Shining the Light on Aboriginal Art

Norval Morriseau
Grandfather of the Woodland Style of Painting

An Integrated Intermediate Level Art Document
Developed and Written by
Lucy McKenna, Arts Teacher, HSCDSB

Based on The Arts Revised 2009 Ontario Curriculum
In Consultation with the Catholic Curriculum Department
Huron-Superior Catholic District School Board
Sault Ste. Marie, Ontario
July 2011

This project was made possible by Ministry Aboriginal Proposal funding.
PREAMBLE

The Huron-Superior Catholic District School Board presents this document and re-affirms the Ministry of Education's recognition of the value of the arts:

“Education in the arts is essential to students' intellectual, social, physical, and emotional growth and well-being. Experiences in the arts – in dance, drama, music, and visual arts – play a valuable role in helping students to achieve their potential as learners and to participate fully in their community and in society as a whole. The arts provide a natural vehicle through which students can explore and express themselves and through which they can discover and interpret the world around them. Participation in the arts contributes in important ways to students' lives and learning – it involves intense engagement, development of motivation and confidence, and the use of creative and dynamic ways of thinking and knowing. It is well documented that the intellectual and emotional development of children is enhanced through study of the arts. Through the study of dance, drama, music, and visual arts, students develop the ability to think creatively and critically. The arts nourish and stimulate the imagination, and provide students with an expanded range of tools, techniques, and skills to help them gain insights into the world around them and to represent their understandings in various ways.” (page 3, 2009 Arts Curriculum)

“Participation in the arts and learning about the arts can also broaden students' horizons in various ways. Through study of the arts, students learn about some of the diverse artistic practices, both traditional and contemporary, of a variety of cultures. They learn that they are part of a living and changing culture.” (page 3, 2009 Arts Curriculum)

“Through interacting with various works of dance, drama, music, and visual arts, including multimedia art works, students deepen their awareness and appreciation of diverse perspectives. They can empathize with the characters in a dance work, a drama, a song, or a visual art work, and can imagine what it would be like to be in the same situation as these people. They can identify common values, both aesthetic and human, in various works of art, and in doing so, increase their understanding of others. The arts can also encourage students to be responsible and critically literate members of society and citizens of the world.” (page 4, 2009 Arts Curriculum)

This arts document, made possible by Ministry Aboriginal Proposal funding, supports the development of values and long-term benefits made possible through art education. Examining the life and times of Norval Morrisseau through art experiences offers students the opportunity to gain understanding and appreciation of aboriginal culture and values, and deepen their awareness of common values and understanding of others. Self-awareness and self-knowledge will lead to increased acceptance and understanding of others, essential in character development and the formation of responsible and committed citizens.
Shining the Light on Aboriginal Art
Through Norval Morrisseau’s Work

This integrated, intermediate arts document is based on the work of Aboriginal artist Norval Morrisseau and the 2009 Arts Ontario Curriculum document. It responds to the articulated HSCDSB Vision that its members are committed to develop the full potential of each child and is aligned with the Ministry goals of:

- Improving student achievement
- Reducing the gap in student achievement
- Increasing public confidence and support to public education

This resource document is linked to the Aboriginal Education Strategy and the Equity and Inclusive Education Strategy.

Through studying the art work of Norval Morrisseau, students will deepen their appreciation of Aboriginal perspectives and develop the ability to accept, honour, and respect the identity of others and the similarities and differences among people. They will learn that artists like Norval Morrisseau use art to record, celebrate, and pass on to future generations their personal and collective stories and the beliefs, values, and traditions that make us unique as Canadians.

We hope this resource document will support both the arts and intermediate classroom teachers in their work in the classroom by enabling them to provide rich learning experiences for their students.

We acknowledge and thank arts teacher Lucy McKenna who has tirelessly contributed her time and expertise. Without her dedication and commitment, this project would not have been possible.

We also thank the Ministry of Education for providing the Aboriginal proposal funding that made the creation of this invaluable resource a reality.

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Norval Morrisseau

Grandfather of the Woodland Style of Painting

An Integrated Intermediate Art Document
By Lucy McKenna, Arts Teacher
Huron-Superior Catholic District School Board

Document Rationale

This aboriginal themed arts document, based on expectations in the Revised 2009 Ontario Curriculum for The Arts, Grades 1 – 8, is made possible by Ministry Aboriginal Proposal funding. Through a variety of dance, drama, music and visual art experiences, students will examine and interpret the life and times of Norval Morrisseau, Canada’s most influential and decorated Native Canadian artist. Learning opportunities allow students to gain understanding and appreciation of aboriginal culture and values, and deepen their awareness of common values and understanding of others in general.

This document is comprised of four sequential units, with Unit 1 setting the overall context. This document provides arts teachers with a full term of curriculum; however, numerous lessons are self-contained and can be taught individually.
Document Synopsis (includes approximate number of lessons)

Unit 1 Introduction, Art Appreciation, Art-Making

• (2 lessons) via internet movies or slide shows and discussion, students will be introduced to the life and times of Canada’s most important and influential native artist, Norval Morrisseau, including his early childhood at Sandy Point Reservation, residential school influence, and artistic development

• (2-3 lessons) students will examine Morrisseau’s X-ray style of art, the Woodland style of painting, and use internet to complete art history and art criticism tasks

• (4-5 lessons) students will design and create a Woodland style acrylic painting

Unit 2 Turning Drama into Dance

• (2-3 lessons) students will develop and extend knowledge of drama elements and conventions such as inner/outer circle, corridor of voices, hot seating, and tableau while interpreting episodes from Morrisseau’s life

• (1 lesson) students will view internet movies to extend knowledge of dance elements and to analyze dances of other cultures

• (3 lessons) students will develop tableaux into dance phrases and choreographed sequences

• (1 lesson) students will engage in self-reflection/analysis

Unit 3 Assembling a Performance

• (4-5 lessons) students will create a biographical drama work based on episodes from Morrisseau’s life, incorporating drama conventions, dance sequences and narration

Unit 4 Enhancing the Performance with Music and Visual Art

• (2-6 lessons) students can enhance their performance by composing a drumming sequence or soundscape, designing and creating a Woodland style backdrop, and/or designing and creating a wearable performance mask

• (1 lesson) students will engage in self-reflection/analysis
• (2-3 lessons) students will review audience etiquette, review performance success criteria, complete rehearsals, perform dramatizations for assessment
Morrisseau Document Expectations

Assessment and evaluation is based on the 2009 Revised Arts Ontario Curriculum Document, Grade 7 and Grade 8 Overall and Specific Expectations.

Dance:
A1.2 - use dance as a language to communicate ideas from their own writing or media works
A2.3 - construct personal interpretations of the messages in their own and other’s dance pieces
A2.2 - analyze, using dance vocabulary, their own and others’ dance pieces to identify the elements of dance, the choreographic forms used in them and explain how they help communicate meaning
A3.2 - identify a variety of dances and relate them to their different roles in society

Drama:
B1.2 - demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects
B1.4 - communicate feelings, thoughts, and abstract ideas through drama works, using audio and visual aids to heighten the dramatic experience
B2.3 - identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members
B3.2 - identify and describe several ways in which drama contributes to contemporary social and cultural life

Music:
C1.2 - apply the elements of music when composing and playing music for specific effects and purposes
C1.3 - create musical compositions for specific purposes and audiences

Visual Art:
D1.1 - create art works, using a variety of traditional forms and current media technologies that express feelings, ideas, and issues
D1.3 - use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose
D2.1 - interpret artworks for conveyed feelings, issues, themes and social concerns
D2.2 - explain how elements and principles (in personal or others’ work) communicate meaning or understanding
D3.1 - identify / describe ways in which forms / styles reflect cultural beliefs / traditions
D3.2 - demonstrate understanding of art’s influence on the development of personal and cultural identity
Unit 1

Introduction, Art Appreciation, Art-Making

Time Frame: 4-5 lessons

Unit 1 Rationale:

