

## What Should I Do? Unit Overview

Grade 4 Dance, Drama and  
Critical Literacy

### Summary Description of Unit

In this unit, a fictional context invites students to encounter multiple perspectives related to a complex community issue. In role, the students are presented with a proposal to build a community centre in *Habitown*. This community centre will affect the community members, the environment and the animals living in this habitat. Students encounter a variety of text forms, with a focus on reading for meaning, inferring and examining points of view. After a rich exploration, students are expected to arrive at an informed point of view to decide: *Should the community centre be built?*

### Overall Expectations

#### Dance

**A1. Creating and Presenting:** apply the creative process to the composition of movement sequences and short dance pieces using the elements of dance to communicate feelings and ideas

**A2. Reflecting, Responding and Analysing:** apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences

#### Drama

**B1. Creating and Presenting:** apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas and stories

**B2. Reflecting, Responding and Analysing:** apply the critical analysis process to communicate feelings, ideas and understandings in response to a variety of dramatic works and experiences

#### Language

##### Oral Communication:

**2.** use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes

##### Reading:

**1.** read and demonstrate an understanding of a variety of literacy, graphic, and informational texts, using a range of strategies to construct meaning. recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning

##### Writing:

**1.** generate, gather, and organize ideas and information to write for an intended purpose and audience

##### Media Literacy:

**1.** demonstrate an understanding of a variety of media texts

**2.** identify some of the media forms and explain how the conventions and techniques associated with the are used to create meaning

##### Science and Technology:

**1. Habitats and Communities:** analyse the effects of human activities on habitats and communities

### Big Ideas and Guiding Questions

Urban development affects communities, habitats and the relationship between them.

In order to make an informed decision, one needs to research and explore multiple perspectives on the issue.

Drama and dance are tools that help us understand issues and help us communicate our understanding and point of view.

All texts are biased and we can use strategies to help us recognize the author's intent.

### Guiding Questions

- What are the effects of urban development on relationships within our community?
- What are the effects of urban development on our natural world (habitats)?
- How does one arrive at an informed point of view?
- How can we use drama, dance and critical literacy strategies to help us understand, explore and represent these ideas and feelings?
- How do we use the elements of drama and dance to communicate our ideas?
- How do we recognize bias in a variety of texts (e.g. newspaper articles and flyers)?

### Critical Literacy

In this unit, students are introduced to the key concept that texts are constructions and, as such, contain bias and reflect/advocate a specific point of view. Students are taught how to deconstruct a text for bias and are given the opportunity to generate their own texts to communicate a particular point of view for an intended purpose and audience.

By interacting with characters who hold multiple points of view around the controversial community centre opening, students come to understand the importance of examining an issue from many sides in order to fully appreciate its complexity.

Through this unit, students not only come to appreciate literacy skills as tools for personal advocacy but they are also provided with a model of how an individual citizen can affect change in his/her community.

\*Instances of Critical Literacy will be marked with the letters <sup>CL</sup> throughout the unit

Assessment and Evaluation: How will students demonstrate their learning?	
<b>Assessment of Learning</b>	<p><b>Culminating Performance Task</b></p> <p>1. Students will be evaluated using a rubric for a culminating performance.</p> <p>In the culminating activity, students will create a presentation for the community meeting that will state their opinion of what they think is the right thing to do about the building of the community centre. This presentation will consist of:</p> <ul style="list-style-type: none"> <li>Two tableaux</li> <li>A Movement Phrase</li> <li>A Chant creation and choral dramatization of the chant</li> <li>A persuasive statement that articulates their opinion</li> </ul> <p>A rubric will be used for evaluation</p> <p>Students will use the creative and critical analysis process to create, refine and revise their work. Students will keep an on-going journal to track their thinking, explorations and understandings of this unit.</p>
<b>Assessment for Learning</b>	<p><b>On-going Feedback</b></p> <p>Throughout the unit, students' achievement of the identified learning goals is monitored using a variety of assessment for and as strategies and tools such as:</p> <ul style="list-style-type: none"> <li>• journaling (e.g., consolidation questions at the end of lessons)</li> <li>• discussions</li> <li>• peer and self assessment</li> <li>• teacher feedback</li> <li>• questioning</li> <li>• side-coaching</li> <li>• checklists</li> <li>• rubric</li> <li>• conferencing</li> </ul>

<b>Unit Lessons: How will assessment and instruction be organized for learning?</b>		Approx. Duration 1 class= 50 minutes
Lesson 1	<p><b>The Letter</b></p> <p>Students are introduced to a letter written by a fictional character, KC. Through questioning, inferring and analysis of the letter, students begin to construct the life of KC. Students generate questions they would like to have answered and write a collaborative letter to KC to find out more information.</p>	1 class
Lesson 2	<p><b>Moving Through the Space and Exploring Emotions</b></p> <p>Students explore emotions and actions through movement and review the elements of dance. Students create tableaux with transitions and body shapes that express the thoughts and feelings of the characters.</p>	1 class
Lesson 3	<p><b>How Can I Be Heard?</b></p> <p>Students are introduced to editorial writing and practice reading for bias and to identify the point of view. They generate questions and use the drama strategy "hot seating" to build character background. The students then write a letter to the editor in role as KC.</p>	2 classes (75 min.)
Lesson 4	<p><b>Memories of the Past</b></p> <p>Another character, FL, is introduced into the drama. Students read her blog and examine a collection of objects which represent her personal belongings. They use this information to make inferences about her past experiences and future hopes and dreams, which are then represented in two tableaux. Students compare and contrast the two tableaux, and reflect on the effectiveness of their creations.</p>	2 classes (105 min.)
Lesson 5	<p><b>Choral Dramatization</b></p> <p>Students explore another point of view and meet another character. They read text for information about animal habitats. They also examine a flyer, drawing inferences and detecting bias and analysing point of view. Students interpret text using choral dramatization techniques and compose and present their own chants to convey a clear point of view.</p>	2-3 classes (130 min.)
Lesson 6	<p><b>Creating Dance Phrases</b></p> <p>In small groups, student create dance phrases that communicate their understanding about how animals use their habitat to survive. They are guided through the creative process and are instructed to use the elements of dance to plan and refine their compositions. Students co-construct success criteria which they then use to refine and assess their work.</p>	2-3 classes (120 min.)
Lesson 7	<p><b>Activity Centres</b></p> <p>Students choose three to five activity centres to continue to explore the characters and the issues of the drama (centre 3 may be assigned as mandatory)</p> <p><b>Centre One:</b> Diary Entry/ Hot Seating Activity  <b>Centre Two:</b> Radio Interview/Interviewing  <b>Centre Three:</b> Newspaper Article/ Critical Thinking and Writing  <b>Centre Four:</b> Diary Entry/ Tableau Activity  <b>Centre Five:</b> Movement Phrase Creation</p>	3 classes (150 min.)
Lesson 8	<p><b>Culminating Activity: Presentation for the Community Meeting</b></p> <p>Students review the characters and issues explored in the drama and reflect on the many perspectives and opinions that emerged throughout the unit. In small groups, students share their ideas and potential solutions to the unresolved issues. In role as concerned members of the community, each group prepares a persuasive presentation for the mayor. The teacher, in role as the mayor, calls a community meeting and the students use tableau, role-play, movement and chanting to present their informed point of view. The unit concludes with group discussion and reflection.</p>	3-4 classes (160 min.)

<b>What Should I Do?</b> <b>Lesson 1 - The Letter</b>	<b>Grade 4 Dance, Drama and Critical Literacy</b>
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<b>Curriculum Expectations</b>	<b>Learning Goals</b>
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<p><b>Language</b> <b>Reading 1.5:</b> make inferences using stated and implied ideas from the text as evidence</p> <p><b>Reading 1.6:</b> extend understanding of texts by connecting the ideas in them to their own knowledge, experience, and insights, to other familiar texts, and to the world around them</p> <p><b>Writing 1.2:</b> generate ideas about a potential topic using a variety of strategies and resources</p>	<p><b>Language</b></p> <ul style="list-style-type: none"> <li>• When I read a text, I can tell who may have written it and what their purpose was by examining the vocabulary, structure and context of the work.</li> <li>• I can make personal connections to the letter in this lesson.</li> <li>• I can brainstorm and use shared writing to generate questions for KC, and write a reply.</li> </ul>
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<b>Materials</b>
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Each student will be given a small blank book (i.e., journal) to record thinking, ideas and various BLM copies from the unit. This is an "**Assessment for/as Learning**" tool to be used throughout the unit.

