

a fine FACTA



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This issue's cover illustration was designed by Claire Macdonald.

MADD About Town

President's Report

Noreen Smith

Greetings!

As I write my first "President's Report," I am at home on maternity leave with a brand-new baby boy. It's funny how a new baby causes you to reflect on all sorts of things—what kind of personality he will have, what he will be interested in, how well he will do well in school and so on. It also makes me think about the future of education and the arts. As a new mom, I want the best for my child and, as an advocate for arts education, that naturally includes having access to excellent programs in the fine and performing arts. However, with the advent of the daily physical activity (DPA) and second language initiatives by Alberta Education, I have serious concerns about how school boards, administrators and teachers will be able to find the time to schedule fine arts courses into the school timetable.

As a former administrator, I understand the pressures of fitting everything into a timetable and making sure that the mandatory courses have been allotted the correct amount of time. Now, that small amount of precious time has to be stretched even further to accommodate these new initiatives, and I am worried that fine arts courses, especially at the secondary level where they are not mandatory, will be the first to be cut from the timetable.

Proponents of arts education know that the value of learning in and through the arts crosses over into all curricular areas. However, there is little flexibility in the education system to find innovative ways to deliver quality arts education programs. We must therefore

start looking outside of the current structure to find alternatives. For example, some schools have adopted the Learning Through the Arts philosophy in which subjects are

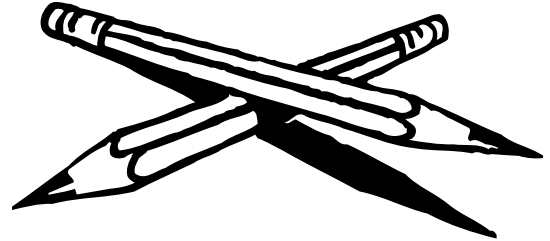
integrated and the arts can be used as an exploratory tool to assist learning in other subject areas. The philosophy is based on the premise that no two children learn the same way and that the arts provide the maximum flexibility for children to learn in different ways. This philosophy allows participating schools to teach all of the mandatory courses while at the same time maintaining strong arts programs. For more information about Learning Through the Arts, check out the program website at www.ltta.ca.

Will fine arts courses in Alberta schools survive this latest onslaught of new initiatives from Alberta Education? Until fine arts courses are also made mandatory by the minister of education, we have no guarantee. But we have hope; our new minister of education—the Honourable Gene Zwozdesky—was a teacher himself, as well as a musician and proponent of the arts (for a complete biography of the new minister, see www.assembly.ab.ca/adr/adr_template.aspx?type=mla_bio&number=37). Perhaps he will draw on his background in the arts and mandate fine arts courses. That would guarantee fine arts courses for my baby boy when he reaches school age. Until then, we will continue to do what we have become very good at—advocating, begging, requesting, demanding and pleading for fine arts courses to be front and centre in education, which we know they should be.



Editor's Note

Claire Macdonald



I hope that this edition of *A Fine FACTA* will inform, enlighten and entertain you.

Putting out this magazine is a source of great pride and joy, and, sometimes, frustration. It seems that I never have enough time, articles or feedback to know if what I am doing is even noticed. Please respond to this edition by e-mail at cmmacdonald@cbe.ab.ca, even if it is just a line to say that you received the journal and have put it in your bathroom for recreational reading!

I am writing this at a time when my life is extremely busy. If you are a teacher, you know what I mean. We tend to live our lives at an extremely fast pace. My waking hours are often jammed to the point of bursting, and some days are nearly swallowed whole by practical concerns. I find myself pausing to reflect on where I have been, where I am and where I will be going. My membership with the Fine Arts Council has been a constant source of joy, support and inspiration. I have learned new things at the annual conference

(check out this year's photos; we had fun—well done Jason and everyone in Red Deer) and MADD Dashes, and I have learned to think outside of the box and take risks, made friends and discovered the unconditional support and understanding of other teachers who are in the same boiling kettle that you are. These things have made all the difference in my teaching practice and in my life.

No matter how busy life is, learning something new always stretches me to become a better woman than I was last year, last month or even yesterday. Learning something new excites and invigorates me. Neil Roesse said, "When we look back at our lives as a whole, we are most haunted by things left undone—romantic opportunities untried, career changes unexplored, friendships left untended. So the first suggestion is simply to act."

My challenge to you, if you are not already trying new things, is to take classes, learn something new, take risks—simply to act. What are you doing?

Teacher to Teacher

Stretch Routine

Karie Keebler

Karie Keebler is a drama teacher at Henry Wise Wood Senior High School in Calgary, Alberta. Although she practices yoga in her spare time, any similarities of the stretch routine to yoga are purely coincidental.

A stretch routine is a great way to get my sleepy drama classes going in the morning or a great way to get them focused after a particularly turbulent lunch hour. I often choose a few stretches and spend five minutes on a mini-workout before we get started. We occasionally indulge in a 40-minute routine. These stretches are great because they are easy, you improve quickly and they are beneficial for the body and mind whether you do them for 5 minutes or 40. Students at any grade level can achieve these poses, and you get to stay in great shape, too. Remind students and yourself to take deep breaths throughout the stretching routine.

A primary benefit of each stretch is listed in parentheses after each stretch name.

Leg Elevation Against Wall (Focus)

Lie with your legs straight up against a wall. If this is uncomfortable, move away from the wall a bit. Try to keep your feet flexed. Rest your arms and focus on breathing.



Self-Massage (Stretch Back)

Lie on your back and bring your knees to your chest. Lightly squeeze your legs to your chest with both arms. Roll gently from side to side. Be sure to move your head in the same direction as your body, but your head should stay on the floor at all times. Keep your movements slow.



Triangle Stretch (Torso Flexibility, Lower Body Strength)

Stand with your feet one metre apart. Turn your right foot out 90 degrees and your left foot in about 30 degrees. Stretch your arms straight out to the side. Keep your hips forward. Bend to the right. Rest your right arm on your shin or ankle. Extend your other arm to the ceiling. Look up at your thumb if possible. Hold for 10 seconds. Release and do the other side.



Mime Sit (Energizing)

Stand with your feet directly under your hips, keeping your arms straight ahead, parallel with the floor. Lower your body into a sitting position, keeping your knees over your ankles. Hold for a count of 10.



Tree Stretch (Posture, Balance)

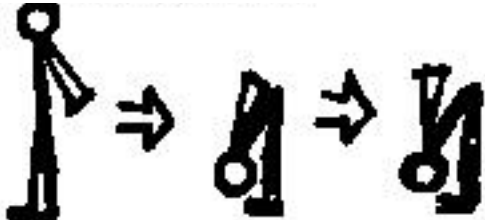


Stand tall and focus your eyes on one spot. Shift your weight to one leg. Raise your other leg and place the sole of your foot on the thigh of your standing leg. Once balanced, hold your arms straight out to the side. Count to 10.