• Students will be introduced to the life and times of Canada’s most important and influential native artist, Norval Morrisseau.
• Students will be introduced to factors that influenced Morrisseau’s life including his early childhood at Sandy Point Reservation, the impact of living in a residential school, his creative development, the resulting Woodland style of painting, and his influence on three generations of artists.
• Students will be introduced to characteristics of Morrisseau’s painting style
• Students will work collaboratively to complete art appreciation activities including a compare/contrast analysis, an art history analysis, and an art criticism of Morrisseau paintings

Unit 1 Expectations:

D2.1 - interpret artworks for conveyed feelings, issues, themes and social concerns
D2.2 - explain how elements and principles (in personal or others' work) communicate meaning or understanding
D3.2 - demonstrate understanding of art’s influence on the development of personal and cultural identity

Unit 1 Set Up for Lesson 1:

• Tech Set Up: computer, LCD projector or ELMO; introductory lesson options:
  - Youtube video: “Norval Morrisseau, Art as Wholistic Education” or choose from numerous other online educational videos
  - teacher can create a slide show (Google images, Morrisseau
  - refer to posters provided with this unit
  - Youtube video: Interview with Residential School Survivor
• Copy class sets of Unit 1 Appendices 1- 10. Note: Appendix 4B is a detailed teacher version.
• Reserve laptops (1 per 2 or 3 students) for the art appreciation assignments
Unit 1 Procedure:

• Inform students about this document – 4 units based on the life and times of Canada’s most influential native artist, Norval Morrisseau. Inform students the document integrates aspects from each strand of the arts. Proceed with introductory video and/or show slides.

• Distribute Student Work Booklets (Unit 1 Appendixes 1 - 10). Scan content with students to set context for Unit 1.

• Refer to Appendix 1, Biography. (Note a discrepancy regarding his year of birth; sources vary between 1931 and 1932.) Note factors that influenced Morrisseau’s life including his understanding of native culture and myth (raised by his shaman grandfather) and the contrasting tenets of Christianity (grandmother’s influence), life in a residential school, his poor health, the development of his artistic style, cultural challenges regarding his subject matter, and his emergence as the most influential Native Canadian artist to date. For even more biographical information: www.wikipedia.org (Detailed biography and images) www.kinsmanrobinson.com (This gallery site has current information as this gallery was Morrisseau’s exclusive dealer for the past two decades.)

• Refer to Appendix 3: X-ray vision process and key characteristics of Morrisseau’s paintings. Refer to posters provided with this unit, “Sacred Buffalo Worshippers” and “Landrights”. As the teacher discusses these works (refer to 4B - Teacher’s Version) invite students to analyze images using appropriate terminology and language of art. Student should take notes which will be used in the next task.

• Refer to Appendix 4A, Compare / Contrast Worksheet (4B - Teacher’s Version). Allow students to work in pairs to complete this art appreciation activity. Remind students to use their notes from the previous whole-class analysis of the paintings in Appendix 3. Collect this worksheet for assessment.

• Refer to Appendix 5, Introduction to Art Appreciation - Art History and Art Criticism. Discuss the Art History Overview and the four-step Art Criticism Process. Teacher should model a sample analysis referring to a new image not previously discussed in detail. Refer to Unit 1 Appendix 11 Images or poster. Invite student participation.

• Refer to Appendices 6, 7 and 8. Explain that students will work in pairs or small groups to complete Appendices 6 and 7. Review criteria for success (Rubric - Appendix 8). Review school policies about laptop and internet use prior to distributing laptops. Google: Norval Morrisseau; examine sites to find source images for these worksheets. Students can refer to the same painting in both worksheets. Print images used by students in Appendices 6 and 7. Black and
white is acceptable if colour is not available. Keep all images for use as source images in Sub-Unit 4 activities.

- Students will engage in designing and creating a Woodland style acrylic painting. Refer to Woodland Style Painting Lesson (pp 11-12) for detailed instructions.

- Copy and distribute Appendix 10 (Artist's Statement). Students will complete an artist’s statement about their finished Woodland painting. This task provides students with an opportunity to transfer knowledge and skills obtained from analyzing Morriseau’s work in previous tasks. Remind students to refer to their element / principle handout for accurate use of visual art terms.

Unit 1 Assessments:

- Compare / Contrast Assignment (Unit 1 Appendix 4)
- Art Appreciation – Art History; Art Criticism (Unit 1 Appendix 8 – Rubric)
- Woodland Painting and Artist’s Statement (Unit 1 Appendix 9 - Rubric)
- Painting Rubric (Unit 1 Appendix 10)
Woodland Style Painting Lesson
Time Frame: 3-4 lessons

Rationale:
Based on their understanding of Norval Morrisseau’s style of painting, students will
design and create an acrylic painting that demonstrates Woodland style characteristics.
Students will engage in the creation process and demonstrate skillful technique when
working. Students will complete an artist’s statement to accompany their work.

Expectations:
D1.1 - create art works, using a variety of traditional forms that express feelings, ideas,
and issues
D1.3 - use elements of design in art works to communicate ideas, messages, and
understandings for a specific audience and purpose
D2.1 - interpret artworks for conveyed feelings, issues, themes and social concerns
D2.2 - explain how elements and principles in personal work communicates meaning or
understanding

Prior Set Up:

- Laptop and LCD projector will be needed to show the following dynamic video of
an artist's interpretation of Morrisseau's painting process, titled “Bird and Turtle –
Artwork done in Powerpoint” site: www.youtube.com/watch?v=nFt7FGjc_Nw
- Have all art supplies ready; pencils and Manila drawing paper for rough work;
multi-media paper, brushes (flat and round tipped), acrylic paint, water
containers, plastic plates or palettes, paper towels.
- Note that paint, brushes and multi-media paper are provided with this document

- Display posters and students' prints used in Unit 1. Students can use these
images as inspiration. Teacher should monitor dispensing of paint to prevent
overuse of supplies.

- Painting station set up: for rooms without sinks, set up a dry table (pencils, paper,
paper towels, clean/dry brushes, palettes) and a wet table (bucket with clean
water, cups/cans, bucket for slop water, container for dirty brushes(insert dirty
bristles down), garbage can for waste materials
Procedure:

- Refer students to Unit 1 Appendices 2-4, and watch the video for design options when creating an X-ray painting.

- Teacher informs students they will create their own Woodland style painting. Refer to Unit 1 Appendix 10 Woodland Painting Rubric and discuss criteria for success.

- Distribute supplies (pencils, erasers, rough paper). Students must choose subject matter for their painting. (an animal or person depicted with X-ray qualities)

- Students should create a rough version and be satisfied with their work before committing to good paper and paint. Keep fine detail to a minimum and be willing to make changes at any time. Encourage perseverance versus start-overs.

- Distribute small portions of paint and avoid contamination (accidental mixing of hues); students can always get more if needed. Encourage sharing of palettes.

- Remind students that acrylic paint is permanent on fabric, so roll up sleeves and work carefully.

- Painting process: **Note: allow paint to dry before adding another layer or details**
  - Redraw the design in pencil on good paper or canvas
  - Use round tipped brushes to outline subject matter
  - Paint large shapes/images with a background hue
  - Paint overlapping smaller shapes and internal components
  - Use flat brushes to paint the background
  - Use round tipped brushes to paint communication lines and energy lines

- Copy Unit 1 Appendix 9, Artist’s Statement. Distribute after students complete their painting. Each student must complete this analysis/explanation of their painting including its purpose, its content and the creative process.

- Throughout the lesson, invite students to take a break, stand and stretch fingers, and take a “Gallery Walk” around the classroom to appreciate each other’s work.

- Submit finished work for assessment and display.
Unit 1 Appendix 1
Norval Morrisseau

Born March 14, 1932, Beardmore, Ontario, Canada
Died December 4, 2007 (aged 75), Toronto, Ontario, Canada

Norval Morrisseau is the most original and important artist, native or otherwise that Canada has produced. Norval was the first to paint the ancient myths and legends of the eastern woodlands, stories previously passed down by the oral tradition. He spent his youth in remote isolation in northern Ontario, near Thunder Bay, where his artistic style developed without the usual influences of other artists' imagery. As the originator of his "Woodland" style, he has become an inspiration to three generations of artists.

Norval was brought up by his grandfather who introduced him to Ojibway shamanism and told him the stories and legends passed down amongst the Ojibway people. Norval began producing images to illustrate these stories. He would draw on the sandy beaches of Lake Nipigon with a stick and let the waves take the images away. He was told by some that it was taboo to relate these stories.