**BLM #1: Letter**

<b>What Should I Do?</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
<b>Lesson 1 - The Letter</b>		
<b>Minds On</b>	<b>Approximately 15 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Setting The Context</b> Inform the class that together you are going to collectively create a story, drawing upon everyone's imaginations and inferencing abilities to expand upon small bits of information. Explain that you will begin to establish the fictional world of the story drama, by sharing a letter with them. Ask students to listen carefully to a short letter that you found on your desk when you arrived at school that morning. (see <b>BLM #1: Letter</b>).</p>		<p>The purpose of this letter is to hook students into the world of this drama and build belief in the drama. It is suggested that the teacher bring a sense of intrigue into the finding and reading of the letter.</p>
<b>Action!</b>	<b>Approximately 30 minutes</b>	<b>Notes/Assessment</b>
<p><b>Pairs&gt;The Mystery Letter-Responding to Questions</b> Read the letter to the class. Organize students into pairs to review and discuss the mystery letter <b>Prompts:</b> <i>Who is the author?</i> <i>What is the purpose of KC's letter?</i> <sup>CL</sup> <i>"My friends are losing their homes" - what might this mean?</i> <i>Why might he be writing to us?</i> <i>How does this letter make you feel?</i> <i>What do you think KC is asking?</i> <i>What do you think we should do?</i> <i>How can we get more information?</i></p> <p>These questions can either be posted in the class (chart paper/white board) or could be photocopied and pasted into the students' journals.</p> <p><b>Whole Group&gt;Share/Read-Aloud/Shared Writing</b> Invite pairs to share some of their ideas with the whole class and record their responses on chart paper. Ask students to consider how they should respond to KC's request for help. <b>Prompt:</b> <i>Do we know enough to be able to help him?</i> Use a think-aloud to model a question that could be asked in the letter. Organize students into groups of 2-3 and direct them to come up with 3 questions they would like to ask KC and to record these in their journals. <b>Prompt:</b> <i>We don't learn very much about KC in this letter. (CL) What kinds of things do you wonder about him? What parts of his letter are unclear?</i> Engage the class in a shared writing activity. Ask students to help you compose a carefully worded letter to KC. Decide together what questions should be asked in the letter.</p>		<p><b>Assessment for Learning</b> Consider students' schema/prior knowledge of letter writing</p> <p>The students will use their journals to keep a record of questions, ideas, and responses throughout the unit.</p> <p><b>Notes</b> When students ask personal questions about KC, respond that you only taught him for 2 weeks and you never really got to know him/her. Also explain to the class that you are sharing the letter with them because you are not sure what to do and you need help from the class.</p> <p><b>Suggested Script for the Think-Aloud</b> "KC mentions that "his friends" are losing their home....I wonder who these friends might be....I think he may be referring to a friend at school but I'm not sure. Maybe we should explicitly ask him who these "friends" are. The question I want to ask is, <i>Who are these friends and where are their homes?</i>"</p>
<b>Consolidation</b>	<b>Approximately 5 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Writing</b> Instruct students to record one question they have for KC that they feel is the most important.</p>		

**What Should I Do?** **Grade 4 Dance, Drama and Critical Literacy**  
**Lesson 2 - Moving Through the Space and Exploring Emotions**

Curriculum Expectations	Learning Goals
<p><b>Drama</b>  <b>B1.1 Creating and Presenting:</b> engage actively in drama exploration and role play, with a focus on exploring drama structures, key ideas and pivotal moments in their own stories and stories from diverse communities, times, and places</p>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>I can use tableau to communicate different ideas and emotions.</li> </ul>
<p><b>Dance</b>  <b>A1.2 Creating and Presenting:</b> use dance as a language to explore and communicate ideas derived from a variety of literature sources</p>	<p><b>Dance</b></p> <ul style="list-style-type: none"> <li>I can use movement to communicate different ideas and emotions.</li> </ul>
<p><b>Language</b>  <b>1.5 Reading:</b> make inferences about texts using stated and implied ideas from the text as evidence</p> <p><b>1.6 Reading :</b> extend understanding of texts by connecting the ideas in them to their own knowledge, experience, and insights, to other familiar texts and to the world around them</p> <p><b>1.6 Writing:</b> determine whether the ideas and information they have gathered are relevant and adequate for the purpose, and do more research if necessary</p>	<p><b>Language</b></p> <ul style="list-style-type: none"> <li>I can read (the letter from KC) and understand what the character is feeling and thinking even though the character is not directly saying it.</li> <li>I can make connections to what I read (personal/ text to text and world).</li> </ul>

**Materials**

Silhouette of head/shoulders on chart paper  
 Cue cards with tableau prompts  
 Tambourine or other instrument to cue movement warm up

**BLM #2: Second Letter from KC**  
**BLM #3: Creating an Individual Tableau**  
**BLM #4: Creating an Individual Tableau Teacher Checklist**  
**Appendix #1: The Elements of Dance** (enlarge as an anchor chart to post for student reference)

**What Should I Do?** **Grade 4 Dance, Drama and Critical Literacy**  
**Lesson 2 - Moving Through the Space and Exploring Emotions**

Minds On	Approximately 10-15 minutes	Notes/Assessment
<p><b>Whole Group&gt;Movement Exploration</b>                      Post an anchor chart of the <u>Elements of Dance</u> (see Appendix #1) and review with students. Explain to students that they will be exploring various emotions using movements and shapes. Instruct students to begin moving through the space while responding to movement cues (see teacher's notes). On a signal (e.g., drum beat, verbal command, lights out), invite students to freeze into a shape that communicates the emotion that is inspired by the movement cue. Lead a brief discussion describing how they moved for each emotion and record their thinking on chart paper or a white board.  <b>Sample Prompts:</b> "I noticed when you were moving as if you were angry, many of you moved in angular pathways at a quick tempo. Some of you even increased your tempo and went faster and faster. Why do you think that is?" (students might say, "I walked sharp and fast when I was moving angrily because when I am angry I stamp my feet and tense my arms."                      Coach students to use the elements of dance by using <b>prompts:</b>                      "How can you use your whole body to show that you are sad/happy etc?" "How can you try to show that feeling at a different level?"  <b>CL</b>"How can you change the tempo to exaggerate that feeling?" "What other body parts can you use to portray that feeling?"</p>		<p>Consider using a musical instrument such as a tambourine during the movement and instruct students to freeze when you stop playing.</p> <p>Share observations and specific feedback to students as they are moving. Refer to the elements of dance anchor chart.  <b>Movement cues:</b>                      Move through the space as if...                      you are searching for your pet                      you are being chased by a mysterious creature                      you have misplaced your favourite possession                      you see your best friend that you haven't seen in months                      you just found out that your dog ate your project that is due today                      (add or alter scenarios appropriate to your students)</p>
Action!	Approximately 70 minutes	Notes/Assessment
<p><b>Whole Group&gt;Discussion</b>                      Review the letter the class wrote to KC (read-aloud). Inform students that you have received a letter back from KC (<b>BLM #2: Second Letter from KC</b>) and that you have copied the letter for them to read. Students may glue these letters in their journal. Read the letter with the class (either as a read-aloud or shared reading experience).</p> <p><b>Whole Group&gt;Role on the Wall CL</b>                      Create a large silhouette of a head/shoulders on chart paper and instruct students to brainstorm what they know about KC so far (on the inside of the silhouette) and what they want to know about him/questions they still have about KC (on the outside of the silhouette). Record their ideas directly on and around the silhouette, or have students record their own ideas on sticky notes, and attach them to the silhouette, (Once we learn more about KC later on in the unit, students can move sticky notes from the outside to the inside).</p> <p><b>Whole Group&gt;Discussion</b>                      Prompt students to identify the different emotions KC expressed in his letter.  <b>Prompts:</b> <i>What is KC feeling? How do you know this?</i> <b>CL</b> <i>What evidence from the text makes you think this?</i> Chart their responses on chart paper/white board (e.g., KC might have been feeling lonely when he moved to a new neighbourhood. He might have been feeling very angry or frustrated when he found out that his favourite park was being developed). Ask students to consider how they might show each of the various emotions using their body.  <b>Prompt:</b> <i>If KC is angry when he sees the "NEW DEVELOPMENT" sign, CL how might he be standing? Would his hands be open or closed in a fist? etc.</i> Review the drama form of tableau and discuss some of the features of a tableau (character, space, gesture, facial expressions and levels). Emphasize that a tableau communicates a message and meaning. Post <b>BLM #3: Creating an Individual Tableau</b> in the class.</p> <p><b>Individual&gt;Tableaux</b>                      Inform students that they will be working by themselves to create three "frozen statues" (tableaux) that will represent how KC is feeling at the following three moments:</p>		<p>Photocopy <b>BLM #2: Second Letter from KC</b> for the students.</p> <p><b>Assessment as Learning(AaL)</b>                      Side-coaching: Ask students many questions while they are creating their tableaux, to help them internalize the elements of effective tableaux. <b>Prompts:</b> <i>Do you think you should be at a low level or a medium level? How can you show your relationships to each other? Where is the character looking? Is the body tense or relaxed? How can you use your eyes to convey emotion?</i></p> <p><b>Assessment for/as Learning (AfL/AaL)</b>                      Reference <b>BLM #3: Creating an Individual Tableau</b> while circulating and side-coaching students.</p> <p><b>Assessment of Learning (AoL)</b>                      After students have had sufficient time to experiment, revise and refine their sequence of tableaux, you may choose to use <b>BLM #4: Tableau Teacher Checklist</b> to assess their individual tableau.</p>

1. when KC is told the family is moving again.  
 2. when KC discovers the natural park.  
 3. when KC sees the "NEW DEVELOPMENT" sign.  
 Cue students to spread around the room and find their own personal space. Give students the first moment to depict (when KC learns he is moving) and allow students time to experiment and practise. Suggest to students that they experiment with several different ways to show that moment. **Prompt:** *Can you try showing that feeling a different way? Can you try using your whole body? Can you try showing that feeling at a low level?* After a few explorations, invite students to choose their favourite "frozen picture" that they created and remember it. Repeat for the second and third moment. Invite students to choose one frozen picture for each of the moments. Every student should now have three tableaux created.

