

# ST. MAARTEN ACADEMY PSVE



## ***Student Handbook***

Creative Artistic Formation

A Curriculum Development Plan

By

Kofi Walker



Teachers

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**2007 - 2008**

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# FORWARDS:

## Mrs. Joseanne Fleming-Artsen



The arts are much more than just fun "extra" activities for students' physical and mental development. Artists who engage children, youths and adults to participate in the arts opens up worlds and minds through creative mediums, and offers participants with an opportunity to develop the skills they need for a brighter future.

Many schools are not fortunate to have a CAF program in St. Maarten as part of the curriculum, even though it is a requirement, especially for the Vocational Schools. To establish a syllabus for this subject will further validate the importance of Creative Artistic Formation to our students, the teachers and parents. Chances are, most children are not getting enough art, in or out of school. Today St. Maarten Academy PSVE offers: DANCE classes so our students can learn the basics of choreography. They are encouraged to play an INSTRUMENT or analyze a piece of music with guidance from experienced teachers, including local and international artists who are invited to our schools. They can act in PLAYS or study the motivation of a dramatic character or even visit the museum or discuss the origins of symbols in the SCULPTURE of various cultures. Through the CAF program offered at the Academy PSVE I hope that we can establish a place of the arts as both a full academic subject area and as uniquely empowering activities that carry over into other areas of life and study. The goal of this Curriculum Guide is to ensure that you - parents and concerned citizens – are identified as potentially the best and most powerful supporters of arts education in our schools.

## Kofi Walker



I have been the Creative Artistic Teacher to the St. Maarten Academy and Academy PSVE since 2004. I would like to welcome all students who will be joining the school this year. I urge **ALL** students to read through this Creative Artistic Formation curriculum guide, as you will sit a written Exam by the third term. Kindly use this *handbook* as a guide to devise your work for CAF.

The best works of arts will be chosen to be Part of the Independent Artists' Foundation Christmas production at the end of this year. Please see me regarding this handbook if you do not understand the contents for whatever reasons. I will sit and go through it with you if need be. I know this seem like a lot of reading but you are required to complete this Syllabus in order to pass the CAF course. I wish you much success for this school year.

## Annemiek Meussen:



In Holland I went to the Art Academy; I graduated with a BA Degree and I also wrote a thesis on Dutch-Caribbean Art. I have done several artistic projects, in schools, creative camps and after school programs.

This is my second year teaching on this Island. In the syllabus you can find the topics I wish to share with my students this year. I'm looking forward to a very productive and creative year together with my students and staff at Academy PSVE!

# CULTURE AND ARTISTIC FORMATION

## \*\*\*SYLLABUS\*\*\*

### Introduction

This Creative Artistic Formation (CAF) syllabus is designed to guide students in core performing-arts and visual arts disciplines **dance, drama and poetry**; physical theatre, theatre in black, sign language, music, drawing, handicraft, painting etc. With training in the above-mentioned disciplines, students are expected to foster an appreciation for the arts and develop their creativity and talents while making their own discoveries.



(Above: Students from St. Maarten Academy PSVE 2007)

**CAF (Culture and Artistic Formation)** is a broad subject; to focus learning to the core disciplines *dance, drama and poetry*, is to limit students' experience to the range of performing arts discipline that would appeal to them. CAF is designed as a three-term course (*within each levels of the Key Stages*) in order to encourage interest in the performing arts through research, inquiry and presentations by students.

The performing arts disciplines mentioned above will offer students an overview of various art forms. Introducing students to diverse art forms is essential to cultivate appreciation for the arts as an integrated curricular discipline which sustains development of the "whole individual".

The methods of studying CAF are outlined in the **strategies and methods of instruction** section (*on page 7*). Students will explore the arts through movement class, class discussions, personal research projects and excursions. They will be expected to collate and interpret information creatively, making judgments and drawing their own conclusions, often these activities will culminate in performances or expositions.

This syllabus is intended to provide students with meaningful and productive opportunities to encounter the arts. Among its key features is the essential opportunity for students to appropriate performing and visual art activities in school and in the St. Maarten Community.

Thus the objectives of CAF consider the needs and interest of the students within the Caribbean. Students will learn about the historical significance of the arts and their contribution to society. To achieve the objectives of this syllabus, teaching approaches such as project work, individual inquiry, research, creative representation of traditional art forms and performance will be used. Such varied approaches; both promote and make allowances for individual differences among students. CAF is taught as part of a multifaceted, integrated curriculum, reinforcing contents from subject area including history, geography, English and science. Curriculum details are provided in the curriculum outline (CAV Curriculum Plan on [pages 12](#) for 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> forms). Sample lesson plans ([Natural Disasters: pages 20 – 22](#) and [The Sound of Silence: pages 23 - 30](#)) are also attached.

# CAREER CHOICES

Students from the third form at the St. Maarten Academy (Academic) review their work on camera. Olivia, Camille John, Steven Madray, Marisa Marius, Martin Derrick, Roland Fleming, Wenda Labady, Zaid Khan, Jamero Hodge, Kaleem Mohammed, Michael Matilda, Aline Brooks – (3A1, February 2005)



The skills and knowledge acquired through the study of this syllabus may be further developed in a variety of professions including, but not confined to, dancer, actor or poet. Some other professions are listed below:

- ~ Actor
- ~ Arts journalist
- ~ Choreographer
- ~ Comedian
- ~ Dancer
- ~ Dance administrator
- ~ Dance politics
- ~ Director
- ~ Entertainment coordinator
- ~ Light Technician
- ~ Manager
- ~ Movement / Dance therapist
- ~ Set designer
- ~ Sound technician etc.
- ~ Website Designing
- ~ Visual Artist
- ~ Curator
- ~ Tour Guide
- ~ Developer of Educational Materials in Museums
- ~ Photographer
- ~ Graphics Designer
- ~ Commercial and Advertising
- ~ Architecture



**Photograph:** (Above) Ashwani Dwarka and Nigel Lalman - Performs along Front Street, Phillipsburg, St, Maarten, February 2005.

## GENERAL AIMS

**This syllabus aims to bring about in students the following:**

- (i) Positive attitude and co-operation while expanding their knowledge of performing and visual art disciplines.
- (ii) Understanding and appreciation of the creative contribution of artists within the Caribbean region and beyond.
- (iii) Self-confidence in their own abilities and capabilities.
- (iv) Willingness to consider new ideas and points of view.
- (v) Tolerance and sensitivity to other's viewpoints, beliefs and way of life, including tolerance to human variation (disability, sexuality or gender).
- (vi) Willingness to examine and explore their attitudes and values and those of others in relation to their culture and environment.
- (vii) Willingness and desire to read historical and current materials on matters pertaining to the arts.
- (viii) Willingness to express their own points of view in writing, discussions and creative presentations.
- (ix) Confidence to create works of art and master pieces for performances or exhibitions.
- (x) Curiosity to explore motor skills through dance, physical theatre, visual arts etc., to facilitate physical growth, techniques and fundamental skills.
- (xi) The ability to use their bodies to express feelings and attitudes about themselves and others.
- (xii) A sense of self-satisfaction to be derived from effectively using one's body and voice as instruments of expression.
- (xiii) Enjoyment and appreciation of arts as a worthwhile experience for all, not for just a few.
- (xiv) To view the arts as valued means of expressions, to both participants and spectators.

## OBJECTIVES OF CAF SYLLABUS

**The objectives toward which students will work are grouped under three main headings:**

### 1. KNOWLEDGE / COMPREHENSION

- (i) Students will be able to recall basic factual information relating to dance, drama, physical theatre, poetry, theatre, music and visual arts etc.