At the age of six he was sent to a Catholic residential school where students were educated in the European tradition, native culture was repressed and the use of native language was forbidden. After two years he returned home and started attending a local community school.

At the age of 19 he became very sick. He was taken to a doctor but his health kept deteriorating. Fearing for his life, his mother called a medicine-woman who performed a renaming ceremony. She gave him the new name Copper Thunderbird. According to Anishnaabe tradition, giving a powerful name to a dying person can give them new energy and save their life. Morrisseau recovered after the ceremony and from then on always signed his works with his new name.

Norval Morrisseau is not a man easily dissuaded by ancient taboos. He developed his style, adding striking color to his paintings and eventually took them south to Toronto where they were met with rave reviews. His work now hangs in all of the most prestigious museums in Canada and around the world. He has received an honorary degree from the Royal Academy of Arts and is a member of The Order Of Canada, the highest civilian honor in Canada. In 1989 he was the only Canadian Painter to be invited to participate in the "Magicians of The Earth" exhibition at the Museum of Modern Art in Paris, France. He has had numerous solo shows across Canada and the US.

His work invokes our memories of childlike simplicity. His colors affect us in ways that are not immediately apparent. His visions, like ancient taboos that have turned into dreams of the future, come to life on canvas and paper. They are talismans of the future and images of respect of the past.

Biography compiled from online sources and Art First Nations, A-T, SP 379 (Eastern Woodlands Module 2).
Elements of Art are the building blocks of visual art.

**Line**  
Line is the path of a point moving through space.

**Shape / Form**  
Shape implies spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and resides in space. It is perceived as three-dimensional.

**Color**  
Colors all come from the three primaries and black and white. They have three properties – hue, value, and intensity.

**Value**  
Value refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.

**Texture**  
Texture refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied).

**Space / Perspective**  
Space refers to the area in which art is organized. Perspective is representing a volume of space or a 3-dimensional object on a flat surface.

Principles of Art are the rules by which elements are arranged.

**Pattern**  
Pattern refers to the repetition or reoccurrence of a design element, exact or varied, which establishes a visual beat.

**Rhythm / Movement**  
Rhythm or movement refers to the suggestion of motion through the use of various elements.

**Proportion / Scale**  
Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.

**Balance**  
Balance is the impression of equilibrium in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.

**Unity**  
Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.

**Emphasis**  
Emphasis refers to the created center of interest or place in an artwork where the eye first glances.
Unit 1 Appendix 3

Overview of X-ray Vision and Morrisseau’s Woodland Style of Painting

X-ray Vision: Morrisseau explains this process and form of communication:

- a “force” overtakes him and directs his hand/brush to paint solid black outlines that become connected shapes of people, animals and other life forms
- a “vision” fills his mind; an x-ray vision allows him to see inside the outlined shapes; he sees heartbeats, bones, energy
- he dips his brush into bright colours then begins the x-ray painting, dabbing heartbeats, making vibrating lines that bring life and energy to the shapes/forms
- other ideas come to him; figures are connected by spiral, wavy lines to show communication and energy between figures

Characteristics of Morrisseau’s Paintings:

- symbolic messages conveyed by simplified forms, figures, images
- themes: cultural (traditions, legends, cultural knowledge); contemporary issues (land rights, human rights, environmental concerns)
- line: bold outlined shapes; energy and communication lines connect images
- shape: simplified or stylized, fragmented, appear 2-dimensional
- colour: earliest works were predominantly earth tones, then a shift to dominant primary colours and vibrant hues
- composition: simple format; images appear to occupy foreground; images appear to float against solid colour backgrounds
- subject Matter: native culture and heritage, contemporary issues

Sacred Buffalo Worshippers (1964)  The Landrights (1976)
### Student Worksheet
**Norval Morrisseau - Compare / Contrast**

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<tr>
<th>Work of Art #1</th>
<th>Shared Characteristics</th>
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**Sacred Buffalo Worshippers (1964)**

![Image of Sacred Buffalo Worshippers]

**The Landrights (1976)**

![Image of The Landrights]
Teacher’s Notes
Norval Morrisseau - Compare / Contrast

Sacred Buffalo Worshippers (1964) 

Unique Characteristics
- radial balance
- circular visual line of movement
- colour: mostly earth tones reflects native subject matter and cultural content
- sun symbol, duality symbol, land animals, low colour contrast between earth tones,
- line use: energy lines connect images and radiate from some images
- shapes: large central figure and smaller radiating images
- theme: large size of central image suggests importance and dependence by smaller images around it
- horizontal layout/arrangement
- subject matter: native figures & dominant animal

Shared Characteristics
- shapes appear 2-D
- simple compositions
- line use: outline contours; connect images representing energy and communication
- subject matter in earth tones
- x-ray patterns / detail
- artwork contains a message or represents an important matter

The Landrights (1976)

Unique Characteristics
- vertical layout/arrangement
- asymmetrical balance
- sense of vertical movement
- angular communication lines
- bold primary colour in background contrast with earth tone images
- symbolic colour: blue is “protection” for N.M.
- theme: contemporary issue of importance; appears to be a conflict
- subject matter: dominant native and non-native figures; animals smaller in scale; native side has animal images from sky, earth and water

Teacher and students can generate more observations to add to these notes.
Art History Overview

People make art for many purposes. Factors such as an artist’s cultural heritage and the time period they lived in have great influence over what kind of art was or is created. When people analyze art from an Art History perspective, they should consider the following:

1. The artist’s name; date of birth (and death)
2. The artist’s nationality
3. The date the artwork was created; title of artwork; dimensions; medium
4. The present location of artwork
5. The name of the special collection or donor

Art History Questions to Answer:

1. When the artist created this work, what was the time period and culture like?
2. Did the artist make the work for a specific purpose? Is the work meant for public or private viewing? Did the artist write an artist’s statement explaining the work?
3. Can you tell the condition of the actual artwork? (Is it torn, damaged, or repaired?)

Art Criticism - A Four Step Process

Works of art are meant to be seen and appreciated. Appreciating art means we look at art and think about what we see. We might like it for one reason, or we may not like it because of another. A more formal way of looking at art and judging art is called art criticism. Art criticism is a 4 step process that allows you to present your ideas clearly.

Step 1 - Describe what you see. Use your knowledge of elements of design and be a detective. Gather information about things you actually see. Do you see lines, shapes, colours, forms, objects, texture, people etc.?

Step 2 - Analyze the evidence. Use your knowledge of principles of design and look for patterns, similarities, differences, rhythm, movement etc.

Step 3 - Interpret the meaning of the evidence you gathered in steps 1 and 2. Guessing is allowed! Use your knowledge and understanding about art and life and develop a hypothesis (an informed guess) about the artwork’s meaning.

Step 4 - Judgment. This step can be complicated without specific criteria to judge. There are different things to consider if you are judging your own work or choosing a painting for a gallery. Ask your teacher for specific criteria or standards.
People make art for many purposes. Consider factors such as Morrisseau’s cultural heritage and the time period he lived in when completing this worksheet.

**Art History:**

Artist’s name and nationality

Artist’s date of birth and death

Title of artwork

Medium and Dimensions

Location of artwork

Name of special collection or donor

**Art History Questions:**

1. When the artist created this work, what was the time period and culture like?

2. Did the artist make the work for a specific purpose? Is the work meant for public or private viewing? Did the artist or curator write a statement explaining the work?

3. Is the artwork torn, damaged or repaired?
Unit 1 Appendix 7
Student Worksheet
Norval Morrisseau - Art Criticism

Name______________________________        Date_____________ Grade_____

Step 1 - Describe what you see. Use your knowledge of elements of design and be a detective. Do you see lines, shapes, colours, forms, objects, texture, people etc.?
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Step 2 - Analyze the evidence. Use your knowledge of principles of design and look for patterns, similarities, differences, rhythm, movement etc.
______________________________________________________________________
______________________________________________________________________
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Step 3 - Interpret the meaning of evidence gathered in steps 1 and 2. Use your knowledge and understanding about art and life and develop a hypothesis (an informed guess) about the artwork’s meaning.
______________________________________________________________________
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______________________________________________________________________

Step 4 - Judgment. This step can be complicated without specific criteria to judge. There are different things to consider if you are judging your own work or choosing a painting for a gallery. Ask your teacher for specific criteria or standards.
______________________________________________________________________
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Unit 1 Appendix 8

Norval Morrisseau - Art Appreciation Rubric

Student Name(s)

________________________________________________

________________________________________________

________________________________________________

Date__________        Grade_____

Students will complete Appendix 6 (Art History) and Appendix 7 (Art Criticism).