Release and repeat on the other side. Do not rest your foot at the knee; rest on your shin or thigh.

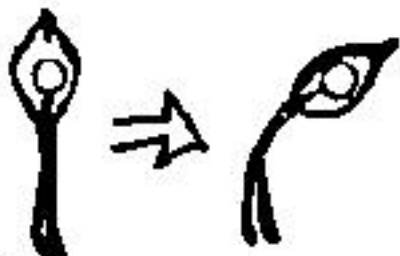
Water Pump Stretch (Posture, Stretches Thighs)

Stand tall, keeping your feet hip-width apart. Clasp your hands behind your back and interlace your fingers. Bend forward from your hips, keeping your back straight. Let your arms fall forward without straining. Hold to a count of six. Rise slowly and let your arms fall back gently.



Waist Stretch (Trims and Tones Waistline)

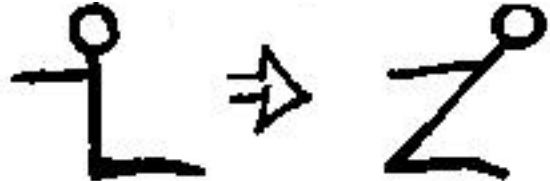
Stand straight with your feet together. Raise your arms overhead and let your palms meet. Bend slowly from the waist to your left side. Hold to a count of five. Repeat on your right side. Repeat again on both sides.



Z stretch

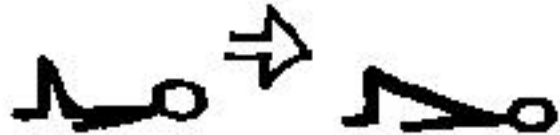
(Strengthens Waist and Thighs)

Kneel with your knees hip-width apart. Lift your arms in front of you and parallel to the floor. Keep your spine straight and lean back until your head is over your feet. Hold to a count of five. Repeat twice.



Bridge Stretch (Strengthens Legs)

Lie on your back with your knees bent, keeping your feet directly under your knees and hip-width apart. Place your arms at your sides. Slowly lift your back and your hips to the ceiling. Hold this position. Return one vertebra at a time back to ground.



Christina's Stretch (Improves Posture and Suppleness in Muscles)

Sit straight and place the soles of your feet together and close to your groin. Roll your shoulders back. Lower your knees toward the ground but do not force the stretch. Hold for 20 seconds.



Seated Forward Bend (Intense Stretch and Flexibility for the Back)

Sit straight with your legs straight out. Raise your arms straight overhead. Stretch forward, keeping your back straight. Place your hands on your legs where they are comfortable. Relax and hold for a count of 10.



Seated Arm Stretch

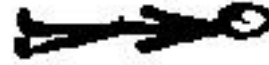
(Arm Flexibility)

Kneel and hold your thighs on your calves. Bring one arm up and behind back. Bring the other arm down and behind your back. Try to have your hands meet behind your back. Hold the stretch for a count of five. Repeat on the other side.



Sleepy Stretch (Relaxation, Focus)

Lie flat on your back. Keep your legs comfortably apart. Keep your arms at your sides, palms up. Breathe deeply. Rest and relax. Hold for one minute or more. This is great to do in conjunction with a visualization exercise.



Arm Circles (Loosens Shoulders)



In the same seated position as above, bring your hands to your shoulders and use your elbows to make large circles in the air, 10 forward and 10 backward.

Good luck with your stretch routine. Switch up the order for variety or add new stretches from time to time. Remember not to strain and to always keep breathing deeply.



Djembe Drumming: A Unit of Six 30-Minute Lessons for Elementary School Children

Anne Gatha

Welcome to a fun adventure in West African drumming. You and your students will have a great time. This unit was originally designed for Grades 4 to 6. However, I found that it was fun for all grades, so I did some modifications for kindergarten to Grade 3.

Modifications for Younger Grades

Instead of tilting the drum toward the centre of the circle (being held tight with the knees and feet crossed), we kept the drums flat on the floor. This position also helped in older grades with children who felt that the drum should be held off the floor or toward the player or who found it awkward to tilt and play.

I limited the number of patterns for the younger grades, looking more for steady beat and alternating hands (a difficulty for some younger children). I also added singing patterns in call-and-answer form to do

while drumming (see below) as well as some songs from *Music and You*, listed at the end of this article. I focused on getting the students to start and stop together with the secret

code. My kindergarten children were champions at this.

Hey, hey—what do you say?
We're going to play—our drums all day!
Hands flat—fingers tight
We're going to play—our drums all night!
We're playing djembes—djembe drums
Play along—and have some fun!

I started each lesson by playing a selection of African music—either drumming or singing. Two of the albums I used were the One World Drum Company's *Hand to Heart* and the *Pulse: A STOMP Odyssey* soundtrack, which has a selection of Khosa click singing, as well as *djembe* drummers from Guinea. We also learned to sing “We Are Singing for the Lord Is Our Light” (available from the Teacher Resources Library) in both English and Zulu.



Classroom Configuration

When I first created a drum circle, I had some students sit in a half-circle of chairs, some on the top row of some risers and some on the bottom row, creating a quasi-circle. I later used only chairs—the small kindergarten size—which helped even the older students have more control on their drums. The chairs were arranged in a circle. My chair was just one of the circle, which enabled me to see every drummer and help him or her with problems in technique.

Common Problems

1. Drummers often play too loudly. We talked about this every day. Drummers need to lighten up, especially the bass tones.
2. Drummers often tilt the drum too far forward or drop it. To remedy this, after every riff I had the students put the drums flat while listening to instructions. The rules were posted and referred to often.
3. Open tones (*Go* and *Do* in the drum language) are difficult to make (bass tones are easier, with flat hand, tight fingers and hitting the middle of the drum). Have the students make a triangle (or a piece of pie) with their fingers in the air. Have the students move this shape to the drumhead and hold their thumbs off the lip of the drum. This is the position for the open tone. We did a call and answer with the one hand in position resting on the drum while the other played. This helped the students get an initial feel for where the hands should be held.

Background Information

Djembe (pronounced “jem-bay”) drums come from West Africa—Mali, Guinea, Sierra Leone and the Ivory Coast. The *djembe* is central to the musical heritage of the Malinke and Sousou tribes of Guinea in West Africa. The common cultural and historical roots of these tribes can be traced to the great Mali Empire, which once encompassed all of present day Mali as well as most of the coastal regions of West Africa.