### 2. USE OF KNOWLEDGE

a. **Understanding and interpretation** - *Students will be able to:*

- (i) Recognize and explain basic concepts, standards, and terminologies in the core disciplines.
- (ii) Demonstrate basic techniques and skills. (*See assessment criteria pages 13 - 19*).
- (iii) Interpret historical data, for example, using dramatic presentations to relate events, make comparisons, deduce cause and effects, deduce means and ends.
- (iv) Prepare and perform their own movement / dramatic work that combine traveling, rolling, balancing, weight transfer into smooth-flowing sequences, with intentional changes.
- (v) Use direction, speed, pitch and flow. Incorporate set design and construction and the use of props into a personal performance.
- (vi) Demonstrate their capability to plan preproduction, production and post-production activities.
- (vii) Be able to orientate, explore, execute expose and evaluate their works of arts.

- b. **Analysis and Evaluation** - *Students will be able to:*
- (i) Make their own judgments and detect biases.
  - (ii) Locate and evaluate resources to identify appropriate information.
  - (iii) Pose questions and contribute their own information or ideas in group discussions to acquire new knowledge and to facilitate successful planning and communication.
  - (iv) Make oral presentations that demonstrate consideration of audience, purpose and information to be conveyed.
  - (v) Use a variety of languages as represented in St. Maarten / St. Martin.

### 3. ENQUIRY AND COMMUNICATION

- a. **Enquiry** - *Students will be able to:*
- (i) Demonstrate the ability to do independent research in their chosen topics or themes.
  - (ii) Identify similar cultural practices within their own and other countries and cultures.  
(*Multiculturalism*)
  - (iii) Search the Internet for examples and supporting documentation of their work.
  - (iv) Use the local media and locate resource persons within their community.
- b. **Communication** – *Students will be able to present their work using different performing arts disciplines and will develop confidence in performing for the public. In addition, they will be able to:*
- (i) Use dance, drama, poetry, sign language, theatre, and visual arts *etc.* to present their works of art through performances or exhibitions.
  - (ii) Write short and extended essays.
  - (iii) Hold debates, discussions and make oral presentations on a variety of themes.
  - (iv) Use audiovisual tools such as videos, cameras, over-head-projectors, slides, diskettes, digital CDs, etc;

## ORGANIZATION OF SYLLABUS

The syllabus consists of core disciplines - dance, drama and literature, visual arts and music. By forms 3 and 4 (*or Key Stage 3 & 4*), students will cover additional disciplines in theatre arts, optional and extension subjects, such as physical theatre, sign language and theatre in black.

The core disciplines of this syllabus represent an overview and introduction to the performing arts. Students are required to study the core disciplines of CAF before exploring and extending their creative ideas in the additional disciplines listed in the *Curriculum Outline*. Themes will be used to give shape and focus to CAF. This syllabus is designed to provide opportunities for enjoyment, challenge, self-expression and social interaction. Only a few students may wish to pursue the arts beyond high school. However, all students may develop an appreciation for the aesthetics of the arts and the dedication demanded of arts professionals. The execution of students' work will involve problem solving at all levels.

**On completion of the core disciplines, students will be able to demonstrate knowledge and understanding of:**

- (i) Codes of conduct for the CAF class and performances.
- (ii) Principles of warm-up and cool down.
- (iii) Techniques and terminologies of the core subjects.
- (iv) History of the core subjects in the Caribbean region and beyond.
- (v) Pioneers in performing and visual arts; past and present.
- (vi) Writing, Exhibiting and or performing their work using several performing arts disciplines.
- (vii) The arts and its relationship to culture.
- (viii) The elements in theatre that relate to those in other fields of study.

## **STRATEGIES AND METHODS OF INSTRUCTION**

Students should be aware of the duality of visual arts, literature, music or dance, drama and story telling throughout history, as it relates to traditional and contemporary practices or communication of a group of people. For example: “*Ponom dance of St. Maarten*”, or *social commentary by Fernando Clark*, a local comedian.

- (i) Safe practices within the work space. (Studio, Gym or Class Room).
- (ii) Exploration of space, time and body shape.
- (iii) Different approaches in the exploration and staging of work of arts, such as improvisation and creating a storyboard.
- (iv) Terminologies and phrases associated with the disciplines outlined in this syllabus.
- (v) Choreography and choreographic principles and devices.
- (vi) Characterization.
- (vii) Gestures.
- (viii) Group tasks and partnering.
- (ix) War dances during slavery used as an alternate means of communicating social and political issues.
- (x) Changes associated with the arts from social practices to academic standards.
- (xi) Benefits of excursions, live performances and workshops.



**Photograph:** 3A2 Students from Academy (The Academic section) are planning their *Evolution piece for a Theatre in Black performance*. This was staged at the cultural centre in March 2005.



## TERM 1

# FOUNDATIONS IN DANCE

Under the theme *Foundations in Dance*, students will cover five units essential for learning in dance, with academic standards. This includes reading, writing and independent work, such as research on the Internet.

These units will cover codes of conduct / CAF standards, safe practice and care of work. Student will be required to document their work using audiovisual and still camera. They will also do an evaluation of the process used to achieve various outcomes in their lessons. The units will also introduce the subjects by highlighting historical content relevant to the themes / subject discipline being taught.

The units may be studied in relation to any particular dance style, for example, jazz, modern, ballet, contemporary and ethnic. Any style of dance may be used as an idea or stimulus. Students may explore different dance forms such as lyrical, abstract, narrative, dramatic including other features such as gender appropriate material, dynamics, theme or subject matter of the dance, spatial and action content of dance, set design, lighting, costume and accompaniment, structure, form, interpretation and audience perception.

### Unit 1

- (i) CAF standards and disciplines
- (ii) Safe practices in the studio/gym/classroom

### Unit 2

- (i) Basic principles of warm-up and cool down at the start and end of each lesson
- (ii) Basic principles governing posture and alignment
- (iii) Dance vocabulary and dance terminologies

### Unit 3

- (i) Dance styles
- (ii) Exploration of space, time, dynamics and body shapes

### Unit 4

- (i) Workshops and theatre visits
- (ii) Choreography – choreographic devices and principles

### Unit 5

- (i) Presentation of works of art



*St. Maarten Academy PSVE (Vocational)  
'Red Hot Dance' Summer Camp 2007  
Performs at the Great Bay Hotel, St. Maarten*

## TERM 2

# DRAMA, POETRY AND LITERATURE

To become familiar with the basic principles of mounting a play / presentation in drama or poetry, students will cover the following elements:



### DRAMA :-

- (i) Stage presence
- (ii) Use of voice
- (iii) Movement
- (iv) Basic history and theory
- (v) Forms of theatre
- (vi) Farce / Satire
- (vii) Comedy and tragedy
- (viii) Interpretation of character

### POETRY:-

- (i) Elements of poetry
- (ii) Tone
- (iii) Types of poetry
- (iv) Figurative languages
- (v) Meaning and interpretation
- (vi) Pacing

### DRAMA AND POETRY:-

- (i) Blocking
- (ii) Props
- (iii) Set design
- (iv) Characterization
- (v) Gestures
- (vi) Warm-up and cool down
- (vii) Use of games to emphasize character and or develop emotional response to characters
- (viii) Diction and clarity of speech
- (ix) Costume

### LITERATURE - :

- (i) Reading
- (ii) Writing Techniques
- (iii) Summarizing and editing
- (iv) Report writing
- (v) Clarity and flow of written works and reports
- (vi) Conclusion of ideas
- (vii) Citation and References
- (viii) Time line of submissions



## TERM 3

# EXECUTIONS AND PORTFOLIOS

### ***In term three, students will be expected to complete the following:***

Students are required to submit portfolios of their work throughout the school year. 1<sup>st</sup> and 2<sup>nd</sup> form produce 1 portfolio per class, in 3<sup>rd</sup> form students will produce portfolios in groups of 4/5 and by 4<sup>th</sup> form students will produce their individual portfolio.

#### **Unit 1.**

- (i) Theatre visits (*continuing throughout the year, based on opportunities and demand*)  
Festivals, Carnival, Expositions and Museums.

#### **Unit 2.**

- (ii) Workshops with professional artists, local and international.

#### **Unit 3.**

- (iii) Solo/group presentation in a genre of your choice.

#### **Unit 4.**

- (iv) **Personal Development Portfolio.** Using themes such as health, training and technique, time management, professional artists etc; Students will use one or more of the extension subjects including work done in 1<sup>st</sup> and 2<sup>nd</sup> term to develop their portfolio. This is in order for you to document your own work.