**Whole Group> Modelling Transitions**

Assemble the class together and ask for a volunteer to help model the next step, which involves transitioning between the tableaux. Choose one student who has three strong and distinct tableaux and invite the student to demonstrate these. Ask the class to make suggestions for how this student could move from one tableau to the next in a meaningful way. Highlight that the movements should make sense and should flow from one movement to the next.

**Individual> Tableaux With Transitions**

Instruct students to now find a way to connect their own three tableaux using transitions. Ask students to consider the following when creating their transitions. **Prompt:** *How can you use the work we did in our warm-up to create your transitions?*  
 Allow for practice, then layer in some music at the very end when students are ready to share.

**Whole Group>Share**

- Divide the class into 3 groups and have each group take a turn to share their work (about 10 students sharing at a time).

**Tableau/Frozen Picture**

If this is the first time the class is exploring tableau, model what this might look like and give students some opportunities to practise and revise.

When students are devising their frozen pictures, it may be helpful to count them down from 5 and ask them to hold the tableau for 3 seconds (they can count in their head) or until you cue them to unfreeze.

**Extension: Thought Tracking**

Circulate around the room (while students are frozen in a tableau). Ask students to consider what KC may be thinking at this moment in time and give students a minute or two to think. Tap students on the shoulder to indicate they are to share these inner thoughts and feelings of KC in that moment. If you haven't used this strategy before you may want to model it for the class. This thought tracking extension should happen after the groups have had an opportunity to share their tableaux while they are presenting.

**Consolidation**

Approximately 10 minutes

**Notes/Assessment**

**Individual>Writing/Drawing Response**

At the end of the lesson, instruct students to respond to the following prompts in their response journal:

1. Describe and or draw one of the tableaux you created in class today.
2. Describe the emotion you were trying to convey and how you used your body to do this.
3. Today you explored and represented KC's thoughts and feelings by using tableau. **CL** How was this experience different than just writing and talking about it?

**Assessment for Learning (AFL)**

If students record their own thinking on sticky notes for "role on the wall" you can keep track of individual responses. Instruct students to respond to the activities through a journal response.

<b>What Should I Do</b> <b>Lesson 3 - How Can I Be Heard?</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
Curriculum Expectations	Learning Goals	
<p><b>Drama</b>  <b>1.1 Creating and Presenting:</b> engage actively in drama exploration and role play with a focus on exploring drama structures, key ideas and pivotal moments in their own stories and stories from diverse communities, times and places</p>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>I can use role play to help me understand how and why characters feel the way they do</li> <li>I understand that giving a character a specific time, place and relationship to others helps make the drama believable</li> </ul>	
<p><b>Language</b>  <b>1.8 Oral Communication:</b> identify the point of view presented in oral text and ask questions about possible bias</p> <p><b>1.5 Reading:</b> make inferences using stated and implied ideas in oral texts</p> <p><b>1.1 Media Literacy:</b> identify the purpose and the audience for a variety of media texts</p> <p><b>1.5 Reading:</b> make inferences about texts using stated and implied ideas from the texts as evidence</p>	<p><b>Language</b></p> <ul style="list-style-type: none"> <li>I know that the characters in our drama have their own opinions and thoughts and biases</li> <li>I can listen to characters speak and understand what they are feeling and thinking even though they are not directly saying it</li> <li>I understand why we have editorial pages and who they are for</li> <li>As I read about KC and his situation, I realize that his version of the story is based on his emotions, his personal situation, background and experiences, and that there might be another version of the story or other points of view to consider</li> </ul>	
Materials		
<p><b>BLM #5: Sample Newspaper Editorial</b> (copy one for each student)</p> <p><b>BLM #6: Newspaper Editorial</b> (copy one for each student and copy one on acetate)</p>		

<b>What Should I Do</b> <b>Lesson 3 - How Can I Be Heard?</b>		<b>Grade 4 Dance, Drama and</b> <b>Critical Literacy</b>
<b>Minds On</b>	<b>Approximately 15 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Discussion</b>            Lead discussion using <b>Prompts:</b> <i>Besides asking for the help of our class, is there anything else that K.C. can do to make others aware of his problem?</i>  <b>CL</b> <i>In general, how can citizens communicate their feelings and opinions to those who make decisions?</i>            Lead a discussion around various ways that people can be heard through the use of blogs, letters to the editor, letters to the Prime Minister, or MP's, Facebook, YouTube etc.  <b>Prompt:</b> <b>CL</b> <i>How can we use existing power structures to assert our influence?</i></p>		<p><b>Hyperlinks</b>            References for Teaching Bias: Literacy and Numeracy Secretariat:  <a href="http://www.edu.gov.on.ca/eng/literacynumeracy/">http://www.edu.gov.on.ca/eng/literacynumeracy/</a>            Controversial and Sensitive Issues Document, Toronto District School Board  <a href="http://www.tdsb.on.ca/documents/programs/equity_in_Education/docs">http://www.tdsb.on.ca/documents/programs/equity_in_Education/docs</a></p>
<b>Action!</b>	<b>Approximately 50 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Read Aloud</b>            Show the class <b>BLM #5: Sample Newspaper Editorial</b>, which is an example of an editorial column (with appropriate reading level). Read aloud to the class.</p> <p><b>Small Group&gt;Discussion</b>            Invite students to get into small groups and answer the following questions in their journal notebooks.  <b>Prompts:</b> <b>CL</b> <i>Who chooses to write a letter to an editor of a newspaper? Why do people write to the editor? What are they trying to accomplish?</i></p> <p><b>Whole Group&gt;Discussion and Teacher Think-Aloud</b>            Discuss as a whole class once small group discussions are finished. Ask the students if anyone knows what the word 'bias' means. Invite students to share their understanding and record this information on a mind map. <b>CL</b> Together, create a working definition of 'bias' and post this. Copy <b>BLM #5: Sample Newspaper Editorial</b> onto an overhead and project this for all students to see. Have the following questions posted and referenced before the think-aloud. <b>Prompt:</b> We are going to learn more about this article and try to answer the following questions: <i>What is this editorial about?</i> <b>CL</b> <i>Besides some facts, what other information is the editor giving us?</i> <b>CL</b> <i>Do you think this editor has his/her own opinion on this subject? Why or why not?</i> Find words in the text to support your answer.            Through a think aloud, re-read the editorial and circle words and phrases that show bias and are emotionally charged (e.g., "terrified my two year old", "Why can't we all just be happy?", "right to run free", "I have had my fill...", "tired of all this complaining", "messing up everything", etc.). Through this think-aloud, you will also be modelling how to make inferences about various points of view, (e.g. <i>How does Terror Unleashed feel about dogs and why?</i>)            As a whole class, return to the working definition of bias and ask if the students want to add anything.</p> <p><b>Whole Group&gt;Discussion&gt;Charting "What We Know/Want To Know"</b>            Show students the newspaper page included with KC's second letter (<b>BLM #6: Newspaper Editorial</b>). Tell students you are eager to share this with them as this new piece of evidence will help the class figure out what is going on. Pass around copies for students to read in small groups. Ask the students to write two headings on a page in their journals: <b>CL</b> <i>What we think we know</i>, and <i>What would we like to know</i>. Ask students to fill in these columns as they are reading. Remind the students that they may also add information they learned from KC's letters. Model for students how to make an inference about what we know of KC by underlining/circling specific pieces of the text. Once students are finished, initiate a whole group discussion and record the collective understanding of what the students know and want to know. Review the items listed in the <i>What would we like to know column</i> and ask the students to consider how they find answers. <b>Prompts:</b> <i>How can we find this out?</i> <b>CL</b> <i>Who do we need to talk to?</i></p>		<p><b>Assessment as Learning (AaL):</b>  <i>Rules of Role Play</i></p> <ul style="list-style-type: none"> <li>• you may choose to speak in role</li> <li>• you may choose to listen in role and not speak</li> <li>• you may not come out of role (i.e. speak as yourself)</li> </ul> <p>Set up a signal such as walking in the room and sitting in the special chair to signify that the role playing has begun and establish a "time out" signal to use if there is a need to come out of role and address a class or school issue.</p> <p><i>R.J. Hard worker</i> should be portrayed as a person who needs the work in order to feed his/her family.</p> <p><b>Assessment for/as Learning (AFL/AaL)</b>            Post the class definition of 'bias', and revisit and revise the definition as their understanding grows. Track individual contributions for assessment purposes by recording student's initials beside the comment/idea they contributed.</p> <p><b>Critical Literacy Focus CL</b>            A critical literacy approach to reading invites students to pay attention to opinion, point of view and bias. Emphasize that texts are never neutral. All texts have bias, point of view, and intention.</p> <p><b>Hyperlink</b></p>

