

In or Out?
Exploring Inclusion and Exclusion
Unit Overview

Grade 5 Dance, Drama
and Critical Literacy

Summary Description of Unit

This unit explores the theme of exclusion and inclusion through a series of lessons that encourages students to consider these ideas in creative ways. The unit concludes with a culminating task that addresses how inclusive they are as individuals and as a community and how they can encourage themselves and others to see through a lens of inclusion. Through language, dance and drama strategies students make personal connections that allow them to build resilience and empathy for others. Through a critical literacy lens they ask questions about how power, identity and representation or portrayal of individuals and groups intersect to include or exclude others. Students gain understanding of the relationship between exclusion, discrimination and different expressions of power.

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

Drama

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

Language

Reading

1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct 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
3. create a variety of media texts for different purposes and audiences, using appropriate forms, conventions and techniques

Big Ideas

People feel excluded for many different reasons and exclusion is directly related to various forms of discrimination.

Power relationships and dynamics are always present in acts of inclusion, exclusion and discrimination.

There are different forms and expressions of power.

Awareness and understanding of different expressions of power is empowering to individuals and communities.

Dance, drama and critical literacy are effective vehicles for understanding power and combating exclusion and discrimination.

Unit Guiding Questions

What do inclusion and exclusion look like and feel like?

In what ways is exclusion related to discrimination?

How can one remain personally empowered in the face of exclusion and/or discrimination?

How can we use power constructively to build inclusive communities?

How can I use drama, dance and critical literacy to interpret ideas and communicate meaning?

How can I use drama, dance and critical literacy strategies to explore, challenge, and shift both my own and others point of view?

Critical Literacy

Read more about [Critical Literacy and how it links to dance and drama](#).

Assessment and Evaluation: How will students demonstrate their learning?

Assessment of learning

Writing in Role

Students write in role following an extensive drama exploration of a boy who experiences exclusion in his school community. This task allows students to demonstrate their ability to adopt the point of view, emotional life, and voice of a character from the drama exploration. A rubric is provided to evaluate this task.

Culminating Performance Task

Students will work in small groups to create a presentation that addresses some of the guiding questions for the unit. The class reflects on their learning journey by reviewing all of the activities and revisiting the documentation that has been assembled on the class "wonder wall". Student individually write a reflection, and then, in small groups create a short dramatization about the key themes using a combination of tableau, movement and choral speaking. Students also create action plans to help build an inclusive community for the

	<p>Primary students at their school.</p> <p>Success criteria for the group dramatization and the group action plan are reviewed with students.</p> <p>Students complete a self/peer assessment. A rubric is provided to evaluate this task.</p>
Assessment for Learning	<p>On-going Feedback</p> <p>Throughout the unit, student achievement of the identified learning goals is monitored using a variety of assessment strategies and tools including:</p> <ul style="list-style-type: none"> • Reflective journal entries • Exit cards • Discussions • Teacher feedback • Questioning • Checklists • Peer and self assessments • Anecdotal notes