Photograph of 3A2 Students plan Theatre in Black ideas on the chalk board. Fabianna Richardson, Akeem Brooks and Illado Rance

## OPTIONAL AND EXTENSION SUBJECT

### PHYSICAL THEATRE

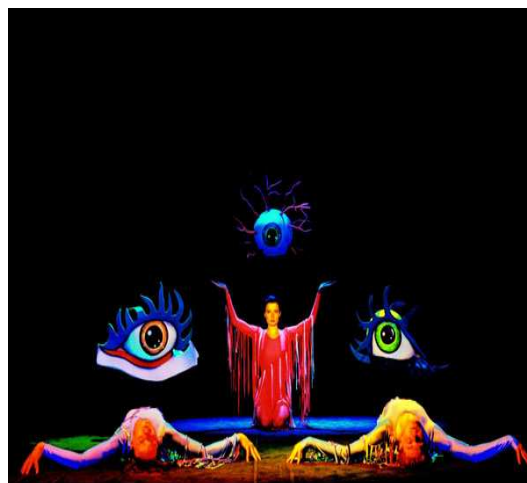
- (i) Basic history and philosophy.
- (ii) Knowing the structure of the body that is associated with initiating or ending movement.
- (iii) Challenge the students to use their imagination and to incorporate lights, sound effects and animation in their work.
- (iv) Combining dance movements with drama and voice.
- (v) Working with props and or set.

### THEATRE IN BLACK

- (i) Basic history and philosophy
- (ii) Different types of theatre in black
- (iii) Special effects, sound and lights
- (iv) Costume design
- (v) Storyboard
- (vi) Puppetry
- (vii) Mlme

### SIGN LANGUAGE

- (i) Students will learn the alphabet in American sign language
- (ii) Practice signing to a song / poem or include in a play or any other oral presentation.



### PRODUCTION TECHNIQUES

- (i) Pre-production planning, team building
- (ii) Production crew, cooperative learning
- (iii) Post-production, team building, responsibility, taking initiative and responsive.
- (iv) Ability to work well under pressure

## ATTACHMENTS

- (i) Curriculum outline forms 1 to 3.
- (ii) Core disciplines, extensions and options
- (iii) Guidelines for assessments
- (iv) Criteria for oral presentations
- (v) Guidelines and criteria for performance assessments
- (vi) 3<sup>rd</sup> form assessment criteria
- (vii) Daily evaluation and progress report
- (viii) Progress report
- (ix) Grade system
- (x) Sample lesson plan

## **CURRICULUM OUTLINE**

### CAV CURRICULUM PLAN FOR 1<sup>ST</sup>, 2<sup>ND</sup> 3<sup>RD</sup> & 4<sup>TH</sup> FORMS

<u><b>Title:</b></u>	<u><b>Form</b></u>	<u><b>Arts Subject</b></u>	<u><b>Cross Curricula</b></u>
<b>Term 1 - FOUNDATIONS IN DANCE</b> <ul style="list-style-type: none"> <li>• Dance Discipline</li> <li>• Dance Terminologies</li> <li>• Dance Technique</li> </ul>	<b>1<sup>st</sup></b>	<b>Dance</b>	English Language Social Studies History
<b>Term 2 - INTRO- DRAMA-POETRY</b> <ul style="list-style-type: none"> <li>• Drama</li> <li>• Poetry</li> </ul>	<b>1<sup>st</sup></b>	<b>Performing Arts</b>	Foreign Language Language Arts Social Studies History
<b>Term 3 - SOLO/GROUP PERFORMANCE</b> <ul style="list-style-type: none"> <li>• Dance</li> <li>• Drama</li> <li>• Poetry</li> </ul>	<b>1<sup>st</sup></b>	<b>Performing Arts</b>	Foreign Language Language Arts Social Studies Visual Arts

<u><b>Title:</b></u>	<u><b>Form</b></u>	<u><b>Arts Subject</b></u>	<u><b>Cross Curricula</b></u>
<b>Term 1- FOUNDATIONS IN DANCE</b> <ul style="list-style-type: none"> <li>• Dance Discipline</li> <li>• Dance Terminologies</li> <li>• Dance Technique</li> </ul>	<b>2<sup>nd</sup></b>	<b>Dance</b>	English Language Social Studies History
<b>Term 2 - THESPIANS &amp; POETS</b> <ul style="list-style-type: none"> <li>• Drama</li> <li>• Poetry</li> </ul>	<b>2<sup>nd</sup></b>	<b>Performing Arts</b> <i>Planning and Execution of the</i>	Foreign Language Language Arts Social Studies History
<b>Term 3 – Production Technique</b> <ul style="list-style-type: none"> <li>• Dance</li> <li>• Drama</li> <li>• Poetry</li> </ul>	<b>2<sup>nd</sup></b>	<i>following activities:</i> - Pre-production - Production - Post-production	Foreign Language Language Arts Social Studies Visual Arts

<u><b>Title:</b></u>	<u><b>Form</b></u>	<u><b>Arts Subject</b></u>	<u><b>Cross Curricula</b></u>
<b>Term 1- FOUNDATIONS IN DANCE</b> <ul style="list-style-type: none"> <li>• Dance Discipline</li> <li>• Dance Terminologies</li> <li>• Dance Technique</li> </ul>	<b>3<sup>rd</sup> &amp; 4<sup>th</sup></b>	<b>Dance</b>	English Language Social Studies Care
<b>Term 2 - THEATRE OPTIONS</b> <ul style="list-style-type: none"> <li>• Drama / Poetry</li> <li>• Dance</li> <li>• Sign Language</li> <li>• Physical Theatre</li> <li>• Theatre in Black</li> </ul>	<b>3<sup>rd</sup> &amp; 4<sup>th</sup></b>	<b>Performing Arts</b> Students will chose one of the options to present in a whole form production.	Foreign Language Language Arts Social Studies History Disability
<b>Term 3 - Personal Development Portfolio (PDP) in:</b> <ul style="list-style-type: none"> <li>• Dance</li> <li>• Drama / Poetry</li> <li>• Sign Language</li> <li>• Physical Theatre</li> <li>• Theatre in Black</li> </ul>	<b>3<sup>rd</sup> &amp; 4<sup>th</sup></b>	<b>Performing Arts</b> <i>Students will develop a portfolio that reflects their lifestyle incorporating one of the arts disciplines.</i>	Foreign Language Language Arts Social Studies Visual Arts

## CORE DISCIPLINES, EXTENSIONS AND OPTIONS

The CAF syllabus is made up of Core subjects and additional options to be completed by third and fourth forms. Students must do the Core subject in the first and second term. First form will focus on creating their own solo or group pieces in any of the core subjects. Second form will further develop skills in planning and putting together a production and by third form students will do a personal development portfolio in any of the core or optional subjects.

CORE	FORMS	OPTIONS
1. Dance 2. Drama 3. Poetry	1 <sup>ST</sup>	<ul style="list-style-type: none"> <li>• Solo / group performances</li> <li>• Write or create a poem or short play.</li> <li>• Student's natural talents such as voice/key board skills.</li> </ul>
<b>EXTENTIONS</b>  4. Production Techniques	2 <sup>ND</sup>	<ul style="list-style-type: none"> <li>• Solo / group performances</li> <li>• Write, create and present a poem or short play, using several languages.</li> <li>• Pre-production, production and post-production planning and execution.</li> </ul>
<b>EXTENTIONS</b>  5. Personal Development Portfolio <ul style="list-style-type: none"> <li>• Sign Language</li> <li>• Physical Theatre</li> <li>• Theatre in black</li> </ul>	3 <sup>RD</sup> & 4 <sup>TH</sup>	<ul style="list-style-type: none"> <li>• Students will develop their own personal portfolio as a professional artist would. Taking into consideration managing their time, health and budget.</li> <li>• Pre-production, production and post-production planning and execution.</li> <li>• Introduction to optional subjects, <b>sign language, theatre in black, physical theatre.</b></li> </ul>

NB: Students who wish to present visual arts work, please refer to the section on Visual Arts; (pages 31 – 32)

## GUIDELINES FOR ASSESSMENT

### (ASSESSMENT CRITERIA)

- ⇒ **Communication skills (verbal)** - Oral Presentation (See criteria on page 14), discussions and debates. Student expresses feelings and/or thoughts appropriately and clearly.
- ⇒ **Writing** - Homework, class work, independent research, written exams.
- ⇒ **Student and teacher evaluation** - Student will complete daily evaluation forms, teacher observation, group evaluation and progress report (See forms attached on pages 17 - 18)
- ⇒ **Creative thinking and execution of work** - Student generates new ways to view situations, push the limits of their knowledge and physical abilities and engage in self-directed tasks.
- ⇒ **Critical thinking** - student is open minded, forms an opinion when information warrants it, is sensitive to other's feelings and level of knowledge, restrains impulsivity.