Tell the students that we can use role play to meet and interview the people who wrote letters to the editor and this will give us some answers. Invite students to form small groups to do a group brainstorm around questions that need to be asked. As a whole class, chart these for reference.

**Whole Group>Hot Seating**

Tell the students that they are now going to hot seat those people who wrote letters to the editor. Set up a special chair at the front of the classroom (the hot seat). Go over the rules of role play (see teacher's notes). Ask students to tell you what a successful role play should look and sound like (no laughing, only serious answers, making up details that fit with what we know about the character). Explain that you will adopt the role of *R.J., Hard worker (author of one of the editorials)* and their job is to ask questions to better understand his point of view, or bias.

After modelling hot seating in role as R.J., invite a student volunteer to become *N.P., Student in Need*. Hot seat this student as a whole class or alternatively, do the hot seating in pairs. Review the group generated record of what they know and fill in any new information that they learned from the hot seating activity.

**Individual>Writing in Role**

Ask the students to write a letter to the editor in role as KC. Emphasize that their letters must communicate KC's point of view regarding the building of the community centre.

**Whole Group>Sharing Circle**

Assemble students in a circle. Explain that they now collectively represent the role of KC. Ask students to select 3-5 lines that clearly reflect KC's point of view or bias, and to read their lines aloud when you tap them on the shoulder. After all students have shared excerpts from their letters to the editor, interview them in role. **Sample prompts:** *What is so special about this place? Can't you find another park KC?*

See *Think Literacy Cross-Curricular Approaches* for suggestions for teaching using text references to make inferences.

<http://www.building-futures.ca/eng/files/pdf/crosscurric.pdf>  
page 40

**Differentiated Instruction (DI)**

Provide choice of writing or drawing in role as KC. Consider scribing for struggling writers, and/or provide an alternative option to writing such as recording a phone message that KC made to the newspaper.

The letter does not have to be too long. Strong writers may want to write a half page, but a few sentences are fine for struggling writers.

**Consolidation**

Approximately 10 minutes

**Notes/Assessment**

**Individual>Exit Card**

Invite students to write their response to the following question on a cue card (you will collect these on their way out of this class). **Prompt:** *In your own words, what does 'bias' mean?*

**Assessment for Learning (AFL)**

Collect the exit cards and review for understanding of the concept of bias.

<b>What Should I Do</b> <span style="float: right;"><b>Grade 4 Dance, Drama and Critical Literacy</b></span> <b>Lesson 4 - Memories of the Past</b>	
Curriculum Expectations	Learning Goals
<p><b>Drama</b>  <b>B1. Creating and Presenting:</b> apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories</p> <p><b>B2.3 Reflecting, Responding and Analysing:</b> identify and give examples of their strengths, interests, and areas for growth as drama participants and audience members</p>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>I can use tableau to show how a character is feeling at a particular moment in the drama</li> <li>I can find strengths and areas for improvement in my own tableau and I can make comparisons between two tableaux</li> </ul>
<p><b>Language</b>  <b>1.5 Making Inferences:</b> make inferences about texts using stated and implied ideas from the texts as evidence</p>	<p><b>Language</b></p> <ul style="list-style-type: none"> <li>I can read and understand what a character (F.L.) is feeling and thinking even though she is not directly saying it</li> </ul>
Materials	
<p>Guiding questions for Minds On (on chart paper)  tambourine or other instrument to cue  <b>BLM #6: Newspaper Editorial</b>  <b>BLM #7: Blog</b>  <b>BLM #8: Tableau Group Assessment Checklist</b></p>	

<b>What Should I Do</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
<b>Lesson 4 -Memories of the Past</b>		
<b>Minds On</b>	<b>Approximately 15 minutes</b>	<b>Notes/Assessment</b>
<p><b>Small Group&gt;Discussion</b> Inform students that they are now going to meet another character, F.L., who is also impacted by the new development. Read F.L.'s letter to the editor (read-a-loud) from the previous lesson (see <b>BLM #6: Newspaper Editorial</b>). Inform students that F.L. could not join us today; however, we are going to make some inferences about this character by looking at some of her important belongings. Inform students that each object is very special to F.L. and that it tells us something about her. Arrange groups of 3-5 students at each table, and direct them to choose one of the objects that interests them. Encourage students to speculate and imagine the story behind F.L. and this particular object.</p> <p><b>Key Questions for Discussion</b> <sup>CL</sup> <i>What is this object? What is it used for? Does it have a purpose?</i> <i>What might this object say about F.L.?</i> <i>Why might this object be important to F.L.?</i> <i>Who might have given her this object?</i></p> <p><b>Whole Group&gt;Summary Discussion</b> Conduct a group discussion to summarize what the students imagined and inferred about F.L. based on the objects.</p>		<p>Pre-lesson preparation: Assemble a collection of objects that could hypothetically belong to the character F.L. and place a few objects at each table grouping before students come in the room. Possible examples include: black and white photographs, a key, a child's toy, a pressed flower, ornamental trinkets, a book (e.g., a poetry book), etc.</p> <p><b>Critical Literacy Focus</b> <sup>CL</sup> Speculating, wondering, and imagining encourages students to probe deeper into a spectrum of possible meanings in texts (written, visual, dance or drama texts).</p> <p><b>Hyperlinks/ References</b> Possible extension: Read <a href="#">Wilfrid Gordon McDonald Partridge by Mem Fox</a> and discuss how objects can be used to tell stories about memories.</p>
<b>Action!</b>	<b>Approximately 75 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Brainstorm/Discussion</b> Inform students that they are going to learn more about F.L. and that she has agreed to share her most recent page from her blog. Brainstorm what the class knows about the writing form of a blog. <b>Prompt:</b> <sup>CL</sup> <i>Why do people write in that form? What is the purpose? Who would read her blog?</i> Read <b>BLM #7: Blog</b> to the class and discuss how F.L. is feeling confused or undecided.</p> <p><b>Pairs&gt;Brainstorm and Discussion</b> In pairs, ask students to come up with one reason why F.L. is against the development and one reason why she wants the new development (record thinking on sticky notes).</p> <p><b>Whole Group&gt;Share and Review</b> Come back as a large group to share ideas (post sticky notes onto one chart) focusing on the idea of <i>past</i>, <i>present</i>, and <i>future</i>. Review the drama form of tableau and create an anchor chart detailing key elements of a tableau (see some of the key concepts to the right).</p> <p><b>Small Groups&gt;Tableau/Tableau Crossover</b> Group students (3-5 in a group), ensuring that you have an even number of groups. Explain that half of the groups will create a tableau based on a memory of F.L.'s that links to her past. The other half of the class will create a tableau based on her hopes for her future. Remind students that they are trying to create a strong story within the frozen picture that will help us understand who she is and what is important to her. Allow time to brainstorm in their small groups and then direct them to begin to create their tableaux. Hand out <b>BLM #8: Tableau Group Assessment Checklist (success criteria)</b> and review it with the whole class. Allow sufficient time for groups to use the <b>BLM #8: Tableau Group Assessment Success Criteria</b> assessment as learning. Pair up groups (one group depicting a memory of F.L. and the other group depicting a link to her hopes for the future). Have the paired groups share their work in progress with each other and provide feedback</p>		<p>Note: This lesson could be stretched out into two periods.</p> <p><b>Assessment as Learning (AaL):</b> Concepts to include in the anchor chart: Add to <b>BLM #3: Creating an Individual Tableau</b> that was introduced in Lesson 2.</p> <ul style="list-style-type: none"> <li>• Gestures and facial expression-<i>Does your facial expression and body positioning match the feeling you are trying to create?</i></li> <li>• Body shapes- <i>Have you created a variety of body shapes?</i></li> <li>• Levels- <i>Have you created a variety of levels?</i></li> <li>• <i>Does your tableau tell a story?</i></li> </ul> <p>While students are creating a tableau, side coach and give specific feedback.</p> <p><b>Assessment as Learning (AaL)</b> Ask each group to refer to <b>BLM #8: Tableau Group Assessment Checklist</b> while they are creating their tableau</p>

based on the success criteria. Allow groups another chance to revise and refine their tableau based on the feedback.

