



Creative Arts in the National Curriculum

Key Stage 2 (Grade: 4, 5 and 6)



**NATIONAL
INSTITUTE OF
EDUCATION**

Creative Arts in the National Curriculum - Key Stage 2

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Foreword

May Almighty Allah bestow His blessings and mercy upon Muhammad, His messenger (PBUH), who personified his life as a curriculum throughout his life through the exemplary conduct and behaviours. May Almighty Allah also grant blessings and mercy upon his companions and household.

The year 1979 was an insightful year as the government of Maldives strategized to mainstream the primary school education. This led to the development of the first syllabi for grades 1 to 5 in the Maldives in 1980, following the revision of the syllabi in 1982. The crafting and implementation of the 1st National Curriculum for primary grades 1-5 was done in 1984. An effort was then made to revise the curriculum in 1997 and was completed by year 2000.

The 2nd revision of the 1st curriculum commenced in 2006, during which it was realised that enormous changes were needed to the curriculum. A decision for curriculum reform was made to address the needs and demands of the country, and bring rise to the development of the 2nd national curriculum framework.

The 2nd national curriculum is developed based on the changes that have taken place in the society, from practices of the past to the current needs, with a vision for a better tomorrow. It aims to build a knowledgeable future generation, highly skilled to cater the needs of the 21st century, with a focus on nurturing attitudes and values. The curriculum also intends to inculcate the main competencies outlined, such as practicing Islam. Other competencies include self-management, critical thinking, creative thinking, human relations, healthy life styles, sustainable practices and ICT literacy. The curriculum also intends to produce students who possess the 21st century skills, and are healthy both physically and also spiritually, to be responsible towards the progression of the Maldivian society.

Science plays a key role in our life. In an ever changing global world, the importance of science cannot be undermined. Science opens the minds of children and provides a rich context to develop critical thinking and make informed decisions.

Key Stage 1 Science is focused on enabling the student to acquire knowledge, skills and attitudes so as to develop an informed and critical understanding of, environment, science and technological issues.

Science teaching intends to cultivate humane and responsible attitudes and an appreciation of the world in accordance with Islamic principles and values.

The curriculum envisions the use of variety of teaching learning approaches where students are engaged in meaningful learning experiences.

I hereby take this opportunity to extend my sincere gratitude and heartfelt appreciation to each and every individual for the tireless effort, commitment and dedication in developing the National Curriculum Framework and this syllabus. I pray that the Almighty Allah bless them for their commitment and contribution.

Last but not least, it is my sincere hope that this syllabus be beneficial for the students and teachers in the Republic of Maldives.

Adam Shareef Umar
Minister of State for Education
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Introduction

The Creative Arts is one of the key learning area syllabuses developed for the primary curriculum. It provides information about teaching and learning in Visual arts, Music and movement and Drama. It replaces the existing Practical arts syllabus (2001).

The Creative arts syllabus is an outcome-based syllabus designed to be used by classroom teachers. It encourages a learner-centered and activity-based approach and therefore enhances individual students' creative talent and develops their artistic skills to their maximum. The syllabus is designed to assist teachers in their understanding of artforms and in their planning, teaching and learning and assessment of student achievement. The syllabus caters for a full range of learners and promotes the inclusion of all students.

Learning experiences in visual arts, music and movement and drama contributes to the development of the whole child. Therefore, regular learning experiences that are thoughtfully planned, sequenced and related are essential for developing students' skills and knowledge and understanding within the artforms.

This syllabus acknowledges that Drama is a strand of the Creative arts syllabus. However schools should include Drama within their English and Dhivehi language lessons as well as across the curriculum.

Rationale

Creative arts play a significant role in nurturing creativity and in the broad-based education aimed at developing the "whole" child. By engaging in experiences within the Creative arts, students will recognise and communicate feelings and emotions, both their own and those of others, in different ways. The Creative arts play a central role in shaping our sense of our personal, social and cultural identity. Learning in the Creative arts also plays an important role in supporting students to recognise and value the variety and vitality of culture locally, nationally and globally. Specialist studies in the Creative arts prepare students for advance learning in the Maldives and overseas and to contribute to a variety of careers in the creative industries.

Study of Creative arts builds student's artistic skills, knowledge and understanding. It also helps sharpen students' perception of their world and give them new ways of looking at things. Through the development of artistic literacy, creating, presenting, viewing, and listening, students are able to participate in, interpret, value, and enjoy the arts throughout their lives.

Key Learning Area

Creative arts as a key learning area in the national curriculum aims to develop students' literacies in Drama, Music and movement, and the Visual arts. It also helps students to explore, clarify and communicate ideas, feelings, experiences and understandings in these artforms. This learning area plays a vital role in enabling students to enhance their creative talent and develop their artistic skills. Creative arts enable students to develop an appreciation of aesthetic and cultural values, identities and broaden understanding of arts in local and global context, both past and present. Therefore, it provides opportunities which assist students to participate in and develop a life-long appreciation of Creative Arts in the Maldives.

Creative Arts in the National Curriculum

The Vision

To instill, in every child, a firm belief in Islam, a strong sense of national identity and ensure that they are motivated to learn and explore, confident, competent, responsible and productive citizens.

The learning experience in Creative arts allow students to:
<ul style="list-style-type: none"> • Appreciate Allah’s blessings, and the aesthetics of Allah’s creations. • Explore a variety of local folk stories, music and movement, arts and craft, through looking, making and responding to art. • Explore, experiment and use a variety of skills, techniques and tools to produce original artworks and performances which develop student motivation. • Develop artistic literacies, that develops their confident and competent and also recognise and value the variety and vitality of culture locally, nationally and globally. • Apply and develop a variety of thinking strategies, through rich learning experiences and therefore become self-regulated learners.

The Principles

The Creative arts syllabus is underpinned by the principles of the national curriculum

Islam	Teaching and learning in the Creative arts has the scope for strengthening learners Islamic beliefs by providing students with opportunities to value and appreciate the aesthetics of Allah’s creations. It also teaches ways to accept and live in harmony with people from other religions and cultures.
Identity and Culture	As the students’ gain deeper awareness of themselves as an individual and as part of a group through personal expression in different art forms, they develop an awareness of and appreciation of their own cultural heritage and appreciate the arts that are unique to the Maldives.
Human Rights, Democracy & Justice	Students get the opportunity to engage in activities related to topics such as empathy, globalization, citizenship, human rights and this empowers students to promote human rights, democracy and justice.
Holistic Development	Learning opportunities offered through Creative arts contributes to the development of students’ intellectual, social, physical and emotional growth and well-being.
Personal Excellence	Teaching and learning activities in the Creative arts supports and empowers all students to learn and achieve personal excellence through active arts experiences, regardless of their individual circumstances.
Inclusivity	The teaching of Creative arts ensures inclusivity and value diversity of belief and expression through arts.
Preparation for Life	Students are provided with necessary skills for life and work through the use of authentic situations such as visit to local artists, museums and galleries and create and reflect on artworks and performance as artists.

Relevance	The artistic knowledge and skills developed are of great relevance to the students as they have the opportunity to use them in various personal, social, and cultural contexts.
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The Key Competencies

The Creative Arts syllabus incorporates the eight key competencies in the National Curriculum. It helps students to develop the knowledge, skills and values that are essential for success both in school and beyond.

The learning outcomes and indicators in the Creative arts syllabus provide a number of opportunities to develop the key competencies through authentic tasks and therefore, teachers are encouraged to explore the key competency guide and incorporate the key competencies in their day to day teaching as well as organise learning opportunities that develop the key competencies through school wide activities. The following are some ways key competencies are developed through the subject.

Practising Islam	Through Creative Arts, students appreciate and value the aesthetics of Allah's creations, gain deeper awareness of themselves and the world around them. Similarly, students develop an understanding of Islamic culture through study of Arabic calligraphy, Islamic architecture, symbols and designs.
Using sustainable practices	Creative arts enables the investigation of the interrelated nature of social, economic and ecological systems through art making and responding. It investigates the significance of this for the sustainability of practice, resource use and traditions in drama, music and movement and visual arts. Students' choose suitable art forms to communicate their developing understanding of the concept of sustainability and persuade others to take action for sustainable futures.
Living a healthy life	Participating in the arts develops students' social, physical and emotional well-being. Engagement in art related activities develop confidence, self-image and contribute to the full development of a person. Additionally, while handling materials and instruments students practice safety procedures which contribute to this key competency.
Understanding and managing self	Creative arts learning provides students with regular opportunities to recognise, name and express their emotions while developing art form specific skills and techniques. As they think about ideas and concepts in their own and others art works, students identify and assess personal strengths, interests and challenges. As art-makers, performers and audience students develop and apply personal skills and dispositions such as self-discipline, goal setting, working independently and showing initiative, confidence, resilience and adaptability.
Making Meaning	Communicating in the Creative arts means learning to translate ideas through dance, music and movement and visual arts. Students participate in the communication process as receivers: observing, analyzing, evaluating, critiquing and interacting. They also learn to interpret information, ideas, express feelings and experiences using images, movements, sounds, signs and symbols that students make sense of their world.

Relating to people	In Creative arts, students develop their ability to work, both individually and collaboratively to make and respond to artworks. They learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, to communicate effectively and to understand and negotiate different types of relationships. When working with others, students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.
Using technology and media	In Creative arts, this key competency enables students to use digital technologies when making and responding to artworks, for example, using multimedia, notation or mind-mapping software, to plan, create and distribute to art works. As a result, students learn to apply social and ethical protocols and practices in a digital environment, particularly in relation to the appropriate acknowledgment of intellectual property and the safeguarding of personal security when using technology and media. They use digital technologies to locate, access, select and evaluate information, share and exchange information, and communicate with a variety of audiences.
Thinking critically and creatively	In the Creative arts critical and creative thinking is integral to the processes and strategies students develop and apply as they make and respond to art. In creating art works, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They generate and analyse art forms consider possibilities and processes and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. In responding to art, students learn to analyse traditional and contemporary art works and identify possible meanings and connections with self and community.

Evolution

Arts Education has secured a significant place in the National Curriculum since 1984. It has been offered under the title “Practical Arts” from 1984 - to-date. Since 1984 Practical Arts (P.A), has been offered in all the Primary schools across the country. The syllabus outline was revised in 2001.

The Practical Arts syllabus (1984) includes drawing and painting, handwork, drama, music and singing for grades 1-7. In addition, students had to study working skills in grades 6 and 7. In 2001 the syllabus was revised to include the following strands. They are collage, printing and designing, paper craft, 3D activities, weaving and needlework, music and movement, art appreciation from grades 1 to 7, and additional strands including cooking, agriculture, fishing, and carpentry was offered to students from grades 6 and 7.

The revised National Curriculum includes Creative arts as one of the eight key learning area syllabuses which replace the existing Practical Arts syllabus (2001). The Creative arts syllabus from Foundation stage to Key stage 3 provides a foundational learning in Visual arts, Music and Movement and Drama. However Music and Movement is an optional strand at these levels. At Key stage 4 and 5 students have an option to choose Art and Design through this key learning area.

Structure of the Syllabus

The content of the Creative arts syllabus for primary is set out in two stages that describe the sequence of learning experiences through which students' progress. These divisions reflect the important milestones in the physical, mental and emotional development of the child.

The stages of primary are:



The Strands and Sub Strands of the Syllabus

Creative arts syllabus is organised into three interrelated strands: Visual arts, Music and movement and Drama:

STRAND 1: VISUAL ARTS (VA)

Visual arts consist of a broad range of fields, including drawing, painting, printmaking, sculpture, design, traditional and fine crafts, photography, and electronic arts. The strand encourages self-expression, imagination, sensitivity, conceptual thinking, powers of observation, an analytical ability and practical attitudes. Through the strand, students also develop their visual literacy by looking at, responding to, and critically analysing a wide variety of artworks from different historical periods, styles and cultures.

STRAND 2: MUSIC AND MOVEMENT (MU)

Music and movement offer students to develop their skills in performing, composing, notating and analyzing music. Students are provided with opportunities to express their thoughts through performing vocally and instrumentally; create and compose short rhythmic and melodic patterns for a given scale using traditional / non-traditional instruments; identify notes and symbols in the treble and bass clef; use terms relating musical elements; identify music forms, instrument families. Music and movement enhances students' self-esteem, balance, co-ordination and body awareness. Improvement in these skill leads to the development of adaptive social behavior.

STRAND 3: DRAMA (DR)

Drama provides students with opportunities to look at contemporary drama practices of making, performing and appreciating drama. These drama practices enable students to be active, experiential, and reflective, and students develop knowledge, understanding and skills that pertain to each of these practices. They are also provided with opportunities to play the part of actors, directors, playwrights, designers and stage managers.

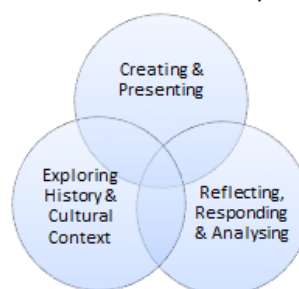
The contribution of drama is experienced through the curriculum area of languages; English and Dhivehi.

The Sub Strands

The Creative arts syllabus is grouped under a set of interrelated sub strands shared by all three of the arts strands- visual arts, music and movement and drama.