- ✦ **Attendance** - Based on classroom records.
- ✦ **Self-management** - Student plans, is sensitive to feedback, evaluates the effectiveness of own actions or work.
- ✦ **General behavior** - Based on classroom deportment, performance, contribution, attitude, respectfulness towards peers, teacher and the work.
- ✦ **Co-operation in group work** – Student gets along with peers, works as part of a team and is able to collaborate with other students and teacher.
- ✦ **Intervention** - individual coaching (IC), parental involvement (PI), extra work (EW) referral i.e. principles, councilor (RP/RC), homework guidance (HG), disciplinary measures (DM) and extra-curricular activities (EA), peer coaching (PC).
- ✦ **Personal development portfolio** - student execute the capabilities to plan and organize their own file; based on achievements and new skills learned.

## CRITERIA FOR ORAL PRESENTATIONS

From time to time students will do oral presentation in class either on a chosen theme or on the progress of their work. Ten points (10)\* is allocated for each formal oral presentation.

COMPONENTS	EXCELLENT	SATISFACTORY	UNSATISFACTORY
<b>PRONUNCIATION</b> (1)	Excellent pronunciation	Good pronunciation	Poor
<b>CONFIDENCE LEVEL / TONATION</b> (2)	Speaks with confidence and projects the voice	Speaks audibly with some confidence	Lacks confidence and speaks quite softly
<b>ORGANIZATION</b> (2)	Presentation coherent, easily followed	Presentation was somewhat difficult to follow	Presentation disorganized and difficult to follow
<b>GRAMMAR</b> (2)	Employs correct tenses and plural forms throughout work	Occasional grammatical errors	Substantial grammatical errors
<b>USE OF VISUALS</b> (2) <i>Charts, hand-outs, instructional devices</i>	Uses 2 or more types of visuals	Uses one type of visual	Used no visuals or hand-outs
<b>CLASS INVOLVEMENT</b> (1)	Involves the class in the presentation	Involves at least 1 classmate	No class involvement

## ASSESSMENT GUIDELINES AND CRITERIA

**FOR PERFORMANCE ASSESSMENT:** Students will be awarded a maximum mark of 40 points in group or solo presentations in any discipline of the performing-arts listed below. The remaining marks will be allocated by the teacher by way of observation, class performance, participation, writing and research materials provided by the students. Students not performing will be placed in production teams and will be graded according to participation and willingness to develop new skills.

### POETRY

- Interpretation of poem - 10
- Diction / Clarity of speech - 10
- Intonation - 5
- Pacing - 5
- Costume selection - 10

### DRAMA

- Interpretation of character - 5
- Diction / Clarity of speech - 10
- Use of stage - 5
- Creativity - 10
- Costume selection - 10

### DANCE & PHYSICAL THEATRE

- Costume appropriateness - 5
- Choreography - 10
- Use of stage (*Spacing*) - 5
- Technique - 10
- Emotional impact - 10

### THEATRE IN BLACK

- Props and set design - 10
- Costume appropriateness - 5
- Planning and execution of idea - 10
- Co-operation in a group - 5
- Creativity - 10

### SIGN LANGUAGE

- Synchronization - 20
- Clarity of signs (*hands*) - 10
- Aesthetics - 10

**MUSIC** - Extension based on individual ability:

- Rhythm and pitch - 5
- Tempo, dynamics and phrasing - 5
- Technique and tone quality - 10
- Style / Creativity - 10
- Emotional impact - 10



## ***ASSESSMENT CRITERIA***

### **3<sup>RD</sup> & 4<sup>TH</sup> FORMS**

#### **FOR SOLO PRESENTATION AND ALTERNATIVE OPTION**

- ⇒ Choose an international or local performing artist in any genre of music, dance, drama or literature. Research and find a brief biography of the artist, create a program-note (*an A4 page with graphics and brief description of performance*) and do a live presentation impersonating the chosen artist.
- ⇒ Students will choose a topic from the units taught in terms 1 & 2 and create a display for this topic. The display is consisting of bulleting boards, magazines, text, crafts, artifacts, models, paintings, poems, pictures, newspaper clipping, videos etc;
- ⇒ Student executes the capabilities to collate information about their work and progress made in C.A.F. and organizes his/her own file based on achievements and new skills learned throughout the year. The portfolio should be typed double spaced making sure to include any newspaper clippings or personal achievements made throughout the year.

## **ASSESSMENT CRITERIA**

- ⇒ **PERFORMANCE OPTION**
  - Presentation of researched material of the artist - 20
  - Program notes - 15
  - Two minutes solo performance impersonating the artist - 40
  - An essay describing the process of developing and executing this particular task for assessment - 25
- ⇒ **CLASSROOM DISPLAY / EXHIBITIONS OPTION**
  - Organization planning and execution of work - 35
  - Use of IT skills - 15
  - Creativity - 25
  - An essay describing the process of developing and executing this particular task for assessment - 25
- ⇒ **PROFESSIONAL DEVELOPMENT PORTFOLIO**
  - Organization planning and execution of portfolio - 35
  - Use of IT skills - 15
  - Creativity - 25
  - An essay describing the process of developing and executing this particular task for assessment - 25

**DAILY/WEEKLY EVALUATION FORM**

**Teacher:** Mr. K. Walker  
**Student Name:** \_\_\_\_\_ **Activity:** \_\_\_\_\_  
**Unit:** \_\_\_\_\_ **Form:** \_\_\_\_\_  
**Date:** \_\_\_\_\_ **Task No:** \_\_\_\_\_

What was my response to the task?

Have I completed the task? **Yes / No** (please circle)

Explain what was done or why task was incomplete!

What did I learn?

What are my plans/targets for next lesson?

# CAV PROGRESS REPORT

Teacher: \_\_\_\_\_

Student Name: \_\_\_\_\_ D.O.B.(dd/mm/yy) \_\_\_/\_\_\_/\_\_\_

Form: \_\_\_\_\_ Term: \_\_\_\_\_ School Year: \_\_\_\_\_

Number of assignments given: \_\_\_\_\_ Number of completed assignments: \_\_\_\_\_

Number of incomplete assignments: \_\_\_\_\_

This progress report should be done at least three times per year. (See assessment criteria for details pages 13 – 14)

COMPONENTS	CODES	GRDS	GENERAL REMARKS
Communication skills - Oral presentation - Homework - Independent work - Written exams	CS		
	OP		
	HW		
	IP		
	WE		
Student evaluation, portfolio & progress report	SSE		
Creative thinking and execution of work	CTEW		
Critical thinking	CT		
Performance assessment	PA		
Self management - Independent work	SM		
Attendance Regular, often absent, often tardy	ATT		
General behavior Good, satisfactory, unsatisfactory	GB		
Co-operation	CO-OP		
Peer coaching	PC		
Personal development portfolio	PDP		
Interventions Visible improvement Too early No improvement	INT		

*This progress report must be completed 3 times per year. Refer to assessment criteria for details (pages 13 – 18)*

## MEASUREMENTS OR POINTS SYSTEM

Home work	- 10%
Written exam	- 10%
Oral Presentation	- 10%
Live performance / Exhibitions etc;	- 40%
Student progress report	- 10%
Participation ( <i>Evaluation and progress forms</i> )	- 10%
60 hours Community work	- 10%

-----

100 Points

Please refer to the **Curriculum Outline** and **Assessment Criteria** outlined between *pages 13 - 18*

## ***SAMPLE LESSON PLANS***

### *Natural Disasters*

<b>Unit:</b>	3 Drama and poetry	<b>Subject:</b>	CAF
<b>Topic:</b>	Natural disasters	<b>Theme:</b>	Hurricanes / Thunderstorms

**GOALS:** *students are able to:*

- (i) Use a variety of ways to interpret the theme
- (ii) Use improvisation to develop ideas
- (iii) Give support; develop trust and awareness of each other.
- (iv) Recycle refuse into art
- (v) Develop an abstract performance piece
- (vi) Recognize diverse perspectives in the creation of performance, interpretation and evaluation of the arts.

