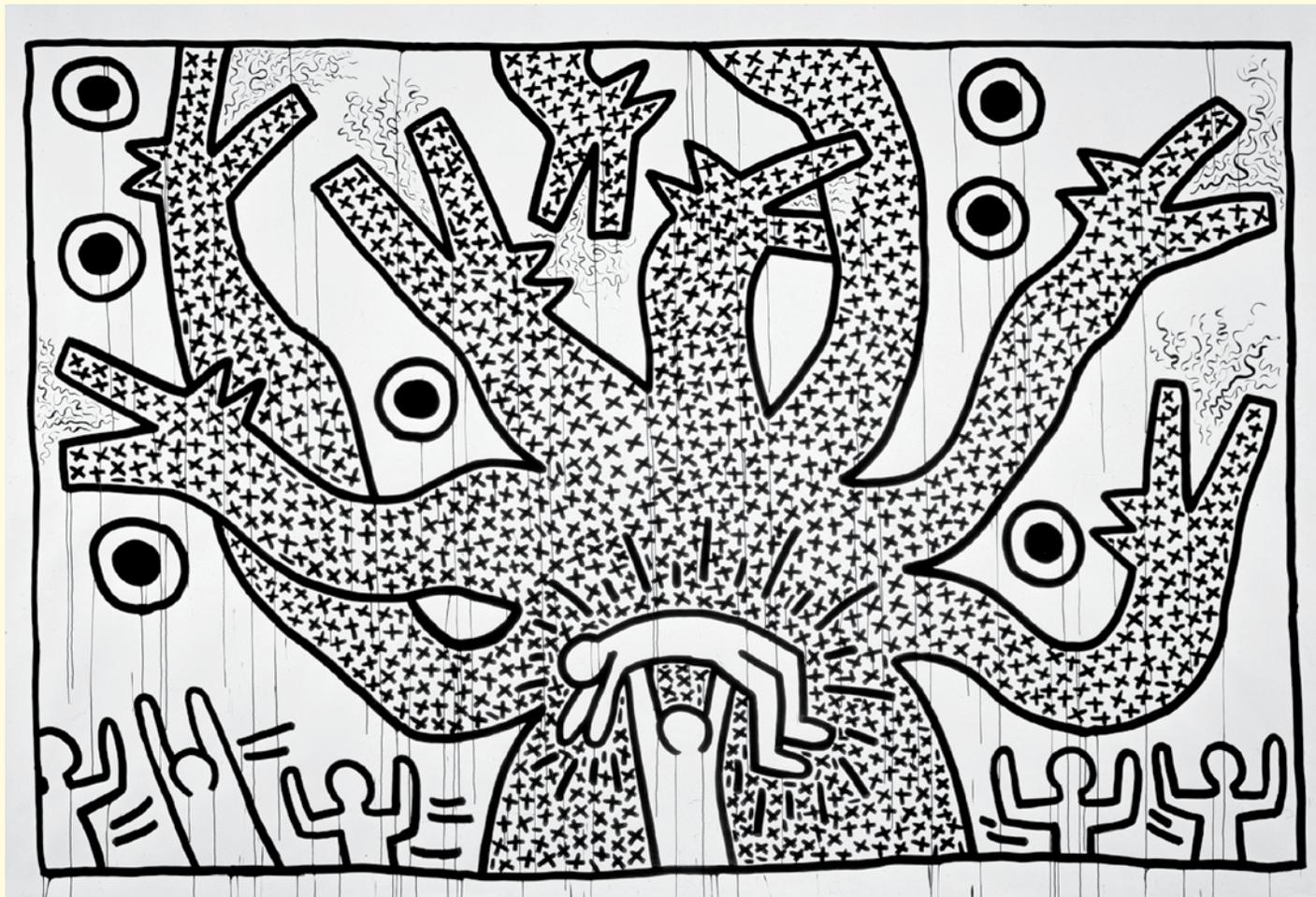


REVISED ETFO ARTS

DANCE, DRAMA, MUSIC AND VISUAL ARTS IN THE JUNIOR/INTERMEDIATE GRADES



Untitled, 1982, encre sumi sur papier 1982.