Djembe drums vary in height from 15 centimetres to 1 metre. The shell of a *djembe* is chiselled out of a log and then dried slowly so that it won't crack. A goatskin is stretched over the opening and secured by elaborate rope knots.

On the Ivory Coast, *djembes* are used ceremonially, during celebrations related to the cultivation of fields and marriage, among others. They are almost always accompanied with dancing. The drum's “voice” directs the dancers.

Djembe drums play in concert with other drums—other *djembes* and bass drums called *duns*. *Duns* come in three sizes—*dunduns*, *sangbans* and *kenkenis* (or *mama*, *papa* and *baby*—*mama* being the largest). *Duns* are played with a stick, and each has an attached bell that is played with one hand while the other plays the *dun*. *Duns* are made of cowhide rather than goatskin.

One of the great *djembe* virtuosos known to the western world is Famoudou Konaté, of Guinea. In the mid-80s, Konaté was one of the first Guinean drummers to establish himself as a teacher and performer in Europe. His blend of storytelling, song, dance and teaching has influenced Malinke drumming in North America as well.

The Urumba people of Nigeria created the drum language—*Goon doon go do*—that is used in the unit.

Lesson One

Rules for Play

1. Do not talk or play the drums when the teacher is talking. Who is the teacher? The drum is the teacher; we are the students. We are all students of the drum. So we don't talk when the teacher is talking.
2. Pay attention. What are we paying attention to? The drums. Pay attention to the drums and, above all, to each other. You need to listen to each other in order to sound like one drum. If you don't listen to each other, you will never sound like one drum.
3. Follow directions. That's simple enough, isn't it?
4. Do not beat the drum, drum the beat. What do I mean by that? I pull sound out of the drum, I don't beat the sound into it. Demonstrate. The sound is in the drum, not in my hand or my stick. You never hit the drum. You stroke it.

Do you understand what: drum the beat means?
Where do hear the beat? Elicit answers. Your heartbeat.
The beat of the earth, of the universe.

Goon Doon Go Do

Djembe drumming consists of call and answer.
I call—you answer.

Well a beedebeedee bee—echo
Well a beedebeedee bo—echo
Well a beedebeedee beedebeedee beedebeedee
bo—echo
Yo ho a beedebeedee bo—echo

Goon Doon (Bass tones)

Show your palms. Hold your hand flat and your fingers tight. Sit up and smile. Hit with your strong hand—*goon*—and your other hand—*doon*.

Here is a call-and-answer exercise to do while holding your strong hand in the air:

Goon—echo
Goon goon—echo
Goon goon goon goon—echo

Here is a call-and-answer exercise to do while holding your other hand in the air:

Doon—echo
Doon doon—echo
Doon doon doon doon—echo
If you can say it, you can play it.

Continue with a small practice. Use a call-and-answer exercise again. Students should vocalize “goon doon” while playing it. Have the students end on a number and then count to it while they play. This helps the students listen for the stop rather than get inspired with their own playing. You may decide to use the number four because it serves as the universal break.

Go Do (Open Tones)

Play between the second and third joints of the fingers. Keep your fingers tight. Make a triangle with your thumb and fingers, and place them on the drum with your palm on the edge.

Say this while holding your strong hand in the air:

Go—echo
Go go—echo
Go go go go—echo

Say this while holding your other hand in the air:

Do—echo
Do do—echo
Do do do do—echo

Repeat the same rhythms on the drums.

Continue with a small practice. Use a call-and-answer exercise again. Children should vocalize “go do.” Again, have the students end on a number, such as four, and count to it while they play.

We can make our drums talk by combining *goon doon* and *go do*. Now we’re ready to make a drumming conversation.

Lesson Two

Review the last lesson, the *goon doon go do* sequence. The technique involves tight fingers and flat hands. Have the students sit up and breathe.

Proceed with a call-and-answer exercise:

Well a beedebeedee bee—echo
Well a beedebeedee bo—echo
Well a beedebeedee beedebeedee beedebeedee
bo—echo
Yo ho a beedebeedee bo—echo

Goon doon—echo
Hands flat—echo
Fingers tight—echo
Middle of the drum

Go do—echo
Hands flat—echo
Fingers tight—echo
Edge of the drum

Goon doon go do—echo

Teach the students how to stop without having to listen for a number to be called out. The universal break follows the same rhythm as “chocolate milk and potato chips, boom,” or, (4/4) ta ti ta ta ti ta ta ta, ta. Demonstrate for the students, and then practise stopping with the universal break.

Before I started the basic building-block rhythms, I let the students improvise on the drums in pairs. The rest of us kept a steady *goon-doon* rhythm as each pair improvised. This helped everyone gain confidence and let the stars have their moment to shine. We started and stopped with the universal break.

Basic Building-Block Rhythm: Walk

walk—goon do
(4/4) ta ta, and repeat

Teach the rhythm as before, using a call-and-answer exercise, vocally first and then on the drum. End with the universal break.

When starting together, the *boom* is the first beat. Demonstrate this, and then practise starting with the universal break and moving into *goon do*. The tempo of the universal break sets the tempo for the group. Listen for changes in tempo.

Basic Building-Block Rhythm: Run

run—goon do go do
(4/4) ti ti ti ti, and repeat

Teach this rhythm as before. Play both parts together, but in alternating groups, starting and stopping with the universal break. Don't speed up. Listen to each other.

Lesson Three

Review the last lesson, the *goon doon go do* sequence. The technique involves tight fingers and flat hands. Have the students sit up and breathe.

Review the rules for play.

Review the two basic building-block rhythms taught so far: walk (*goon do*) and run (*goon do go do*). The new rhythm will be the gallop.

Basic Building-Block Rhythm: Gallop

gallop—goon go do
(4/4) ta ti ti, and repeat

Say it while playing it. Move your strong hand forward and back. Start slowly and gradually speed up. Begin and end on the universal break.

Split the students into three groups—walk, run and gallop. Start and stop with universal break. Let every riff last several minutes so that the drummers can feel the rhythm almost without thinking. Explain to them that if they fall out of rhythm, they just need to say the beat to get back into it.

Lesson Four

Review the walk, run and gallop rhythms. Split the students into three groups and practise the rhythms. Move the rhythms around so that each group gets to play each rhythm. The new rhythm will be the funky line.

Funky Line Rhythm

Funky line—goon (space) goon (space) go do godo
“goon (breath) goon (breath) I am funky”
(4/4) ta ta ti ti tika

Teach this rhythm as before, using a call-and-answer exercise. When the class has control of the rhythm, combine a walk, run or gallop rhythm with the funky line. Try three rhythms together. Begin and end with the universal break.

Lesson Five

Review the walk, run, gallop and funky line rhythms. The students now know four different rhythm patterns. Three rhythms are usually played at one time. The students will now learn to play something together in the middle called the unison sequence.