Students will demonstrate understanding of social / cultural effects on artists’ work.

Students will demonstrate understanding of visual art terms and concepts when analyzing and interpreting the work of a specific artist.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
<tbody>
<tr>
<td>interpret artwork for conveyed feelings, issues, themes and social concerns</td>
<td>interprets and expresses ideas with limited effectiveness</td>
<td>interprets and expresses ideas with some effectiveness</td>
<td>interprets and expresses ideas with considerable effectiveness</td>
<td>interprets and expresses ideas with a high degree of effectiveness</td>
</tr>
<tr>
<td>explain how elements and principles convey meaning in other’s work</td>
<td>explains use of elements and principles to convey meaning with limited effectiveness</td>
<td>explains use of elements and principles to convey meaning with some effectiveness</td>
<td>explains use of elements and principles to convey meaning with considerable effectiveness</td>
<td>explains use of elements and principles to convey meaning with a high degree of effectiveness</td>
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</table>

Mark __________

Comments ____________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

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23
Unit 1 Appendix 9

Artists Statement

Student Name________________________  Date______________  Grade_____

Title of Art Work_______________________________________________

Purpose of the Art Work

____________________________________________________________________

____________________________________________________________________

Materials and Techniques

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Elements and Principles Evident in Art Work

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Meaning or Symbolism

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Creation Process (steps taken to create the painting)

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____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
### Unit 1 Appendix 10
### Evaluation Rubric - Woodland Style Painting

**Student Name_____________________________ Date_________________ Grade_____**

Based on their understanding of Norval Morrisseau’s style of painting, students will design and create an acrylic painting that demonstrates Woodland style characteristics. Students will engage in the creation process and demonstrate skillful technique when working. Students will complete an artist’s statement to accompany their work.

<table>
<thead>
<tr>
<th>Expectations</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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<tbody>
<tr>
<td>create art works, using a variety of traditional forms that express feelings, ideas, and issues</td>
<td>creates and uses traditional forms (X-ray vision) with limited effectiveness</td>
<td>creates and uses traditional forms (X-ray vision) with some effectiveness</td>
<td>creates and uses traditional forms (X-ray vision) with considerable effectiveness</td>
<td>creates and uses traditional forms (X-ray vision) with a high degree of effectiveness</td>
</tr>
<tr>
<td>use elements of design in art works to communicate ideas, messages, &amp; understandings for a specific audience and purpose</td>
<td>uses elements to communicate with limited effectiveness</td>
<td>uses elements to communicate with some effectiveness</td>
<td>uses elements to communicate with considerable effectiveness</td>
<td>uses elements to communicate with a high degree of effectiveness</td>
</tr>
<tr>
<td>explain how elements and principles in personal work communicates meaning or understanding</td>
<td>explains how elements and principles communicate with limited effectiveness</td>
<td>explains how elements and principles communicate with some effectiveness</td>
<td>explains how elements and principles communicate with considerable effectiveness</td>
<td>explains how elements and principles communicate with some degree of effectiveness</td>
</tr>
<tr>
<td>interpret personal artwork for conveyed feelings, issues, themes and social concerns</td>
<td>interprets personal work with limited effectiveness</td>
<td>interprets personal work with some effectiveness</td>
<td>interprets personal work with considerable effectiveness</td>
<td>interprets personal work with a high degree of effectiveness</td>
</tr>
</tbody>
</table>

Mark_______

Comment  ____________________________________________
Unit 1 Appendix 11 Images

Norval Morrisseau 1970’s

Heritage 1987

Water and Demi-God, 1983

Wanderers
Unit 2
Turning Drama into Dance

Time Frame: 6-8 lessons

Unit 2 Rationale:

Students will review elements of drama and drama techniques and conventions including corridor of voices, hot seating, inner/outer circle, and tableau. Students will use these drama techniques to interpret Morrisseau’s life experiences and gain deeper understanding of themselves and the artist. Students will observe and analyze a variety of cultural dances. Students will extend their tableaux into dance phrases and choreographed sequences, then self-reflect on their progress. These drama conventions and dance sequences will become integral parts of a larger performance introduced in the next unit.

Unit 2 Expectations:

A1.2 - use dance as a language to communicate ideas from their own writing or media works
A2.3 - construct personal interpretations of the messages in their own and other’s dance pieces
A2.2 - analyze, using dance vocabulary, their own and others’ dance pieces to identify the elements of dance, the choreographic forms used in them and explain how they help communicate meaning
A3.2 - identify a variety of dances and relate them to their different roles in society
B1.2 - demonstrate an understanding of the elements of drama by selecting and combining elements and conventions to create dramatic effects
B1.4 - communicate feelings, thoughts, and abstract ideas through drama works, using audio and visual aids to heighten the dramatic experience
B2.3 - identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members

Unit 2 Prior Set Up:

- Copy class sets of Unit 2 Appendices 1A, 1B, 2,3 and 4
- Check online and download dance videos from different cultures, for example, Chinese traditional dancing, Polynesian fire dancing or Hawaiian hula dancing, Medieval dancing, and contemporary dancing (ballet, jazz, hip hop). Set Up laptop and LCD projector for viewing. Refer to p. 30 How to Turn Tableau into Dance for additional information on sample dance videos.
Unit 2 Procedure:

• Copy, distribute and review Unit 2 Appendix 2, Elements of Drama and Drama Conventions
• Refer to the lesson plan Exploring Drama Techniques, pages 28-30, and follow detailed procedures.
• Videotape student tableau performances and self-evaluate next class using Unit 2 Appendix 1A
• Copy, distribute and review Unit 2 Appendix 2, Elements of Dance and Dance Terms, and Unit 2 Appendix 4, Dance Appreciation.
• Following directions on Appendix 4, watch the series of dance videos previously selected, complete the worksheet and collect them for assessment.
• Refer to the lesson plan Turning Tableau into Dance, pages 31-34, and follow detailed procedures.
• Videotape student dance performances and self-evaluate next class using Appendix 1A or 1B as preferred.

Unit 2 Assessment:

• Self-Evaluation / Drama (Appendix 1A)
• Multi-Purpose Blank Self-Evaluation (Appendix 1B)
• Dance Appreciation Worksheet (Appendix 4)

Note:

The concept of turning drama into dance, as demonstrated in this unit, is adaptable to any theme or literary source.

Refer to Appendix 5, “Gluskabe” Lesson Plan, for a sample lesson inspired by “Gluskabe Changes Some Animals”, a creation story narrated by aboriginal storyteller, Jim Bruchac.

Resources provided to support this document include

• Bruchac’s CD titled Jim Bruchac, Northeastern Native American Animal Stories
• Rick Monaco’s Shadow Dance music CD
Exploring Drama Techniques

Time Frame: 2-3 lessons

Rationale:

Students will use drama techniques to interpret Morrisseau's life experiences and gain deeper understanding of both the artist and themselves while playing a character in role. Students will review elements of drama and drama conventions including corridor of voices, hot seating, inner/outer circle, and tableau. In sequential lessons, students will incorporate their interpretations into a larger dramatic form introduced in the next unit.

Procedure:

Warm Up

- All stand in a circle facing in; in ready position (feet shoulder width apart, arms along sides palms in, knees slightly bent, head up with eyes watching leader)

- “Pass the Wave” (Sound/Movement) – Teacher demonstrates and leads from ready: squat slightly, slowly stretch arms and body to the right making soft sound “oooooo”, look into eyes of person to the right, swiftly turn to left changing body level, body action and sound/raising volume to “aaahhh”, move stretch to right again changing sound to “eeeeee” and arms/hands, freeze. Person to the right repeats the sequence and passes it on. Return to seats when done. (this exercise reinforces tableau elements of body levels, focus/eye contact, start/middle/end)
Main Exercises

- Distribute and read Unit 2 Appendix 2, Elements of Drama and Drama Conventions. Inform students that today they will begin interpreting events in Morrisseau’s life via drama conventions listed in the handout.