They are:

1. Creating and Presenting (CI)
2. Reflecting, Responding and Analysing (RA)
3. Exploring History and Cultural Context (HC)



SUB STRAND 1: Creating and Presenting (CI)

Through this sub strand, students develop the ability to express ideas by creating original artworks, in visual arts, music and movement and drama. Students will learn to use a variety of art materials, tools and technologies, including electronic equipments and computers and develop new and different ways to enhance their power of imagination, creative thinking and presentation skills. Students will also develop a positive attitude for continual exploration and experimentation through the process of making and presenting their artistic ideas.

SUB STRAND 2: Reflecting, Responding and Analysing (RA)

As artists and audiences, students explore, respond to, analyse, and interpret the artworks they experience in drama, music and movement and visual arts. They learn that meanings can be generated from different viewpoints and begin to understand and appreciate their own and others' work.

SUB STRAND 3: Exploring History and Cultural Context (HC)

This is the sub strand through which students learn to understand the meaning and value work of artists within their own communities, within Maldives and beyond. They will be provided with numerous and diverse opportunities to contribute, reflect on and respond to the arts within their own and other contexts including historical, personal, social and cultural.

Learning Outcomes and Indicators

Outcomes

The outcomes are statements of knowledge, skills and understandings expected to be achieved by students at the end of a given stage. These outcomes are achieved as students engage with the content of the syllabus. All outcomes are equally important. The presentation of the outcomes does not imply a sequence of teaching and learning activities.

Indicators

Each outcome in this syllabus is accompanied by a set of indicators. An indicator is a statement of the behaviour that students may display as they work towards the achievement of syllabus outcomes. Indicators reflect and describe aspects of knowledge, understanding, skills and values and they may describe part or all aspects of an outcome.

Outcomes and indicators together assist teachers in identifying student's achievement and progress and help them in planning future learning experiences. Teachers should also keep in mind that the indicators are not mandatory and they are suggestions provided to assist in the assessment of how well the students achieve the learning outcomes.

Planning, Teaching and Assessing Creative Arts

The Planning Stage

Using the syllabus outcomes and indicators as a reference point, teachers can design units of work that encompass arts creating/ performing, contextualizing, and reflecting, which incorporate many aspects of the arts learning process. As flexibility is an important part of the planning, lessons can radiate in many directions, and possibilities are limitless. For example, a lesson in collage may lead to making of masks that may be incorporated into dramatic storytelling and movement.

When planning units, teachers have opportunities to engage people and resources available in the wider school community. In addition, sharing ideas and materials within a school or group of schools during the planning, allows for rich and varied experiences for students and initiates important conversations among teachers about the excitement that can be generated through art.

The following are some key features to consider in planning Creative arts programs:

Selecting Themes

Learning of arts concepts and skills should be planned around unifying themes and ensure continuity and progression. Learning through themes provide context in which students learn the application of arts concepts and skills and also connect students' learning with their experiences in the wider world. Teachers also should make decision about the appropriateness of the themes in terms of interest, relevance, time, level of difficulty, needs, and abilities.

Integrating learning in the arts

Teachers should consider possibilities for meaningful integration of the concepts in visual art, music and movement and drama within the subject strands and across other key learning areas. Integration can be achieved through concepts and skills development (for example: 'developing awareness of pattern' in Visual arts, Music and Mathematics) and through activities that develop a theme (for example, 'Toys' in Visual arts, Drama, and Languages).

Stimulating active participation

Interactive learning activities stimulate students' intrinsic expressive motivation, feelings and ideas. Students should be able to participate in learning activities which provide them with choices and room for development in art appreciation, criticism and making activities.

Flexibility

Students need an atmosphere that encourages them to explore and create. A flexible approach to lesson delivery will encourage students to participate constructively and respond imaginatively to the learning opportunities provided.

Using artworks

A range of artworks and art movements can be used to teach art concepts and the use of traditional and contemporary materials, techniques and technologies. Artworks can be used as stimuli to engage students.

Considering health and safety issues

Teachers should stress health and safety awareness related to the proper handling of

materials/tools, equipments and respect for other's space when planning practical activities in the Creative arts.

Different learning environments should be considered when planning Creative arts lessons. A conducive learning environment enhances and promotes the learning of arts.

Display of artworks

Displaying students' artworks in class, school and public spaces fosters their self-confidence and sense of achievement. The displays are excellent resources to engage students in the discussion and making of art. Students can learn from one another and learn to value artworks made by their peers. Displays of works in progress and of varying achievements levels can also be used to focus on the processes of art making. These works can be used to generate discussions and provide feedback for learning and improvement.

Experiences beyond the classroom

Teaching and learning should be extended beyond the classroom. Teachers are encouraged to organise visits and excursions to local artists, art studios, museums, exhibitions, cultural events and places of interest to enhance learning of the Creative arts. Enrichment activities like these will promote understanding and develop an appreciation for the arts.

Teaching and Learning Creative arts

Creative arts syllabus supports teachers in meeting the needs of students through providing a wide range of carefully planned and well-paced learning experiences. Within a rich, supportive environment teachers should draw upon a skilful mix of teaching learning approaches to promote a climate of creativity and innovation, including:

- Active involvement in creative activities and performances.
- Tasks or performance opportunities which require a creative response.
- Opportunities to perform or present to an audience.
- Partnerships with professional performers or artists and other creative adults.
- Raising awareness of contemporary culture and connecting with student's experiences.
- Appropriate, effective use of technology.
- Building on the principles of Assessment for Learning.
- Both collaborative and independent learning.
- Establishing links within the Creative arts and with the wider curriculum.
- Opportunities to analyse, explore and reflect.

The majority of activities in the Creative arts involve creating and presenting and are practical and experiential. Evaluating and appreciating are an integral part of the creative process and are linked to developing creative skills, knowledge and understanding and enhancing enjoyment.

Recommended time allocation

Classroom learning

About 9- 10% of lesson time is recommended for Creative arts in the formal curriculum at primary level. Therefore, about three periods per week can be allocated to teach Creative arts at both key stage 1 and 2. One double period will be allocated to Visual arts and one single period for Music and Movement per week. There is no set time for Drama, however, drama components will be integrated within the other Creative arts strands and within other key learning areas, especially Social studies, Dhivehi and English language lessons.

Coordination between inside and outside school hours

The Creative Arts curriculum should incorporate the planning of formal, informal and non-formal learning. It assists students in experiencing a wide range of arts activities, knowledge and skills, and also enhancing self-learning abilities and attitudes, thus fostering the notion of Learning to Learn. Students can also make good use of extra-curricular activities and venues outside schools to broaden their Creative arts learning experiences.

Assessment Practices

Assessment is an integral aspect of the teaching and learning process. It should be based on the learning outcomes in Visual arts, Music and Movement and Drama that specify what students know, understand and are able to do in the art forms. Assessment should be conducted regularly to provide students with information on their strengths and areas for improvement. Assessment also provides teachers with information on their students' learning and allows review of teaching for further instruction. Teachers are recommended to use variety of assessment strategies to facilitate students' learning in the Creative arts. Some possible assessment strategies teachers can use are:

- Teacher observation
- Teacher-designed tasks and tests
- Assessment rubrics
- Checklists
- Student-teacher conference
- Anecdotal records
- Rating scales
- Self and peer assessment
- Students work samples and portfolios
- Practical performance
- Reflection journals

What should be assessed?

Assessment in the Creative arts should be closely related to the syllabus outcomes/ indicators. It should focus on student's skills and abilities to express themselves through creating, presenting, contextualizing, evaluating, and appreciating. Approaches to assessment will also include a focus on their abilities to organize, present and discuss their own feelings and emotions and those of others.

Assessment should reflect all the creative process used to achieve an outcome. Students should constantly be challenged to examine their artwork, discuss and share ideas with others and bring learning to new levels of understanding.

Assessment should also link with other areas of the curriculum within and outside the classroom and, for example, offer students opportunities to become aware of the role of professional arts companies and cultural organizations in society and the economy.

Formative Assessment

Formative assessment is the practice of building a cumulative profile of student achievement. This usually takes place during day-to-day classroom activities and involves informal interaction and systematic observation. The intentions developed for particular units of work through the indicators may be used to guide teacher observations. While it may also include more formal assessment procedures, formative assessment can provide a broader profile of the student than just formal testing. It is a valid and valuable part of overall assessment.

Summative Assessment

Summative assessment is the practice of making judgments about student achievement at certain relevant points in the learning program, such as at the end of a unit of work, or at the end of a term or year of schooling.

Formative and summative assessment complement each other and both should be used to form a comprehensive profile of student achievement.

Scope and Sequence

Drama

Creating and Presenting			
	Grade 4	Grade 5	Grade 6
Elements of drama	- Styles of drama: Discuss melodrama, musical theatre, reader's theatre and radio drama.	- Styles of drama: Differences between melodramas, musical theatre, reader's theatre and radio drama.	- Styles of drama: Uses melodrama, musical theatre, reader's theatre and radio drama in classroom presentations.
	- Beginning, conflict, resolution, and ending.	- Uses beginning, conflict, resolution, and ending.	- Uses characterization, conflict, motivation and setting
	- Identifies the 5 W's (who, what, where, when, why).	- Uses the 5 W's (who, what, where, when, why).	- Integrates the 5 W's (who, what, where, when, why).
	- Identifies the basic blocking concepts.	- Uses basic blocking concepts.	- Creates drawing of stage setting.
Developing acting skills	- vocal qualities:- pitch, tone, volume, tempo.	- Speech objectives: projection, articulation, variety, and timing.	- Effective uses of pitch, stress, convey mood and characterization.
	- Characterization: Identifies through voice, gesture, and action.	- Characterization: Communicates through voice, gesture, and action.	- Different physical characterizations, postures, and walks.
	- Focus on a given character.	- Maintains the context of a dramatic situation.	- Portrays characters and situations meaningfully.
	- Develop characters.	- Develops dramatic dialogue for characters.	- Portrays characters in scenes.

Creating and Presenting (Continued)			
	Grade 4	Grade 5	Grade 6
Developing acting skills (Continued)	- Focuses attention on the imagined environment and characters.	- Visualizes environments and the settings to communicate mood, time, and locale.	- Develops characters, actions, and environments that create tension and suspense.
	- Planning, enacting, and evaluating drama activities.	- Group-planning techniques.	- Uses group planning techniques make decisions and solve problems to implement drama ideas.
	- Identifies ways of staging classroom dramatizations.	- Develops ways of staging classroom dramatizations.	- Develops and demonstrates ways of staging classroom dramatizations.
	- The rehearsal process, demonstrating social, group, and consensus-building skills.	- Improvises individually and in groups to develop characters, actions, and environments for dramatizations.	- Writes and performs dialogues and short scenes involving characters, problems, and solutions.
	- Movement, music, or visual elements.	- Use of technical elements.	- Technological means
	- Maintains corrections in subsequent rehearsals and other contexts where appropriate.	- Maintains corrections in subsequent rehearsals and other contexts where appropriate.	- Works in group to plan and implement elements of a theatrical production

Reflecting, Responding and Analysing			
	Grade 4	Grade 5	Grade 6
Reflect describe, analyze and communicate feelings, ideas and understand drama performances.	- Meaning of performance, personal preference and emotional response.	- Compare and describe the characteristics, theme and presentation	- Personal responses, making personal connections to the characters, and themes presented in drama presentations.
	- Identifies drama elements and issues	- Identifies and compares drama elements and issues	- Identifies compares and express their own views of drama elements and issues
	- Vocabulary: persuasion, motivation, dramatic pause, stage areas, props and blocking to analyze a presentation or performance.	- Vocabulary: climax, resolution, tone, objectives and stock-characters to analyze a presentation or performance.	- Vocabulary: script, cue, protagonist, antagonist, and walk-through and stage picture to critique a performance.
	- Identify strengths and areas for growth as drama participants and audience members.	- Identify strengths, interests, and areas for improvement as drama creators and performers.	- Identify strengths, interests, and areas for improvement as drama creators, performers, and audience members.

Exploring History and Cultural context			
	Grade 4	Grade 5	Grade 6
Understanding of drama traditions, and styles from the past and present, and their socio-cultural and historical contexts.	- Stories from other countries.	- Cultural differences of stories from Maldives and other cultures.	- Compare similar characters and situations in stories and dramas from and about various cultures.
	- Identify and describe some similarities in the purposes of drama today and traditional theatre productions.	- Describe forms of drama, theatre and storytelling, from diverse communities around the world.	- Demonstrate an understanding of drama and theatre themes and traditions from a variety of times, communities, and places.