Unit Lessons: How will assessment and instruction be organized for learning?		Approx. Duration 1 class= 60 minutes
Lesson 1	<p>Introduction: Initial Impressions</p> <p>Students are introduced to the big ideas and guiding questions of the unit. The wonder wall is introduced as a place for students to post thematic material and document their shared learning journey. Students begin to explore the theme of inclusion and exclusion kinesthetically through the drama game of Atom. They create a graffiti mural of words and images, and then devise tableaux with transitions based on the concepts of inclusion and exclusion. The lesson ends with a brainstorm of verbs for inclusion and exclusion, and a personal reflection on their tableau experience.</p>	1-2 classes (80 min)
Lesson 2	<p>Dancing In and Out</p> <p>A simple game, followed by discussion, introduces students to the random and often arbitrary nature of acts of exclusion. Students build on the concepts explored through tableau by body storming and creating, and performing short dances. Students also reflect on the dance work and document their dance phrases, by drawing, writing or videotaping their performance so that they can remember and recreate the choreography.</p>	2 classes (125 min)
Lesson 3	<p>Interpreting and Chorally Speaking Text</p> <p>Students explore a simple poem, experimenting with structure, interpretation and delivery using critical literacy and choral reading techniques. Groups are partnered and challenged to find a way to combine their dance phrases from Lesson 2 with their partner group's choral interpretation of the poem. Each group posts their version of the poem on the Wonder Wall and students reflect on the different meanings that emerge.</p>	2 class (120 min)
Lesson 4	<p>Expressions of Power Dance</p> <p>Building on the dance/movement exploration and performance in Lessons 2 and 3, students again use brainstorming and bodystorming to generate movement vocabulary. In this movement activity the concept of different expressions of power: <i>power over</i>, <i>power to</i>, <i>power with</i> and <i>power within</i> are explored. Students explore the idea of power and powerlessness as it relates to inclusion and exclusion while explicitly referencing the elements of dance. An exit card is used to capture students thoughts, reflections, and emerging understandings.</p>	2 classes (125 min)
Lesson 5	<p>Picture This</p> <p>Students engage in a warm-up activity that allows them to see that they share common ground with others in the classroom, but that while they belong to some groupings, they do not belong to all groupings. Students view a YouTube video "<i>The Sneetches</i>" as an example of exclusion and "power over." Through discussion students analyse the power dynamics and make connections to personal choices related to inclusion and exclusion. Students use critical literacy techniques and prompts to 'read' a picture, and then create tableaux with captions depicting the moment before and the moment after to develop an exclusion scenario. Forum theatre is used to explore approaches to problem-solving the scenarios. Finally, students complete a personal reflection focussing on their circle of belonging.</p>	1-2 classes (100 min)
Lesson 6	<p>Connecting Exclusion and Discrimination</p> <p>Students are introduced to concepts and vocabulary related to discrimination, and make connections between the reasons for feeling excluded and specific forms of</p>	1-2 classes (105 min)

	discrimination. A fictional article, establishing the dramatic context of a girl who is not allowed to play hockey on a boy's team is introduced. Students use role-play, hot seating and writing in role to explore different points of view. The term gender stereotyping is introduced and students respond to a media text (poster) through choral speaking, discussion, and adding to the text. The exploration of sexism and gender stereotyping as one form of exclusion concludes with the class coming to a classroom agreement to consolidate their understanding.	
Lesson 7	<p>Building a Story Drama: Examining Impact</p> <p>Students are introduced to the scenario of a boy who is staying home from school because of the emotional impact of exclusion and/or discrimination. The details of the fictional situation are determined by the students through a range of drama conventions including teacher in role, role play, hot seating, role on the wall, the wave and writing in role. Students explore and reflect on the following guiding questions:</p> <p><i>In what ways are exclusion and discrimination hurtful?</i> <i>What strategies can one use to cope when feeling hurt and unjustly treated?</i> <i>How can one reach out and encourage inclusivity?</i> <i>In what ways can inclusivity be powerful?</i></p>	2-3 classes (155 min)
Lesson 8	<p>Reflecting and Taking Action: Culminating Task</p> <p>As a review of the unit, students revisit the Unit Guiding Questions and the related documentation on the wonder wall, and then write a personal reflection. In small groups students share their reflections, selecting a few phrases and thoughts to weave together in a presentation that includes tableaux, movement and choral speaking. Students share their performances with classmates and provide peer feedback. The final step involves applying their new learning and understanding. In small groups, students develop action plans to address issues of exclusion that are being experienced by primary students in the school yard.</p>	4-6 classes (approx. 225 min)

In or Out?

Grade 5 Dance, Drama
and Critical Literacy

Lesson 1: Initial Impressions and Ideas Related to Inclusion and Exclusion

Curriculum Expectations

Drama

B2.1 Reflecting, Responding, and Analysing:

express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works

Language

Reading 1.8: make judgements and draw conclusions about the ideas and information in texts and cite stated or implied evidence from the text to support their views

Learning Goals

Drama

I can:

- use tableau and thought tracking to express my personal response to inclusion and exclusion

Language

I can:

- make judgements and draw conclusions about inclusion and exclusion, and support my opinion with evidence

Materials

BLM #1: Elements of Tableau Anchor Chart

BLM #2: Exit Card - Tableau Reflection (photocopied for each student)

BLM #3: Question Chart

BLM #4: Grouping Strategies

Appendix #4: Observation Tracking Sheet

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Grade 5 Dance, Drama
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Lesson 1: Initial Impressions and Ideas Related to Inclusion and Exclusion

Minds On

Approximately 20 minutes

Notes/Assessment

Whole Class > Introduction to Big Idea and Graffiti Mural

Share the focus and purpose of this unit with students. **Prompt:** *We are going to explore ideas of exclusion and inclusion using drama and dance. We see it everyday in books, pictures, in the news, and in our own lives.*