**Paired Groups>Tableau Crossover**

Invite groups to pair up with the group they paired with before. If possible, ensure that the paired groups have the same number of students in each group. Instruct each group to teach their tableau to their paired group, with each person taking on the specific position of a partner in the paired group. Encourage students to study the emotions, body shape and relationships to others in the tableau, so that they can recreate every detail of the partner group's tableau. Allow the groups time to practise.

**Whole Group>Performing the Crossover**

Share the tableau work all together as a class. Position all of the groups representing F.L.'s memories on one side of the room, and all of the groups representing her future hopes on the other side of the room. Play some evocative music during the cross-over. On a signal (lights out, music, drum beat, or vocal command) direct students to freeze in their first tableau. On another signal, direct groups to come out of their tableau, cross the room in silence and slow motion, and create their partner group's tableau.

**Possible Extension/Variation:** You may wish to challenge the students to move expressively during the cross-over. **Prompts:** *Can you move from this space to the next with various pathways: circular, zig-zag, straight line? During the cross-over, can you greet your partner in some special way, then part? How might you make more contact with the floor during the cross over?*

and as a guide for giving feedback to their paired group.

**Extensions:**

The cross-over movement prompts can address the elements of time, space and relationship:

**Time**

increasing speed  
decreasing speed  
steady movement  
irregular movement

**Space**

circular pathways  
zigzag pathways  
straight pathway  
low level on the floor  
medium level  
high level

**Relationship**

meet/part, move toward/away

You may choose to use thought tracking to tap into the inner thoughts, hopes and memories of F.L. Advise students to speak aloud F.L.'s thoughts when tapped on the shoulder.

Consolidation	Approximately 15 minutes	Notes/Assessment
<p><b>Individual&gt;Journal Response</b> Direct students to compose two journal responses: 1) Imagine you are an on-line friend to F.L. and that you regularly read and respond to her blog postings. Write 3-5 sentences of advice which could be posted to her blog.  2) Write 3-5 sentences detailing the differences between the memories and hopes tableau experienced in the tableau cross-over activity. <b>or</b> Identify two stars and a wish for the tableau you created today. (Star=something you are proud of; Wish=something that could have been improved).</p>		<p><b>Assessment for/as Learning (AFL/AaL)</b> Provide opportunities for students to reflect individually, in role or out of role.</p>

<b>What Should I Do?</b> <b>Lesson 5 - Choral Dramatization</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
Curriculum Expectations	Learning Goals	
<p><b>Drama</b>  <b>B.14 Creating and Presenting:</b> communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to enhance their drama work</p>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>I can use physical gestures and my voice to communicate thoughts, feeling and ideas about animals in their habitats</li> </ul>	
<p><b>Literacy</b>  <b>1.7 Oral Communication:</b> analyse oral texts and explain how specific elements in them contribute to meaning</p> <p><b>1.8 Oral Communication:</b> identify the point of view presented in oral text and ask questions about possible bias</p> <p><b>1.5 Reading:</b> make inferences about texts using stated and implied ideas from the texts as evidence</p> <p><b>1.3 Writing:</b> gather information to support ideas for writing using a variety of strategies and oral, print and electronic resources</p>	<p><b>Literacy</b></p> <ul style="list-style-type: none"> <li>I can look at flyers and see how certain features like pictures and bolded words help me to understand the meaning</li> <li>I understand that the author of the flyer has certain opinions</li> <li>I see that the author is biased because of certain words and pictures that are used</li> <li>I can make inferences about the flyer from what is directly said and what is hinted at by the pictures and use of certain words</li> </ul>	
<p><b>Science</b>            Understanding Life Systems-Habitats and Communities:  <b>1.2</b> Analyse the positive and negative impacts of human interactions with natural habitats and communities taking different perspectives into account and evaluate ways of minimizing the negative impacts</p> <p><b>2.3</b> use scientific inquiry/research skills to investigate ways in which plants and animals in a community depend on features of their habitat to meet important needs</p>	<p><b>Science</b></p> <ul style="list-style-type: none"> <li>I can consider both positive and negative impacts of human interactions with natural habitats and I can think of ways to lessen the negative impacts</li> <li>I can research to learn how plants and animals depend on their habitat</li> </ul>	
<p><b>Materials</b></p> <p><b>BLM #9: Animal Rights Rally flyer</b>  <b>BLM #10: Choral Dramatization Group Checklist</b>  <b>BLM #11: Directions for Student Research</b>  <b>Appendix#3: Choral Dramatization Teacher Observation Checklist</b>  <b>Appendix #2: Sample Choral Dramatization Exploration</b></p>		

<b>What Should I Do?</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
<b>Lesson 5 - Choral Dramatization</b>		
<b>Minds On</b>	<b>Approximately 15 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Class&gt;Introducing a New Character in the Drama</b> Review and list all of the characters that have been introduced in the unit so far. Tell the students that you have just discovered a flyer (<b>BLM #9: Animal Rights Rally Flyer</b>) from one of the people who wrote a letter to the editor, and that we have not heard from this person yet - LB, President of the Rights of Animals group. Re-read LB's letter to the editor to remind students of this character.</p>		
<b>Action!</b>	<b>Approximately 100 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Class&gt;Questioning</b> Show the class the flyer (either on the smart board, overhead, or make copies to be pasted in student journals). Read the flyer aloud to the students. Ask the students to describe how LB feels about the building of the community centre. <b>Prompts:</b> <sup>CL</sup> <i>How do you know this? What words or questions are used to show LB's bias? Refer to the working definition of bias that the class created. (Examples of biased words in <b>BLM #9: Animal Rights Rally Flyer</b> - land 'belongs' to the animals). Besides words, how else does LB try and get the reader involved in her cause (e.g. use of pictures of live animals)? Post the following questions on the board:</i></p> <p><b>Key Questions for Discussion:</b> <sup>CL</sup></p> <ul style="list-style-type: none"> <li>• <i>How do these pictures make you feel? Would you feel different if the flyer only used words?</i></li> <li>• <i>How does this flyer make you feel about the building of the community centre?</i></li> <li>• <i>What questions would you like to ask LB to understand her opinion?</i></li> </ul> <p>Chart student responses. Tell the students it would be good to interview LB to better understand her position, but unfortunately LB is out of town until the rally. Learning more about what type of habitat the community centre is going to be built on as well as what animals live there will help us figure out why LB feels the way s/he does.</p> <p><b>Small Group&gt;Research</b> Together, list what the class knows about the land the community centre is being built on. If students are having difficulty, remind them that KC's letter describes a place close to where we live: 4 seasons, rain and snow, leafy, deciduous trees. This habitat is called a temperate, deciduous forest. Direct students to research animals living in a temperate, deciduous forest habitat (<b>see BLM #11: Directions for Student Research</b>). This can be done individually, in pairs or in small groups. This information should be recorded in student journals.</p> <p><b>Whole Group&gt;Choral Dramatization</b> Once the research is finished, show <b>BLM #9: Animal Rights Rally Flyer</b> again. Post the rally chant (found in the centre of the flyer) on chart paper for all to see. <b>Prompts:</b> <sup>CL</sup> <i>What is the purpose of this chant? Who is the audience?</i></p> <p>Together, read the chant aloud.</p> <p><i>There comes a time where we must say What really matters on this day Living creatures need a voice They have rights, they need choice</i></p> <p><i>Only you can make this right So speak out loud, Let's win this fight!</i></p> <p>Engage students in a read-aloud, playing with the elements of choral dramatization (<i>tempo, volume, voicing, movement and formation, and rhythm</i></p>		<p><b>Assessment as Learning (AaL)</b> <b>BLM #10:</b> Encourage students to use Choral Dramatization Group Checklist as success criteria for creating and performing well.</p> <p><b>Assessment for Learning (AFL)</b> Use <b>Appendix #2: Teacher Choral Dramatization Observation Checklist</b> to assess how best to support ongoing development of choral speaking</p> <p><b>Differentiated Instruction (DI)</b> Organize groupings and provide scaffolding according to readiness, honouring the principle of gradual release of responsibility: - group can be given a chant starter to complete - group can be given direct teacher guidance (as in modelled lesson) - some groups can work independently</p> <p><b>Critical Literacy Focus</b> <sup>CL</sup> Students practise constructing their own texts, to reflect/advocate a specific point of view. This practice will help them understand that all texts contain bias.</p> <p><b>Poem/Chant Suggestions:</b> My poem/chant is:</p> <ol style="list-style-type: none"> <li>1. a cry for help from the perspective of an animal who is losing its home;</li> <li>2. an informational piece that teaches students about animals and their habitats;</li> <li>3. a piece that express the beauty and joy of nature, written to those that may</li> </ol>

and repetition). See **Appendix #2: Sample Choral Dramatization**

**Exploration.** Invite students to suggest different ways to read this poem and enjoy just playing with the sounds and words. Once the poem has been thoroughly explored, decide on the best way to read it out loud to support the meaning (e.g. when it says speak out loud, use loud voices). Mark up the copy on chart paper to remind students who is saying certain lines, when to get quiet, loud, fast, slow, etc. Practise together until it is unified and smooth. Record on a tape recorder and play back for students to hear. Consider possible changes to strengthen the dramatic impact of the words. Make revisions based on their feedback of the recording and record once again.