Unison Sequence

Each of these rhythms can be taught in the same manner as previously described. Have the students say it, play it and then add any of the other rhythms to make a conversation.

1. Music was yesterday—or, Tofu was yesterday
(or, for teacher workshops, “My prep was yesterday”)
goon doon go do go do
(4/4) ta-ti ta-ti ta ta ta ta
2. I like to play my *djembe* in music—or, I like my milk
and cookies with ice cream
(or, for teacher workshops, “Don't make me
supervise in the lunchroom”)
go do go do go do go do goon goon
(4/4) ti ta ti ta ta ti ti ta ta ta
3. Please don't stop drumming—or, Choc-o-late apples
(or, for teacher workshops, “How long 'til home time?”)
go do go goon doon
(4/4) ta ti ta ti ta

Start by adding one unison sequence and playing it repeatedly until the universal break, at which point the drummers return to their original pattern. Try the following sequence:

- Universal break to start
- Walk and run rhythms played simultaneously by two groups
- Universal break to begin a unison sequence, played by all drummers
- Universal break to return to the walk and run rhythms
- Universal break to stop

The three unison-sequence rhythms can be joined together to make a long unison sequence that all drummers will play.

Lesson Six

Review all of the rhythms taught so far—the walk, run, gallop, funky line and the three unison sequence lines.

Have the students practise the following pattern:

- Universal break to start
- Three rhythms played simultaneously by three groups
- Universal break to begin a unison sequence, played by all drummers
- Universal break to return to the original three rhythms
- Universal break to stop

Have the groups change their rhythms and try different variations. The unison sequence can be lengthened or shortened.

Tresillo Clave Line

The *tresillo clave* line rhythm can be done on cowbells or *claves*, or both. It is traditionally played on the *dun* bell (cowbell) with one hand on beats 1 through 4 while the drummer plays the *dun* (bass drum) with a mallet or stick on beats 1 and 3. The *tresillo clave* line is a syncopated rhythm that matches rhythm of the following words:

What to do today, what to do today
(4/4) ta ti ta ti ta (the clavé hits are on the ta's)

Note that the bell line is a steady beat played on a cowbell; it is not the *tresillo clave* line. The bell keeps a

steady pulse while the *dun* and the *djembes* move around it. The addition of the bell line on a cowbell will add a steady pulse to the *djembes* even if you don't have *dun* drums.

The *tresillo clave* line rhythm could be added to the final sequence, which could then be played using *djembes*, *claves* (playing the *tresillo clave* line) and possibly bass drums and cowbells. This could be your performance piece. Note that during the unison sequence the bass drums and the *clave* do not play. They come in again after the *djembes* return to their pattern. Transitions need to be practised.

Enjoy. Drum on!

Lesson plans by Anne Gatha, St. Dominic School, and rhythm notation by Wendy Kondrat, Dalhousie Community Playschool.

Songs from West Africa

- “Nigerian Boat Song,” a song from Nigeria—Music and You, book three
- “Tue Tue,” a song from Ghana—Music and You, book three
- “Obwisana,” a song from Ghana—Music and You, book two
- “Che Che Koolay,” a singing game from Ghana—Music and You, book two

Making an African Kofia Hat

Make African Kofia hats to wear while drumming the final performance. This is an art lesson from Christa Volk, CCSB art consultant.

Kofia hats are popular hats with *djembe* drummers. Although traditionally worn by men, they can be fun for everyone to wear. Traditional designs are geometric. Visit www.rebirth.co.za/african_hats.htm for some ideas. Unless you have an hour and a half of art time, the following lesson is best divided into two lessons—one for the construction of the hats and the second for painting.

Materials

- Paper plates, one per student (pressed paper plates, not Styrofoam and not made from smooth paper)

Teacher to Teacher

- White bristol board cut into strips that are 3 to 4 inches wide and about 23 inches long, or enough to fit around a head
- Acrylic paints. Acrylics dry fast, stay firm and give vibrant colours, whereas tempera paints can make the paper soft. Get red, white and black paint. Mix a small amount of black into the red to make a brown.
- Styrofoam plates to use as paint palettes
- Brown paper to use as a painting surface
- Paint brushes
- Stapler, masking tape (lots) and scissors

Constructing the Hats

Have the students make triangle cuts into the edge of their paper plate. This allows them to fold the edge down to make the top of the hat. Fold down gently.

Tape the outside of the folded edge with a long piece of masking tape to make a shallow hat. Tape the inside to strengthen it.

Wrap a piece of Bristol board around the hat and secure the open edges with a small piece of tape. Staple the cut edges that are inside the hat to the Bristol board and then staple the join closed.

Now they can create their own hat design. If possible, show examples of African designs and point out geometric designs and animal prints, like tiger and

leopard. They will be using only three colours—brown, black and white. The design can be lightly sketched in pencil on the hat.

It works better to have two people stapling and taping with the students. A parent or two can make this construction step easier.

Painting the Hats

Spread two long pieces of brown paper on the floor to make a working space for the students. Fill several styrofoam plates with the three colours, placing two brushes in each colour. Remind the students to change brushes when they paint another colour so that the colours do not become contaminated. If they use brown paint, they must use a brown paint brush. If they change to black paint, they must use a black paint brush. Tell them not to overload the brush but rather wipe it off on the edge of the palette if it has too much paint. No water is needed because there will not be any brush cleaning.

Before you start, discuss the three colours with the students and how they would have traditionally been made. Brown is a colour made from earth, black is a colour made from soot and white is a colour made from chalk or grinding rock.

Set the palettes on the brown paper and let the fun begin. You will be amazed at the results.



Artist Education Project Proposal

The following is a sample of a successful proposal for the 2004/05 and 2005/06 school years that was accepted by the Alberta Foundation for the Arts. The grant was for \$6,500, an amount that was matched by the parent council. The teachers involved in the project proposal were Claire Macdonald, Don Elliot, Kirk Linton and Jane Wigglesworth from Senator Patrick Burns Junior High School in Calgary.

Project Overview

The three fine and performing arts (FPA) teachers at our school, along with a team-teaching set of humanities, math and science teachers, propose to create an interdisciplinary, interconnected core and FPA program for Grades 7 and 8. The first year of the project would focus on Grade 8 and the second year on Grade 7.

The FPA program at Senator Patrick Burns Junior High School is unique—the only one of its kind in the city. All 800 students rotate through drama, art and music classes, spending one trimester (approximately 13 weeks) in each subject area. Students attend two FPA classes per week for the three years that they attend our school. FPA art is a general introduction to art with a focus on looking at art, creating art and talking about art. Concepts and projects are linked to learning from the core subjects. FPA drama teaches students to be more confident and creative when making presentations in front of a group. They are challenged to think on their feet. These skills are not only helpful in school

but in many careers as well. FPA music teaches students about many aspects of music, including studying current popular music and learning where it comes from.