Post the Big Ideas and Guiding Questions on chart paper or black board and review them with the class. On chart paper or mural paper, write the headings: "exclusion" and "inclusion." Individually, or in pairs, invite students to brainstorm words, phrases, drawings, examples related to each word. Encourage students to represent as many ideas as possible on the chart or mural paper. Post the graffiti mural, and advise students that they can add to words and images as the unit progresses. Explain that this graffiti wall is the first element to be posted to their wonder wall, which is like a billboard where they can publicly share all of their learning. Explain that students will also use a journal or learning log as a private record of their learning throughout the unit.

Whole Class > Atom

Play the Atom game to explore the concepts of of exclusion and inclusion kinesthetically. The first time you play the game, set it up so that students experience exclusion by calling numbers that will leave some students out each time.

Prompts: *Find your own space in the room, and when I say, "Go," move around the room, exploring all of the open space. Create interesting pathways through the open space, keeping distance between yourself and others. When I call, "Atom," a number you must join with others to create a grouping of the number that I have called. For example if I call, "Atom 3," groups of 3 are formed. You must attach to different people each time a grouping is created.*

After playing the game, ask students to consider whether the game was inclusive or exclusive. Discuss possible solutions with the whole class in order to make the game inclusive (hiding people within the atom, linking two groups together and sharing a person, etc.). Play the game with the new inclusive focus a few times. On the last round get students into groups of 3 or 4 in order to form groups for the next tableau exercise.

Pre-Unit Preparation

View the list of literary resources in the appendix and use those resources often throughout the unit as a way of exploring how these complex ideas are handled in a variety of contexts.

Gather a variety of picture books and novels to have available to the students during the unit. Read a rich picture book that relates to issue of inclusion and exclusion before the unit starts.

Encourage the class to bring in news clippings, magazine pictures, other images and text to contribute to a class wonder wall about the theme of inclusion and exclusion.

Assessment for Learning (AFL)

Use the graffiti wall as diagnostic assessment tool to gauge student awareness and understanding of exclusion and inclusion at the beginning of the unit.

Differentiated Instruction (DI)

Use flexible groupings and change groupings throughout the lesson to promote collaboration amongst different learning styles.

Action!

Approximately 45 minutes

Notes/Assessment

Small Group > Tableau

Tell students that they are now going to draw from the two-dimensional representations of inclusion and exclusion on their graffiti wall to create three-dimensional representations of inclusion and exclusion using their bodies. Review the elements of tableau by posting and referring to **BLM #1: Elements of Tableau** Anchor Chart.

Step One: Organize students into small groups and direct them to create a tableau that represents inclusion. Advise students that their tableau can tell a story of inclusion, or it might be more like a poem that suggests feelings or provides an impression of what inclusion means to them. Ask them to focus on body shapes and relationships in particular. Invite a few groups at a time to share their tableau. As students view the images, invite them to call out words or phrases from the graffiti wall that they see represented in the tableaux. If the tableaux inspires new words or phrases, invite students to share them aloud and add them to the graffiti mural.

Step Two: Instruct students to create a tableau that shows exclusion. Invite a few groups at a time to show their tableau with the class and discuss.

Prompts: *Who is being excluded here? How do you know? Why are they being excluded? What sorts of power are being exercised in the tableau? Is it equal or unequal? Could the power balance be changed? Under what circumstances or how? How do you know this? What evidence in the tableau supports your observations? Can anyone suggest one alteration to this*

Assessment for Learning (AFL)

Use teacher observation to assess students' representations of inclusion/exclusion through tableau. Use **Appendix #4: Observation Tracking Sheet** to assess students use of the elements of tableau.

Differentiated Instruction (DI)

Use a variety of grouping strategies for tableau work to engage the various types of learning modalities. **See BLM #4: Grouping Strategies**

Quick Tip

See appendix for a list of related junior level picture books and novels, and teacher resources

image that would change the power dynamic? Please come up and, like a sculptor working with clay, carefully make on change to this image.

Invite the entire class to study the image after it has been altered.