Music and Movement

Creating and Presenting			
	Grade 4	Grade 5	Grade 6
Singing	- Breath control, pitch, tone, diction, tone quality and posture.	- Style, accurate pitch, rhythm and dynamic level (crescendo and decrescendo).	- Rhythm, expressive quality and dynamic levels (accelerando and ritardando).
	- Dynamics and phrasing.	- Dynamics and phrasing.	- Dynamics and phrasing.
	- Partner songs, rounds, and songs with ostinatos.	- Partner songs in small and large groups.	- Partner songs in small and large groups.
	- Follow the cues of a conductor.	- Follow the cues of a conductor (with regard to tempo and dynamics).	- Follow the cues of a conductor (with regard to tempo and dynamics).
Play	- Steady beat - Whole notes and whole rests, four sixteenth notes - Variety of tempi changes (e.g., accelerando, ritardando) - Duple and triple meter	- Dotted half notes - Half notes - Quarter notes - Paired eighth notes - Half rests - Quarter rests	- Dotted half notes - Half notes - Quarter notes - Paired eighth notes - Half rests - Quarter rests - Duple and triple meters on pitched and non-pitched instrument
	- Variety of dynamic levels - Pianissimo (pp) - Mezzo piano (mp) - Mezzo forte (mf) - Fortissimo (ff)]	- Variety of tempi dynamic levels - Pianissimo (pp), - Piano (p), - Mezzo piano (mp) - Mezzo forte (mf) - Forte (f) - Fortissimo (ff) - Changes in dynamic levels - Crescendo - Decrescendo	- Variety of tempi dynamic levels - Pianissimo (pp), - Piano (p), - Mezzo piano (mp) - Mezzo forte (mf) - Forte (f) - Fortissimo (ff) - Changes in dynamic levels - Lento - Presto

Creating and Presenting (Continued)			
	Grade 4	Grade 5	Grade 6
Play (Continued)	- Follow the cues of a conductor with regard to tempo and dynamics.	- Follow the cues of a conductor with regard to tempo and dynamics.	- Follow the cues of a conductor with regard to tempo and dynamics.
composing	- Compose melody for a verse.	- Four measure instrumental piece or vocal melody based on a pentatonic scale.	- Melodies for poems and story reading selection.
	- Rhythmic accompaniment for a given melody	- Melodic phrases in question and answer form.	- Pieces for voices or instruments using various scales and rhythmic values
		- Accompany reading or dramatizations	- Musical elements to characters and concepts
Notate	- Notation in 2/4, 4/4 meter signatures with bar lines consisting of whole note/rest, quarter note/rest, half note/rest, eighth-note pairs, dotted half note, sixteenth notes	- 2/4, ¾, 4/4 and 6/8 meter - signatures with bar lines - whole note/rest quarter note/rest, - half note/rest, - eighth-note pairs, dotted half note, sixteenth notes, - eighth note/rest, dotted quarter note/rest.	- 2/4, ¾, 4/4, and 6/8 meter signatures using whole note/rest, quarter note/rest, - half note/rest, - Eighth-note pairs, dotted half note, sixteenth notes, - Dotted quarter - Eighth dotted quarter note/rest, - 3 eighth notes beamed together in 6/8 syncopation.
	- Treble clef - Ties and slurs	- Coda - Treble clef - One ledger line above and below the staff - sharps, flats, natural signs	

Reflecting, Responding and Analysing

	Grade 4	Grade 5	Grade 6
	- Brass, woodwind and percussion families and instruments.	- Brass, woodwind, and percussion families and instruments of various cultures.	Evaluate musical performance.
	- AB, ABA, theme and variations, and rondo	- AB, ABA, and rondo and theme and variation.	Review formal/ informal concert
		- Classify vocal range and performance style.	

Exploring History and Cultural context

	Grade 4	Grade 5	Grade 6
	- Popular Maldivian musician	- Music in various settings	- Functions of music in culture
	- Cultural songs	- Cultural songs	- Cultural songs
	- Genres of Maldivian music		

Visual arts

Creating and Presenting

	Grade 4	Grade 5	Grade 6
Elements of art	- Lines to indicate emotions. - Make simple line contour drawings. - Lines to make visual rhythm.	- Line contour drawings. - Gesture drawings. - Implied lines to show movement and depth. - Cross hatching.	- Linear, curved and cross-hatching. - Lines to create the illusion of force or movement. - Implied lines to create eye movement.
	- Shapes as symbols (e.g., logos, signs and universal symbols). - Positive and negative space.	- Symmetrical and asymmetrical shapes and forms. - Identify free standing forms.	- Creates 3D form in 2D surface using space and value.

Creating and Presenting (Continued)			
	Grade 4	Grade 5	Grade 6
Elements of art (Continued)	- Grouping/ combining shapes and forms.	- Identify the changes in shapes from different view points.	
	- Explore ways to make different colours (e.g., mix two primary to make secondary colours).	- Warm and cool colours. - Colours and meaning/ communicate emotions and symbolic use.	- Creates tertiary colours. - Use colours for expressive purposes - Uses colours which imitates nature.
	- Create actual and implied texture. - Applies different texture quality. - Create artwork using low-relief in collagraphs.	- Identifies other elements of art as components of texture. - Uses texturing techniques.	- Demonstrates texturing techniques.
	- Uses variations in value to create emphasis (contrast in value).	- Uses gradation of value to create illusion of depth with different shading techniques (e.g., cross hatching).	- Uses shading to create form. - Creates gradation.
	- Positive and negative space	- Shading and cast shadows of simple objects to create the illusion of depth	- Show center of interest (focal point).
	- Uses variations in size and or overlapping of shapes to create the illusion of depth.	- Investigates artist's use of space to create different perspectives.	- One-point perspective and atmospheric perspective. - Uses microscopic and telescopic views in making art works.
Principles of design	- Demonstrates the use of random and alternating pattern.	- Explores complex patterns. - Recognizes visual rhythm in works of art (e.g., Op art).	- Demonstrates the use of complex patterns (e.g., row, grid, half drop, tessellations).

Creating and Presenting *(Continued)*

	Grade 4	Grade 5	Grade 6
Principles of design <i>(Continued)</i>	- Identify visual movement in artworks.	- Investigates the connection of pattern, rhythm and movement. - Create images that show movement/ rhythm.	- Demonstrates various types of movement and rhythm in works of art.
	- Identifies the relationship of size and shape of the parts of a figure to the whole figure.	- Demonstrates the use of correct scale and proportion compared to its surroundings. - Demonstrates exaggerated proportions.	- Draws basic facial proportions. - Uses improbable scale for imaginary settings and creatures (e.g., caricature, cartooning).
	- Differentiates between symmetrical and asymmetrical shapes.	- Radial balance.	- Demonstrates understanding of symmetrical balance and asymmetrical balance.
	- Creates artwork that show contrast (e.g., black next to white/ light against dark).	- Uses contrast in works of art (e.g., a painting showing rough textured surface next to the smooth).	- Creates artwork to show contrast (e.g., light shades next to dark shades, soft lines next to bold lines).
	- Identifies and describes variety in their environment and in works of art.	- Describes how artists use variety to express their ideas and feelings.	- Create variety in their works of art.
			- Explains why the use of variety makes the composition more interesting.
	- Investigates the center of interest as emphasis in works of art.	- Uses focal point as a way to create emphasis in works of art.	- Identifies a variety of ways to create emphasis in works of art.

Creating and Presenting (Continued)

	Grade 4	Grade 5	Grade 6
Create artworks based on ideas, feelings, imagination, observations, personal experiences and interests	- Use a visual journal to sketch ideas for images including feelings, observations, memories and imagination.	- Uses a visual journal to sketch ideas for images including feelings, observations, memories and imagination.	- Uses a variety of methods of draft and develop images (e.g., visual journals, thumbnails, storyboards).
	- Record observed details in a drawing.	- Record observed details in a drawing.	- Creates observational drawings focusing on detail.
	- Express their responses to real experiences in visual artwork.	- Express their responses to real experiences in visual artwork.	- Express their responses to real experiences in visual artwork.
	- Create images to communicate an idea.	- Create images to communicate an idea.	- Create images to communicate an idea or/and imagination.
Create two- and three dimensional artworks using a range of materials, technologies and process techniques	- Use a variety of media and effects in drawing.	- Use a variety of media and effects in drawing.	- Use drawing in different media and explore their effects
	- Use collage to produce and image or represent and idea.	- Use collage to produce and image or represent and idea.	- Use collage to produce and image or represent and idea.
	- Use a combination of media to create visual artworks.	- Use a combination of media to create visual artworks.	- Use a combination of media to create visual artworks.
	- Use paint of different consistencies to create artworks.	- Use paint of different consistencies to create artworks.	- Apply selected painting techniques.
	- Apply the technique of simple relief printmaking with found objects.	- Uses the technique of simple printmaking.	- Use selected technique to transfer an image to another surface.

Creating and Presenting (Continued)

	Grade 4	Grade 5	Grade 6
	- Apply selected sewing and weaving skills.	- Apply selected sewing and weaving skills.	- Use selected skills and techniques to manipulate fabrics and thread.
	- Create 3D objects from a variety of available materials.	- Create 3D objects from a variety of available materials.	- Create 3D objects from a variety of available materials.
	- Use digital media and software programs as a tool to make art.	- Use digital media and software programs as a tool to make art.	- Use digital media and software programs as a tool to make art.

Reflecting, Responding and Analysing

	Grade 4	Grade 5	Grade 6
Apply the critical thinking strategies to analyse, reflect on and respond to a variety of artwork and art experiences	- Interprets a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey.	- Interprets a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey.	- Interprets a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey.
	- Analyses the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding.	- Discuss the use of art elements and principles within a piece of artwork.	- Explains how elements and principles are used in their own and others' art work to communicate meaning or understanding.
	- Identifies and documents their strengths, interests, and areas of improvement as creators and viewers of art.	- Identifies and explains their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art.	- Identifies and evaluates their strengths, their interests, and areas of improvement as creators, interpreters and viewers of art.

Exploring History and Cultural context

	Grade 4	Grade 5	Grade 6
Understand and value artworks from a variety of cultures, and contexts	- Describe how visual art forms and styles represent various messages and contexts in the past and present.	- Describe how visual art forms and styles represent various messages and contexts in the past and present.	- Identifies and describes some ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times and places.
	- Discusses the purposes for which art works are created in different historical and cultural contexts.	- List and discuss reasons people make and use visual art.	- Identifies and discusses meaning and purpose of images within a variety of contexts.
	- Identifies artworks that have value in the community.	- Recognises the importance of art in history and heritage.	- Recognises the importance of art in history and heritage.
	- Interprets and compare key features of arts works made in a range of times, places and cultures.	- Compare two or more works of art from a variety of cultures, times and places.	- Interprets and compare key features of arts works made in a range of times, places and cultures.
	- Demonstrates awareness of the meaning of signs, symbols, and styles in works of art.	- Demonstrates an understanding of how to read and interpret signs, symbols and style in art works.	- Demonstrates an understanding of how to read and interpret signs, symbols and styles in art works
	- Develop a written, oral or graphic list of various types of artists in the community, including both professional and recreational artists.	- Describes some of the skills artists need for various jobs.	- Explores many fields in which one can pursue a career in art and determine their own interest in the field of art.

GRADE 4

Outcomes and Indicators

Strand: Drama

Sub-strand 1: Creating & Presenting

Outcomes

DR.CP.1 Apply the elements of drama in the various genres and styles of theatre.

Indicators

This is evident when a student:

- a. Discusses the different styles of drama such as melodrama, musical theatre, reader's theatre, radio drama.
- b. Identifies the structural components of story to beginning, conflict, resolution, and ending in playmaking activities.
- c. Identifies the 5 W's (who, what, where, when, why) in scripts and improvisations.
- d. Identifies the basic blocking concepts where actors go on stage) such as stage areas, levels, and actor's position in dramatizations.

Outcomes

DR.CP.2 Apply process and skill in acting to perform monologues and informal class presentations.

Indicators

This is evident when a student:

- a. Identifies a variety of vocal qualities for dramatic effect to tell a story (e.g.- pitch, tone, volume, tempo).
- b. Identifies characterization through voice, gesture, and action.
- c. Maintains the focus in a given character.
- d. Develops characters to a given scenario.
- e. Focuses attention on the imagined environment and characters.
- f. Shares and accepts ideas in planning, enacting, and evaluating drama activities.
- g. Identifies multiple ways of staging classroom dramatizations.
- h. Works cooperatively in the rehearsal process, demonstrating appropriate social, group, and consensus-building skills.
- i. Selects movement, music, or visual elements to enhance the mood of a classroom dramatization.
- j. Maintains corrections in subsequent rehearsals and other contexts where appropriate.

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

DR.RA.1 Reflect upon, describe, analyze and communicate feelings, ideas and understandings in response to their own theatrical work and the work of others.

Indicators

This is evident when a student:

- a. Describe what a performance mean and explain personal preference and emotional response towards the theme and characters. (e.g., “What did you like about it?” “What did it mean to you?”).
- b. Identifies drama elements and issues presented in their own and others’ drama work.
- c. Uses the vocabulary of theatre such as persuasion, motivation, dramatic pause, stage areas, props and blocking to analyze a presentation or performance.
- d. Identifies and give examples of their strengths and areas for growth as drama participants and audience members.

Sub-strand 3: Exploring History and Cultural context

Outcomes

DR.HC.1 Discuss the understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their socio cultural and historical contexts.

Indicators

This is evident when a student:

- a. Reads local stories and stories from other countries.
- b. Identifies and describes some similarities in the purposes of drama today and traditional theatre productions.

Strand: Music and Movement

Sub-strand 1: Creating & Presenting

Outcomes

MU.CP.1 Sing a variety of music expressively with attention to breath control, pitch, tone quality, diction, and posture.

Indicators

This is evident when a student:

- Sings while maintaining good breath control, pitch, diction, tone quality, and posture.
- Sings expressively with attention to dynamics and phrasing.
- Sings partner songs, rounds, and songs with ostinatos.
- Follows the cues of a conductor.

Outcomes

MU.CP.2 Play melodies, rhythms, and chords on pitched or non-pitched classroom instruments with correct technique, steady tempo, and appropriate style and dynamics while following a conductor.