**Whole Group>Modelling Writing a Chant/Choral Dramatization**

Ask students to skim through their animal research once again. Based on what they learned, write a whole group chant that focuses on animals of the temperate deciduous forest. <sup>CL</sup> Facilitate a class discussion to establish a clear purpose and audience for this chant. (e.g., a chant for young children to teach them about the variety of animals in their habitat). The chant should be no more than four lines long. Once finished, chorally dramatize this poem (using the model of play and exploration described earlier).

**Small Group>Writing/Choral Dramatization**

Invite students to write their own chants based on what they learned about the animals living in the temperate deciduous forest. This can be done either individually or in small groups. (See teachers notes for DI tips). Students must decide upon a purpose and audience for their chant. (See poem/chant suggestions in the Teachers notes.) The chants should be no more than four lines long. Allow students to peer edit each others work. Once the poems are finished, divide the students in small groups and practise chorally speaking them. Give students **BLM #10: Choral Dramatization Checklist** to help them with the creative process.

Have each group perform their choral dramatization. Invite classmates to suggest an appropriate audience for the chants.

**Variation:** Choose several chants/poems and chorally dramatize them as a class.

not have much experience being in nature;

4. a political rally protest cry written to change the mind of politicians <sup>CL</sup>: 1, 3 and 4 intentionally generating texts with bias to persuade

**Related Picture Books:**

*Wolf Island* by Celia Godkin  
*Sparrow Girl* by Sara Oebboacjer  
*Secret Place* by Eve Bunting

Consolidation	Approximately 15 minutes	Notes/Assessment
<p><b>Individual&gt;Writing (all reflect <sup>CL</sup>)</b> Instruct students to respond to one of the following <b>prompts</b> in their journal: 1. Was LB biased in the flyer that she created? How do you know this? (give specific examples) 2. Consider the chant you wrote and the intended purpose. Is your chant biased? Why or why not? 3. Describe what a flyer is (key features) and what the purpose of a flyer is.</p>		<p><b>Assessment for/as Learning (AfL/AaL):</b> Assign reflection questions to gauge student understanding of bias and the text features of a flyer. Use <b>Appendix #3: Teacher Choral Dramatization Checklist</b> to assess choral reading skills.</p>

<b>What Should I Do?</b>	<b>Grade 4 Dance, Drama and Critical Literacy</b>
<b>Lesson 6 - Creating Dance Phrases</b>	

Curriculum Expectations	Learning Goals
<p><b>Dance</b>  <b>A1.1 Creating and Presenting:</b> translate into dance a variety of movement sequences observed in nature</p> <p><b>A1.2 Creating and Presenting:</b> use dance as a language to explore and communicate ideas derived from a variety of literature sources</p> <p><b>A2.2 Reflecting, Responding and Analysing:</b> identify, using dance vocabulary, the elements of dance used in their own and others' dance pieces and explain how each helps communicate ideas and feelings</p>	<p><b>Dance</b></p> <ul style="list-style-type: none"> <li>I can use movement to communicate ideas about how animals use their habitats for survival</li> <li>I can use the elements of dance to help me communicate my ideas</li> <li>I can talk about my own dance pieces and that of my classmates and communicate ideas about them using the elements of dance vocabulary</li> </ul>

<b>Materials</b>
<p>a large empty space to move (gym, outdoors, auditorium, or cleared area in classroom)</p> <p><b>BLM #12: Self-Assessment Dance Checklist For Students</b></p> <p><b>BLM #13: Peer Assessment Dance Checklist For Students</b></p> <p><b>BLM #14: Teacher Checklist and Observation Sheet</b></p> <p><b>Appendix #1: Elements of Dance Chart</b></p>

<b>What Should I Do?</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
<b>Lesson 6 - Creating Dance Phrases</b>		
<b>Minds On</b>	<b>Approximately 10 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Brainstorming</b> On chart paper, list all of the animals researched by the class. Beside each animal, brainstorm a list of <i>ing</i> verbs describing how they move (e.g., rabbit: scurrying, hopping, jumping, bobbing, etc.) Invite students to find their own space, not touching one another. Tell students that they will be exploring various ways animals move based on your verbal cues (e.g., scurry like a rabbit at a low level, slither like a worm in a circular pathway from slow to fast).</p> <p><b>Whole Group&gt;Movement Game</b> Play a game using the pictures of animals and movement words. Explain that each animal represents one specific way of moving (e.g. fox = trotting at a medium level, mallard duck = floating at a low level). Invite students to move around the room. Hold up one picture and ask students to move in that way and continue until they see the next picture or the teacher signals stop moving with a sound like hand clapping.</p> <p><b>Movement Game Instructions:</b> Using the animals pictures above, show a picture and call out a movement style and a level. Allow the students to explore that movement for several moments before showing another picture and calling out a new way of moving and a different level.</p> <p>Examples:</p> <ul style="list-style-type: none"> <li>• fox - leaping - medium level</li> <li>• rabbit - hopping - low level</li> <li>• worm- squiggling - low level</li> <li>• ant - creeping - low level</li> <li>• cardinal - flapping - high level</li> <li>• deer - scampering - medium level</li> <li>• beaver - waddling - low level</li> <li>• raccoon - creeping - medium level</li> </ul>		<p>When cuing students, use the elements of dance vocabulary</p> <p><b>Differentiated Instruction (DI)</b> Photocopy student pictures of the various animals and post around the room to use as a visual aid.</p>
<b>Action!</b>	<b>Approximately 100 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Modelling Summarizing Information</b> Explain to the students that they are going to be creating a dance phrase based on what they have learned about how animals use their habitat to survive. Ask students to get out their animal research in their journals and highlight key information about how animals use their habitats to survive. Model how to take this information and summarize it in one sentence through a think aloud for the students (e.g., <i>an earthworm burrows in the soft ground to hide from predators, a squirrel climbs trees to rest and escape from predators, ants eat leaves to survive</i>).</p> <p><b>Individual&gt;Writing a Summary</b> Tell students that they must now write a one sentence summary about one way their animal uses their habitat for survival. Instruct students to write this sentence on a cue card.</p> <p><b>Whole Group&gt;Bodystorming</b> In a large, open space, invite students to form a circle and to bring their cue cards with them. Engage students in a bodystorming exploration (see teacher notes for bodystorming) using their cue cards as their prompt. Side coach using elements of dance vocabulary. <b>Prompts:</b> <i>Have you tried this movement at a different tempo, level, etc.? How can you make it larger and more fluid etc.?</i> By the end of this exploration, each student should have a movement that can be performed in four beats. Practise with the beat of a drum, or counting together.</p> <p><b>Small Group&gt;Experimenting with Creating Dance Phrases</b> Group students in small groups (3 - 5 students). Inform students that they will be doing three tasks: reading their cue card to their group; showing what their four beats of movement looks like; teaching their four beats of movement to</p>		<p><b>Assessment as Learning (AaL)</b> Circulate amongst the students while they are bodystorming, and side coach using elements of dance vocabulary.</p> <p>Students will provide descriptive feedback, based on success criteria to peers using <b>BLM# 13</b>.</p> <p><b>Assessment for Learning (AaL/AfL)</b> <i>Co-construct Dance success criteria with students:</i> e.g. Our dance: - communicates a clear idea about animals in their habitats - uses the elements of dance (review and refer to p.100 of the Arts Curriculum, previously looked at in Lesson 2) -links all four movements together in an interesting way - has a clear beginning and end - uses concise, clear movements</p> <p><b>Assessment for/of Learning</b></p>

their group members.