Prompts: *What observations can you share? How does this one alteration to the image change the meaning? Has the power dynamic changed in any way? What conclusions do you draw from this?*

Step Three: Direct each group to find one alteration they can make to their tableau that shifts the power in some significant way. This becomes their third tableau. Direct each group to find a way to connect their three tableaux. The transition between the three tableaux should be carefully choreographed, with each body moving purposefully in slow motion from one pose into a new pose. Direct students to:

- freeze in inclusion tableau for 4 counts
- move from inclusion into exclusion on 8 counts
- freeze in exclusion for 4 counts
- transition to exclusion with one alteration on 2 counts
- transition back to inclusion 8 counts
- freeze in inclusion tableau for 4 counts

You may want to provide a count for students using a drum, snapping your fingers, or simply counting out loud. Provide sufficient time for students to revise and refine their tableaux with transitions, and then invite a few groups to perform at a time.

Invite viewers to study the tableaux and transitions carefully. Challenge students to watch for the quick alteration to the exclusion image, which is made on just two counts.

Prompts: *What stands out for you in these images? What do many of the **inclusion** images have in common? What do many of the **exclusion** images have in common? Are there any images that you would like to see again to examine and analyse together?*

Notes

Invite students to regard the tableaux as texts. Ask them to provide evidence from the "text" (the tableau) to support the ideas they share in the discussion that connect to their own lives. This discussion should help in generating ideas for the journal entry.

Critical Literacy Focus (CL)

Texts can be very powerful in shaping and securing meaning (ways of thinking and being). Critical literacy interrogates how this is done. Students analyze and evaluate how texts are constructed and can be both deconstructed and reconstructed. They are encouraged to experiment with vexing or altering the story or dynamic in order to determine what options might be possible -and under what circumstances -in texts and in life.

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Small Groups > Brainstorming Verbs > Graffiti Mural Assign half the groups the word exclusion and half the class the word inclusion. Ask them to reflect on the tableaux they created and viewed, and to brainstorm 3-5 verbs (action words ending in "ing" or "ed" associated with their assigned word). You may want to brainstorm a few words together to get them started: inclusion: joining, connecting, trusting, welcoming, unifying, opening, encompassing, inviting exclusion: block, closed, pushing, turning, locked, falling, searching</p> <p>Ask each group to record their words neatly on a large 11" x17" piece of paper. Encourage visual learners to draw images evoked by the words they are brainstorming. Ask each group to post their list of verbs and their illustrations to the wonder wall, under the appropriate title: inclusion or exclusion. Students may also add more words, images, and phrases to the graffiti wall posted at the beginning of the lesson.</p> <p>Individual > Exit Card Instruct students to complete BLM #2: Exit Card Tableau Reflection explaining how tableau expanded their understanding of the concepts of inclusion and exclusion.</p>	<p>Assessment for Learning (AfL) Collect and review student reflections on their tableaux to inform your planning for future lessons.</p>	

In or Out?

Grade 5 Dance, Drama
and Critical Literacy

Lesson 2: Dancing In and Out

Curriculum Expectations

Dance

A1.1 Creating and Presenting: translate into movement sequences a variety of images and ideas from other classroom subjects, including the arts

A1.2 Creating and Presenting: use dance language to explore, interpret and communicate ideas derived from a variety of literature sources

A1.4 Creating and Presenting: use the element of relationship in short dance pieces to communicate an idea

A2.2 Creating and Presenting: identify the elements of dance in their own and others' dance pieces and explain how they help communicate a message

A2.3 Creating and Presenting: identify and give examples of their strengths and areas for growth as dance creators and audience members

Learning Goals

Dance

I can:

- explore how people show their status/power with their bodies
- use dance language and work with a partner to explore ideas and feelings about the contrast between power and powerlessness
- use the elements of dance in order to express my ideas about inclusion and exclusion and develop a movement sequence with my group
- use the element of relationship in my dance piece
- express what I did well and what I need to work on when creating dance sequences in my journal

Materials

Stick In/Stick Out - Popsicle sticks in 2 different colours (or 2 colours of construction paper strips)

BLM #3: Question Chart

BLM # 5: Elements of Dance Anchor chart

BLM # 6: Physical Warm Ups

BLM # 7 Journal Reflection

Appendix 4: Teacher Observation Tracking Sheet

Blank paper for students to draw their word during Minds On

Appropriate instrumental music for movement sequence (see notes section below for suggestions)

Four sheets of chart paper, 1 marked "Inclusion Looks Like, Sounds Like, Feels Like" (broken up into 3

columns), the others Exclusion, Power, Powerlessness Looks Like, Sounds Like, Feels Like" (in the same way)