This curriculum guide features excerpts from *Revised ETFO Arts*. The popular *ETFO Arts* has been updated to serve the needs of both the junior and intermediate divisions. It contains material that was not in the original document including integrated arts activities based on a painting by Keith Haring. Examples of some of the activities from “A Painting as Inspiration for the Arts” are offered below. For the complete progression of activities and a full-page view of the painting, refer to the *Revised ETFO Arts* document.

Revised ETFO Arts is available at shopetfo.ca.

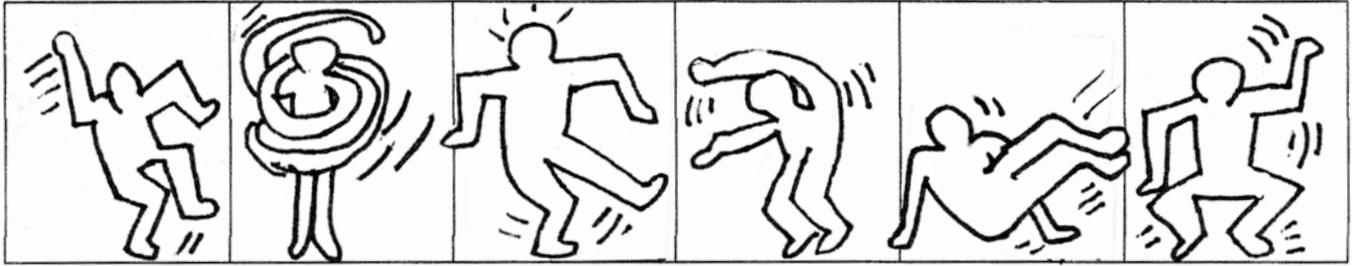
WELCOME TO REVISED ETFO ARTS

During his short but prolific career, artist Keith Haring used bold, expressive colours, lines and symbols to speak his mind about social issues. His artwork is universally accessible and recognized as a whole visual language.

It seems especially appropriate for the Elementary Teachers’ Federation of Ontario (ETFO), an equity and social justice-seeking organization, to include an exploration of Haring’s artwork as part of *Revised ETFO Arts*. In his journal, Haring wrote, “Children know something that most people have for-

gotten” (Haring 1996). Haring loved working with children in schools to paint large murals and has left a legacy of sculptures and paintings at hospitals, schools and many public sites.

The inclusion of Keith Haring’s artwork is one of the most obvious changes in this new book, *Revised ETFO Arts*, from the original *ETFO Arts*, written in 2007. *ETFO Arts* was our first resource to support arts in education. It has proven to be a sought-after resource by generalist teachers and teacher candidates alike. Where *ETFO Arts* included an Aboriginal print by Norval Morrisseau, *Revised ETFO Arts* replaces the Morrisseau painting with an untitled work by Keith



Haring as a source of inspiration. As with Morrisseau's painting, integrated arts activities are developed around Haring's artwork. Users of *Revised ETFO Arts* will also be pleased to know that a music CD from DramaSound (formerly Soundtrack Performance Group) is included, just as the original edition had; the new edition features more tracks of contemporary music for classroom use.

A PAINTING AS INSPIRATION FOR THE ARTS

The painting "Untitled, 1982" by contemporary American artist Keith Haring is used as an inspiration for arts-based learning. A visual image is just one of many sources for exploration in the arts. All inspirations for the arts have at least one thing in common – they offer a myriad of ways to integrate learning in and through dance, drama, music and visual arts as well as other areas of the curriculum. The sections that follow outline just some of the possibilities for using Haring's painting to motivate learning.

DANCE AND DRAMA INSPIRED BY A PAINTING

ENERGY LINES FOR MOVEMENT

One of Keith Haring's inspirations for his work was dance. He was especially influenced by early New York street-dancing styles of hip hop and breakdancing. In many of his drawings, he uses fluid shapes, strong lines, active figures and distinctive radiating energy lines. Although the figures in his work are simple, they are not static.