Encourage students to talk through their movement (e.g., use your left hand starting at your waist and reach up above your head while opening up the fingers) while teaching their group members. The goal is for everyone to be very precise in the execution of the movement. Ask one student to volunteer to do this to model this process for all to see. Encourage group members to ask specific questions about how to move (e.g., *Do I start with my right foot? Can you show me that movement again, more slowly please?*). Once students have learned all of the movement phrases for their group, direct them to make the following decisions: (post on the blackboard):

**Guiding Questions for Setting the Choreography:**

- 1) *In what order will you sequence the group's movements?*
- 2) *What formation will you use? (see teacher notes for dance formation suggestions)*
- 3) *How will you begin your dance (group entrance, individual entrances, with music, in silence, tableau)?*
- 4) *How will you end your dance (group exit, individual exits, with music, in silence, tableau)?*

Model this process with a volunteer group, talking through each decision out loud. Remind students to make choices that help communicate their messages written on the cue cards (e.g., students might choose the scattered formation to relay the notion of hiding behind trees in the habitat). Encourage students to plan and practise their movement phrases (see page 20 of the Arts Document for the creative process: "Exploring/Experimenting, and "Producing Preliminary Work", stages of the creative process).

**Whole Group>Generating Success Criteria for Effective Dance Work**

After having given students time to experiment with their movements, discuss what an effective dance work should consist of and record as an anchor chart (see teacher's notes).

**Small Group>Revising, Refining and Performing Dance Phrases**

Invite students to continue working, using the success criteria to refine and revise their work. Once students have had several opportunities to create, revise and refine their work, share the pieces with the whole class in three ways: all together at the same time; half the class performs, and half the class watches; and then switch: one group performs at a time.

**Possible Extensions:**

- 1) Bring in several different types of music and allow students to perform their movement phrases to the different pieces of music. Use guiding questions to help students to make a final selection, with a focus on how the music supports their meaning.
- 2) Incorporate the students' chants/poems into the dance pieces (e.g., a group could perform their chant while another performs their dance piece.

**(AFL/AoL)**

Use **BLM #14: Teacher Checklist and Observation Sheet** to track individual student progress in relation to dance expectations

**Dance Formation Suggestions**

(to be posted on the wall for reference)

- circle
- square
- scattered
- corridor
- two lines facing the same way
- two lines back to back
- diamond
- horseshoe
- circle within a circle

During the small group creation of phrases, side coach to prompt students to use dance elements. Provide specific, descriptive feedback to each group, and to individual students.

**Notes for Bodystorming**

If your class has never done this before, start off as whole group in a circle. Read aloud one student's cue card and ask students, *"How might we move this way?"* Explore that as a whole class. After exploring a few cue cards, invite students to individually work on their own cue card. Cue students to start and stop using your voice, or a drum, etc.

If students are hesitant to start, you could lower the lights, and ask students to face outward so that exploration can be done in privacy. Instead of a circle, you could also invite students to find their own space in the room.

**Differentiated Instruction (DI)**

Depending on readiness, some students may benefit from working in pairs before working in groups.

Consolidation	Approximately 10 minutes	Notes/Assessment
<p><b>Individual/Small Group &gt; Assessment Checklist</b> Invite students to complete <b>BLM #12: Self-Assessment Dance Checklist</b> for their own work, and complete <b>BLM #13: Peer Assessment Dance Checklist</b> for another group. Share this with the group.</p>		<p>Use <b>BLM #12</b> for self-assessment and <b>BLM#13</b> for peer feedback. Use <b>BLM #14</b> for teacher tracking of student progress.</p>

<b>What Should I Do?</b> <b>Lesson 7 - Activity Centres</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
Curriculum Expectations	Learning Goals	
<p><b>Drama</b>  <b>1.1 Creating and Presenting:</b> engage actively in drama exploration and role play with a focus on exploring drama structures, key ideas and pivotal moments in their own stories and stories from diverse communities, times and places</p>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>• I can use role play to help me understand how and why characters feel the way they do.</li> <li>• I understand that giving a character a specific time, place and relationship to others helps make the drama believable.</li> </ul>	
<p><b>Dance</b>  <b>A1.1 Creating and Presenting:</b> translate into dance a variety of movement sequences observed in nature</p> <p><b>A1.2 Creating and Presenting:</b> use dance as a language to explore and communicate ideas derived from a variety of literature sources.</p>	<p><b>Dance</b></p> <ul style="list-style-type: none"> <li>• I can use movement to communicate ideas about how people and animals move in water or I can use movement to communicate a short story (before/during/after) about the painting "Bigger Splash."</li> <li>• I can use the elements of dance to help me communicate my ideas.</li> </ul>	
<p><b>Language</b>  <b>1.7 Oral Communication:</b> analyse oral texts and explain how specific elements in them contribute to meaning`</p> <p><b>1.8 Oral Communication:</b> identify the point of view presented in oral text and ask questions about possible bias</p> <p><b>1.5 Reading:</b> make inferences about texts using stated and implied ideas from the texts as evidence</p>	<p><b>Language</b></p> <ul style="list-style-type: none"> <li>• I can look at a newspaper article and see how certain features like pictures, bolded words and choice of words help me to understand the meaning.</li> <li>• I understand that the author of the the newspaper article has certain opinions. I see that the author is biased because of certain words and pictures that are used.</li> <li>• I can make inferences about the newspaper article from what is directly said and what is hinted at by the pictures and use of certain words.</li> </ul>	
<p><b>Materials</b></p> <p><b>BLM #15: Diary Entry/ Hot Seating Activity</b>  <b>BLM #16: Radio Interview/Interviewing Activity</b>  <b>BLM #17: Newspaper Article/ BLM #17B Critical Thinking and Writing</b>  <b>BLM #18: Diary Entry/Tableau Activity</b>  <b>BLM #19: Movement Phrase Creation</b>  <b>BLM #20: Writing RAFT Extension Activity</b></p>		

<b>What Should I Do?</b> <b>Lesson 7 - Activity Centres</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
<b>Minds On</b>	<b>Approximately 10 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Warm-up Activity</b> Play the game, <i>Atom</i>, where students move through the empty space until you say the words: "Atom" and a number, e.g., "Atom 4". Students then group themselves in a group that matches the number you have called out. Change the groupings, and encourage students to invite in and hide classmates who are left out, so that everyone is included.</p>		<p>This activity will support students in creating different groupings and negotiating roles.</p>
<b>Action!</b>	<b>Approximately 120 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Introducing Activity Centres</b> The following lesson can be set up as <b>activity centres</b> or each activity could be done as a whole class lesson. Each activity centre scaffolds previous lessons, so the activities can be done independently, in small groups. It is recommended that each activity is explained thoroughly to the whole class before rotations begin and that the activity centre norms are posted and reviewed (see teacher notes for ideas). This lesson is a differentiated instruction (DI) experience where students are given the choice about which activities they would like to complete. Decide how many of the following centres students must visit. (We recommend that all students visit Centre Three, and then students have a choice about two other centres to visit). Each centre has a maximum number of students posted at the centre as well as a detailed instruction sheet (see <b>BLM #15 - 19: Activity Centre Instructions</b>).</p> <p><b>Centre One: BLM #15:Diary entry/Hot Seating Activity</b> <b>Centre Two: BLM #16: Radio Interview/Interviewing Activity</b> <b>Centre Three: BLM #17: Newspaper Article /Critical Thinking and Writing</b> <b>Centre Four: BLM #18: Diary Entry/Tableau Activity</b> <b>Centre Five: BLM #19: Movement Phrase Creation</b></p> <p><b>Small Group&gt;Activity Centres</b> Give approximately 20 - 30 minutes for each rotation. Check in with the students at each centre to answer their questions, to help them maintain focus, and to help them keep track of the time.</p>		<p><b>Assessment as Learning (AaL)</b> You can use <b>BLM #8: Tableau Self-Assessment Checklist</b> and <b>BLM #12: Dance Self-Assessment Checklist</b> again.</p> <p><b>Differentiated Instruction (DI)</b> The Activity Centre structure differentiates the learning experience according to student interest.</p> <p>Review and post <b>BLM #15-19: Activity Centre Instructions</b></p> <p>Post the following <b>Activity Centre Norms:</b></p> <ul style="list-style-type: none"> <li>• only the maximum number of students posted at the centre can work there;</li> <li>• if the activity centre already has the maximum number of students, find another centre;</li> <li>• follow activity centre instructions in the correct order;</li> <li>• if you have a problem, first try and work it out with the other members of your group before you go to the teacher;</li> <li>• keep track of the time. You will have 20 minutes to complete each task.</li> </ul> <p><b>Note for Centre Two:</b> Teacher may want to refer to a Q-Chart with the class and discuss higher level thinking types of questions.</p>
<b>Consolidation</b>	<b>Approximately 20 minutes</b>	<b>Notes/Assessment</b>
<p><b>Whole Group&gt;Introducing the RAFT Structure</b> Introduce what a RAFT is and discuss each heading (role, audience, format and topic). Explain that students choose from each column, according to their interest.</p> <p><b>Individual&gt;Writing in Role using RAFT</b> Distribute copies and review role, audience, format, topic choices in <b>BLM #20: Writing RAFT Activity</b>. Invite students to choose from each column to structure their own writing choices. Collect student writing and select some</p>		<p><b>Differentiated Instruction (DI)</b> Use <b>BLM #20: Writing RAFT Extension Activity</b> to provide choice to students and to deepen understandings of multiple perspectives.</p>

samples that clearly convey different points of view. Invite these authors to share their writing at the beginning of the next class.