Note: The columns "Tastes Like" and "Smells Like" can be added. Students may come up with some interesting responses for these

Markers

In or Out? Lesson 2: Dancing In and Out		Grade 5 Dance, Drama and Critical Literacy
Minds On	Approximately 15 minutes	Notes/Assessment
<p>Whole Class > Stick In/Stick Out! Hand out coloured Popsicle sticks to each student. Explain that they will be playing a game with these sticks and that once everyone is ready you'll read them the instructions for the game. Read from 'instructions' that students with certain colours of popsicle sticks get a special privilege (like early recess) and some colours do not. Allow students the opportunity to absorb and react to the announcement about the privilege. Engage the students in a conversation asking them if there is a problem. Inform them that you'll read through the instructions again to make sure there wasn't an error. Inform them, that after looking at the instructions more carefully you realize you've made a mistake, and that in fact those who were supposed to get the privilege are really the ones that don't get it. (This gives the students opportunity to experience both sets of emotions.) Encourage students to examine their responses and feelings using the following guiding questions. This can be done in small groups first and then brought to the whole class for shared discussion.</p> <p>Guiding Questions: <i>Is this game fair? Why or why not?</i> <i>How did it feel to be "chosen?" How did it feel like to be left out?</i> <i>How did your reaction change when your privileges changed?</i> <i>Did anyone feel like taking someone else's stick or trading so they would gain or give up the privilege?</i> <i>What competitive feelings brewed?</i> <i>Discuss with a partner and be prepared to share with the large group.</i> <i>Can you think of a real life situation where people (adults or children) are excluded because the rules are not fair?</i></p> <p>List some examples on chart paper or on the board. Referring to a specific example generated by the class, ask the following question and facilitate a discussion: <i>What do you think should be done in this situation? Who has the power to change the situation to make it fair? Does such power depend on one person or many or on an institution to change the situation? What difference might that make?</i></p>		<p>Notes for Stick In/Stick Out: Explore random, arbitrary exclusion and its effects on people. Use the following examples of possible privileges for certain students: early recess, free time, extra gym class, extra D.E.A.R. time, a night without homework, an extra day to complete homework.</p> <p>Use BLM #3: Question Chart to teach questioning and encourage higher level thinking skills and inquiry.</p> <p>Assessment as Learning (AaL) Invite students to use their journal or learning log to note responses on their learning through the Stick In/Stick Out activity.</p> <p>Differentiated Instruction (DI) Use flexible groupings in the game activity to encourage heterogeneous group and accommodate differentiated learning styles.</p>
Action!	Approximately 100 minutes	Notes/Assessment
<p>Individual > Body Storming Review the elements of dance (see BLM #5). Inform students that you will call out words from the inclusion and exclusion charts that they will explore through movement. No talking or sound is permitted. Instruct students to use full body movements (as opposed to gestures or miming) to communicate the words spoken by the teacher.</p> <p>Teacher Direction: <i>As you are body storming today, I want you to remember to stay in control of your body. Find and use your own space in the room without touching other people or things. Start in a neutral position and I will say a word (e.g., 'searching'). Find a movement that you think best represents 'searching.' Repeat the movement a few times to be comfortable with it. I'm now going to ask you to explore your movement, thinking about fine tuning it, using the elements of dance. Try changing the level of your movement...if you are low, try high level. Try changing the energy, speed, direction, etc. Can you lead using a different body part? Allow students time to explore the movement possibilities related to each word for a short time before moving on.</i></p> <p>Pairs > Body Storming Direct students to find a partner and label themselves A and B. Ask pairs to select a pair of contrasting words from the charts. Instruct students to keep their words in mind as they face each other. Still facing each other, instruct Partner A to body storm, using their word as inspiration. Instruct Partner B to react to their partner's movements, using the contrasting word for inspiration. Ask students to select a new pair of words and switch so that Partner B to take the lead.</p> <p>Invite the students to experiment with the element of relationship by moving closer or further apart from one another.</p> <p>Prompts: <i>Can this be done side by side? Back to back? Front to back? From</i></p>		<p>Assessment as/for Learning (AaL/AfL) Circulate amongst the groups, using the vocabulary of the elements of dance to give specific feedback. Encourage students to refer to the Elements of Dance anchor chart (BLM#5). You may wish to record anecdotal comments using Appendix 4: Teacher Observation Tracking Sheet.</p> <p>Tips Students generally teach other the movement in a circle formation, so you may want to offer suggestions for different formations, e.g., lines, scatter formation, semi circle, V-shape, etc. Also encourage them to vary their levels, and quality of energy (e.g., forceful, light, gentle, direct, flowing, percussive).</p> <p>Critical Literacy Focus Encourage students to move beyond stereotypic notions of what a movement might mean or represent.</p>

across the room? With one of you standing on a chair?