Indicators

This is evident when a student:

- Plays a varied repertoire alone and with others.
 - Steady beat
 - Whole notes and whole rests, four sixteenth notes
 - Variety of tempi changes (e.g., accelerando, ritardando)
 - Variety of dynamic levels [e.g., pianissimo (pp), mezzo piano (mp), mezzo forte (mf), fortissimo (ff)]
 - Duple and triple meter
- Follows the cues of a conductor with regard to tempo and dynamics.

Outcomes

MU.CP.3 Create, notate, and perform short pieces or songs to accompany texts.

Indicators

This is evident when a student:

- Composes a melody for a verse of a selected poem and notate it using traditional or electronic means.
- Works alone or in groups and within teacher guidelines, create and notate a melody to convey ideas such as a story, using audio recording, graphic notation, or standard notation as appropriate.
- Performs as an ensemble with a student conductor.
- Creates a rhythmic accompaniment for a given melody to be played and notated using traditional or available electronic sources.

Grade 4

Outcomes

MU.CP.4 Read, write, and perform rhythms and melodies as found in notated music.

- e. Arranges a melody utilizing various vocal or instrumental sounds with available electronic sources.

Indicators

This is evident when a student:

- a. Reads and interprets standard rhythmic notation in 2/4, 4/4 meter signatures with bar lines consisting of whole note/rest, quarter note/rest, half note/rest, eighth-note pairs, dotted half note, sixteenth notes.
- b. Reads and performs solfege syllables (add low la and low sol).
- c. Identifies standard pitch notation in the treble clef (one ledger line).
- d. Identifies ties and slurs.
- e. Identify and interpret standard symbols (e.g., *p* for *piano*, *f* for *forte*, *mp* for *mezzo piano*, *mf* for *mezzo forte*, *cresc* for *crescendo*, *decre* for *decrescendo*, *dim* for *diminuendo*, fast, slow, accent, *fermata*).
- f. Notates rhythmic patterns and dynamics presented by the teacher
 - Whole note/rest
 - Quarter note/rest
 - Half note/rest
 - Eighth-note pairs
 - Dotted half note
 - *P* for *piano*
 - *F* for *forte*
 - *Cresc* for *crescendo*
 - *Decresc* for *decrescendo*
 - *Dim* for *diminuendo*

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

MU.RA.1 Identify musical elements, forms, voices, and instruments from aural examples.

Indicators

This is evident when a student:

- a. Identifies and describe AB, ABA, theme and variations, and rondo forms using movement and symbols.

- b. Identifies members of string, brass, woodwind, and percussion families and instruments associated with various cultures.
- c. Classifies singers according to vocal range and performance presentation (e.g. soprano, tenor, alto and bass).
- d. Explains personal preferences for various styles (e.g. pop, rock classical, opera) of music using appropriate terminology.

Sub-strand 3: Exploring History and Cultural context

Outcomes

MU.HC.1 Investigate the evolution of different genres of Maldivian music and explore music related to different historical periods.

Indicators

This is evident when a student:

- a. Explores and perform music associated with historical periods.
- b. Identifies and experience music of renowned musicians throughout Maldivian history.
- c. Talks about evolution of different genres of Maldivian music.
- d. Investigates and writes about musicians and attend live performances when possible.
- e. Sings a diverse repertoire of songs with varied accompaniment and including other cultures and languages.

Strand: Visual Arts

Sub-strand 1: Creating & Presenting

Outcomes

VA.CP.1 Create images using elements of art to produce a variety of effects.

Indicators

This is evident when a student:

Line:

- a. Uses line to indicate emotions (e.g., smooth, horizontal lines can give a feeling of peace and harmony; experiment with using jagged, heavy and dark lines soft and curving, light and flowing lines in a drawing).
- b. Makes contour line drawings of simple objects (e.g., palm/ hand, chair, bottle etc).
- c. Uses lines of various weights and/or repetition of lines to create visual rhythm.

Shape and form:

- d. Examines shapes as symbols (e.g., logos, stop signs, universal symbols).
- e. Identifies positive and negative shape (e.g., closed curve with shape inside and outside).
- f. Creates artworks by grouping of shapes and forms.

Colour:

- g. Demonstrates various ways to make different colour (e.g., mixing two primary colours to create a secondary colour).

Texture:

- h. Uses embossing, piercing, pinching, pressing, scoring, scraping to create actual and implied texture in artworks.
- i. Applies different texture quality (e.g., matte, sheen) to produce different effects.
- j. Creates an artwork using low-relief in collagraphs.

Value:

- k. Uses variations in value to create emphasis (contrast in value).

Space:

- l. Identifies and uses positive and negative space in making artworks.
- m. Uses variations in size and or overlapping of shapes to create the illusion of depth.

Outcome

VA.CP.2 Demonstrates an understanding of composition, using the principles of design.

Indicators

This is evident when a student:

Pattern and rhythm:

- a. Creates images that demonstrates the use of random and alternating pattern (e.g., a border to frame the image).

Movement:

- b. Identifies visual movement in artworks.

Proportion:

- c. Identifies the relationship of size and shape of the parts of a figure to the whole figure.

Balance:

- d. Differentiates between symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., symmetrical: insects, flowers, skyscrapers; asymmetrical: windblown trees, some contemporary additions to buildings).

Contrast:

- e. Creates artwork that shows contrast (e.g., black next to white/ light against dark).

Variety:

- f. Identifies and describes variety in their environment and in works of art (e.g., create a design using different types of lines with different weight or thickness).

Emphasis:

- g. Investigates the center of interest as emphasis in works of art (e.g., colour intensity, contrast in value, placement and size of shapes and/or weight of line).

Outcome

VA.CP.3 Create art works based on observations, personal ideas, feelings, imagination, memories, experiences and interests.

Indicators

This is evident when a student:

- a. Uses a visual journal to sketch ideas for images including feelings, observations, memories and imagination (make a series of sketches showing different views of the same tree).
- b. Records observed details in a drawing (e.g., complete a contour drawing of a simple object such as chair in which the edges of the subject is carefully recorded).
- c. Expresses their responses to real experiences in visual art works (e.g., visually record perceptions of a visit to the beach by creating a colourful drawing or painting).

Grade 4

Outcome

VA.CP.4 Create two and three dimensional artworks using a range of materials, technologies and process techniques.

- d. Creates images to communicate an idea (e.g., love, freedom, anger) or/and imagination (e.g., create an imaginary character, animal or place).

Indicators

This is evident when a student:

Drawing:

- a. Uses a variety of media and effects in drawing (e.g., draw with a felt pen and then wet the surface, allowing the colours to run, and work back into the drawing with a coloured medium).

Collage:

- b. Uses collage to produce an image or represent an idea (e.g., collect scraps from magazines from a colour family and employ them in a picture or pattern).

Mixed media:

- c. Uses a combination of media to create visual art works (e.g., work back into a tissue collage with coloured felt pens).

Painting:

- d. Uses paints of different consistencies (e.g., paint the large areas of a design in the early stages and paint the details with finer detailed brushwork at a later stage).

Printmaking:

- e. Uses the techniques of simple relief printmaking with found objects (e.g., build onto a surface such as strawboard to create a relief print, known as a collograph).

Fabric & fibers:

- f. Applies selected sewing and weaving skills (e.g., thread a needle and sew to create a simple decorative stitch or stitches to join pieces of fabric for a cushion).

Models & crafts:

- g. Creates 3D objects from a variety of available materials (e.g., fold and glue paper shapes to create an image).

Digital media:

- h. Uses digital media and software programs as a tool in visual arts making (e.g., use available software programs to develop a visual presentation to the class).

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

VA.RA.1 Apply the critical thinking strategies to analyse, reflect on and respond to a variety of artwork and art experiences.

Indicators

This is evident when a student:

- Interprets a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey (e.g., express their response to student drawings on a classroom gallery walk).
- Analyses the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding (e.g., the use of texture and negative space in Henry Moore's abstract forms to suggest natural objects or figures).
- Identifies and documents their strengths, interests, and areas of improvement as creators and viewers of art (e.g., make notes and sketches during a visit to an art gallery/ exhibition).

Sub-strand 3: Exploring History and Cultural context

Outcomes

VA.HC.1 Understand and value visual arts from a variety of cultures and contexts.

Indicators

This is evident when a student:

- Describe how visual art forms and styles represent various messages and contexts in the past and present (e.g., images that promote businesses, events or festivals; paintings in art galleries that enrich, challenge, and engage viewers; picture books and graphic novels that inform and entertain).
- Discusses the purposes for which art works are created in different historical and cultural contexts (e.g., batik- national art form of Indonesia, masks used in celebrations of various cultures, radial symmetry in patterns in Islamic art, images used to advertise a product or event).
- Identifies artworks that have value in the community (e.g., important historical place which is protected).
- Interprets and compare key features of arts works made in a range of times, places and cultures (e.g., compare the masks used for celebrations in the past and today in different cultures).
- Demonstrates awareness of the meaning of signs, symbols, and styles in works of art (e.g., symbols representing different companies/ clubs, fonts typically used in marketing etc).

Grade 4

- f. Develops a written, oral or graphic list of various types of artists in the community, including both professional and recreational artists (e.g., art teachers, graphic designers, photographers, sculptors, carvers, film makers etc).

GRADE 5

Outcomes and Indicators

Strand: Drama

Sub-strand 1: Creating & Presenting

Outcomes

DR.CP.1 Apply the elements of drama in the various genres and styles of theatre.

Indicators

This is evident when a student:

- a. Differentiates the styles of drama such as melodrama, musical theatre, reader's theatre, radio drama.
- b. Uses the structural components of story—beginning, conflict, resolution, and ending—in playmaking activities.
- c. Uses the 5 W's (who, what, where, when, why) on scripts and improvisations.
- d. Uses basic blocking concepts (where actors go on stage) such as stage areas, levels, and actor's position in dramatizations.

Outcomes

DR.CP.2 Apply process and skill in acting and directing to perform class presentations.

Indicators

This is evident when a student:

- a. Identifies the four basic speech objectives: projection, articulation, variety, and timing.
- b. Communicates characterization through voice, gesture, and action.
- c. Sustains the context of a given dramatic situation.
- d. Develops dramatic dialogue for different characters.
- e. Visualizes environments and the settings to communicate mood, time, and locale.
- f. Practices group-planning techniques to implement dramatic ideas.
- g. Develops multiple ways of staging classroom dramatizations.
- h. Improvises individually and in groups to develop characters, actions, and environments for dramatizations.
- i. Determines how to improve presentations through the use of technical elements (e.g. of technical elements: scenery, prop, light, sound, makeup, costumes).
- j. Maintains corrections in subsequent rehearsals and other contexts where appropriate.

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

DR.RA.1 Reflect upon, describe, analyze and communicate feelings, ideas and understandings in response to their own theatrical work and the work of others.

Indicators

This is evident when a student:

- a. Compares and describes the characteristics (e.g., behaviours and attitudes), the presentation and theme of a drama.
- b. Identifies and compares drama elements and issues presented in their own and others' drama work.
- c. Uses the vocabulary of theatre such as climax, resolution, tone, objectives and stock-characters to analyze a presentation or performance.
- d. Identifies and give examples of their strengths, interests, and areas for improvement as drama creators and performers.

Sub-strand 3: Exploring History and Cultural context

Outcomes

DR.HC.1 Discuss the understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their socio cultural and historical contexts.

Indicators

This is evident when a student:

- a. Compares the cultural differences of stories from Maldives with stories of other culture.
- b. Describes forms of drama, theatre and storytelling, from diverse communities around the world, and explain how they may reflect some beliefs and traditions of their communities.

Strand: Music and Movement

Sub-strand 1: Creating & Presenting

Outcomes

MU.CP.1 Sing alone and with others variety of music with appropriate style, accurate pitch and rhythm; following a conductor while giving attention to dynamic level of crescendo and decrescendo.

Indicators

This is evident when a student:

- a. Sings alone a simple melody with accurate rhythm and pitch (with regard to solfege and lyrics).
- b. Demonstrates change in dynamic level while singing a melody.
- c. Sings partner songs in small and large groups.
- d. Demonstrates clear beginning and ending consonants and pure vowels for good enunciation.
- e. Follows the cues of a conductor (with regard to tempo and dynamics).

Outcomes

MU.CP.2 Play simple and complex patterns in various meters on pitched or non pitched instruments with correct technique, steady tempo, expressive qualities while following a conductor.

Indicators

This is evident when a student:

- a. Plays rhythmic patterns in duple and triple meter on pitched and non-pitched instruments (dotted half notes, half notes, quarter notes, paired eighth notes, half rests, quarter rests) using proper techniques.
- b. Plays alone or in groups simple melodies based on pentatonic scale.
- c. Performs rhythmic and melodic accompaniments using correct technique.
- d. Follows the cues of a conductor with regard to tempo and dynamics.
- e. Demonstrates expressive qualities in performance (e.g., dynamics, balance, tempo changes, phrasing. Variety of tempi (e.g., andante, moderato)
 - Dynamic levels—pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), and fortissimo (ff)
- f. Demonstrates changes in dynamic levels—crescendo and decrescendo.

Outcomes

MU.CP.3 Compose music within teacher specified guidelines.