This project proposal includes planning time for five teachers to create links and ways of delivering core curriculum concepts through the arts, as well as visits from artists to help enrich the creative work we are already doing. The project is designed for a set of grade eight classes with approximately 60 students. In their humanities class, students will research a famous Canadian and write a monologue or speech as if they were that person. In FPA drama, they will rehearse what they have written and present it as a Heritage Minute to be videotaped. In FPA art, they will learn about portraiture and create a painting of the famous Canadian with their own face superimposed into it. In humanities, students will work on the Great Canadian Band Tour, which is a geography-based unit. In FPA music, they will create and collect music for a compact disc. In FPA art, they will create the compact disc cover art. In math and science, students will work with David Chantler from Trickster Theatre and use kinesthetic learning to learn about chemistry and plants.

These connections, lessons and units will be planned by the team of five teachers. The artists who will be invited to present will add their expertise to the proposed activities, and some of the artists'

presentations will spill over into other classes. This proposal request is for two years because we hope to plan and create units and lessons for the Grade 7 classes as well.

Expected Results and Benefits

The project will result in a series of units and lessons that will link humanities with math, science and the arts. These will be available for all the teachers at the school and can be shared with other schools as well.

The project will also allow students to explore core content through meaningful connections with the arts.

Planned Activities

Students will participate in the following activities:

- Research, create, write, act out and videotape a Heritage Minute
- Create and design a music compact disc with cover art to reflect the Great Canadian Band Tour unit
- Create a portrait of themselves as a famous Canadian
- Learn and perform a show based on their science curriculum
- Learn about the history of jazz music and dance from Decidedly Jazz Danceworks
- Learn the basics of drumming from One World Drum Company and then link this to culture



Tinikling: National Dance of the Philippines

Andrea Coull

Andrea Coull has a bachelor of education with a major in visual art and minor in French from the University of Alberta. She has also studied at the Université du Québec a Trois Rivières and has attended the University of Colorado's Boulder Jazz Dance Workshop. She has training in ballet, tap, jazz and modern dance from various dance studios in the Edmonton area and Ontario. She teaches visual art and dance at St. Thomas Aquinas Catholic School in Spruce Grove, Alberta.

The following are instructions for performing the *tinikling* (pronounced teeh-NEEHKling) dance.

Pole Pattern

- Count 1 and 2: Strike poles on the beater boards twice
- Count 3: Strike poles together

Poles

Two poles 5–6 feet long are used by two pole players and one dancer

- Two poles 8–9 feet long are used by two pole players and two dancers
- Two beater boards approximately 2 feet long are required for every two poles



The pole pattern consists of tapping the poles twice, then clicking them together by sliding them along the beater poles. Before using the bamboo poles, it may be helpful to practice the pole pattern by clapping your knees twice, then clapping your hands once. If pole players sit cross-legged, their knees will be about the same distance apart as the poles will be when they hit the beater board. It may be easier for them to kneel and sit on the backs of their ankles.

Tinikling Step

- 1: Step with your right foot into the centre of the poles
- 2: Step with your left foot into the centre of the poles
- 3: Step with your right foot to the right of the poles and lift your left foot
- 1: Step with your left foot into the centre of the poles
- 2: Step with your right foot into the centre of the poles
- 3: Step with your left foot to the left of the poles and lift your right foot

Bamboo Hop

- 1: Hop with both feet inside the poles
- 2: Hop with both feet inside the poles
- 3: Hop with both feet outside the poles (one on each side)

Tinikling Step with Quarter Turn

- 1: Step with your right foot into the centre of the poles
- 2: Step with your left foot into the centre of the poles
- 3: Step with your right foot to the right of the poles and lift your left foot. Make a quarter turn to the right (with your back to the poles).
- 1: Step with your left foot
- 2: Step with your right foot
- 3: Step with your left foot and make a quarter turn to the right (to be ready to step between the poles again)
- 1: Step with your right foot into the centre of the poles
- 2: Step with your left foot into the centre of the poles
- 3: Step with your right foot to the right of the poles and lift your left foot. Make a quarter turn to the right (with your back to the poles).
- 1: Step with your left foot
- 2: Step with your right foot
- 3: Step with your left foot and make a quarter turn to the right (to be ready to step between poles again)

Practise the dance steps on stationary poles.

Encourage the dancers to leap, step and hop high enough to do the steps over the moving poles later.

Tinikling is the national dance of the Philippines. It is especially popular in the Visayan Islands, especially on the island of Leyte. *Tinikling* dancers imitate the grace and speed of the tikling bird. The dancers manoeuvre between large bamboo poles to mimic the way that the tikling birds walk between grass stems, run over tree branches and dodge bamboo traps set by farmers.

Variations

Try a single step without moving the poles. Then try a single step while the poles are moving. Then try each of the various steps throughout the duration of the music. Then try the dance.

Simple Tinikling Dance

The pole players kneel down and hold the end of a pole in each hand. The dancer(s) stand at the left side of the poles, facing forward.

- The dancers stand. Boys have their hands on their hips and girls hold their skirts. The dancers bow to the pole players.
- Count 1–2: The dancers tap their right foot twice between the poles
Count 3: Stand
Repeat the three counts three more times

Regular Tinikling Steps

The regular *tinikling* step has 32 measures and two complete box turns.

- Dancers start with their right foot and do seven tinikling steps. On the eighth beat, they do one turning bamboo hop.
- Repeat this three more times

Quarter Turn Tinikling Step

The quarter-turn tinikling step has 16 measures and four complete box turns.

- Dancers complete eight half-turn tinikling steps
Crossover Tinikling Step
The crossover *tinikling* step has 16 measures.
- Count 1: Dancers cross their left foot over their right and step to the centre of the poles
- Count 2: Dancers step with their right foot to the right of the poles
- Count 3: Dancers step with their left foot to the right of the poles

- Count 1: Dancers cross their right foot over their left and step to the centre of the poles
- Count 2: Dancers step with their left foot to the left of the poles
- Count 3: Dancers step with their right foot to the left of the poles
- Repeat this seven more times

Regular Tinikling Steps

- Dancers start with their right foot and do seven tinikling steps. On the eighth beat, they do one turning bamboo hop.
- Repeat this two more times
- Dancers do five tinikling steps. On the sixth beat, they do one turning bamboo hop. On the seventh and eighth beat, bow to your partner and to the pole players.

Variations

Four poles: Place four poles into an x-and-o pattern. Dancers complete the box step around four poles.

Endurance: Do an elimination game to see who can carry the beat without error for the longest time.