- Prior to practicing the conventions, explain that students will need to explore thoughts of a character facing a difficult task or decision. Refer to Morrisseau’s youth when children were taken from reservations and were forced to live in isolation in harsh living conditions away from their families and native communities. White bureaucrats and missionaries believed native children would benefit by assimilating them into white culture. Generate dialogue with students about this topic and have them come up with statements for and against residential schools.

- Begin with Inner Circle / Outer Circle (this generate ides for following activities) Consider a variation of the art document’s glossary definition of this convention. Arrange students as pictured in the glossary, in a circle within a circle, face to face. A way to make students feel safe and comfortable expressing their thoughts is to begin with all students in the outer circle speaking at once to students in the inner circle. Teacher signals when to start and students speak in a normal voice. At the next signal the outer circle moves one step clockwise to face a new person and repeat their statement. The teacher can develop signals to orchestrate changes in volume to add dynamics to the exercise. When the outer circle is back to their original position, the inner circle repeats the process. Shy students find this variation “safe” because no one speaks alone.

- Do corridor of voices next. Students may use the same scenario/topic and repeat their own statement or vary someone else’s statement from the previous exercise. Arrange students in two straight lines, a few meters apart. Have one line be the voices of bureaucrats and missionaries speaking about benefits of residential schools. The other line can be native family members who resist authorities and refuse to send their children away. Ask for a student volunteer to slowly walk through the corridor, listen to all the statements, then once out of the corridor, turn to face all and state their opinion or decision. A dynamic variation of this convention is to change volume like a wave of sound. All students in both lines begin speaking quietly as the volunteer approaches the corridor, then like a wave of sound, volume increases as the volunteer moves closer to them, then diminishes as the volunteer moves further away. Vary the scenario and ask for another volunteer to walk the corridor. Consider Morrisseau versus elders who shun him in his early career. Have students consider what other conflicts Morrisseau faces as a child, a sickly youth, or an adult. Allow a few moments for all to generate statements before beginning.
• Try hot seating next. By now some students may be willing to stand or sit alone opposite their classmates and assume the role of a character being questioned by a group. Again, allow students to take ownership of which characters will be portrayed in this exercise. The student in the hot seat must strive to be in character. The questioners may speak as themselves or speak in role also. Generate a list of hot seat characters such as Morrisseau, his shaman grandfather, his art dealer, his grandmother etc.

• Do tableau last. Have students generate a list (display chart paper or the blackboard) of emotions Morrisseau likely experienced at different points in his life. Choose a word or two that could describe a body posture associated with the emotion. Write the body posture words beside the emotions. Compose a list of 8 – 12 emotions and body descriptions.

• Tableau Quick Freeze: The teacher explains the process. Teacher will keep a steady pulse with a drum while students move about the room, avoiding each other (change directions if approached by someone). Teacher will call out an emotion (example: fearful) from the list and when drumming stops students must freeze in a position that indicates the emotion (medium crouch with arms protecting face). Continue using all ideas generated on the list.

“Layer” instructions: teacher now adds instructions for manner of movement as well as how to freeze. Continue 3 more times with directions like “creep slowly, freeze high and show __________, or move swiftly, freeze low showing __________, or move_________ , freeze medium showing __________.

• Tableau Snapshot: ½ class will be photographers; other ½ repeat above call/freeze exercise; while students are frozen, photographers walk about to examine all freezes, photographers get in role and “click” the camera when capturing their favourite pose; do a set of 3 snapshots, switch roles and repeat.
  ○ Note: Teacher should take actual photos to display in following classes.
  ○ If time remains continue practicing simple freezes emphasizing body control, dynamic expressions and varied levels.
  ○ Inform students that tableaux developed in the Snapshot exercise will be used again in the following lesson.
Turning Tableau into Dance

**Time Frame:** 3 lessons  
**Dance Appreciation** – 1 lesson  
**Choreographing Dance Phrases** – 2-3 lessons

**Rationale:**

Students will have the opportunity to integrate aspects of drama and dance and demonstrate a range of knowledge and skills in this series of lessons. Students will review elements of dance and dance terms, then will view and analyze dances of other cultures. Students will work in small groups and collaborate to choreograph previously created tableaux into dance/movement sequences. Rehearsal performances will be videotaped and shown to students for self-reflection/analysis.

**Part 1 – Dance Appreciation**

**Prior Set Up:**

- Prior to class, go online, Google/ youtube/cultural dances of the world. There are numerous selections to choose from to download and make a file.
- Another excellent site: Google/youtube/Traditional dances of the world; this site links to performances by professional troupes
- A sample range of dances could include an Aboriginal Button Dance, a Chinese traditional fan dance, a Polynesian hula or fire dance, an African dance, a Medieval dance and something contemporary.

**Procedure:**

- Prior to viewing cultural dance videos, distribute and review the elements of dance and dance terms, Unit 2 Appendix 3. Inform students they will be watching several short videos today and refreshing their understanding of dance elements will be beneficial.
- As part of this dance appreciation activity they will complete a worksheet which will be collected for assessment. Distribute and review Unit 2 Appendix 4, Dance Appreciation.
- Watch the videos, complete the dance appreciation worksheet, and collect them. If any time remains, display photos taken of “snapshot” tableaux from the previous lesson. Allow students the opportunity to keep these images fresh in their minds. Collect the pictures back to use again next class.
Turning Tableau into Dance
Part 2 – Choreographing Dance Phrases

Prior Set Up:

- Have an ELMO ready to show photos taken of “snapshot” tableaux from the previous lesson; or display photos for easy viewing.
- Display notes from last class – emotions and body posture

Warm Up

- “Toss the Fuzzy” (builds awareness and concentration)
  - Teacher needs a dozen or so small stuffed animals or soft objects and one very large stuffed animal in a bag.
  - The object of this game is to keep focused and alert in the midst of hectic activity.
  - All students must stand in a circle facing in with arms relaxed and hands cupped together in front of their bodies. Teacher calls a student’s name and quickly tosses a fuzzy to them. Teacher’s hands go behind their back signaling they had a turn.
  - The student repeats the process – call a name, toss the fuzzy and put hands behind your back. This continues until all hands are behind backs and the fuzzy gets tossed to the teacher to start over.
  - The process is repeated but without sound or reminders to catch the fuzzy. Two or three tosses into the game, the teacher adds a second fuzzy, then a third etc. until all are in the game including the giant fuzzy.
  - Students must cooperate in their attempts to find a clear path to toss accurately and keep the rhythm going.
  - Tons of fun! All sit down and catch a breath.
Main Exercise

- Examine photos taken of “snapshot” tableaux from the previous lesson to refresh memories.
- Inform students to listen closely to instructions. Instructions will be given in “Layers” – an additional task will be assigned every 10 - 15 minutes or so.
- Divide class into groups with even numbers such as 4 or 6.
- Layer 1
  - Each student has a turn as a director, sharing their favourite freeze they captured as a photographer last class during “Snapshot” tableau. The director should set the mood or tone. Refer others to the list of emotions and postures made last class. Demonstrates the pose, then direct others to pose similarly by using shadowing or mirroring skills. All students in the group must have the same body energy, extensions or contractions etc.

- Layer 2
  - Group chooses 3 poses which when combined show contrast and interest
  - For example, follow a low freeze with a high one, or follow a soft emotional scene with a harsh one
  - Recall the dance videos watched last class and incorporate some ideas that were inspiring at the time
  - Practice these freezes as often as possible until the next layer is assigned

- Layer 3
  - It is time to begin transforming each tableaux into a movement or dance phrase and connect them all together into a sequence
  - First, decide on a presentation order for the tableaux
  - Second, incorporate movements such as swirls, spins or slides to connect the freezes together. Remember, everyone start and stop in the same position with unison movement.
  - Teacher should play the Quick Freeze drumbeat from last class. Use a measure of 8 beats for as such:
    - (everyone in ready position as someone counts down 3,2,1 and 1(start moving), 2, 3, 4, 5 (freeze on 5 and hold for 6, 7 and 8); and 1(start moving), 2, 3, 4, 5 (freeze on 5 and hold for 6, 7 and 8); etc. Repeat same pattern for rest of performance
  - Teacher should write this beat count on chart paper for easy reference
• Layer 4
  o Now each performance needs a starting and ending position such as
    ▪ Everyone stand stretching tall in a circle facing in
    ▪ Everyone stand crouched low in a circle facing out
    ▪ All facing audience in a diagonal line doing ______________
    ▪ All facing audience in a horizontal line doing ______________

• Videotape student performances and show them next class for self-evaluation. This is an excellent opportunity for students to generate a list of success criteria and then evaluate themselves for improvements. Generate a class list of success criteria and add them to Appendix 11.