For detailed information about DI  
RAFT structures, see  
[http://www.edugains.ca/  
resourcesDI/  
DIEducatorsPackage2010/  
2010EducatorsGuide.pdf](http://www.edugains.ca/resourcesDI/DIEducatorsPackage2010/2010EducatorsGuide.pdf)

<b>What Should I Do?</b> <b>Lesson 8 - Culminating Activity</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
Curriculum Expectations	Learning Goals	
<p><b>Drama</b>  <b>B1. Creating and Presenting:</b> apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas and stories</p>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>• I can use tableau to communicate how and why characters feel the way they do</li> <li>• I understand that giving a character a specific time, place and relationship to others helps make the drama believable</li> </ul>	
<p><b>Dance</b>  <b>A1. Creating and Presenting:</b> apply the creative process to the composition of movement sequences and short dance pieces, using the elements of dance to communicate feelings and ideas</p>	<p><b>Dance</b></p> <ul style="list-style-type: none"> <li>• I can create a short movement phrase to communicate my ideas and feelings about the possible development of a community centre in this drama</li> <li>• I can use the elements of dance to help me communicate my ideas and feelings</li> </ul>	
<p><b>Language</b>  <b>1. Writing:</b> generate, gather and organize ideas and information to write for an intended purpose and audience</p> <p><b>2. Writing:</b> draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience</p>	<p><b>Language</b></p> <ul style="list-style-type: none"> <li>• I can generate various ideas about the building of the community centre</li> <li>• I can use my own writing voice to show what I feel about the subject</li> </ul>	
<p><b>Materials</b></p>		
<p>Five pieces of chart paper posted around the room with 1-3 markers at each station                      A character prop for each character (see teacher's notes)  <b>BLM #21: Community Centre Presentation Checklist</b>  <b>BLM #22: Culminating Rubric</b></p>		

<b>What Should I Do?</b> <b>Lesson 8 - Culminating Activity</b>		<b>Grade 4 Dance, Drama and Critical Literacy</b>
<b>Minds On</b>	<b>Approximately 10 minutes</b>	<b>Notes/Assessment</b>
<b>Whole Group&gt;Reviewing Characters in the Drama</b> Inform the class that we are going to be reviewing all of the characters we have met so far in this drama. Together, make a list of all the characters.		
<b>Action!</b>	<b>Approximately 120 minutes</b>	<b>Notes/Assessment</b>
<b>Small Group&gt;Role on the Wall</b> Divide students into five groups and give them the following: a character prop and initials of the name, a blank piece of chart paper, markers. Next instruct students to draw a large silhouette of a person's head and shoulders on the chart paper that will be used for the 'role on the wall' activity (see teacher's note). On the inside of the silhouette, write what you know about this character (e.g., name, age, hobbies, job, character traits). On the outside, write how this character feels about the building of the community centre and why. Remind students to use their journals to help them remember. Once students are finished, have each group post their role on the walls around the room.		<b>Character Props</b> Below are a few suggestions of what you could use to represent each character:  <b>KC:</b> <b>BLM #1: Letter</b> , role on the wall compass, sticks, picture of an animal  <b>RJ:</b> hardhat, measuring tape, <b>BLM #7: Letter to the Editor</b>  <b>NP:</b> medal or trophy, picture of a swimming pool, <b>BLM #6: Newspaper Editorial</b>  <b>LB: BLM #9: Animal Rights Tally Flyer</b> , picture of an animal  <b>FL:</b> picture of a park, <b>BLM #7: Letter to the Editor</b>  <b>Silhouette Outlines for the Role on the Wall Activity</b> In the interest of saving time, pre-prepared silhouettes (prepared by the teacher/student teacher) could be handed out to the students which they then just fill in.  This lessons will take place over several classes as it is the culminating activity.  If you find that there is only one student standing by one of the characters, ask the student if they are comfortable with switching to another character. If not, ask if there is a volunteer who would be willing to join this student.  <b>Creative Process</b> Give students plenty of time to work through the creative process (see page 19 - 22 of the Arts Curriculum). Give them many opportunities to share with you and others before the final presentation. Side coach students when they are off track
<b>Whole Group&gt;Gallery Walk</b> Direct the students to take a gallery walk around the room to familiarize themselves with all of the characters. <sup>CL</sup> Invite students to add any other information that they feel is missing. Partner up readers with non-readers to read aloud what has been written. Come back as a whole group.		
<b>Whole Group&gt;Questioning</b> Ask the students to consider the following questions which you will read aloud. <b>Prompts:</b> <i>What is the right thing to do about the building of the community centre? Should it be built? Should the building be stopped? What is the best thing to do for the environment? What is the best thing to do for the community and its members? What is your opinion?</i> <sup>CL</sup> <i>How does one arrive at an informed point of view?</i>		
<b>Individual&gt;Taking a Stand</b> Invite the students to consider their answers while you play soft music in the background. <sup>CL</sup> Let students know that when the music stops, they are to go and stand by the character who has the most similar opinion to their own.		
<b>Whole Group&gt;Introducing Culminating Activity</b> Tell the students that as friends of the characters in the drama, they will have the opportunity to share their opinions with the mayor of Habitown. There is going to be a community meeting and it is at that meeting that the mayor will make his/her final decision regarding the building of the community centre.		
<b>Small Group&gt;Creating Community Meeting Presentations</b> Organize students into small groups (groups of 3 - 5 students) to prepare their opinion for the mayor. Explain that they must present their opinion using: <ol style="list-style-type: none"> <li>1) a tableau to begin their presentation</li> <li>2) a short movement phrase included at some point</li> <li>3) a chant included at some point</li> <li>4) a tableau to conclude their presentation</li> <li>5) a verbal or written statement that summarizes their recommendation regarding the building of the community centre, with a clear rationale</li> </ol>		
Encourage students to draw from previous lessons using their journals to remind them of their work (e.g., students may use part of their written chants, movement ideas, tableau work, etc.) The presentation should last no more than 2 minutes long. Hand out <b>BLM #21: A Community Centre Presentation Checklist</b> to each group as an assessment tool as well as to help keep students on track. Hand out <b>BLM #22: Culminating Rubric</b> and discuss as a whole group.		
<b>Whole Group&gt;Role Play/Sharing at the Community Meeting</b> You will go in role as the mayor (or invite another teacher/older student to go		

in role as the mayor). In role, you will call the meeting to order, and explain that the purpose of this meeting is to hear the opinions and feelings of the community around the building of the community centre. Still in role, call the groups forward to share their presentations. Students must first introduce themselves as friends of the one character they are aligned with. (Or alternatively, one member of the group could be in role as the character from this drama, and this person could introduce the rest of the group.) By the end of the presentations, after listening carefully to each group, you will decide whether the building of the community centre will continue or be permanently stopped. Share your decisions with the students to end the role play.

or need fresh ideas.

**Assessment for/as Learning (AFL/AaL)**

Provide specific feedback while students are working, directing their attention to

**BLM #21: A Community Centre Presentation Checklist**

Half way through the process, conference with each group using the assessment tools from the unit:

**BLM #3: Creating an Individual Tableau**

**BLM #12: Self-Assessment Dance Checklist**

Effective Dance Work anchor chart from Lesson 6

**BLM #10: Choral Dramatization checklist**

Posted Elements of Dance from Lesson 2

**Assessment of Learning (AoL)**

Use **BLM #22: Culminating Rubric** to evaluate student achievement of unit expectations.

Approximately 30 minutes

**Consolidation**

**Notes/Assessment**

**Individual > Writing and Reflecting**

Invite the students to respond in their journals to the following questions.

**Prompts:** *How do you, as friends of certain members of the Habitown community, feel about the decision and why? <sup>CL</sup> What did this unit teach you about various point of views? Do you feel like the mayor considered all of the points of view presented in order to make the decision?*

**Assessment of Learning (AoL)**

Review student journal entries, from the beginning to the end of the unit, with a focus on how well they have internalized and demonstrated their knowledge and understanding of the big ideas.