Speed: Don't use music. Have the pole players gradually speed up the pole movements.

Advanced Tinikling Dance

The pole players kneel down and hold the end of a pole in each hand. The dancer(s) stand at the left side of the poles, facing forward.

- The dancers stand. Boys have their hands on their hips and girls hold their skirts. The dancers bow to the pole players.
- Count 1-2: The dancers tap their right foot twice between the poles
Count 3: Stand
- Repeat the three counts three more times
- The dancers begin with their right foot and do seven tinikling steps. Their left hand is held at eye level (when the dancers begin with their left foot, their right hand is up). The dancers do one turning bamboo hop and then repeat.

Walking Tinikling

- The dancers walk three steps forward (left, right, left) and then do one turning tinikling step, starting with their right foot. Repeat this twice.
- The dancers walk three steps forward (right, left, right) and then do one turning bamboo hop. Repeat the walking tinikling in the opposite direction.

Side Tinikling

- The dancers do one turning tinikling step inside the poles and then one leap outside the poles. Repeat this seven times.
- The dancers do a final repeat of the above and then do a regular tinikling step to end up on the other side of the poles. Repeat the side tinikling step on the other side of poles for eight measures.

Bamboo Hops

- The dancers jump (placing their feet together) twice inside the poles. They then jump once outside the poles, with their feet on either side of the poles (This is done for 10 measures).
- The dancers do one bamboo hop, crossing their left foot in front of their right outside of the poles. They then do one bamboo hop without crossing their feet. The above is repeated twice (4 measures). The dancers repeat the cross-bamboo hops, crossing their right foot in front of their left foot (4 measures). Repeat the cross-bamboo hops (8 measures).

Diagonal Tinikling

- The dancers bring their arms up, step diagonally forward twice, leap once outside the poles, then backward and then to the other side. The dancers repeat this twice, moving diagonally forward and backward.
- The dancers do one turning tinikling step. All of this is repeated. The dancers bow or curtsy at the end.

For an example of the finished project and additional information, please view the video links on www.ecsrd.ab.ca/st.thomas/tinikling.

Arts-ful Features

NSCI 8th Annual National Conference on Standards and Assessment

Christa Volk

From March 25–28, 2004, I attended the National School Conference Institute (NSCI) annual national conference in Las Vegas, Nevada, to further my knowledge in education assessment practices. Even though I have remained somewhat current with assessment literature, especially in art education, it was very rewarding to listen to assessment presentations by renowned leaders in that field. Assessment is and has been a favourite education topic of mine, and my doctoral studies and research at the University of British Columbia in 1992 focused on teacher assessment strategies in art education. Attending the Conference on Standards and Assessment was a wonderful opportunity to meet and mingle with kindred spirits and to participate in valuable professional development.

The conference was held at the Riviera Hotel and there was a large delegate attendance. It was extremely well organized, and because it was impossible to attend all of the vast numbers of sessions, the presentations were provided in print in a thick coil-binder. This made a lot of sense because it provided further knowledge on current education assessment practices.

Even though the presentations and work sessions focused on core subject assessment, especially on reading and American education, there was sufficient general content to benefit any educator interested in current assessment practices and strategies. The theme of the conference was “No Child Left Behind,” which was elaborated with differentiated instruction and assessment in the sessions I attended. I will focus on three keynote speakers who were relevant to fine arts assessments.

Douglas Reeves, well-known author of *Making Standards Work* (now in its third edition) and founder of the Center for Performance Assessment, spoke about the gap between knowing and doing. As teachers, we know what to do, but do we do it? We are comfortable with what we are used to, and change is an uncomfortable challenge. Reeves further elaborated that fairness in student assessment is a moral imperative and a commitment to our students. Assessment needs to be transparent, with no secrets or surprises. He also stated that frequent teacher feedback has the greatest influence on student achievement. Each student needs to be clearly informed about what they need to do to improve.

Rick Stiggins, a well-known author on education assessment, focused on “Overcoming a Legacy of Mistaken Assessment Beliefs.” To connect assessment to school improvement in meaningful ways, we need to see assessment through new eyes.

Arts-ful Features

He cited several positive innovations that would greatly improve teacher assessment practices:

- Use assessment to help students believe that the target is within reach
- Involve students in learning and self-assessment
- Rethink the relationship between assessment and student motivation
- Balance continuous classroom assessment in support of learning with periodic assessment to verify that learning is taking place
- Build assessment environments that honour the information needs of students, who should be viewed as assessment users
- Understand effective assessment tools
- Collaborate (the more we collaborate, the better we get)

John Antonetti presented “The Power of Writing: Modelling and Measuring Thinking,” in which he provided guidelines and formats for student writing that are applicable to all subject areas. His assessment templates included scoring guides, rubrics and expository writing templates.

The comparing and drawing conclusion writing activity is suitable for fine arts at the secondary level. First, students organize their information into a matrix

that provides statements, events and pertinent facts. When students are asked to compare, they must identify similarities and differences between or among two or more ideas, items or concepts. The teacher and the students then develop a scoring guide and can establish any additional expectations. Students write their conclusions, supported by information from the matrix that they established.

Antonetti’s handout illustrates a comparison between two art works: an Impressionist work, Monet’s *Water Lilies*, and a Cubist work, Cezanne’s *The Card Players*. From the matrix, student can select brush strokes, palette, light, subject and other attributes that they have identified. If students support their conclusions with logical, reasonable support garnered from the comparison matrix, a rubric with 25 points will assess their writing.

This writing format can be applied to drama classes to compare plays or characters, and to music classes to compare composers or band scores.

The Conference on Standards and Assessment is an annual event in March in Las Vegas. I gained a lot of knowledge about current assessment practices that is pertinent and applicable to my work as an art educator.



Young Voices

War of Words

Jennifer Morgan

The blood of poets
Redder than the dawn breaking
Swords of stinging words

Jennifer Morgan has been writing poetry since she was eight years old. She is a dedicated writer who seeks to make a name for herself in the poetry world. She has won two high school writing contests and one Iliad Press contest, and has had a couple of her poems published. She writes many different forms of poetry, including the haiku. Over the years, she has been inspired and encouraged by her teachers.



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Canada

Rants and Raves

All the School's a Stage with Tricksters

Sherri Gallant

École Agnes Davidson is closed this week, under renovation to become the city's newest—and probably most efficient—live theatre venue, and all in just five days.

Under the direction of Calgary's Tricksters Theatre Company from Calgary, every last student, dozens of parent volunteers and every member of the school's staff are involved—rehearsing, scripting, building sets, making costumes—in producing a complete Christmas stage production by Friday.

"It's a five-day residency program that we've been doing for the past 15 years," said David Chantler, who founded Tricksters 25 years ago.