**OBJECTIVES:** having discussed this subject before students have seen a video on natural disasters. They are to find different ways of interpreting the theme hurricane using poetry or drama. By the end of this lesson students should be able to:

- (i) Define the term *Natural disasters*
- (ii) List different organizations that are involved in emergency events.
- (iii) Discuss the effects of hurricane to the economy and physical surroundings (*landscape*)
- (iv) Write an introduction to a dramatic play or comedy, poem starting with the line "...my life is like a Hurricane/Thunderstorm at this moment." Or "... Everything is in anarchy like uncontrollable wind tunnels." Include one or more characters in your poem or story, which is called upon in an emergency.
- (v) Use newspaper or magazine clippings to assist in developing ideas for designing a costume or set using recycled products.

**MATERIALS:**

- (i) DVD/Video [Movie Twister]
- (ii) Sound effects of storms, lightening, disturbed animals, rough waves
- (iii) Newspaper & magazine clippings of natural disaster associated with water
- (iv) List of emergency contact details

## METHODOLOGY:

- Teacher will write definition of *Natural Disasters* on the board.
- Place list of emergency contact on the class room wall, bring to students attention during discussion.
- Students will list as many natural disasters as possible
- Watch a scene from the movie “*Twisters*”, *the scene emphasizes positive and negative aspects of the “Twister.” such as the excitement of chasing a storm, verses the emotional impact of loosing someone.*
- Discuss student’s observation of changes in the movie associated with scenes / set designs, color / mood, changes and alterations they may make to put a Movie onto the live stage.
- Students list as many emergency organizations they know they can use the chart posted on the wall to assist them. Talk about the different professions involved in natural disasters.
- Write an introduction to a story / play or poem starting with the line “...my life is like a Hurricane/Thunderstorm at this moment.” Or “... Everything is in anarchy like uncontrollable wind tunnels.” Include one or more characters in your poem or story, which is called upon in an emergency.
- Teacher will select a few students to share what they have written in the class. Encourage students to respond to each others work preferable positively if the comments are negative they are to give criticism with sensitivity and respect to the students’ work.
- Split into groups of 4/5 making sure that there is a ratio of 2:2 or 2:3, groups must not be gender specific. There should be a mixture of poets and writers, take ten minuets to combine each other’s work to create an abstract performance lasting no longer less than a minuet.

## HOMEWORK

- (i) Complete the daily evaluation form and develop your poem / story further for next lesson.

## *ASSESSMENT*

- (i) Students will undertake group and self assessment and evaluation of their work.
- (ii) Complete daily evaluation form to reaffirm learning or highlighting difficulties.
- (iii) Teacher observation of student's performance and participation in a group. Creative representation of self in writing and or performance.

By the end of this unit students will develop skills in discussion, debate, and persuasive writing by analyzing related events associated with storms. They will also be engaged in designing and building a set made from recycled materials. Students will use the local media, library and the internet to gather relevant information appropriate to this topic. Finally they will explore the theme to present an abstract performance piece using drama and poetry.

# ST. MAARTEN ACADEMY PSVE

*(Listen) Plan for 27<sup>th</sup> August 2007*

## THE SOUND OF SILENCE

**Day of Silence**

Sheeeee!

**Sometimes in order to be heard,  
you need to be silent.**

**Galleo teachers support the Union.**

More Info @  
[utalk.worldpress.com](http://utalk.worldpress.com)





## GUIDE LINES

### RULES FOR TODAY

- There will be no talking during the course of the day.
- Communication will be done through written and artistic expressional jesters
- Students will participate in lesson/class or they will be asked to leave the class and produce an alternative activities surrounding to silence.
- Students are allowed to keep their make up on if allowed to do so by their teacher.

### ACTIVITIES FOR THE DAY

- Silence for the day.
- Face Painting
- Mime
- Facial Expressions.
- Gestures

### SILENCE FOR THE DAY

The ability to be silent is an advanced listening skill. Many inexperienced listeners cannot tolerate even very short silences. They feel uneasy with silence, and therefore do not allow others time to think and reflect. However, when a talker is nervous or upset, silence on the part of the listener can be very helpful as it allows the talker to think and collect their thoughts. Silence can also be a powerful tool when negotiating – it can have a direct impact on the quality of the deal that we strike. Many people lose their advantage by making a proposal and not maintaining a silence while the other party thinks about it – instead they jump in with a second, less advantageous offer. The ability to sit in silence can also be helpful when confronting a member of staff who is performing poorly or who is accused of a misdemeanour. A manager skilled enough to sit in confident silence will draw out information that otherwise would not have come to light.



Taken from <http://www.fenman.co.uk/traineractive/training-activity/Silence-in-effective-learning.html>

## **EXECUTION OF ACTIVITIES**

When entering into the class room, students will be invited to either sit on the floor or rearrange their table and chairs in a circular setting. *Preferably the floor.*

The initial goal is to do a *spirit spot*. This is where they will centre themselves and focus on the elements around them. This activity is vital to being connected with your self and getting to know who you are as an individual. It is also a non physical teaching.

The centring and balancing of one's self will take 15 minutes. In order to really get the full and empowering effect of this exercise one need an hour or more.

### **TITLE - SILENCE!**

By - Jennifer Dalke

Subject - Other, Language Arts, Art

Grade Level – 1<sup>st</sup> – 4<sup>th</sup> form

### **LEARNING STANDARDS:**

Reading, Writing, Listening, Observation skills

### **INTEGRATED SUBJECTS:**

Language Arts

### **INSTRUCTIONAL GOALS:**

- \* Students will understand that there are many ways to express themselves without using words or sound
- \* Students will work in cooperative groups to produce a sculpture that conveys a certain feeling

### **MATERIALS:**

- \* Construction paper (1 piece per group)
- \* Glue and/or tape
- \* Notebook paper, cut into pieces with different feeling written on each piece
- \* A large, open, grassy area

### **ANTICIPATORY SET:**

1. The teacher will take the class outside to a selected open area. Why do you think we are out here today?
2. The teacher will ask the students how they let someone know how they are feeling. The class will discuss the various ways to convey different feelings.
3. After experimenting with these ideas, the teacher will explain that there are many ways to express feelings without using words. Next, students will be told that they will be given the opportunity to try to convey different feelings by using things in the environment.

### **ACTIVITY # 1:**

- ↻ Students please separate in groups of 3 / 4. You must use your fingers to indicate to each other what group they are in, not their voices.
- ↻ After the students are in their groups, the teacher will ask for one student from each group to come up and collect the materials.
- ↻ The teacher will explain that the students will have about 10 minutes to find ANYTHING in the area, and to arrange it on the piece of construction paper in a way that represents the feeling they select from the bag.
- ↻ Each group will select a piece of folded up paper from a small bag. This piece of paper will indicate which feeling they are supposed to convey.
- ↻ The teacher will explain that when the time is up, he will begin clapping. Students should return to the appropriate area, clapping with the teacher until everyone has returned. Last, the teacher will dismiss the students to make their body sculpture.
- ↻ After the ten minutes are up and all of the students have returned to the circle, each group will take turns demonstrating their body / group sculptures while the other students try to guess what feeling they are trying to represent. Then, each group can explain how their project conveys the feeling to them by writing the emotions or drawing it on paper.
- ↻ Finally, everyone will return to the classroom where there will be a blank bulletin board. Each group will be able to write the appropriate feeling on the board and hang up their project.