Invite groups to share their work if they feel comfortable. Engage students in a reflection.

Prompts: *Did the word inspire particular ways of moving? Did the words in any way limit your movement choices? How does the movement change when you change where you are in relation to your partner? How does moving apart and coming together change the meaning of the movement?*

Small Groups > Selecting Words to Translate into Movement

Invite the students to join with another pair so that they are in groups of four. Direct students to the inclusion and exclusion verb charts and encourage them to add any new ideas that were inspired by the bodystorming exercise. Suggest new verbs to add if they have more ideas, and record them on the charts. Instruct each group to pick four words from the charts (they may choose words from both charts if they wish). Direct each group to write out their words on a large sheet of paper.

Individual > Exploration

Instruct each member of the group to select one word to explore on their own (each group member should choose a different word). Direct all students to find their own space and create a movement to represent the word they have selected. Remind students to refer to the **BLM #5:**

Elements of Dance Anchor Chart often throughout this activity. They will be assessed based on how they incorporate the elements into their work. They should pay particular attention to 'relationship' as this is a focus in Grade 5. Encourage students to think about the previous work they did with bodystorming and the elements of dance as they create their movement

Small Group > Learning and Sequencing Movement to Build a Dance

Direct students back to their group. Instruct each person to teach their movement to their group members. Emphasize that they must all learn to execute the movement with precision, i.e., very clearly defined movement with the same quality of energy and force as the author of the movement. Encourage students to put the movements together to create one sequence, using all four words. Everyone in the group must be involved in the sequence at all times. Encourage students to think about the order they would like to present the words in. As a group, they must negotiate transitions, spacing, and formation. Their sequence must also have a clear opening and closing position. Students can be encouraged to speak or chant the words they are exploring during their movement sequence.

Whole Class > Sharing

Invite groups to share their movement sequences with the whole class. Engage students in a discussion following the performances.

Key Questions for Discussion

*Did you see any of the groups use the element of energy?
How was the element of energy used to help the audience understand the dancers message?
What made that effective?
What was the message you got from this dance?
How was time (pauses, pace) used to communicate the message?
How might the audience feel differently about the dancers message if they had used a different tempo?
What did the relationships between the dancers communicate?
Do the movements in this dance remind you of any experience in your own life? Explain how the dance affected your thinking about the topic/selected word?*

Consolidation

Approximately 10 minutes

Notes/Assessment

Individual > Journal Entry

Advise students that they must document their dance, using pictures, written descriptions, or video as they will be revisiting and performing these dances again in the next lesson. Direct students to make their own independent notes and diagrams, and then share with their groups to make sure everyone has the same information documented in their own unique way.

Based on the discussion that followed the presentations, and to assess learning, invite students to share their thoughts about the lesson in a reflective journal entry (see **BLM # 7 Journal Reflection**).

Prior Knowledge

Students should have experience with writing journal entries. The teacher might share examples of journal entries or lead the class in a shared writing experience.

Assessment for Learning

(AFL) The content of the discussion and the prompts in **BLM #7 Journal Reflection**

may give reluctant writers some of the vocabulary they will need to answer the reflection questions around the elements of dance used in this lesson. Use journal entries as a way to check for understanding and get a sense of who might need further support with the material.

Differentiated Instruction

(DI) Some students may not be comfortable expressing their thoughts around the elements of dance in written paragraphs. Alternative methods might include: point form, mind map, pictures, teacher conference, narrowing down the choice of questions.