• Students should revisit their tableau/dance sequences and make improvements.

• Substitute the beat counting sequence and choose a track from the CD provided with this unit, Shadows Dance by Rick Monaco.

• Refer to Appendix 16 for performance evaluation.

---

**Time to Spare?**

**Consider doing this dynamic extension.**

*Ask 2 dancers from one group and 2 from a second group to perform at the same time. Choose sequences that start with contrasting levels. Make sure you have plenty of time for this spontaneous activity because many pairs will volunteer to perform together. Make sure all students follow the same counting sequence.*
Unit 2 Appendix 1A

Tableau Success Criteria and Self-Evaluation

Student Name ____________________________  Date__________  Grade______

When watching the video of your group’s rehearsal or performance, you may realize there is room for improvement. Some criteria are listed for you. Generate more success criteria with your teacher and classmates.

Use the following marks to self-evaluate:

Check mark = good
Check mark with slash = room for improvement
X = lots of room for improvement

_____ body control and energy (body shape, arms and legs look similar.)
_____ synchronized movements (everyone transitions and freezes together)
_____ all tableau levels are evident

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Add a personal comment:

______________________________________________________________________
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Unit 2 Appendix 1B

Success Criteria and Self-Evaluation for _______________________________________

Student Name _________________________    Date__________ Grade______

When watching the video of your group’s rehearsal or performance, you may realize there is room for improvement. Generate success criteria with your teacher and classmates and self-evaluate your performance.

Check mark = good
Check mark with slash = room for improvement
X = lots of room for improvement

<table>
<thead>
<tr>
<th>Rate Yourself</th>
<th>Criteria</th>
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Add a personal comment:

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Unit 2 Appendix 2

Elements of Drama

Character / Role
Portraying a character with attention to background, motivation, speech and physical traits

Focus / Emphasis
That which gives purpose to a drama (theme, character, event, moment in time, centre of interest

Place and Time
Setting, time period (past, present, future)
Duration (one day, one week etc.)
Order of events

Relationships
Connection between people, events, situation

Tension
The state (physical, emotional) that happens because of uncertainty, conflict or problems

Drama Conventions

Corridor of Voices
A convention used to explore the inner life of a character in drama. The character moves along the “corridor” between two lines of students who voice feelings, thoughts, or moral concerns the character might be likely to have. The convention can also be used to explore the thoughts of a character who is facing a difficult task or decision. In this case, the voices would give advice and warnings.

Hot Seating
A convention in which students allow themselves to be questioned by the rest of the group. The questioners may speak as themselves or in role (e.g., as reporters).

Inner Circle / Outer Circle
A convention used for ensemble sharing of contrasting perspectives related to a drama. Students gather in two circles: an inner circle representing one character in the drama and an outer circle representing a second character. (1) In role: Students as characters describe their reactions and state of mind at a particular point in the drama. (2) Out of role: Students share personal reflections with one another as they are given prompts. Students may speak spontaneously or read from a short passage. Typically, the teacher orchestrates the sharing (e.g., by tapping a student on the shoulder when it is that student’s turn to speak), so that the contrasting points of view are highlighted for dramatic effect.

Tableau
A group of silent, motionless figures used to represent a scene, theme, or abstract idea (e.g., peace, joy), or an important moment in a narrative. Tableaux may be presented as stand-alone images to communicate one specific message or may be used to achieve particular effects in a longer drama work. Important features of a tableau include character, space, gesture, facial expressions, and levels.
Unit 2 Appendix 3

Elements of Dance

Body
The instrument of dance, body parts (joints, head, neck shoulders, arms, legs, back)
Body's position or shape (curved, straight, angular, twisted, Symmetrical, asymmetrical, transferring weight, balance, in the air, on the ground)
How the body moves (travelling, stretching, collapsing, bending, twisting, rising, falling)

Energy
The force with which the body moves
Attack (sharp, smooth, sustained, sudden)
Weight (heavy, light, strong)
Flow (free or bound/ restricted)

Relationship
The way in which 2 or more things are connected or associated (body to itself – right arm/leg to left arm/leg, dancer to stimuli, dancer to dancer, dancer to object)

Space
The physical area in which the body moves
Direction (forward, backward, sideways, turning, up, down)
Levels (high, medium, low)
Pathways (straight, zigzag, angular, circular)

Time
Variations in time/duration (rhythm, beat, pattern, tempo) accent
Can be based on measured beats as in music or on body rhythms such as breath, emotions or heartbeat

Dance Terms
Choreographer - A person who plans and creates dance pieces
Dance Piece - A series of connected phrases
Dance Sequence - Part of a larger dance piece. Dancers connect choreographed or personal movements (movement vocabulary) to form a sequence. A dance sequence is longer than a phrase but shorter than a section. It may be performed in isolation or be part of a larger dance piece. It conveys a sense of rhythmic completion and contains a beginning, middle, and end
Phrase - A small group of movements that stand together as a unit (analogous to a phrase in language arts)
Stimulus - An inspiration for creating a dance phrase or piece (e.g., a story, theme, idea, or object)
Transitions - The links between dance movements and phrases
Unison Movement - A movement or action performed in exactly the same way by two or more people at the same time
reflecting, responding, analyzing
exploring forms and cultural contexts

following a review of dance elements (body, space, time, energy and relationship) and terms, students will watch a variety of dance videos from various cultures. these videos will introduce students to diverse dance forms, traditions and styles from the past and present. students should look for effective use of dance elements, a variety of choreographic forms, and determine how meaning is communicated.

students will write a reflective paragraph that includes the following:

• An introductory sentence  (Example: Today in art we watched……)
• Note the cultural origin of each video and 2 - 3 dance elements evident in each
• Which dance was your favourite? Explain why you liked it the most. What is the purpose or meaning of the dance?
• A closing sentence

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A creation story that both amuses the listener and teaches a valuable lesson.

(5-8 minutes) **Part 1** – Invite students to arrange chairs in a circle...dim the lights...tell students they are about to hear an authentic native American storyteller retell a native creation story. The hero is Gluskabe, a supernatural spirit who expresses his concern for the safety of humans, the Omembak. The earth is already full of animal people, the Awasak, and just as Gluskabe suspected, some Awasak threaten to kill the Omembak when they appear. Listen as the all-powerful, responsible and clever Gluskabe brings order to his earth.

Tell students to listen for descriptive phrases in the story. After listening to the story, students will be asked to recall details. (The story is less than 3 minutes long.)

(5-8 minutes) **Part 2** – After the story is told, invite students to recall some descriptive phrases and list these on the black board. Some samples:
- climbed up trees
- flew away
- dove into the water
- others ran away
- tear you apart
- lift trees out of the ground

(10 minutes) **Part 3** – ½ of the class stands in the circle centre. As the teacher beats a drum they will move around (not touching others) according to the teacher’s instructions. Students will dramatize the phrases they recalled from the story. Once frozen, the other ½, the “memory keepers”, will walk around the “posers”, stop at their favourite, then take a photo with an imaginary camera...stand back to see the entire body not just the face. The memory keepers must remember the poses (they will be the movement directors in the next activity).

- Example: walk slowly, prowling like a cougar and when the drum stops, freeze in a medium level as if climbing up a tree (memory keepers take a photo)
- Example: move about as if lifting trees out of the ground and freeze low when the drum stops (memory keepers take a photo)
- have the first group pose 3 or 4 times then switch roles
(15 minutes) **Part 4** – Divide class into groups with at least 4 people per group. Students in each group will now collaborate and choreograph movement sequences.