Indicators

This is evident when a student:

- a. Creates and demonstrates, in a group setting, a four measure instrument of vocal melody based on a major scale.
- b. Chooses different instruments and create sounds for a teacher given scene or story.
- c. Creates short rhythmic and melodic phrases in question and answer form.
- d. Creates music to accompany reading or dramatizations.
- e. Explores the role of technology in the creation/ composition of music by listening to or performing on electronic instruments.

Outcomes

MU.CP.4 Read, write, and perform rhythms and melodies as found in notated music.

Indicators

This is evident when a student:

- a. Reads and interprets standard rhythmic notation in 2/4, $\frac{3}{4}$, 4/4 and 6/8 meter signatures with bar lines consisting of whole note/rest, quarter note/rest, half note/rest, eighth-note pairs, dotted half note, sixteenth notes, eighth note/rest, dotted quarter note/rest.
- b. Reads and performs all solfege syllables.
- c. Identifies standard pitch notation in the treble clef, including one ledger line above and below the staff.
- d. Identifies and interprets accidentals (sharps, flats, natural signs).
- e. Locates coda in a music score.
- f. Identifies and interprets standard symbols for dynamics, tempo and articulation (e.g., *pp* for *pianissimo*, *ff* for *fortissimo*, *accelerando*, *ritardando*, *allegro*, *moderato*, *andante*, *largo*, *a tempo*, accent, *fermata*, ties, slurs, *staccato*, *legato*).
- g. Notates rhythmic patterns and dynamics presented by the teacher in 2/4, $\frac{3}{4}$ and 4/4 meter signature using bar lines.
 - Whole note/rest
 - Quarter note/rest
 - Half note/rest
 - Eighth-note pairs
 - Dotted half note

Grade 5

- Sixteenth notes
- *P* for *piano*
- *F* for *forte*
- *mp* for *mezzo piano*
- *mf* for *mezzo forte*
- *Cresc* for *crescendo*
- *Decresc* for *decrescendo*
- *Dim* for *diminuendo*
- Eighth note/rest

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

MU.RA.1 Identify and describe music forms, same and different musical sections, instrument families and individual instrument within the family, and different voices.

Indicators

This is evident when a student:

- Identifies phrases and sections of music that are same, similar, and different.
- Identifies music forms AB, ABA, and rondo and theme and variation.
- Listens to music and music performances and describe them in terms of tempo, dynamics, simple form, and instruments and compare performances.
- Compares members of string, brass, woodwind, and percussion families and instruments associated with various cultures.
- Listens and evaluates a short musical composition or song using teacher guidelines.
- Establishes and applies criteria for evaluating various types of musical performances including personal efforts.
- Explains personal preferences for various styles (e.g. pop, rock classical, opera) of music using appropriate terminology.

Sub-strand 3: Exploring History and Cultural context

Outcomes

MU.HC.1 Investigate the evolution of different genres of Maldivian music and explore music related to different historical periods.

Indicators

This is evident when a student:

- Describes the function of music in various settings and cultural events (e.g., Secular/sacred, Multicultural music, Opera, Ballet).
- Documents understanding of musical experiences through writing samples or illustrations.
- Sings a diverse repertoire of songs with varied accompaniment and including other cultures and languages.

Strand: Visual Arts

Sub-strand 1: Creating & Presenting

Outcomes

VA.CP.1 Apply knowledge of elements of art in art making with some understanding.

Indicators

This is evident when a student:

Line:

- a. Makes contour line drawings (e.g., draw all the edges of crumpled paper, pair of shoes, a bird or an aeroplane from a photograph).
- b. Makes gesture drawings of simple objects (e.g., making fast sketches of everyday objects such as boxes, bottles, chairs etc).
- c. Uses implied lines for movement and depth.
- d. Identifies and use cross hatching in art making.

Shape and form:

- e. Identifies symmetrical and asymmetrical shapes and forms in letters/ alphabet and image.
- f. Identifies free-standing forms “in the round” (e.g.) and “bas relief sculpture” (e.g., masks).
- g. Identifies the changes in shapes from different angles and viewpoints (e.g., view from the top, side, bottom).

Colour:

- h. Explores the use of warm and cool colours in art making (e.g., mixes primary and secondary colours to create a range of warm colours and cool colours and use them to make a painting).
- i. Describes ways of how colour combinations are used to communicate emotions and symbolic use (e.g., red means anger or stop).

Texture:

- j. Identifies other elements of art as components of texture (e.g., use of line in creating the bark of a tree or use of flat colour to show a smooth surface).
- k. Uses texturing techniques such as embossing, piercing, pinching, pressing, scoring, scraping in artworks.

Value:

- l. Uses gradation of value to create illusion of depth with different shading techniques (e.g., cross hatching).

Space:

- m. Demonstrates shading and cast shadows of simple objects (e.g., ball) to create the illusion of depth.
- n. Investigates artist’s use of space to create different perspectives in their art works.

Grade 5

Outcomes

VA.CP.2 Demonstrates an understanding of composition, using the principles of design.

Indicators

This is evident when a student:

Pattern and rhythm:

- a. Explores complex patterns (e.g., random, band, border, row, grid, tessellations).
- b. Recognizes visual rhythm in works of art (e.g., alternating, progressive, directional, special, Op Art).
- c. Creates patterns by using certain elements of art such as shapes, lines and colour.

Movement:

- d. Investigates the connection of pattern, rhythm and movement (e.g., regular, progressive, flowing) and create images that show movement/ rhythm (e.g., an athlete, an animal, a vehicle moving).

Proportion:

- e. Demonstrates the use of correct scale and proportion compared to its surroundings.
- f. Demonstrates exaggerated proportions.

Balance:

- g. Recognises radial balance and create images that demonstrate the use of radial balance (e.g., a bicycle wheel, a sunflower, cross-section of an orange).

Contrast:

- h. Uses contrast in works of art (e.g., a painting showing rough textured surface next to the smooth or the large shape next to the small).

Variety:

- i. Describes how artists use variety to express their ideas and feelings (e.g., create a collage using a variety of different sized shapes).

Emphasis:

- j. Identifies use of a focal point as a way to create emphasis in works of art (e.g., colour intensity, contrast in value, placement and size of shapes and/or weight of line).

Outcomes

VA.CP.3 Create art works based- on observations, personal ideas, feelings, imagination, memories, experiences and interests.

Indicators

This is evident when a student:

- a. Uses a visual journal to sketch ideas for images including feelings, observations, memories and imagination.

- b. Records observed details in a drawing (e.g., draw a section of a school grounds with an emphasis on all the different natural and man-made patterns and textures).
- c. Expresss their responses to real experiences in visual art works (e.g., after a discussion about the symbolism of colour, create a visual arts work in mixed media which expresses a mood or emotion).
- d. Creates images to communicate an idea (e.g., joy, peace and fear) or/and imagination (e.g., create an imaginary character, animal or place).

Outcomes

VA.CP.4 Create two- and three dimensional artworks using a range of materials, technologies and process.

Indicators

This is evident when a student:

Drawing:

- a. Uses a variety of media and effects in drawing (e.g., use and experiment with a variety of drawing media and tools such as brush and ink, water soluble crayons).

Collage:

- b. Uses collage to produce an image or represent an idea (e.g., use found objects, fabric and papers to create a fantasy creature).

Mixed media:

- c. Uses a combination of media to create visual art works (use coloured pencil and ink in a fantasy drawing to build texture).

Painting:

- d. Uses paints of different consistencies in producing art works (e.g., use transparent and opaque washes of colour in a painting).

Printmaking:

- e. Uses the techniques of simple printmaking (e.g., create a monoprint print by drawing onto an inked Perspex sheet and then pressing sugar paper onto the inked surface).

Fabric & fibers:

- f. Applies selected sewing and weaving skills (e.g., glue and stitch different fabrics and beads onto felt to create a design).

Models & crafts:

- g. Creates 3D objects using a variety of available materials (e.g., create a diorama on a theme, or cut, fold, tear, curl or weave, to create a work such as a kite).

Digital media:

- h. Uses digital media and software programs as a tool in visual arts making (e.g., use different software to make a digital drawing).

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

VA.RA.1 Apply the critical thinking strategies to analyse, reflect on and respond to a variety of artwork and art experiences.

Indicators

This is evident when a student:

- a. Interprets a variety of art works and identifies the feelings, issues, themes, and social concerns that they convey (e.g., sort and classify a variety of art images to determine common subjects or themes).
- b. Discusses the use of elements and principles of art within a piece of artwork (e.g., packaging designs that use contemporary colours create an impression different from that created by packages that use other colour themes; the use of colour, line, and geometric shape in Alexander Calder’s mobiles and Piet Mondrian’s paintings to create an impression of movement).
- c. Identifies and explains their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., use of appropriate terminology in talking about their own art work; discussion of others’ ideas with sensitivity and respect; provision of reasons for their artistic choices in a diary entry in their art journal or sketchbook).

Sub-strand 3: Exploring History and Cultural context

Outcomes

VA.HC.1 Understand a variety of artforms, describe thearts in their historical, social, and cultural contexts.

Indicators

This is evident when a student:

- a. Describes how art forms and styles of visual and media arts represent various messages and contexts in the past and present (e.g., promotion of ideas or products on film, television and the internet in everyday life; sculptural monuments to honour people in the past such as war veterans).
- b. Lists and discusses reasons people make and use visual art (e.g., for beauty and enjoyment, to communicate an idea, to decorate a functional item, to express a memory, to express cultural identity, for advertising).
- c. Recognises the importance of art in history and heritage (e.g., research on a traditional art and craft work).

- d. Compares two or more works of art from a variety of cultures, times and places (e.g., the use of traditional art and craft patterns/ motifs in contemporary art to support cultural revitalization).
- e. Demonstrates an understanding of how to read and interpret signs, symbols and style in art works (e.g., Picasso's cubist portraits use stylistic features from African masks; tiger is used in Asian art to signify bravery, eagle associated with the idea of power and privilege in some artworks).
- f. Describes some of the skills artists need for various jobs.

GRADE 6

Outcomes and Indicators

Strand: Drama

Sub-strand 1: Creating & Presenting

Outcomes

DR.CP.1 Apply the elements of drama in the various genres and styles of theatre.

Indicators

This is evident when a student:

- a. Uses different styles of drama in class presentations, such as melodrama, musical theatre, reader's theatre, radio drama.
- b. Uses the basic components of the formal scene—characterization, conflict, motivation, setting—in a variety of improvisational exercises.
- c. Integrates the 5 W's (who, what, where, when, why) when planning and creating dramatizations of stories.
- d. Creates ground plans (drawing of stage setting) for scenes or short plays.

Outcomes

DR.CP.2 Apply process and skill in acting, directing and designing to perform class presentations and staged productions.

Indicators

This is evident when a student:

- a. Demonstrates effective uses of pitch, stress, convey mood and characterization.
- b. Creates and sustains different physical characterizations, postures, and walks.
- c. Portrays characters and situations believably and truthfully.
- d. Demonstrates full involvement and the absence of self-consciousness in portraying characters in scenes and improvisations.
- e. Develops characters, actions, and environments that create tension and suspense.
- f. Uses group-planning techniques to make decisions and solve problems to implement drama ideas.
- g. Develops and demonstrates multiple ways of staging classroom dramatizations.
- h. Writes and performs dialogues and short scenes involving characters, problems, and solutions.
- i. Identifies technological means of creating different effects (e.g. use of prerecorded music as background).
- j. Works in group to plan and implement elements of a theatrical production (e.g. scriptwriting, prop making, costume creation, poster design, etc).

Grade 6

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

DR.RA.1 Reflect upon, describe, analyze and communicate feelings, ideas and understandings in response to their own theatrical work and the work of others.

Indicators

This is evident when a student:

- a. Expresses personal responses, make personal connections to the characters, and themes presented in their own and others drama presentations.
- b. Identifies, compares and express their own views of drama elements and issues presented in their own and others' drama work.
- c. Uses the vocabulary of theatre such as script, cue, protagonist, antagonist, and walk-through and stage picture to critique a performance.
- d. Identifies and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members.

Sub-strand 3: Exploring History and Cultural context

Outcomes

DR.HC.1 Discuss the understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their socio cultural and historical contexts.

Indicators

This is evident when a student:

- a. Identifies and compare similar characters and situations in stories and dramas from and about various cultures. (e.g. compares the differences in culture, characteristics of characters and settings)
- b. Demonstrates an understanding of drama and theatre themes and traditions from a variety of times, communities, and places (eg: Folk stories from Maldives and other countries, Dramas that have been performed in Maldives and other countries)

Strand: Music and Movement

Sub-strand 1: Creating & Presenting

Outcomes

MU.CP.1 Sing alone and with others a variety of music using correct rhythm and expressive qualities; following a conductor while giving attention to dynamic levels of crescendo, decrescendo, accelerando and ritardando.

Indicators

This is evident when a student:

- Sings alone and with others a simple melody with accurate rhythm and pitch (with regard to solfege and lyrics).
- Demonstrates change in dynamic level while singing a melody.
- Sings partner songs in small and large groups.
- Sings a given vocal part, in an ensemble using correct rhythm, pitch and expressive qualities.
- Uses teeth, tongue, open throat and jaw flexibility for good vocal production.

Outcomes

MU.CP.2 Perform on instruments, alone and with others, a varied repertoire of music.