In or Out? **Grade 5 Dance, Drama and Critical Literacy**
Lesson 3: Interpreting and Chorally Speaking Text

Curriculum Expectations	Learning Goals
<p>Drama B1.1 Creating and Presenting: actively engage in drama exploration and role play, with a focus on examining issues and themes in fiction and non-fiction sources from diverse communities, times, and places</p> <p>B1.3 Creating and Presenting: plan and shape the direction of the drama or role play by collaborating with others to develop ideas, both in and out of role</p> <p>B2.1 Reflecting, Responding, and Analysing: express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • use my imagination to generate ideas, and create a character based on what I have read, and the ideas of my classmates • listen to other people's ideas to give me more information about who the character in the text might be • use express my personal response to the text through choral speaking
<p>Language Reading 1.3 identify a variety of comprehension activities and use them appropriately before, during and after reading to understand texts</p> <p>1.5 use stated and implied ideas in texts to make inferences and construct meaning</p> <p>1.6 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>1.8 make judgements and draw conclusions about the ideas and information in texts and cite stated or implied evidence from the text to support their views</p> <p>3.3 read appropriate texts with expression and confidence, adjusting reading strategies and reading rate to match the form and purpose</p> <p>4.2 explain, in conversations with peers and/or the teacher, how their skills in listening, speaking, writing, viewing and representing help them make sense of what they read</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • read the text in different ways to figure out what it means • understand what the character is saying because I can read between the lines • relate to how the character feels because the same thing happened to me or someone I know • make a good prediction about the way the character feels because of the words he chose; I can prove this by using clues from the text • read this text out loud using the right tone to help demonstrate what I think it means • use the text, my own ideas, and what others have said, in order to come up with what I think it means

Materials

BLM #8: Poem for Choral Speaking
Prepare the poem by photocopying it on different coloured paper. Cut the separate lines of the poem into strips - one line per strip (snippet)

BLM #9: Text Analysis

BLM #10: Elements of Choral Speaking Anchor Chart

BLM #11 Vocal Warm Ups

Appendix 4: Teacher Observation Tracking Sheet
Chart Paper
Pencils/Pens/Markers/Music/CD Player.

In or Out? Grade 5 Dance, Drama and Critical Literacy
Lesson 3: Interpreting and Chorally Speaking Text

Minds On Approximately 15 minutes Notes/Assessment

Whole Class > Vocal Warm-up:
Engage students in a vocal warm-up to stretch the voice. See **BLM #11 for Vocal Warm-Ups**.

Whole Class > Exploring Text
Hand out a strip of paper to each student with a line from the poem. See **BLM # 8: Poem for Choral Speaking**. Encourage students to walk around the room reading their line in many different ways, experimenting with their voices.
Once the class has had some time with this, instruct students to meet up with another student and offer their line as a greeting, the other student should reply with their line. Students then repeat the process with another student. After some time, instruct students to form groups according to their paper colour. Each group should have a complete poem. If not all pieces of the poem were handed out, keep them to the side and hand them out to the groups once they have come together.

Action Approximately 90 minutes Notes/Assessment

Whole Class > Exploring Text
Hand out a strip of paper with a line from the poem **BLM #8: Poem for Choral Speaking** to each student. Direct students to walk around the room while they repeat their line over and over. Encourage students to read their line in many different ways, experimenting with their voices. Once the class has had some time with this, instruct students to meet up with another student and offer their line as a greeting, the other student should reply with their line. The students should then move on and repeat the process with another student. After some time, instruct students to form groups according to their paper colour. Each group should have a complete poem. If not all pieces of the poem were handed out, keep them to the side and hand them out to the groups once they have come together.

Small Group > Arranging Text
Direct groups to work together to reconstruct the poem by arranging the lines of text in whatever order they see fit. They must use every line. Instruct students to experiment with the text in a variety of ways, and decide on a final order that has meaning for them.
See **BLM #9: Text Analysis** and ask students to discuss in their groups.

Small Group > Choral Speaking
Refer students to the **BLM #10: Elements of Choral Speaking Anchor Chart** and encourage them to refer to it as they develop their choral work. Invite students (still in their small groups) to read their poem aloud in a variety of ways, keeping in mind the elements of voice. They should experiment with volume, tempo, pitch, and emotion. Prompt students with suggestions on how to experiment with their text.
Prompts: *Try reading it starting softly, and gradually getting louder. Think about the emotion that you're speaking the text with. How does it change when you say it sadly, or with anger in your voice? Can you speed up the tempo in one part, and slow it down somewhere else? Try it with everyone speaking together. How can you build in voices, or gradually remove voices to communicate your intended meaning to the audience? Try to echo a powerful word - how does it change the feeling of the poem?*

After allowing some time to experiment, instruct students to set a choral speaking presentation of their poem. Remind students to refer to the chart on the elements of choral speaking, and observe to ensure that they are incorporating them into their work. Remind students that their goal is to communicate a message to their audience through the words that they are speaking and the choices they make regarding the choral speaking. Encourage students to work cooperatively through the rehearsal process.

