raise awareness.	I can examine how musicians and composers express perspectives and raise awareness and contribute to a plan to create a sound composition.	I can compose and perform sound compositions to express perspectives and raise awareness about a topic of concern to youth.	I can incorporate technology in innovative ways to create and document the creative process.

- Compose music that provides a complementary element to the theatrical piece; contribute ideas for instrumentation and composition; feedback; language of music; performance

Outcome CP 9.10 Create visual art works to express perspectives and raise awareness about a topic of concern to youth.

Beginning – 1 I need help.	Approaching – 2 I have a basic understanding.	Meeting – 3 My work consistently meets expectations.	Excelling – 4 I have a deeper understanding.
With assistance, I can propose topics for inquiry and plan a visual art work that will express perspectives about a topic of concern.	I can propose topics for inquiry and plan a visual art work that will express perspectives or raise awareness about a topic of concern.	I can create visual art works to express perspectives and raise awareness about a topic of concern to youth.	I can expand on my ideas to give more in depth meaning to the visual art expression that raises awareness about a topic of concern to youth.

- Design and create visual imagery for the performance; analyze images and contribute ideas; use of media; technical skill; appropriate to mood; language of visual art; performance