Indicators

This is evident when a student:

- Plays rhythmic patterns in duple and triple meters on pitched and non-pitched instrument(dotted half notes, half notes, quarter notes, paired eighth notes, half rests, quarter rests).
 - Steady beat
 - Pattern of a dotted quarter note followed by an eighth note or eighth rest
 - Variety of tempi (e.g., lento, presto)
 - Various dynamic levels
 - Play more complex forms and harmonies (e.g., two-part lines, twelve-bar blues)
- Plays alone or in groups simple melodies based on pentatonic scale.

Outcomes

MU.CP.3 Compose and arrange music within teacher specified guidelines.

Indicators

This is evident when a student:

- Composes and notates melodies for poems and story reading selection.
- Creates and demonstrates, in group setting, a four measure instrument or vocal melody based on a major scale.
- Uses classroom instruments (percussion or melodic) to improvise a melody or rhythm to selected songs, individually or in small groups.
- Associates musical elements to characters and concepts.

Grade 6

- e. Composes pieces for voices or instruments using various scales and rhythmic values.
- f. Uses a variety of musical instruments and non musical sound sources when composing and arranging.
- g. Explores the role of technology in the creation/ composition of music by listening to or performing on electronic instruments.

Outcomes

MU.CP.4 Read, write, and perform rhythms and melodies as found in notated music.

Indicators

This is evident when a student:

- a. Read and interpret standard rhythmic notation in 2/4, $\frac{3}{4}$, 4/4, and 6/8 meter signatures using bar lines consisting of whole note/rest, quarter note/rest, half note/rest, eighth-note pairs, dotted half note, sixteenth notes, dotted quarter followed by eighth dotted quarter note/rest, 3 eighth notes beamed together in 6/8 syncopation.
- b. Identify standard pitch notation in the treble clef, including one ledger line above and below the staff.
- c. Identify standard pitch notation in the bass clef, including one ledger line above and below the staff read and interpret accidentals (sharps, flats, natural signs).
- d. Identify standard symbols for dynamics, tempo and articulation (e.g., *p* for piano, *f* for forte, *mp* for mezzo piano, *mf* for mezzo forte, *pp* for pianissimo, *fff* for fortissimo, *cresc* for crescendo, *decre* for decrescendo, *dim* for diminuendo, *accelerando*, *ritardando*, *allegro*, *moderato*, *andante*, *largo*, *a tempo*, *accent*, *fermata*, *ties*, *slurs*, *staccato*, *legato*).
- e. Notate rhythmic patterns and dynamics presented by the teacher in 2/4, $\frac{3}{4}$ and 4/4 meter signature using bar lines:
 - Whole note/rest
 - Quarter note/rest
 - Half note/rest
 - Eighth-note pairs
 - Dotted half note
 - Sixteenth notes
 - *P* for *piano*
 - *F* for *forte*
 - *m p* for *mezzo piano*
 - *mf* for *mezzo forte*
 - *Cresc* for *crescendo*
 - *Decresc* for *decrescendo*
 - *Dim* for *diminuendo*
 - Eighth note/rest

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

MU.RA.1 Analyze music forms, musical elements and develop criteria to evaluate performances.

Indicators

This is evident when a student:

- a. Develops criteria to distinguish between quality and non-quality performance through listening and self-assessment with regard to the following musical elements:
 - Tone quality
 - Expression/phrasing
 - Rhythmic accuracy
 - Pitch accuracy
 - Diction/articulation
 - Posture/stage
- b. Evaluates the performance of large groups using their own standards.
- c. Evaluates a musical composition in terms of form, texture, tempo and volume.
- d. Responds to a musical performance as informed, actively involved listener in a variety of settings by attending and reviewing formal and informal concerts.
- e. Explains personal preferences for various styles (e.g. pop, rock classical, opera) of music using appropriate terminology.

Sub-strand 3: Exploring History and Cultural context

Outcomes

MU.HC.1 Investigate the evolution of different genres of Maldivian music and explore music related to different historical periods.

Indicators

This is evident when a student:

- a. Describes the function of music in various settings and cultural events.
- b. Attends and describes live musical experiences
- c. Sings a diverse repertoire of songs with varied accompaniment and including other cultures and languages.

Strand: Visual Arts

Sub-strand 1: Creating & Presenting

Outcomes

VA.CP.1 Applies knowledge of elements of art in art making for a range of purposes.

Indicators

This is evident when a student:

Line:

- Uses linear and curved hatching and cross-hatching that add a sense of depth to shape and form.
- Identifies lines that create the illusion of force or movement (e.g., wavy and wiggly lines used in op art).
- Uses implied lines to create eye movement and direct the viewers attention in works of art.

Shape and form:

- Creates 3D form in 2D work using space (e.g., positive and negative) and value (e.g., light, shade and shadow).

Colour:

- Identifies and creates tertiary colours.
- Uses colours for expressive purposes (e.g., chooses a specific emotion or word such as warm, cool, stormy, calm, to use as a theme in creating a mood painting).
- Uses colour to create art works which imitates nature.

Texture:

- Demonstrates texturing techniques such as embossing, piercing, pinching, pressing, scoring, scraping to enhance artwork.

Value:

- Uses shading to create form (e.g., sphere, cone, cube, cylinder, pyramid).
- Creates gradation.

Space:

- Creates artworks to show center of interest (focal point) and one-point perspective and atmospheric perspective.
- Uses microscopic and telescopic views in making art works.

Outcomes

VA.CP.2 Demonstrates an understanding of composition, using the principles of design.

Indicators

This is evident when a student:

Pattern and rhythm:

- Demonstrates knowledge of complex patterns which exists in the environment and in works of art (e.g., row, grid, half drop, tessellations).

Movement:

- Demonstrates various types of movement and rhythm in works of art (e.g., actual movement, recorded action).

Proportion:

- c. Draws basic facial proportions.
- d. Uses improbable scale for imaginary settings and creatures (e.g., caricature, cartooning).

Balance:

- e. Demonstrates understanding of symmetrical balance (e.g., by placing equal amount of shapes/ objects on both sides of the paper from the centre) and asymmetrical balance (e.g., placing larger objects close to the middle of the axis of symmetry and smaller less important objects to the edge).

Contrast:

- f. Creates artwork to show contrast (e.g., light shades next to dark shades, soft lines next to bold lines).

Variety:

- g. Understands and uses the elements of art to create variety in their works of art.
- h. Explains why the use of variety makes the composition more interesting.

Emphasis:

- i. Identifies a variety of ways to create emphasis in works of art (e.g., colour intensity, contrast in value, placement and size of shapes and/or weight of line).

Outcomes

VA.CP.3 Create art works based on observations, personal ideas, feelings, imagination, memories, experiences and interests.

Indicators

This is evident when a student:

- a. Uses a variety of methods of draft and develop images (e.g., visual journals, thumbnails, storyboards, maquettes).
- b. Creates observational drawings focusing on details (e.g., produce a detailed contour drawing of a bike or a car considering the internal edges as well as the outside edges, practice recording the textures of found objects using different mark makings such as stippling, hatching and cross hatching).
- c. Expresses their responses to real experiences in visual arts work (e.g., create a 'Wish you were here' postcards investigating aspects of the local environment through drawings and design).
- d. Creates images to communicate an idea or/and imagination (e.g., after listening to the lyrics of a song, create a 3D work of an imaginary world, gather images from magazines and newspapers for a montage or painting based on dreams).

Grade 6

Outcomes

VA.CP.4 Create two- and three dimensional artworks using a range of materials, technologies and process.

Indicators

This is evident when a student:

Drawing:

- a. Uses drawing in different media and explore their effects (e.g., create tonal drawing with the selected media such as pencil, chalk, graduating the tones from the darkest to the lightest).

Collage:

- b. Uses collage to produce an image or represent an idea (e.g., collect photographs of textured surfaces from magazines to create a landscape/ imaginary animal).

Mixed media:

- c. Uses a combination of media to create visual art works (e.g., create a batik painting with chalk, oil pastels and Indian ink to give a stained glass effect).

Painting:

- d. Applies selected painting techniques (e.g., brush painting with a range of transparent or opaque water-based colours using a range of different brushes, both soft and hard).

Printmaking:

- e. Uses selected techniques to transfer an image to another surface (e.g., make a 'block', rolling ink evenly over the surface and print onto another surface such as paper or fabric).

Fabric & fibers:

- f. Uses selected skills and techniques to manipulate fabrics and thread (e.g., create a design interpreted in coloured dye and elaborated with simple stitches to make puppets).

Models & crafts:

- g. Creates 3D objects from a variety of available materials (e.g., use crushed foil to construct the basic forms of a sculpture, cover it with glued tissue paper and paint).

Digital media:

- h. Uses digital media and software programs as a tool in visual arts making (e.g., make a digital collage by overlapping images).

Sub-strand 2: Reflecting, Responding and Analysing

Outcomes

VA.RA.1 Apply the critical thinking strategies to analyse, reflect on and respond to a variety of artwork and art experiences.

Indicators

This is evident when a student:

- Interprets a variety of art works and identifies the feelings, issues, themes, and social concerns that they convey (e.g., describe the Van Gogh's use of line, colour, brushstrokes and rhythm in 'Starry Night' to create a feeling of movement and excitement).
- Explains how elements and principles are used in their own and others' art work to communicate meaning or understanding (e.g., identify the point of view or gaze of the main subject, and explain how it is used to influence an intended audience of an art work or a media work; explains how a rough texture can be used to represent strength, anger, or something unpleasant).
- Identifies and evaluates their strengths, their interests, and areas of improvement as creators, interpreters and viewers of art (e.g., reflect on the challenges and success in the form of an artist's statement; do peer review of each other's art works, using a checklist of criteria created by the class to help them identify areas that need revision, and provide suggestions).

Sub-strand 3: Exploring History and Cultural context

Outcomes

VA.HC.1 Analyse visual arts styles from a variety of social, historical and cultural contexts.

Indicators

This is evident when a student:

- Identifies and describes some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times and places (e.g., art can represent ways in which people view their personal identity).
- Identifies and discusses meaning and purpose of images within a variety of contexts (e.g., discuss how visual arts is used to record human experiences; advertising, editorial cartoon, public art, art for specific audience).
- Recognises the importance of art in history and heritage (e.g., research about sculptures/monuments, old buildings in the island/ country).
- Interprets and compares key features of arts works made in a range of times, places and cultures (e.g., study the patterns and tessellations found in Islamic art and create a similar design).

Grade 6

- e. Demonstrates an understanding of how to read and interpret signs, symbols and styles in art works (e.g., graffiti art, symbols on currency or in advertisements that have specific national or other connotations; meanings associated with colour in different cultures [white dresses symbolize purity in Western cultures but mourning and death in some Asian cultures]).
- f. Explores many fields in which one can pursue a career in art and determine their own interest in the field of art.

Planning, Teaching and Assessment Example - 1

Subject : Creative Arts	Grade: 6	Duration:2 periods (1 double period)
Strand: Drama (integrated with Social Studies)		
Key Competencies: Making Meaning Relating to people	Shared Values: Values relating to others	
Prior Knowledge: a. Know how to act a simple drama b. Have knowledge of the important historical events of Maldives		
Materials Needed: Bristol board, markers, props for drama (using things available in class)		

Sub-strand 1: Creating & performing

Learning Outcomes/ Indicators:

1. **DR.CP.1 Apply the elements of drama in the various genres and styles of theatre.**
 - a. Uses the basic components of the formal scene- characterization, conflict, motivation, setting- in a variety of improvisational exercises.
2. **DR.CP.2 Apply process and skill in acting, directing and designing to perform class presentations and staged productions**
 - a. Portrays characters and situations believably and truthfully.

Sub-strand 2: Reflecting, Responding &Analysing

1. **DR.RA.1 Reflect upon, describe, analyse and communicate feelings, ideas and understandings in response to their own theatrical work and the work of others.**
 - a. Express personal response, make personal connections to the characters, and themes presented in their own and others drama presentations.