### **TEACHER'S ROLE:**

Mr. Walker will only start the discussion in this project in order to start the students' thinking. While the students are working, Walker will walk around, but not give any instruction. If some groups are having real problems, then he will try to say the bare minimum to allow the children to produce their own work.

### **ACTIVITY #2:**

#### **CREATIVE QUESTIONS & SUGGESTIONS:**

- ↻ Are there any other ways to express a feeling without using words? How?
- ↻ Do certain colors have different meaning attached to them? Which ones, and what feelings do they convey?
- ↻ This project could also lead into a discussion on pollution and recycling.

## TROUBLESHOOTING:

- ↪ Walker will check the groups after they have formed to be sure that they would work well together. He will switch students as necessary.
- ↪ Some students may truly be stumped. Walker will walk around and spark ideas whenever necessary.



## EVALUATION:

- ↪ Students will be evaluated on their group work. Were they cooperative? Did they contribute to their groups?
- ↪ Did each group produce a body-sculpture? Did they truly make an effort to produce a piece that conveys their given feeling?

## ACTIVITY #3:

### PLEASE READ BEFORE APPLYING ANY MAKEUP.

#### APPLYING AND REMOVING MAKEUP FOR MIME

*Note: Suppliers' brand names are listed in italics in brackets*

**MEN:** Make sure you shave before (i.e. the same day) you put on your makeup! If you forget you'll probably only forget once? It's a nightmare trying to outline your face with stubble in the way.

**WOMEN (OR MEN?) WITH LONG HAIR:** Put your hair back! (And leave it back/up for performing). Basically there are about three to five steps in applying and removing a mime face, depending on whether you choose to powder. Go slowly. It's hard to fix mistakes afterwards. Leave yourself (more than) enough time to put on your face. Even after you have put on your face many times you will still want to leave yourself about 30 minutes.

#### ↪ **WHITE BASE.**

You can get cake (water based) vs. clown white (grease based) makeup. Cake may appear streakier than grease makeup. Some cake makeup's (*Ben Nye or Mehron*) are simply pressed powder while others (*Kryolan*) are glycerin based. Clown white (*Kryolan, Mehron*) provides a heavy grease base and has talc powder that makes it go on thick. You can also get waterproof clown white (*Kryolan*). Applying skin moisturizer (not cold cream which is just more grease on your face) before beginning to apply clown white will help the grease makeup to spread easier.

A suggestion is to outline your face (shape) in white and then starting from your nose out to the perimeter. If you choose to have anything than an oval face one suggestion is to put perimeter 'dots' on your face and then to 'connect the dots' with lines before filling in your face. You can do all of this using your fingers, a pencil (see below) or a brush. Don't go too wide with the outline of your face; otherwise it's very difficult to outline your face with black by yourself. On the other hand you can choose to not have an outline and fill your whole face and have the makeup go right up to your hair.

It is much easier to put the markings over cake makeup than (unpowdered) grease makeup.

Powdering grease makeup is recommended before putting on black, red or any other markings.

When applying the white base around your mouth it is better to accidentally get some white on your lips than to not go all the way up to your lips. You can always apply lipstick over the white but it is much more difficult to try to fill in gaps with white after you have applied your lipstick.

#### ☞ **POWDER.**

Once again, not all mimes powder and for those who do there may be times when they decide to not powder. For the white it is best to use a super white powder (*Ben Nye*). A cheaper but not as good alternative is (*Johnson's*) baby powder. Shake off any excess powder after putting powder on a puff or brush and before touching your face. You can do this by flicking the back of the puff or the end of the brush with your finger(s). If you put too much powder on your makeup will crack.

Powder your face lightly. If you're wearing grease based makeup you will know that you have powdered enough when your face doesn't feel 'sticky'.



#### ☞ **Markings. (Black and Red)**

For the black you can use a paint, pencil or liquid eyeliner. Paints (*Kryolan*, *Mehron*) are simply applied with a paint brush. You can get thin or thick grease pencils (*Mehron*). If you are trying to keep the grease makeup away from your eyes you can use a charcoal pencil (*Mehron*) for right around your eyes. Charcoal pencils are not recommended for use elsewhere on your face - grease pencils are best. There are also cream based pencils (*Ben Nye*). Liquid eyeliner (*Kryolan*, *Mehron*) is easier to apply over a white grease base than a pencil but it can also run. Pencils tend not to run. If you smudge you can remove the makeup with a Q-tip and then reapply.

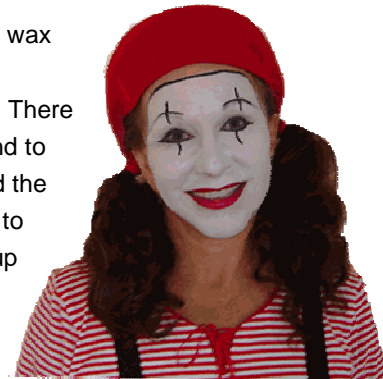


## A SUGGESTED ORDER FOR PUTTING ON MARKINGS IS AS FOLLOWS:

- A) Eyebrows and other markings
- B) Outline of eyes
- C) Mascara
- D) Lipstick

To paint eyebrows on your forehead above your real eyebrows raise your eyebrows and you will see a wrinkle. Paint a line along the wrinkle. (Note: Don't assume that both the wrinkles above both eyes will be level.) It's then from here that you determine the placement, shape, length and boldness of your eyebrows. Painting your real eyebrows is fairly straightforward. In terms of outlining your eyes, once again it is a trial and error thing. The best way to learn is to do it and to gain from trial and error. To apply mascara, look away from where you're brushing. If you can't control each of your eyelids hold one eyelid down while doing the other. You can even hold one half of an eyelid while doing the other half. It is important that you purchase water resistant mascara. Does your mascara after you powder (if you do)?

For lipstick you should use a primary (or cherry) red. Tube lipstick is wax based and has fewer colours (pigmentation). Red that comes in a container and is applied with a brush has less wax and more colour. There are several methods of putting on lipstick. It is best to experiment and to find the one that you like best. However, be careful to not go beyond the edge of your lips with the lipstick. It will look awkward and is difficult to correct. You will need a pencil sharpener that is intended for makeup pencils.



### 🔗 **Powder. (see # 2)**

Make sure that your black and red markings have dried before powdering. One suggestion is to have one brush or puff for powdering the white base and another brush or puff for this step. For this step in the powdering stages you will need to use translucent powder (*Ben Nye, Kryolan*). You can get waterproof powder (*Kryolan*). After powdering you should wash off excess powder that is outside the perimeter of your face. This will help your makeup face to stand out and to look more defined and professional.

### 🔗 **Removing Makeup**

For cake (water based makeup) soap and water will work just fine. For clown white (grease based makeup) you can simply use *Pond's Cold Cream*. You can also purchase makeup remover lotion that is mineral based (*Mehron*). This type is good for removing makeup around the eyes. You can also get makeup oil (*Kryolan, Mehron*) (that looks like Vaseline) As a last resort you can use (Johnson's) baby oil or Crisco oil.

You can use cotton balls to get makeup off from around the eyes. You can buy cotton squares. Tissues and Q-tips are also good. After you have removed greased based makeup it is best to have an alcohol based astringent handy (*Sea Breeze*).

## CREATIVE ARTISTIC FORMATION QUESTIONNAIRE

Form \_\_\_\_\_

Date: \_\_/\_\_/\_\_

Group: \_\_\_\_\_

Duration 10 mins.