- choose a minimum of 3 favourite poses; make sure to include all 3 levels – high, medium and low
- all members must freeze in the same position so take turns stepping in and out of role to make sure all body positions and facial expressions are similar
- once the 3 poses are practiced, choose a starting position such as curled up in a row or circle, or stand in a circle facing in or out; the group will end the sequence in this same position
- establish a timing pattern so all move together; one person can whisper it until the pace is recognized; suggest that they can shadow each other’s movements
  - starting position: hold for 3 counts 3, 2, 1
  - transition 1, 2, 3, 4, freeze pose #1 on 5, hold for 6, 7, 8
  - transition 1, 2, 3, 4, freeze pose #2 on 5, hold for 6, 7, 8
  - transition 1, 2, 3, 4, freeze pose #3 on 5, hold for 6, 7, 8
  - return to starting position; hold for 3 counts
- so that the transitions and poses are not rigid or abrupt, suggest that students swirl around, spin, or walk as part of their transition; this will allow students to explore space and it will add length to their sequence; use the shadowing technique (follow-the-leader)
- have music accompaniment playing in the background while students choreograph and rehearse (“Shadows Dance” by Rick Monaco)

(10 minutes) **Part 5** – The Performance: Invite student/audience to sit semi-circle around the centre. Performers will do their sequence facing the audience and will move inside the open centre. Cue music when dancers are in starting position. Suggestion: film performances so students can analyze their work. Perhaps the first performance can be adjusted for greater success and a second performance can be evaluated.

View the videos next class, do a second performance then complete Parts 6 and 7.

**Part 6** – Extension: Choose 2 dancers from one group and 2 from a second group to perform at the same time. Choose sequences with contrasting levels for a dynamic effect. This spontaneous form of creation excites students…guaranteed most will want to come up and perform again.

**Part 7** – Reflection: Have students write a paragraph journal reflection about this activity. They should include their favourite part or what they did best and why, and they should mention what they could improve on.

**This lesson format is highly adaptable** to any literary source classroom / school initiative or theme, or subject. Choose music appropriate to the source or theme.
Unit 3
Assembling a Performance

Time Frame: 3-5 lessons

Unit 3 Rationale:

Students will continue working collaboratively with the same group established in Unit 2. Students will create a biographical drama work based on episodes from Morrisseau’s life. Students will use drama conventions, dance sequences and narration in their interpretation.

Unit 3 Expectations:

A1.2 - use dance as a language to communicate ideas from their own writing or media works
A2.3 - construct personal interpretations of the messages in their own and other’s dance pieces
B1.2 - demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects
B1.4 - communicate feelings, thoughts, and abstract ideas through drama works, using audio and visual aids to heighten the dramatic experience
B2.3 - identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members

Procedure:

- Copy, distribute and review Unit 3 Appendices 1 and 2. Note the components and suggestions for this performance:
  - 5 episodes of Morrisseau’s life will be represented; establish a logical time order such as youth to adult
  - each episode requires a narrated simple scenario which explains the time period and the scene
  - incorporate drama conventions to express your interpretations; it is acceptable to create your own variation of a corridor of voices given that your group may only have 4 or 6 people
  - use dance sequences created in previous lessons
- Teacher must assign performance dates
- Teacher must monitor progress and offer encouragement to persevere as this is a substantial task. Remind students of Morrisseau’s determination to express the ideas within his heart and mind and to overcome obstacles that challenged him.
Once the script / planner is complete, students will need plenty of rehearsal

Videotape student performances and prepare to show them the following class as follows:

- Copy, distribute and discuss how to use Unit 2 Appendix 1B for self-assessment; prior to showing rehearsal videos, generate a class list of success criteria
- Review dance elements and terms
- View the rehearsal performances
- Have students complete their self-evaluation and collect for assessment

**Unit 3 Assessment:**

- Unit 2 Appendix 1B – Multi-Purpose Blank Self-Evaluation
- Unit 3 Appendix 1 – General Bio-Drama Planner
- Unit 3 Appendix 2 – Student Bio-Drama Planner
- Unit 3 Appendix 3 – Final Performance Evaluation Rubric
Unit 3 Appendix 1

General Biographical Dramatization (Bio-Drama) Planner

This unit is devoted to planning a culminating performance. Students will create a drama form that incorporating aspects of reader’s theatre, drama conventions and dance sequences developed in preceding units. This culminating performance is referred to as The Finale and the Bio-Drama.

The Finale will have the following components:
- a general introduction
- 5 episodes
- a general conclusion
- each episode needs
  - an introductory scenario (brief description of episode’s content)
  - narration or dialogue with drama or dance

Consider these suggestions when planning:

Narration
- group members should take turns speaking; the bio-drama needs a general introduction, an intro for each episode (scenario), and a general conclusion
- decide if Norval Morrisseau will narrate his own story (1st person narrative) or if the narrative will be in 3rd person
- the narratives should be brief; allow the drama to “speak” for itself

Tableaux
- artist as a child taken from his family or at the residential school
- artist as a young man shunned for his images
- artist’s influence on other artists
- battling addictions; living on the streets
- artist receiving awards or at a gallery showing his work

Corridor of Voices
- missionaries versus natives re residential schools
- elders versus artist
- art supporters versus elders

Dance Sequences
- use sequences developed in previous units
Unit 3 Appendix 2  Student Bio-Drama Planner

Date___________  Grade_______

Group Members  ______________________  ______________________
____________________  ______________________
____________________  ______________________
____________________  ______________________

Performance Date ____________________________________________

Episode 1 Scenario
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
Narrator(s)___________________________________________________________
Techniques to be incorporated ___________________________________________

Episode 2 Scenario
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
Narrator(s)___________________________________________________________
Techniques to be incorporated ___________________________________________
**Episode 3 Scenario**

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Narrator(s)_____________________________________________________________
Techniques to be incorporated _____________________________________________

**Episode 4 Scenario**

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Narrator(s)_____________________________________________________________
Techniques to be incorporated _____________________________________________

**Episode 5 Scenario**

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Narrator(s)_____________________________________________________________
Techniques to be incorporated _____________________________________________
## Unit 3 Appendix 4

### Morisseau Document Final Performance Rubric

**Student Name(s)**  **Date__________**  **Grade_____**  
______________________________________________________________________________  
______________________________________________________________________________  
______________________________________________________________________________  
______________________________________________________________________________  

<table>
<thead>
<tr>
<th>Expectations / Criteria</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>focus and concentration during rehearsal time and contributions to group dynamics</td>
<td>reliable, supportive and co-operative, uses time to improve performance, stays on task with limited effectiveness</td>
<td>reliable, supportive and co-operative uses time to improve performance and stays on task with some effectiveness</td>
<td>reliable, supportive and co-operative uses time to improve performance and stays on task with considerable effectiveness</td>
<td>reliable, supportive and co-operative uses time to improve performance and stays on task with a high degree of effectiveness</td>
</tr>
<tr>
<td>understands and applies drama and dance concepts</td>
<td>connects and communicates theme with limited effectiveness</td>
<td>connects and communicates theme with some effectiveness</td>
<td>connects and communicates theme with considerable effectiveness</td>
<td>connects and communicates theme with a high degree of effectiveness</td>
</tr>
<tr>
<td>performance quality, interprets and conveys feelings, and themes</td>
<td>physically connects to other performers and audience with limited effectiveness</td>
<td>physically connects to other performers and audience with some effectiveness</td>
<td>physically connects to other performers and audience with considerable effectiveness</td>
<td>physically connects to other performers and audience with some degree of effectiveness</td>
</tr>
<tr>
<td>reflection</td>
<td>responds to feedback and self-evaluates with limited effectiveness</td>
<td>responds to feedback and self-evaluates with some effectiveness</td>
<td>responds to feedback and self-evaluates with considerable effectiveness</td>
<td>responds to feedback and self-evaluates with a high degree of effectiveness</td>
</tr>
</tbody>
</table>

**Group Mark _______**  **or Individual Mark _______**

**Comment**  
______________________________________________________________________________  
______________________________________________________________________________

48
Unit 4

The Finale
Enhancing the Performance with Music and Visual Art

Time Frame:
8-10 lessons at Teacher’s discretion

Unit 4 Rationale:

This unit provides several opportunities to enhance the finale – the culminating task in this document. Students may engage in any or all of the following activities: compose and record a drumming sequence or a soundscape, design and create a Woodland style backdrop, or create a wearable performance mask. Students should complete the self-evaluation before the finale and determine how to attain success according to established criteria. Students will review audience etiquette, complete rehearsals and perform their dramatizations for assessment.