- Draw students' attention to Haring's use of radiating energy lines. Ask: *How do these influence how we interpret his work?* Use the figures in the provided example of "Untitled, 1982" to start this discussion, and then find and share three to five of Haring's other works online (check out haringkids.com).

- With the whole class watching, experiment with radiating lines on a simple drawn figure. Draw radiating lines from the legs. Ask: *How do these lines animate the drawing?* Add radiating lines from other body parts, such as the head and the hands. Prompt the students to suggest appropriate movement.
- Invite students to make simple drawings of one another posing, being sure to add radiating lines to suggest movement.
- Create cards with simple figures much like the samples provided; alternatively, have students make their own symbol cards after looking at samples of Keith Haring's work or what each of them has drawn. Remind them to include radiating energy lines.

ANIMATING ENERGY LINES: Divide the class into groups of four or five, and give each group three sample cards to work with. Tell the student groups to determine how to turn each card into a repeated movement and to figure out how to transition between movements. Give them about five minutes to do this.

Prompt each group to link up with another group. Groups will then share their movement explorations and discuss similarities and differences in their solutions. Once they have done that, ask students to teach the members of their partner group their series of movements. Each group will thereby double its movement sequence.

MOVING TO HIP HOP: Enable students to perform their extended sequence with music. Consider playing music by a current hip-hop artist such as K'Naan, Buck 65, or K-os, someone whose work has positive social messages just as Keith Haring's work does. Prompt the groups to execute their sequences simultaneously while you play the music. Afterwards, as a whole class, discuss how the music changes the movement.

MUSIC INSPIRED BY A PAINTING

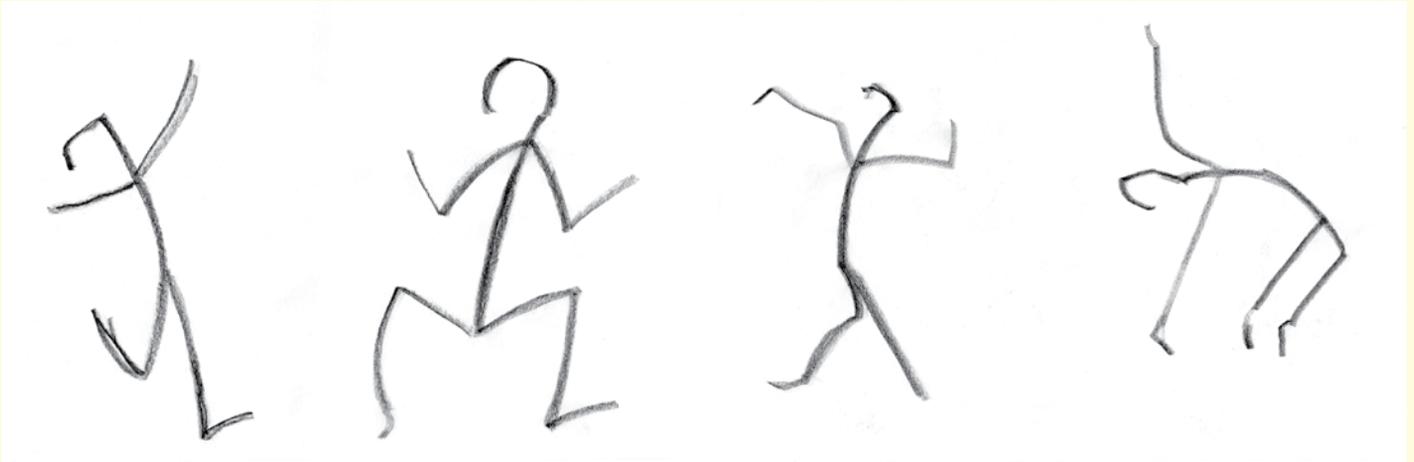
EXPRESSING EMOTION THROUGH A SOUNDSCAPE

ONE WORD, ONE PERSON: Prompt every student to describe in just one word how the [painting] image makes them feel. For example, a student may respond with the word "bliss." Then, as a whole group, share words – there will likely be some repeats. Record the words and post a list of student responses for use later.