Learning Outcomes/ Indicators from Social Studies syllabus

Sub-strand 1: Identity

1. **CI.1.2** Recognises individual differences in themselves and others and show appreciation to those differences
2. **CI.1.4** Explore unique features of Maldives

Planning, Teaching and Assessment Example - 2

Subject : Creative Arts	Grade: 4	Duration: 2 periods (1 double period)
Strand: Visual arts		
Key Competencies: Making Meaning	Shared Values: Values relating to the environment	
Prior Knowledge: Students know what is still life Some printmaking techniques art elements		
Materials Needed: Paintings by Vincent Van Gogh featuring images of flowers, soft pencils, oil pastels, pen or ink, flowers and leaves, glue, scissors, art paper		

Sub-strand 1: Creating & performing

Learning Outcomes/ Indicators:

1. **VA.CP.1 Create images using elements of art to produce a variety of effects**
 - a. Creates artworks by grouping of shapes and forms
2. **VA.CP.3 Create art works based-on observations, personal ideas, feelings, imagination, memories, experiences and interests**
 - a. Creates observational drawings focusing on details
3. **VA.CP.4 Create two- and three dimensional artworks using a range of materials, technologies and process**
 - a. Uses paint of different consistencies

Sub-strand 2: Reflecting, Responding & Analysing

1. **VA.RA.1 Apply the critical thinking strategies to analyse, reflect on and respond to a variety of artwork and art experiences**
 - a. Discuss the use of elements and principles of art within a piece of artwork

Duration	Teaching & Learning	Resources/ Material needed
10 min	<p>Introduction:</p> <p>Discus still life as subject matter.</p> <p>What is still life?</p> <p>Look at the floral paintings of Vincent Van Gogh. Show the linear outlines and details of the objects. Get students to describe and discuss: What shape, colours and textures has the artist used to express the special qualities of flowers.</p> <p>What kind of brush strokes have the artist used to create textures?</p>	Paintings by Vincent Van Gogh featuring images of flowers

70min	<p>Are the objects represented in a realistic way?</p> <p>Select words to describe them (showing depth simple/ detailed, geometric/ organic etc)</p> <p>Identify where objects have been overlapped.</p> <p>Explain to students that it helps to create space or depth in the works.</p> <p>Developmental Activities:</p> <p>Ask students to make sketches of flowers and leaves. Observe detail, noting texture, colour and shape. *</p> <p>Use a variety of media such as soft pencils, oil pastels and ink or pen.</p> <p>Teacher demonstrates the mono-printing technique.</p> <p>Use different techniques to acquire textures such as smudging, scratching, using the side or edge of the implement and combining two media. Experiment with media and try unusual techniques.</p> <p>Make rubbings of the leaves or make a print of the same leaf to create a decorative pattern. *</p> <p>Cut out these flowers and leaves, and in groups arrange to form a still life collage.</p> <p>Reflecting, responding and analysing</p> <p>Display and discuss the artworks.</p> <p>How have colour and texture been used to represent the quality of the flowers?</p> <p>What techniques were used to enrich the textures and add detail?</p> <p>Which textures were the most effective (what stands out and why?)</p> <p>Discuss with the students on how the unusual textures were created. *</p> <p>Closure:</p> <p>Exhibit the artists' prints and students' still life artworks</p>	<p>Soft pencils</p> <p>Oil pastels</p> <p>Pen or ink</p> <p>Flowers and leaves</p> <p>Glue</p> <p>Scissors</p> <p>Art paper</p>
<p>Links with other Key Learning Areas:</p> <p>Science: living things and texture</p>		
<p>Assessment: Key assessment opportunities art marked * .</p> <ul style="list-style-type: none"> - Informal discussion - Informal assessment of student skill by observation 		
<p>Teacher reflection: _____</p> <p>_____</p> <p>_____</p> <p>_____</p>		

Planning, Teaching and Assessment Example - 3

Subject:	Music	Class:	Grade 1	Time :	
Topic	Singing and speaking voice				
Lesson objectives	Student will use their voices in different ways Student will identify speaking and singing voice Student will describe the voices they hear				
Outcome	Develop awareness of the different music element by singing a varied repertoire of songs		Links to other key learning areas		
Indicators	<ul style="list-style-type: none"> • use voice in different ways; • choose how to use voice to make different sound effects; • decide which elements of music can be used to make a performance interesting; • tell the difference between speaking voice and singing voice; • make a good singing sound 		Prior knowledge	Exposure to different sounds in their daily lives, such as sounds of nature, the community, and home environment	
Key competencies	Making Meaning Relating to people		Key concepts	Singing voice and speaking voice	
Values	Values relating to others		Vocabulary	Pitch timbre	
Duration	Lesson procedure		Differentiation	Resources	

	Opening		
	<p>Whole Class</p> <p>Introduce the poem, "Ears Hear", having students speak the descriptive words for the sounds which are identified (buzz, roar, hiss, etc.).</p> <p>Have students listen for a sound they would like to make and experiment individually.</p> <p>Teacher Prompts:</p> <p><i>How does your (tongue, teeth, lips) help you to make the sound of a...bee, etc?"</i></p> <p><i>Name one way you could describe a lion's roar, bird's tweet, etc." (such as loud, rough, high, etc.)</i></p> <p>Have students select a sound from the poem to share with a partner and identify each others' sounds.</p> <p>Read the poem with space (learning silences) for student demonstrations of the sounds.</p>		Ears hear Doggie song Grandma Moses Melodic contour map

Developmental Activities			
	<p>Whole Class Activate Prior Learning</p> <p>Build a repertoire of sounds by asking students to imagine familiar sounds and where they have heard those sounds.</p> <p>Generate categorical lists of sounds grouped by the source of the sounds...zoo, home, beach etc.).</p> <p>Teacher Prompts:</p> <p><i>What familiar sounds do you hear when...</i></p> <ul style="list-style-type: none"> • <i>You go to the beach?</i> • <i>You play in the school ground during break?</i> • <i>You get up in the morning?" etc.</i> <p><i>What is the difference in the sound of a... e.g., bus/ car, cat/cow, etc.?</i></p> <p><i>Try being a kind gentle lady, a mean grouch, etc., and describe how their voices might differ.</i></p> <p>Whole Class</p> <p>Teach the song, "Grandma Moses", with the teacher demonstrating by singing the song and speaking the parts of the text where it indicates what the Dr. actually said.</p> <p>Teacher Prompts: <i>How does this song make you feel? Why?</i></p> <p>Have students sing the sung parts of the song only while the teacher speaks the spoken text.</p> <p>Have the class sing the parts of the song in their heads (internalize) and</p> <ul style="list-style-type: none"> • Speak out loud only the spoken words (internalizing the sung portions) then; and • Sing out loud only the melodic (sung) parts (internalizing the spoken words). <p>Have the class speak the Doctor words while the teacher sings the song.</p> <p>Divide the class in two and have one half perform the singing parts while the other performs the spoken parts. Switch.</p> <p>Individual children can speak the Dr.'s words using their own "Dr. voice."</p>	<p>Plan different ways and means of involving individual students. Some will be comfortable using their voices in a variety of ways. Others may be reluctant, but can remain engaged by clapping the steady beat, for example</p>	

	<p>Teacher Tip:</p> <p>Have children place their hands flat on their upper chests while they speak the spoken parts and then when they sing the melodic parts. They should be able to feel the chest vibrations when they speak, coming to the conclusion that their speaking voices are their chest voices.</p> <p>The singing voice can often be felt at this age by placing the fingers on the top of the head. Because the singing voice requires development of head tone, it is often referred to as the “head voice”.</p>		
Closure			
	<p>Through further brainstorming generate other lists of sounds based on the qualities of sound, such as high/low, smooth/rough, fast/slow, etc.</p> <p>Have children enact the song, “Grandma Moses”, with students singing and speaking the roles and then create a melody map,</p> <p>Enact other songs, such as “Old MacDonald” with children replicating the different animal sounds.</p> <p>Old Mac Donald had a farm <i>EE-I, EE-I O,</i> <i>And on that farm he had a (name of animal)</i> <i>EE-I, EE-I O,</i></p> <p>...sing the remainder of the song out loud while individuals make the animal sounds. As they learn a song well and gain experience in internalizing, make it a bit more challenging by leaving out more and more.</p> <p>Play “Doggie Doggie”. Instead of having the “doggie” guess who has the bone, have the child with the bone sing “I have your bone” while the “doggie” remains facing away from the class. The “doggie” then determines who has his bone on voice recognition.</p> <p>Teacher Tips: This singing game has excellent learning opportunities:</p> <ul style="list-style-type: none"> • Vocal timbre (tone) recognition; • Developing the singing voice; and • Use of so-mi and so-la-mi--the first three solfege syllables introduced. 		

	Assessment		
	<p>Teacher, through observation, will assess students' ability to describe and perform a variety of sounds with their voices.</p> <p>Students self-assess and teacher assesses the students' ability to differentiate between their singing and speaking voice and to use a singing voice (head tone) when performing simple songs.</p> <p><u>Peer:</u> describe the tone colour/timbre of each other's voice, e.g., <i>How did you know it was (name) who stole your bone?</i></p> <p><u>Teacher:</u> observe, record, and/or provide feedback on students'</p> <ul style="list-style-type: none"> • in-tune singing (pitch) • ability to hear different vocal timbres • ability to explain the different timbres, e.g., <i>How did you know it was (name) who stole your bone?</i> 		

Glossary

This syllabus generally defines and explains significant terms as they are used.

Art works

Artwork is used as a generic term for a work in each of the four Arts subjects. For example artworks in:

- Dance include dances for performance, choreographed dances in any style
- Drama include devised or scripted drama in any style for performance
- Music include composition, improvisation, arrangement of music in any style for performance
- Visual Arts include two dimensional works, for example, paintings, photography; three dimensional works, for example, sculpture

Artists

Artist is used as a generic term for the maker of an artwork

For example artists in:

- Dance include choreographers, dancers, designers
- Drama include actors, directors, playwrights, designers
- Music include composers, performers, arrangers
- Visual Arts include painters, sculptors, designers

Aesthetic

specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art

- in Dance, standards of appropriateness and competency relevant to the genre/style/time/place
- In Drama, involves subjective responses to non-verbal, affective and verbal devices which can be representative of genre/style/time/place
- In Music, involves the subjective responses by which music is perceived and judged, which can be relevant to genre/style/time/place
- In Visual Arts, the philosophical theory or set of principles governing the idea of beauty at a given time and place

Drama

Antagonist	The character who is the principal opponent of the main character in a play.
Atmosphere/mood	The mood established for a drama, or for a scene within a drama. Music, lighting, sets, and costumes may all be used to help create a particular mood or atmosphere.
Audience	(1) In a formal or traditional play, the audience is typically seated in front of or around the action of the play. (2) In a shared drama experience or role play in the classroom, the students typically are both actors and spectators in the experience.
Blocking	A technique used in the staging of theatrical production to show the positions and patterns of movement of actors on the stage.
Body position	A general term used to refer to an actor's position in relation to the audience. (e.g.: full front, profile right or left, full back).
Characters	A personality or role an actor/actress re-creates.
Comedy	Professional entertainment consisting of jokes and sketches, intended to make an audience laugh.
Conflict	A struggle between two or more forces that creates a tension that must be resolved (although in some stories, as in real life, it isn't).
Costumes	Clothing worn by an actor on stage during a performance.
Culture	The customs, institutions, and achievements of a particular nation, people, or group, including the art works and other embodiments of the intellectual achievements of the group (day), and chronology of the action of a story or drama.
Dialogue	The conversation between actors on stage.
Diction	The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.
Directing (stage)	The art and technique of bringing the elements of theatre together to make a play.
Dramatic play	Imaginative, pretend play, largely self-directed, that is typical of primary students. The children assume roles, often dressing up and using every day or found objects to represent objects in their pretend play.
Elements of drama	Fundamental components of drama including; characters, place, time, relationship, dialogue, setting etc.

Emotions	A strong feeling derived from one's circumstances, mood, or relationships with others.
Endings	An end or final part of the drama.
Entrance (stage)	The coming of an actor or performer on to a stage.
Events	A thing that happens or takes place, especially one of importance.
Exit (stage)	Used as a stage direction in a play to indicate that an actor leaves the stage.
Full back	The actor's back is to the audience.
Full front	The actor faces the audience directly.
Genre	The categories into which dramas and other literary works can be grouped. Examples include: thriller, comedy, action, horror, docudrama, melodrama.
Gestures	An expressive movement of the body or limbs used to express or emphasize a thought, emotion, or idea.
Ground plan	A bird's eye view of the set, drawn using symbols for both staging and set.
Historical drama	Drama in which stories are based upon historical events and famous people.
Improvisation	An unscripted, unrehearsed drama spontaneously created by a student in response to a prompt or an artifact.
Melodrama	Dramatic work that exaggerates plot and characters in order to appeal to the emotions, often with strongly stereotyped characters.
Mime	The use of gesture, movement, and facial expression without words or sounds to communicate actions, character, relationships, or emotion.
Musical Theater	A form of theatrical performance that combines songs, spoken dialogue, acting, and dance.
Mystery	Something that is difficult or impossible to understand or explain.
Narration	The action or process of narrating a story.
Offstage	Not on the stage and so not visible to the audience.
Onstage	On the stage and so visible to the audience.

Pace	Speed of speech or movement.
Pacing	The tempo of an entire theatrical performance.
Pause	A break in speaking: period of silence.
Performance	The presentation of a drama work to an audience.
Pitch	The highness or lowness of voice.
Place and time	The setting, time period (e.g., past, present, future), duration (e.g., one).
Plot	Storyline of a drama.
Profile right or left	The actor's right or left side is facing the audience.
Props	Items carried on stage by an actor; small items on the set used by the actors.
Protagonist	The main character in a play.
Radio Drama	Is a dramatized, purely acoustic performance, broadcast on radio or published on audio media, such as tape or CD.
Reader's Theater	Is a style of theater in which the actors do or do not memorize their lines. Actors use only vocal expression to help the audience understand the story rather than visual storytelling such as sets, costumes, intricate blocking, and movement.
Resolution	The part of the story's plot line in which the problem of the story is resolved or worked out.
Role-play	The acting out or performance of a particular role.
Scene	Section of a drama, set in one place at one time.
Scenery	Resources used to create the setting where a drama takes place e.g. backcloth, flats, rostra, furniture.
Sequence	Resources used to create the setting where a drama takes place e.g. backcloth, flats, rostra, furniture.
Stage	The area where actors perform.

Technology	In drama, machinery, including electrical or digital equipment that is used to help implement or enhance a drama production (e.g., lighting equipment, sound equipment, recording equipment, projector).
Tempo	The speed at which a passage of music is or should be played.
Tone	Change of voice to express emotion.
Tragedy	A drama about unhappy events with a sad ending.
Villain	A character whose evil actions or motives are important to the plot.
Volume	The degree of loudness or intensity of a voice.