He and five other Tricksters arrived Monday to begin work on "Christmas around the World," a theme chosen by the school.

"When we started, we did two-person interactive children's theatre, but in 1989 we changed to this format," said Chantler, who did professional theatre for a number of years before starting the company.

Grade 2 teacher Francine Desjardins says teachers began to talk about bringing Tricksters to École Agnes Davidson last fall and she applied for a grant from Alberta Foundation for the Arts last February.

"I found out in July that we would receive the full amount we'd applied for, and then the parents said they would support us with the rest," said Desjardins. Through a fall magazine drive, the parent council raised \$6,500 to add to the \$8,000 grant for the full cost of the program.

Desjardins' classroom looks like a bomb went off in it. The room is split in half by a white curtain and has the atmosphere of a laundromat, thanks to moisture from a dozen excited seven-year-olds and heat from a powerful light needed to create shadows on the curtain. The students work on their physical vocabulary on one side of the sheet while the other side is piled high with cardboard pieces of their Russian set.

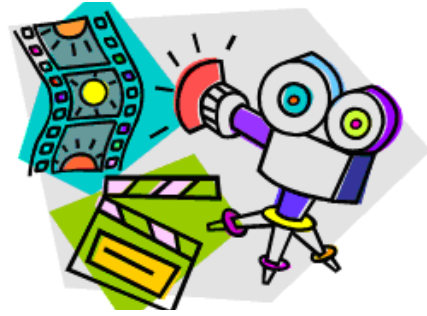
Throughout the school there are eight or nine rooms in an equal state of happy disarray, with students kneeling in hallways creating sets and props out of cardboard.

No two Tricksters productions are alike; each one being developed by the school as the week goes on. The process is somewhat backward to the traditional method of staging a play—with scripting coming almost as an afterthought once students have decided how they want their segments to play out. The team arrives with dozens of crates of fabric, assorted props and some versatile, premade costumes.

At École Agnes Davidson, 70 parents work like ants under parent-leader Linda Spaller-Carlson, who flits around the halls with a permanent smile and large clipboard. In the sewing room, a handful of machines whirl into motion each morning, creating whatever's been identified as a need the day before. The plethora of volunteers means less reliance on premade costumes and more opportunity for originality.

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Silent Buzz



Graeme Morton

A home-grown curriculum in film studies is helping Calgary students explore whether a future as an actor, cinematographer or sound technician could be the real deal. At the same time, it's letting teens become more critical movie consumers; to understand that Ben Stiller and Ben Kingsley are both actors but that one might be better cast as Gandhi than the other. The series of courses, offered in a limited number of public high schools and junior highs, take aspects of film covered in language arts, drama and communication technology to deeper levels.

Rob Dougherty, who played a role in developing the new courses, is teaching explorations in film at Tom Baines Junior High School. Last week, Dougherty's Grade 9 students were putting the final touches on their silent movie projects. Instead of the antics of loveable tramp Charlie Chaplin, one group's melodrama, *Kernel Krime*, dealt with murder most foul in a cinema.

"Student motivation definitely isn't an issue with this course," said Dougherty. "The kids have bought into it totally."

For the silent movie project, student groups collaborated on writing a five-minute script, drawing up storyboards that break the script down into individual scenes, locating costumes, shooting the film with a digital camcorder, editing it and adding music tracks, sound effects and titles. Next week, they'll hold their own film festival, complete with an awards ceremony.

"I don't think any of us realized before how much work and how many people it takes to make even a short movie like this," said Andrew Post, 14.

Brittany Portelance, who'd like to act in films or TV down the road, says she watches films with a much more critical eye since starting the course.

"I usually watch videos at least twice now; once to just enjoy it and once to take it apart piece by piece, identify the types of camera angles and even watch for some mistakes," said Portelance.

Student Trevor Maryka has found his particular niche behind the scenes. "I really enjoy doing the editing. I love using computers, so putting the final product together from all the raw footage is very creative for me," said Maryka.

The first weeks of the course covered the evolution of film, from those flickering silent shorts to today's computer-generated spectacles.

"Films have a huge influence on modern society," Dougherty said. "This isn't a fluff course. There's a strong academic core to it and it's very specific when it comes to learning objectives."

"What we're really talking about is visual literacy. In the old days, people gathered around the fire to listen to storytellers tell about great people and great events. Today, we gather in darkened theatres," adds Dougherty. Sherry Martens, the Calgary Board of Education's specialist in fine and performing arts, is delighted to see students embracing the project she spearheaded.

"A teacher at Jack James High School had written a course that explored curriculum through the production of video. Looking at the success of that program, we thought we needed to expand on it. We wanted to provide that opportunity not just within film production but in the critical viewing of film as well as teaching kids how to act for film," said Martens.

"We had students able to creatively express themselves through visual art, music, drama and dance, but the missing piece of the puzzle for me was film."

Rants and Raves

Michael Kevis brings broad experience in directing to teach the course at Ernest Morrow Junior High School.

“I don’t teach the kids all the bells-and-whistles effects that come on some of the cameras because I want them to concentrate on telling their story. I want them to think about why they choose a certain shot over an alternative to get their concept across.”

Graeme Morton is an education writer with the *Calgary Herald*. He’s worked as a teacher’s assistant with special education students in a number of Calgary schools.

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Learning Through the Arts: The Journey of West Dover Elementary School

Sherry Martens

The lights in the gymnasium dim and the darkness is split by the sound of children's voices. Music from a single piano and several Orff instruments blend and the audience is drawn into the magical world of the opera. This is not the traditional school pageant taken from the pages of a purchased score but rather a performance celebrating the journey the students have taken in learning through the arts. The opera is a collective composition that reflects the children's understanding of core-curriculum outcomes. It was written, produced and performed by the children as part of Calgary Opera's Let's Create an Opera program. Every prop, backdrop, costume and line has come from their young minds, with guidance from teachers, administrators, professional composers, technicians and actors. The opera reflects the firm educational foundation that has been thoughtfully laid by the school administration and teachers and that informs the educational decisions that teachers and students make on a daily basis at West Dover Elementary School. It is a metaphor for their belief in the child as artist and curator, and in the teacher as a facilitator in the learning process.

Carmen Roman, principal of West Dover Elementary School, describes the school:

Our purpose is to offer our diverse group of learners significant learning opportunities that are rich, process-oriented and encapsulate students' different learning styles by creating and implementing an arts-based learning commitment to a partnership between students, teachers, parents and artists. Students' learning is represented through exhibitions, portfolios, museums and performance. Thus, our goal is to inspire an appreciation of learning through the arts for all students, staff and community members by embracing authentic and sustainable experiences with the intent to advance student achievement. Our learning through the arts curriculum, as well as a balanced literacy program, enhances the core curriculum, determined by Alberta Education. In addition to our regular population, it comprises a population that is 40 per cent English as a second language (ESL), representative of 14 different cultures, as well as special needs students who face learning challenges. Our focus on the arts sets us apart from many schools. We believe that these create opportunities that enhance and strengthen our students' learning in academic subjects. These ways of teaching and learning encourage more creative explorations and expression of what they know they are learning while forging connections with the wider world.