SOUND SOURCE MEETS SYMBOL: Now, have students form five or six groups. According to the availability of instruments, these groups can differ in size. Each group will create a soundscape based on a different kind of sound source:

- voice (e.g., singing, speaking, chanting, whispering);
- body percussion (e.g., snap, clap, pat, stamp);
- found sounds from furniture (e.g., desks, chair backs, chair legs);
- found sounds from school supplies (e.g., pencils, rulers);
- non-pitched percussion instruments (e.g., maracas, drums); and
- pitched percussion instruments (e.g., xylophones, glockenspiels, metallophones).

(Alternative groups could be formed based on available instruments, such as band or string instruments, bucket drums and recorders.) Ask each "sound source" group to choose a different word from the list of student responses. Prompt them to create a soundscape 20 to 30 seconds long to represent their chosen word. For example, if "bliss" was a response word, students might interpret it as soft, smooth sounds or perhaps as many short, detached, fast sounds.



A GESTURE DRAWING WILL LOOK SOMEWHAT LIKE AN ANIMATED STICK FIGURE. CHALLENGE STUDENTS TO CREATE EACH STICK FIGURE IN 5 TO 10 LINES ONLY. REMIND STUDENTS THAT DETAILS ARE NOT REQUIRED BUT RATHER, THE MAJOR LINES IN THE BODY THAT SHOW MOVEMENT.

Encourage groups to think in terms of their soundscape having a beginning, a middle, and an end, and to make their composition engaging by varying elements of music, such as dynamics (loudness), pitch (high or low sounds), and tempo (how fast or slow).

CRITIQUING PERFORMANCES: Have groups perform their compositions for one another. You could ask them to identify their prompt words before they present or have the spectators guess the feeling. Discuss the effectiveness of each group’s composition. For example, ask students:

- *How did the composition capture your attention as listeners?*
(Possible response: “The composition started with a short, loud sound.”)
- *How did the composition express the feeling intended?*
(Possible response: “To express joy, the tempo was fast, the pitch mostly high, and the dynamics loud.”)
- *Describe how the composition had a beginning, a middle and an end.*
(Possible response: “At the beginning it was soft, and then the music became higher and louder....”)

VISUAL ARTS INSPIRED BY A PAINTING

DANCE AND DRAW

Keith Haring was a music lover. He also had an appreciation for and interest in the street styles of dance, especially those of the developing hip-hop community, which inspired him.

HIP-HOP FREEZE POSING: Begin by listening to a hip-hop track from the early days of the movement, perhaps the Sugarhill Gang’s “Rapper’s Delight.” Or, choose a contemporary selection from K’naan or K-os, or perhaps something from an Aboriginal hip-hop group, such as A Tribe Called Red. Invite students to work with a partner to “freeze pose” into various positions in response to the music. Tell them to respond quickly to encourage spontaneity and gain lots of variety – changing every five seconds works well. Ideally, partners will start freeze-posing at the same time, but a reluctant student may watch first before engaging.

MAKING GESTURE DRAWINGS: Distribute large pieces of newsprint and pencils. Have students repeat the “freeze posing,” but this time they are to create gesture drawings. A *gesture drawing* is any drawing that is intended to capture the essence of a subject,

rather than to present a realistic rendering of details. It is done within a brief time (about 20 seconds). Encourage students to use line in a minimal way to capture the movement in the body. Direct the pairs to take turns creating a series of gesture drawings from poses that their partner makes in response to the music, same as first played for the freeze posing. Sketchers may work at desks, at tables or on the floor.

A gesture drawing will look somewhat like an animated stick figure. Challenge students to create each stick figure in 5 to 10 lines only. Remind students that details are not required but rather, the major lines in the body that show movement. Encourage students to use line freely and to work relatively small, making each sketch roughly 6 inches (or 15 cm) high on newsprint.

Note: You may find it helpful to refer to instructional sites that explain and illustrate gesture drawings in more detail. One recommended site is <http://www.wikihow.com/Practice-Gesture-Drawing>.

Prompt students to produce about 10 small gesture drawings that show a diversity of movement. The variety of body poses captured in the drawings (arms raised high, body bent at the waist, legs outstretched, for example) will be used to create a new image in the next part of the process. ■