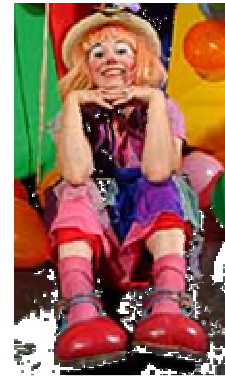


Participants: \_\_\_\_\_

*These exercises are being graded. This is a group activity so cooperation is extremely important. Please answer the following questions with your team.*

### Questions:

1. List as many ways to express yourself, emotions and intention without using words. **(10 points)**
2. Write down 5 colors and attach the general mood or meaning associated with each colour. Please remember that 1 colour may convey several meaning. After establishing your colours, state what feelings do they convey? **(10 points)**
3. Write down how you would use this lesson or transfer this project into a discussion on pollution and recycling. **(10 points)**
4. What are men required to do before putting on Make-up? **(10 points)**
5. What are women or men with long hair required to do before putting on their makeup? **(10 points)**
6. Mime makeup is usually what colours? **(10 points)**
7. How many varieties of products (brands) of makeup can you find in the article? **(10 points)**
8. What was the article referring to when it mentioned Markings? **(10 points)**
9. What is the order in which you put on Mime makeup? **(10 points)**
10. How do you safely clean your face after you have finished your performance? **(10 points)**



## THE VISUAL ARTS SYLLABUS

Provided by **MS. ANNEMIEK MEUSSEN**

**CAF: FIRST form.**

The first year, the students will learn about the visual aspects of art. They will be introduced to pioneers of art throughout history. At the end of the year students will be able to recognize the visual aspects of art. They will be able to practice the visual aspects and they can also use them to reflect on their own works of arts.

<b>THEME</b>	<b>DISCIPLINE</b>	<b>FUNCTION</b>	<b>TOPICS</b>	<b>RESOURCES</b>
<b>COLOUR</b>	<i>Visual Arts</i>	<i>Recognize, use and reflect</i>	<i>Color wheel, Color contrast, Atmospheric perspective</i>	<i>Zienderogen kunst</i>
<b>LIGHT</b>	<i>Visual arts</i>	<i>Recognize, use and reflect</i>	<i>Shadow, Still life</i>	<i>Zienderogen kunst</i>
<b>SHAPE</b>	<i>Visual arts</i>	<i>Recognize, use and reflect</i>	<i>Surrealism, abstraction, organic</i>	<i>Zienderogen kunst</i>
<b>SPACE</b>	<i>Visual arts</i>	<i>Recognize, use and reflect</i>	<i>Create a space with pictures out of magazines, in front a background.</i>	<i>Zienderogen kunst</i>
<b>COMPOSITION</b>	<i>Visual arts</i>	<i>Recognize, use and reflect</i>	<i>Different compositions, Cut of (afsnijding)</i>	<i>Zienderogen kunst</i>
<b>STRUCTURE</b>	<i>Visual arts</i>	<i>Recognize, use and reflect</i>	<i>Animals with different structures, Rub of different structures</i>	<i>Zienderogen kunst</i>



## CAF-PSVE

### CAF: 2<sup>nd</sup> form.

The second year, the students will continue to learn about the visual aspects of art. They will learn to use different materials and techniques. They will be introduced to pioneers relevant to the styles or forms they are working in and should be able to an artist (historical or current) who inspires them. At the end of the year they will be able to recognize the visual aspects of art. They will be able to practice various skills and techniques and they can also use these experiences and exercises to reflect on visual arts. They will further develop their insights on different trends in art history.

THEME	DISCIPLINE	FUNCTIE	MIDDEL	BRONNEN
<b>COLOUR</b>	<i>Visual arts</i>	<i>Recognize, use and reflect visual aspects and art trends.</i>	<i>Atmospheric perspective, Color contrast</i>	<i>Zienderogen kunst</i>
<b>SPACE</b>	<i>Visual arts</i>	<i>Recognize, use and reflect visual aspects and art trends.</i>	<i>Perspective</i>	<i>Zienderogen kunst</i>
<b>LIGHT</b>	<i>Visual arts</i>	<i>Recognize, use and reflect visual aspects and art trends.</i>	<i>Shadow Contrast Clair obscure</i>	<i>Zienderogen kunst</i>
<b>RELIEF</b>	<i>Visual arts</i>	<i>Recognize, use and reflect visual aspects and art trends</i>	<i>High and low relief</i>	<i>Zienderogen kunst</i>
<b>PRINT TECHNIQUES</b>	<i>Visual arts</i>	<i>Recognize, use and reflect visual aspects and art trends.</i>	<i>Mono type, High and low prints. Make a flag?</i>	<i>Zienderogen kunst</i>
<b>GRAPHIC DESIGN</b>	<i>Visual arts</i>	<i>Recognize, use and reflect visual aspects and art trends.</i>	<i>Typographic Lay out. Design a cover of Magazine.</i>	<i>Zienderogen kunst</i>

## CODE OF CONDUCT

The St. Maarten Academy PSVE Creative Artistic Formation teachers expect every student to show a positive attitude towards their school life. We encourage students to exercise respect for staff and each other at all times. Students should be positive and show a willingness to develop the institution and programs organized by the CAF teachers. The staff is willing to assist students with any matter related to this syllabus, student's school life or personal development. This should be reflected in your PDP (Personal Development Portfolio). The following dress code and guidelines are in place to assist students to exercise good attitude and team work in this program.

### **DRESS CODE: 1<sup>ST</sup> & 2<sup>ND</sup> FORMS**

**For Movement Classes please follow the dress code set out below:**

- ↻ **BLUE** shorts or long cotton trousers. No jeans please.
- ↻ **WHITE** School PE T- shirts or plain white T - shirts. No printed T - shirts please.
- ↻ No ear-rings, necklaces, wristbands, caps, head coverings, hats, headbands.
- ↻ No long nails / acrylic nails must be short. These can be harmful when doing contact work.
- ↻ No chew gum. You may eat in class but please clean your mess.
- ↻ Girls please dress appropriately at all times, you gain more respect from your peers if you do.

### **DRESS CODE: 3<sup>RD</sup>, 4<sup>TH</sup> & 5<sup>TH</sup> FORMS**

**For Movement Classes please follow the dress code set out below:**

- ↻ **Black** shorts or long cotton trousers. No jeans please.
- ↻ **White** School PE T- shirts or plain white T - shirts. No printed T - shirts please.
- ↻ No ear-rings, necklaces, wristbands, caps, head coverings, hats, headbands.
- ↻ No long nails / acrylic nails must be short. These can be harmful when doing contact work.
- ↻ No chew gum. You may eat in class but please clean your mess.
- ↻ Girls please dress appropriately at all times, you gain more respect from your peers if you do.

**For the visual arts and other fine arts classes please follow the regular school dress code unless otherwise instructed.**

## WEEKLY SCHEDULES

Time Table Kofi Walker St. Maarten Academy PSVE 2007/2008						
Time	Period	Monday	Tuesday	Wednesday	Thursday	Friday
7:30>7:40	0	HOMEROOM	HOMEROOM	HOMEROOM	HOMEROOM	HOMEROOM
7:40>8:25	1	Free	Free	2F	Free	B3C
8:25>9:10	2	2E Small-room	Free		Free	
9:10>9:55	3		Free	Free	Free	Free
9:55>10:15	BREAK					
10:15>11:00	4	Free	1H Main-room	1D	1G	B4A
11:00>11:45	5					
11:45>12:30	6	B4C	1E Main-room	B3D	P4C	
12:30>>12:45	BREAK					
12:45>1:30	7	B4C Main-room	1E Main-room	B3D	P4C	2D
1:30>2:15	8	P3C Main-room	B4B Main-room	Meetings	P4D	
2:15>3:00	9					Free

No.	Forms	
4	1st Forms	1H + 1E + 1D + 1G
3	2nd Forms	2E + 2F + 2D
3	3rd Forms	P3C+B3D+B3C
5	4th Forms	B4C+B4B+P4C+P4D+B4A
<b>Total</b>	<b>15 Classes</b>	