Visual Arts

Assemblage	An artwork that is made by constructing found objects generally in relief or three dimensional works.
Art elements	Line, shape and form, color, value, space and texture.
Art materials	Resources used in the creation and study of the visual arts (e.g., paint, canvas, fiber, charcoal, crayons, wood, clay, film, metal).
Balance	<p>A principle of design concerned with the arrangement of one or more of the elements so that they give a sense of equilibrium in design and proportion (e.g., balance of shapes or colours, lightness and darkness). Balance includes:</p> <p>Symmetrical balance: the image is equal on both sides of an imaginary line (e.g., a butterfly, a human face).</p> <p>Asymmetrical balance: each side of the image are different but equal (e.g., a large shape on one side and several small shapes on the other).</p> <p>Radial balance: the design radiates from a central point (e.g., a wheel, a cross-section of a piece of fruit).</p>
Batik	A colour design or composition created by waxing sections of a piece of cloth before dyeing, so that the waxed section remains uncoloured.
Cityscape	A picture of the outside, with the city or buildings being the most important part.
Colour	Has three attributes: hue, intensity and value. Depends on a source of light to be defined.
Collage	An image or design created by sticking materials such as paper, card, fabric, printed materials and string to a base.

Contrast	A principles of design, refers to the use of several elements (e.g., large and small shapes, light and dark colours) to engage the viewer’s attention.
Cool colours	Colours suggesting coolness (e.g., blue, green, violet) and which appear to recede in a painting.
Digital artworks	Types of artworks made with digital technologies such as a digital video recorder and/or scanner and computer.
Emphasis	An outstanding or interesting area of an artwork created by the use of contrasting elements (e.g., strong colour, dark shape, distinct texture).
Figure Drawing	Drawing the whole body of a person.
Focal point	The element or object in a work of art on which the viewer’s attention is focused.
Foreground	The area of a picture that appears closest to the viewer. It is often at the bottom of the picture plane.
Form	Form refers to three dimensional (3-D); encloses volume.
Found objects	Everyday objects that can be used, for example in a collage or to create stamps for print-making.
Geometric shapes/ forms	A geometric shape/ form is precise and has hard, precise edges (e.g., circle, square, triangle, and rhombus, sphere, cone, cube, cylinder and pyramid etc.).
Horizon Line	The “line” at which the sky and the earth appear to meet.
Hue	The common name of a colour (e.g., red).
Landscape	A picture of the outside, with the landforms being the most important part.
Line	A visual path left by a moving point. It may be a continuous mark on a surface or implied by the edges of shapes and forms.
Media	Materials and tools used by artists.
Middle ground and background	The part of a composition that appears to be farther and farthest away from the viewer.
Mixed media	The use of various media in a single composition.
Mood	The way in which the art work makes the viewer feel.
Movement	Direction of the visual path taken by the eye through an artwork; created by the arrangement of line, shape and colour.
Motif	A singular distinctive design or figure that recurs in variations throughout a work.

Organic shapes	Free flowing shapes which have irregular contours such as a puddle or ink blot e.g., leaves, flowers, clouds etc.
Overlapping	Placing one shape in front of another to give a three-dimensional effect in a composition.
Painting	Is a type of art in which wet media such as tempera or watercolor paints is applied to a two-dimensional surface, such as paper, canvas, wood, etc.
Pattern	Is created through repetition of shapes, colours, lines, textures, and forms. There are formal patterns (with obvious rhythm, like the pattern on a chessboard) and informal patterns (with no obvious rhythm, like the pattern formed by pebbles on a beach).
Portfolio	Asystematic, organized collection of a student's work.
Portrait	An artwork that shows a specific person or animal. Often shows only the face
Positive & negative shape	Positive shape is the object. Negative shape is the space around the shape.
Primary colours	The three basic colours (red, yellow and blue) that cannot be mixed from other colours but can be used to mix all the other hue (colours).
Principles of design	Pattern and rhythm, balance, proportion, variety, contrast, emphasis and unity and harmony.
Printmaking	The transfer of an inked image from one surface (plate or block) to another (usually paper).
Proportion	The size relationships of one part to the whole and of one part to another.
Reflection	Personal and thoughtful consideration of an artwork; an aesthetic experience; the creative process.
Relief printing	Printing from a block whose design or image stands out in relief.
Repetition & pattern	One or more elements are repeated in an artwork to create rhythm and pattern.
Rhythm	A type of visual movement in an artwork, usually created by the arrangement of line, shape and colour.
Scale	Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.
Sculpture	Three-dimensional artworks.
Secondary colours	Colours that are mixes of two primary colours: orange, made from red and yellow; green, made from yellow and blue; and violet, made from blue and red.

Shade	Color with black added to it.
Shape	Two-dimensional that encloses an area; can be organic or geometric.
Space	Area around or within objects; it can be two or three dimensional.
Still life	An arrangement or a work of art showing a collection of objects.
Symbol	A simplified drawing that stands for a figure or object.
Symmetrical	Refers to an arrangement of parts to produce a mirror image.
Technique	The method or procedure used to create an artwork.
Tessellations	Positioning images in a symmetrical way without overlapping or leaving any gaps. Repeating an image as both the positive and negative shapes.
Texture	Quality of a surface (e.g., roughness, smoothness); its effects can be visual (simulated) or real/ tactile (actual).
Tint	Colour lightened by the addition of white.
Unity	Feeling of harmony between all parts of an artwork.
Value	Qualities or variation of lightness or darkness of a colour (i.e., dark colours are low in value, light colours high in value).
Warm colours	Colours suggesting warmth (e.g., red, orange, yellow), which appears to advance in a composition.
Wash	A thin, transparent layer of paint.

Music and Movement

Accelerando	Symbol used in musical notation indicating to gradually quicken tempo.
Accent	Make a particular part more important.
Accidental	Sharp, flat, or natural sign.
Accompaniment	Subordinate harmonic and/or rhythmic material supporting a principal melody.
Adagio	A tempo having slow movement; restful at ease.
Allargando	Gradually slower and broader.
Alllegretto	Slightly slower than allegro.
Alllegro	Lively, rather quick.

Andante	Rather slow, at a moderate pace.
Andantino	Generally a little quicker than andante.
Band	Large ensemble consisting mainly of wind instruments.
Bar	A vertical line drawn through one or more staves to indicate a measure. Bar also means measure (e.g., a four-bar phrase).
Bass	A voice, instrument, or part in the low register.
Beat	The unit of time in metric music. In time signatures, the upper numeral indicates the number of beats per measure.
Brass	wind instruments which produce tone by vibration of the lips,
Canon	A composition in which each part has exactly the same melody throughout the piece, starting at different points. The strictest form of imitation.
Chant	General term for liturgical song similar to plainsong.
Choir	Vocal ensemble, usually small church choruses. Also applied to groups in an orchestra: e.g., brass choir, woodwind choir.
Chord	A combination of three or more tones.
Chorus	A large vocal ensemble.
Conductor	One who directs a group of performers, the conductor indicates the tempo, phrasing, dynamics, and style by gestures and facial expressions.
Concerto	A composition for one or more solo instruments with orchestral accompaniment, usually written in three movements.
Crescendo	Gradually getting louder.
Da capo	A sign at the end of a movement indicating that the player must return to the beginning. abbreviation: D.C.
Da capo al fine	Return to the beginning and play to the word "fine".
Decrescendo	Gradually getting softer.
Diminuendo	Gradually getting softer.
Double bar	Two vertical lines drawn through one or more staves to indicate a major sectional division or the conclusion of a composition.
Duo	Two, in two parts.
Duple meter	Two or four beats to the measure.
Dynamics	Levels of soft and loud.

Eighth note	One eighth the value of a whole note.
Ensemble	A performing group consisting of two or more players or singers.
Ferma	Resolute, steady.
Fermata	A pause or hold.
Fermato	Firmly, resolutely.
Fortissimo	As loudly as possible.
Fine	The end, often in phrases like al fine (to the end).
Flat	A symbol placed in front of a note to indicate lowering that note by one half step.
Forte or f	(Usually): strong; i.e., to be played or sung loudly
Forte piano or fp	(Usually): strong-gentle;
Fortissimo or ff	Very loud
Fortississimo or fff	As loud as possible.
Half note	One half the value of a whole note.
Harmony	Pleasing combination of two or three tones played together in the background while a melody is being played.
Interlude	Piece of instrumental music played between scenes in a play or opera.
Interval	The distance in pitch between two notes.
Introduction	The opening section of a piece of music or movement.
Largo	Broadly; i.e., slowly
Legato	Smoothly in a connected manner.
Lentissimo	Very slowly
Lento	Slowly
Major	Diatonic scale with half steps between the third and fourth and between the seventh and eighth tones of the scale. Also, a triad consisting of a major and a minor third.
Melody	Consecutive tones; the linear or horizontal element of music.
Meter	The measuring of time in music according to a specific number of beats to the measure.

Minor	A diatonic scale with a half step between the second and third notes of the scale; the upper tetra chord of a minor scale is variable, resulting in natural, harmonic, and melodic forms of the minor scale. A triad consisting of a minor and major third.
Measure	The period of a musical piece that encompasses a complete cycle of the time signature, e.g., in 4/4 time, a measure has four quarter-note beats.
Medley	Piece composed from parts of existing pieces, usually three, played one after another, sometimes overlapping.
Mezzo	Half; used in combinations like mezzo forte (mf), meaning moderately loud.
Mezzo forte	Half loudly; i.e., moderately loudly.
Mezzo piano	Half softly; i.e., moderately softly.
Mezzo soprano	A female singer with a range usually extending from the A below middle C to the F an eleventh above middle C.
Moderato	Moderate; often combined with other terms, usually relating to tempo; for example, allegro moderato.
Natural	A symbol (\natural) that cancels the effect of a sharp or a flat (see in this list).
Octave	Interval between one musical pitch and another with half or double its frequency. 12 semitones equal an octave.
Orchestra	A large instrumental ensemble.
Opera	A drama set to music for soloists, choirs and orchestra.
Ostinato	Obstinate, persistent; i.e., a short musical pattern that is repeated throughout an entire composition or portion of a composition.
Overture	An instrumental prelude to an opera.
Pentatonic scale	Musical scale having five notes. For example: the five black keys of a keyboard make up a pentatonic scale.
Percussion	Essentially rhythmic instruments such as drums, cymbals, gongs, and triangle.
Phrase	A musical unit, often four measures in length, which concludes with a cadence.
Pianissimo	Extremely soft.

Piano	An instruction in sheet music to play softly. Abbreviated by a “p”.
Pitch	The vibration frequency of a tone.
Pitched instrument	Is a percussion instrument used to produce musical notes of one or more pitches?
Quarter note	One fourth the value of a whole note.
Recital	A solo concert with or without accompaniment.
Refrain	A repeating phrase that is played at the end of each verse in the song.
Rhythm	The time element in music which is determined by accent and/or duration of tones.
Rondo	A musical form where the principal theme is repeated several times. The rondo was often used for the final movements of classical sonata form works.
Scale	A system of adjacent notes on which melody and harmony are based.
Semitone	The smallest pitch difference between notes (in most Western music)
Sequence	A recurrent melodic pattern repeated at successively higher or lower intervals.
Sixteenth note	One sixteenth the value of a whole note.
Sharp	A symbol indicating the note is to be raised by one semitone.
Slur	A curve over notes to indicate that a phrase is to be played legato.
Soprano	The highest female voice.
Solfège	Is a music education method used to teach pitch and sight singing.
Staccato	Short detached notes, as opposed to legato.
Stanza	A verse of a song.
Steady beat	Is an unchanging continuous pulse, this is different from the rhythm patterns of a specific song
Staff	Made up of five horizontal parallel lines and the spaces between them on which musical notation is written.
Symphony	Three to four movement orchestral pieces, generally in sonata form.

Tempo	generally, the speed of music; the rate of beats as indicated by such terms as allegro, presto, adagio, lento, and andante.
Timbre	Tone color, quality of sound that distinguishes one verse or instrument to another. It is determined by the harmonies of sound.
Time signature	A numeric symbol in sheet music determining the number of beats to a measure.
Tone	The intonation, pitch, and modulation of a composition expressing the meaning, feeling, or attitude of the music.
Tonic	The first tone of a scale also known as a keynote.
Triad	Three note chords consisting of a root, third, and fifth.
Treble	A relatively high-register part, indicated by the G clef or treble clef.
Tune	A rhythmic succession of musical tones, a melody for instruments and voices.
Tuning	The raising and lowering a pitch of an instrument to produce the correct tone of a note.
Unaccompanied	A solo part, passage, or vocal ensemble without accompaniment.
Unpitched percussion instruments	A percussion instrument played in such a way as to produce sounds of indeterminate pitch, or an instrument normally.
Unison	Two parts singing or playing the same note.
Variation	The modified repetition of a theme or melody without the loss of its entire identity.
Vocal	Music to be performed by the human voice or voices.
Whole note	the basic unit of note values.
Wind instruments	Instruments which produce tones by a vibrating column of air when blown; woodwinds and brass.
Woodwind instruments	Wind instruments which generate tone by a vibrating reed (e.g., oboes, clarinets, saxophones, bassoons) or by a whistle-type mechanism (flutes, recorders).