Unit 4 Expectations:

A1.2 - use dance as a language to communicate ideas from their own writing or media works
A2.3 - construct personal interpretations of the messages in their own and other’s dance pieces
B1.2 - demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects
B1.4 - communicate feelings, thoughts, and abstract ideas through drama works, using audio and visual aids to heighten the dramatic experience
C1.2 - apply the elements of music when composing and playing music for specific effects and purposes
C1.3 - create musical compositions for specific purposes and audiences
D1.1 - create art works, using a variety of traditional forms and current media technologies that express feelings, ideas, and issues
Unit 4 Procedure:

Compose and Record a Drumming Sequence

- Take out your rhythm sticks and drums and harmonize with a selection of your choice from Rick Monaco’s CD. Develop a method of musical notation to record drumming sequences so they may be replayed and rehearsed. Play sequences without CD accompaniment and determine if it suits any portion of the Bio-Drama. Review the elements of music and make sure that sound dynamics and tempo match the emotional tone or intensity of performances. A means of recording student work is necessary.

Compose and Record a Soundscape

- Take out your rhythm sticks, drums, cans etc. and compose a soundscape. A soundscape is a sound “story” based on a theme or idea. It can stand alone or accompany a drama work or dance. It is a highly inventive and creative form of music, and it can be very dramatic and dynamic depending on available materials and creativity. Review the elements of music and make sure that sound dynamics and tempo match the emotional tone or intensity of performances. A means of recording student work is necessary.

Option: If possible, use Garage Band to compose a soundtrack.

Design and Create a Woodland Style Backdrop

- Follow the same procedures used in the Unit 1 painting lesson with these variables:
  - Scale (size)
  - Content
    - Students may choose one image to enlarge
    - Students collaborate to create a unique image or collage of images
  - Painting surface and supplies
    - use a bed sheet and acrylic paints
    - use poster paper or the back of bulletin board paper and tempera paint
Design and Create a Wearable Mask

Rationale:

Students will examine cultural and historic uses of masks from ancient to modern times. Students will design and create a wearable mask using plastic mask moulds and paper-mache. These masks can be used as performance props during the finale.

Prior Set Up:

- Read the process for making masks and prepare all noted materials
- Copy class sets of Unit 4 Appendix 1 and 2
- Set up a laptop and LCD projector or Elmo to show mask images; Google “masks of other cultures” for numerous examples

Procedure:

- Create the base mask first, following the steps below
- Next, distribute and read Appendix 2, A Brief History of Masks
- Show images on Appendix 1 and 3 and/or show web images
- Distribute Appendix 3. Students need to design a mask appropriate to the theme of their performance (or other established criteria)

Process for making the mask base:

- Teacher should demonstrate how to apply the paper towel so no air pockets remain
- Cover work space with scrap paper or plastic sheets; each student needs a mask mould, a tablespoon of Vaseline, a large sheet of construction paper, water container, brush, 4-5 paper towels (coarse brown works best); students can share a container of 50/50 water and liquid white glue stirred well
- Spread vaseline over entire mould surface
- Brush glue mix on forehead, put p. towel on glue mix and apply another brush of glue on top of it…basically you need lots of glue between layers and you need 3 layers to make a durable base; it’s O.K. paper mache to attach to construction paper as this can be trimmed off
- Work your way around the mould expanding from one spot
- Do not tuck paper towel under the mould’s edges or in the eye sockets as this makes it difficult to extract the mould, and the mask base or mould could crack

Note:

Contact HSCDSB Curriculum Department to sign out a class set of mask moulds. A kit with acrylic paint and brushes was purchased for each elementary school to support this project.
- Remember to flatten wrinkles and air pockets
- Students may use fingers to smooth wrinkles
- Remember to sign the construction paper and leave the work in an open space for air circulation
- Clean up – thoroughly rinse brushes and containers in warm soapy water and store brushes bristle up
- Wash tables or desks and clean any spills to prevent accidents
- Once the room is tidy and if time remains, proceed with the next activities as listed on the previous page
- Once the mask planner is complete, students can remove the mask moulds. Pick up the mask and if attached to construction paper then carefully tear a hole through the back of the paper, peeling it back to expose the edges of the mould; work fingers between the plastic mould and the paper mache; move around the whole perimeter of the mould slowly pushing towards the centre until the mould gives and pops out
- Paint a solid base coat, then decorate with crafts and materials available

Unit 4 Assessment:

- Mask Planner (Unit 4 Appendix 2)
- Rubric for Performance Enhancements (Unit 4 Appendix 4)
- Final Performance Evaluation (Unit 3 Appendix 4)
Unit 4 Appendix 1  A Brief History of masks

Masks of Worship

Thousands of years ago our ancestors were already aware of the power of masks. In the south of France, caves believed to be used for ceremonies have detailed paintings of animals being hunted and simple drawings of people hunting them. Some hunters are wearing masks, possibly to give them courage and get into the spirit of animals being hunted. This is still being done in modern times by hunting tribes in Africa and Alaska. In ancient Egypt, animal masks represented spirits of the dead. In Africa and the South Pacific islands, masks are still used for this purpose. People believe spirits of the dead are important and can be called upon to help with growing crops, calling of rain, and protection from enemies and illness. Masks were used in ancient Egyptian tombs to protect the dead from demons in the afterlife. Death masks were also used in ancient civilizations of China, Mexico and Peru. Fertility masks were used by many ancient European cultural groups. In more recent times, in the Woodlands region surrounding the Great Lakes in North America, Iroquois had secret societies whose select members used false-face masks in sacred ceremonies and rituals.

Performance Masks

Before theatre rituals began in Greece in the 5th century BC, drama included singing, dancing and forms of narration. Characters came to be represented by masks. Greeks performed plays outdoors in amphitheatres on hillsides, and to allow voices to carry, they created funnel-shaped mouths that resembled megaphones. Romans borrowed Greek ideas but added dynamic effects like wild animal fights and battles to the death between gladiators. In Italy in the 16th century, a new style of theatre emerged called Commedia dell’Art. Characters wore masks and costumes, and actors improvised scripts. In the west, masks have become more of a disguise worn to hide faces or add excitement to carnivals and events like Halloween.
Unit 4 Appendix 2

Mask Planner  Name___________________________ Date___________  Grade_____

Design a mask to be used as a prop in a drama or dance performance. Confirm design criteria to ensure your mask is appropriate and suits the performance theme.

Write a brief description explaining the purpose of your mask and what it represents.
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

List materials you will need to decorate your mask.
____________________________________________________________________________
____________________________________________________________________________

Draw 2 preliminary designs of what your mask might look like.

[Blank spaces for drawing]
Unit 4 Appendix 3

Rubric for Performance Enhancements
Music and Visual Art Components

Name___________________________________ Date_____________ Grade________

Expectations

C1.2 - apply the elements of music when composing and playing music for specific effects and purposes
C1.3 - create musical compositions for specific purposes and audiences
D1.1 - create art works, using a variety of traditional forms and current media technologies that express feelings, ideas, and issues

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<td>applies criteria with limited effectiveness</td>
<td>applies criteria with some effectiveness</td>
<td>applies criteria with considerable effectiveness</td>
<td>applies criteria with a high degree of effectiveness</td>
</tr>
<tr>
<td>purposes</td>
<td></td>
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<tr>
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<td>applies criteria with considerable effectiveness</td>
<td>applies criteria with some degree of effectiveness</td>
</tr>
<tr>
<td>issues (mask)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>create art works, using a variety of traditional forms that express feelings, ideas,</td>
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</tr>
<tr>
<td>and issues (backdrop)</td>
<td></td>
<td></td>
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</table>

Group Mark _______ or Individual Mark _______

Comment ____________________________________________________________________