**Time Table**  
**Annemiek Meussen**  
**St. Maarten Academy PSVE 2007/2008**

Time	Period	Monday	Tuesday	Wednesday	Thursday	Friday
7:30>7:40	0	HOMEROOM	HOMEROOM	HOMEROOM	HOMEROOM	HOMEROOM
7:40>8:25	1	CAF teachers meeting	1A	P3A	P3B	free
8:25>9:10	2	2A	1A	P3A	P3B	free
9:10>9:55	3	2A	2C	B3A	B3B	2B
9:55>10:15						
10:15>11:00	4	1F	2C	B3A	B3B	2B
11:00>11:45	5	1F	free	free	free	1C
11:45>12:30	6	free	free	free	free	1C
12:30>>12:45	BREAK					
12:45>1:30	7	P4A	P4B	free	free	1B
1:30>2:15	8	P4A	P4B	free	free	1B
2:15>3:00	9	free	free	free	free	free

No.	Forms	
	1st Forms	1H + 1E +1D + 1G
	2nd Forms	
	3rd Forms	
	4th Forms	
<b>Total</b>		

## CAF CALENDAR 2008 - 2009

- Activities
- Performance opportunities
- 60 hours Community work
- Additional Fine Arts Activities
- Exhibitions
- Escursions

# **Appendices**

## ***Suggested reading and resource materials***

### **POETRY AND DRAMA**

- Golden voices of S' maatin; Bute, Ruby
- Floral Bouquets - to the daughters of Eve; Bute, Ruby
- Louise Bennett - Auntie Roachy Sey; Morris, Mervin

### **DANCE**

- Ailey Spirit - The journey of an American dance company
- Akram Khan's Rush, creative insight; Sanders, Lorna
- Beginners modern jive, the easy way to learn; Rundle, Georgett (published 2003 DVDs popular technique)
- Roots of the dance - fighting game, Capoeira; Capoeira, Nestor
- Dance for Tudors - National curriculum key stage 2; Dance Society, Dolmetsch Historical

## **BIBLIOGRAPHY**

### **CURRICULUM DEVELOPMENT IDEAS:**

- Children moving - a reflective approach to teaching physical education, fourth edition, Graham, George, Holt/Hale, Shirley Ann, Parker, Melissa
- The arts and human development; Gardner, Howard
- Art and creative development for young children; Schirmacher, Robert
- CXC Physical Education Syllabus 2005, CXC 33/O/SYLL 03
- Student evaluation progress assessment ideas, Mrs. Baly-Vanterpool, Tallulah
- Creative Artistic Formation Syllabus, Reyes, Clara
- Ontario - Ministry of Education, Ministry of Training, Colleges and Universities

*Many thanks to my good friends and teachers who assisted in the creation of this syllabus. Miss. M. Henry and Mrs. M. Bate.*

# THE MR. & MISS ACADEMY PSVE

## Talent Pageant Competition 2007.

December 1st



*"Mr. and Miss St. Maarten Academy PSVE 2007 winners represents the highest ideals. He or She is a real combination of beauty, grace, and intelligence, artistic and refined. He or She is a type which the Academy PSVE student might well emulate."* The winners are role models to young and old alike, and a spokesperson, using his or her title to educate their fellow school mates on an issue of importance to him/her and society at large. The Mr. & Miss St. Maarten Academy PSVE is intended to make a difference in lives of students through his/her charitable and neighborly endeavors for the school and community. The winners are expected to spend his/her year of service addressing groups and meeting with local public officials on behalf of the HIV/AIDS cause and general students' concerns.

He/She is expected to tour the island reaching out to support his/her ideals. The winner must be committed to helping others. The Mr. & Miss St. Maarten Academy PSVE will be more than just a title. The winners will reflect a tradition of style, sophistication, talent and service.

Whether you want to become a banker or a dancer, an accountant or an architect, the Mr. & Miss St. Maarten Academy is design to boost your confidence in public speaking and people relations when representing yourself and your school. This will be an opportunity that will help bring you closer to achieving your goals. To become a Mr. or Miss Academy PSVE you must be a student at the school between 1<sup>st</sup> – 4<sup>th</sup> forms. A contestant must first complete an application form only 2 contestants are required from each class group, 1 male and 1 female. This process requires personal commitment, hard work and talent. Participants must be prepared to promote community involvement throughout the school and highlight the positive achievements of youths from Academy PSVE.

To compete in the Mr. & Miss Academy PSVE, please complete the registration form provided and pay the none refundable fee of \$25.00 entry fee per contestant. All you need is commitment, perseverance, talent and ambition.

### Judging criteria for PSVE Talent Competition

#### **Interview (10%):**

Pre-recorded interviews with a selected panel of judges. Participant must be in uniform. Each interview should be no more than 2 minutes. You are observed on your ability to communicate effectively.

#### **Platform Speech (15%):**

This should be a subject related to what you will campaign for or against if you win this competition. You have no longer than 30 seconds to address the public.

#### **Professional Outfit (20%):**

This is a representative of what you think students should wear for job training programs.

#### **Creative Talent (25%):**

Participant must enter a talent piece no longer than 5 minutes in the genre of dance, speech and drama, poetry, song, or a combination of talents.

#### **Cultural Wear: (20%)**

This should represent a national symbol of a country your class group has chosen to represent.

#### **Evening Wear (20%):**

This segment of the competition is for both male and female to show their ability to present themselves with grace, poise, elegance, carriage and modeling ability.



**PASSION**  
**A Kofi Walker**  
**Production ... coming soon!**

# Performers

## Registration for selection

### Academy PSVE International Cultural Events 2007



If you would like to be chosen as a performer on one of our platforms for the St. Maarten Academy PSVE International Cultural Event Activity Kindly complete this form and return it to Mr. Kofi Walker or the school's main office. A Final selection of the best 10 well planned and presented items will be done on Monday April 2nd, 2007.

Students' name: \_\_\_\_\_ Form: \_\_\_\_\_

AKA (Also known as): \_\_\_\_\_

Local Artist(s): \_\_\_\_\_

Presentation in the GENRE: Dance  Speech and Drama  Poetry  Vocal  Instrumental

Rapping  Other  \_\_\_\_\_

Presentation Title:



\_\_\_\_\_

Explain your presentation and its' contents in 100 words or less...

Duration of presentation \_\_\_\_\_ (maximum 3 minutes)

Audio visual materials equipment required Y  / N

What assistance do you require to ensure your performance piece is professionally represented at the PSVE International Cultural Event?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What would you like us to include in this event?

\_\_\_\_\_

\_\_\_\_\_

Can you receive assistance outside of school in preparation for your presentation? Y  N

Explain: \_\_\_\_\_

\_\_\_\_\_

For selection panel use:

Registration No: \_\_\_\_\_

**Selection:** Auditioned  Included in event

Excluded





## ABOUT THE AUTHOR

### Personal Profile of : **Kofi Omar Walker**

Kofi Walker have been a performing artist and teacher for over 12 years. He has taught in Jamaica, St. Thomas US Virgin Island, St. Eustatius, Saba, Australia, Canada, Italy and England.



Kofi's dedication to the arts is evident in his work history. From 1992 Walker has demonstrated strong leadership skill by obtaining roles where he could lead, direct, choreograph or teach. At 19 years he started his first dance group "KEKO," two year later he established the "Afro-Caribbean Dance Theatre Co." in Australia, in St. Maarten in 1999 he founded the "Independent Artists Foundation," while working as Artistic Director for the Methodist Agogic Centre and in England he also established "Ashe Dance Limited" Dance Agency.

Walker's job history also shows he has a great deal of experiences working with children and youth. He has done numerous workshops and lectures in schools, colleges, universities and with community groups, teaching dance, drama, sign language etc; He has taught on contract in St. Maarten with the Methodist Agogic Centre, Motiance Dance School and St. Maarten Academy and in the UK, he worked as project coordinator for Ludus Dance Company, teacher of Afro-Caribbean for Yorkshire Dance Centre, and Dancer in Residence Teacher for Park House School and Sports College. All positions afforded him experiences in teaching and have amplified his skills in classroom management and community development programs.

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*'Matto'*

***"The Performing Arts are Reflections of Ourselves"***