Rants and Raves

What does this look like for teachers and students? First, teachers are engaged in professional learning experiences that are connected to the goals of the school in the arts and literacy. System specialists and artists who are working with the children facilitate these sessions. The work of Loris Malaguzzi and the Reggio Emilio philosophy of the image of the child have guided the practice of the staff. They document their personal understanding and the children's learning through sketch journals, exhibits and portfolios. Rich conversation takes place in staff meetings, at book study groups and during professional learning times as teachers explore and celebrate their students' growth as learners. Documentation of the students' learning process with all stages of development is shared with the community on bulletin boards and in hallways. Children and their teachers work side by side with artists to facilitate new ways of discovering curriculum through dance, drama, visual art and music. How have the children responded to these experiences? Sabrina, a Grade 4 student, writes:

Art can mean many things to many different people. To me, art is a way to inspire feelings or emotion within a human being. It is a way to communicate. People express art in many ways. Some paint, others write, draw, sing and many more. Art is a recreation of real life. Any type of art

is to write, sing and draw. When I am alone in my bedroom, I often find myself writing, drawing or even singing. By doing all these, I find myself relaxed and in my own world of different imagination. But I know that any art that I create will not mean the same to other people because people have different ways to see things. In a very simple way, art can be anything.

Every day brings a new challenge to West Dover Elementary School, as is the case with elementary schools across the province. One thing remains certain: when offered a constructivist approach of learning through the arts, children are engaged and grow as learners. As Carmen Roman aptly stated in recent video on the work of the school, "If we see our children as artists, they will be artists. If we see our children as learners, they will be learners. What is your image of the child?"

Sherry Martens has been the fine and performing arts specialist for the Calgary Board of Education for the past seven years. She feels privileged to have been invited along for the journey of West Dover Elementary School to facilitate professional learning and celebrate the students' inspiring work found on the walls of their school and in their public performances. For more information about West Dover Elementary School, visit their website at www.cbe.ab.ca/schools/view.asp?id=103.



Much Ado About

The Most Interesting Class

Harold Kim

The most interesting class I have taken is art. I enjoy this class purely because of the freedom of choices you can make in it. Neither the teacher nor the work is pressuring. The atmosphere of the classroom is extremely friendly and relaxing. Art class relieves the stress of the more rigorous courses that I attend. There is an incredible variety of media to choose from and you can develop a sense of independence. I particularly enjoy this class because I actually understand the subject of art.

Art class allows someone to explore the realm of their imagination. There does not seem to be a barrier for the ideas you wish to create. The class is filled with pleasures because there is no stress or worry. In art, I can express my thoughts freely onto my sketches and paintings. Art also helps one go through logical stages of development. First, you make a rough sketch of the final project and imagine different styles in which it could be done. Second, the actual thought process and the creation of the project develops. Finally, the project is complete and ready for interpretation and viewing.

I greatly believe that you are able to express something through pictures and images when you cannot explain it in words. The inner thoughts of a person come directly onto the canvas. Everyone can express and show their artistic skills in this class. The beauty of art is that the viewer can interpret it in many different ways. I adore this subject because of the freedom of expression and the unlimited interpretation.

I have learned a great deal from being an art student. I have matured and gained independence while listening to criticism as well. Criticism helps you expand your thoughts and acknowledge other people's style of thinking. I also enjoy this class because of the relaxed environment, which contrasts with academic classes. The freedom of choice is wonderfully appealing from my point of view.

Harold Kim is a Grade 8 honours student at West Island College in Calgary. This essay was written for his English class, then shared with his art teacher, Kimberley Lewis. Focus is often on the academic courses, and the importance of the arts is forgotten. It is refreshing to read about how the arts have influenced our students' lives.



Great Ideas Suggested at the 2004 Conference

The following ideas were submitted by teachers who attended the 2004 Conference (thank you!).

- *The Village of Idiots*, by John Lazarus
- *The Power of One*, a soundtrack of great mood music
- www.artcyclopedia.com
- The Red Deer College bookstore carries affordable art supplies
- Viola Spolin's "Theatre Games for the Classroom," a CD-Rom
- www.danceology.ca
- Dancewear from Second Debut Consignment in Stettler, (403) 742-0088
- www.chicagodance.com
- Kidz Bop—an album series featuring kids singing versions of popular songs
- Ikea is a good place to buy paint brushes
- Blessings, a store in Edmonton (118 avenue and 142 street) that sells clean hip hop music
- Telus 2learn website (www.2learn.ca)
- Decidedly Jazz Danceworks in Calgary



Submitting to A Fine FACTA

Add the goal of being published to your teacher professional-growth plan and submit something to *A Fine FACTA*! Submissions may include the following:

- Practical classroom tips, lesson plans and rubrics
- Resource reviews
- Movie and book reviews
- Personal reflections on classroom experiences
- Stories and poems by teachers, students and student teachers
- Student artwork

Please include a short (three- to five-sentence) biography and your address so that a copy of the issue in which your work appears can be sent to you.

Submit signed permission forms for student work or photographs of students.

The upcoming submission deadline is **January 5, 2005**, for the spring issue.

Send submissions to Claire Macdonald, 912 3600 Brenner Dr NW, Calgary, AB T2L 1Y2; e-mail cmmacdonald@cbe.ab.ca.

Permission to Print Photograph/Student Work

Your child has submitted a piece of work or appears in a photograph that we would like to print in the next issue of *A Fine FACTA*. *A Fine FACTA* is a journal that goes to teachers across Alberta who are members of the Fine Arts Council of the Alberta Teachers' Association.

By signing below, I give permission for my child's work or photograph to be considered for publication in an upcoming issue of *A Fine FACTA*. This permission form will be forwarded to the journal editor.

Parent/guardian name _____ Signature _____

Student name _____ Signature _____

Teacher _____ Signature _____

School _____ School location _____

Notes to teachers:

- When submitting student work, please include the Permission to Print form with all signatures completed. Send the student work/photograph and the permission form to the editor of *A Fine FACTA*, Claire Macdonald, 912 3600 Brenner Dr NW, Calgary, AB T2L 1Y2.
- Work may be submitted electronically to cmmacdonald@cbe.ab.ca. Please ensure that the permission form is mailed to the address above.

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