Whole Class > Sharing
Direct the students to form an audience. Invite each group to share their choral speaking piece with the class. Engage students in a discussion following each performance.
Prompts: *How did the group use volume in an interesting way? What*

Prior Knowledge: Some understanding of the elements of voice, and choral speaking. You might develop an anchor chart explaining volume, tempo, pitch, and emotion to review (**BLM #10: Elements of Choral Speaking Anchor Chart**)

Notes
Remind students to be in control of their bodies and be very aware of where they are moving, but encourage them to use all of the space and walk in different directions.

If the groupings do not work out perfectly with the numbers in your classroom, it is okay if there is a repeated line in one or more of the groups.

In choral speaking students will want to divide up the lines amongst the group members. Ensure they understand the difference between just dividing the lines up, and building voices into, or out of the text as it's being spoken by the group.

Depending on the readiness of your group, you may want to post or guide the students through choral speaking suggestions that every group should try.

If choral speaking is new to them, it may be a good idea to give students some short practice pieces if needed.

Assessment for Learning (AfL) Use the Class Observation sheet (anecdotal)

choral speaking strategies did the group use to communicate the meaning of the poem? What emotions do you think the group wanted you to feel in their presentation of the text? To what extent were their strategies to communicate meaning powerful or convincing?

Small Groups > Combining Choral Speaking and Dance

Once the choral speaking has been rehearsed and shared, ask groups to review their documentation of their Inclusion/Exclusion dances, and to rehearse them again. Partner groups together, and explain that each group will function as both choral speakers and dancers for each other (i.e., Group A reads their poem, while Group B performs their dance and then Group B reads their poem while Group A performs their dance).

notes), with **BLM # 10 The Elements of Choral Speaking** to review student work on choral speaking.

Assessment for/as Learning (AfL/AaL)

As groups are working on their choral speaking, check their progress by listening in, and having students give 'thumbs up, down, or sideways' to indicate understanding. This is a good way to have students self-assess and to quickly find out if some groups are in need of more support.

Thumbs Up/Thumbs Down
<http://www.slideshare.net/jencarolan/implementing-differentiated-instruction-presentations>

Differentiated Instruction (DI)

For struggling ELL students assign an echo word to ensure they are an integral part of the group.

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Whole Class > Discussion</p> <p>Instruct groups to paste the lines of their poems in sequence onto chart paper. Post all of the poems on the Wonder Wall, so the entire class can see everyone's work. Refer the students back to the posted questions from earlier in the lesson. Ask them to discuss these questions again in small groups after they have had a chance to read how their classmates have arranged their lines. Invite them to then report their answers to the whole class. Ask students to then respond to the following questions.</p> <p>Prompts: <i>How does the order of the words affect the meaning/tone/feeling?</i> <i>What is this text about? How do we know?</i> <i>What was the effect of combining the text and the movement?</i></p>		<p>Notes</p> <p>Ask students to articulate their ideas and support their opinions and ideas with evidence from the text and from the dramatic exploration.</p> <p>Assessment for Learning (AfL)</p> <p>Check for understanding during discussion. Anecdotal notes can be used to record progress (see Appendix 4: Teacher Observation Tracking Sheet)</p>

In or Out?

Grade 5 Dance, Drama
and Critical Literacy

Lesson 4: Expressions of Power Dance

Curriculum Expectations	Learning Goals
<p>Drama B2.1 Reflecting, Responding and Analysing: express personal responses and make connections to characters, themes and issues presented in their own and others' drama works</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • explore ways to negotiate power in role, and analyse the power dynamics in different scenes
<p>Dance A1.1 Creating and Presenting: translate into movement sequences a variety of images and ideas from other classroom subjects, including the arts</p> <p>A1.2 Creating and Presenting: use dance language to explore, interpret and communicate ideas derived from a variety of literature sources</p> <p>A1.4 Creating and Presenting: use the element of relationship in short dance pieces to communicate an idea</p> <p>A2.2 Reflecting, Responding and Analysing: identify the elements of dance in their own and others' dance pieces and explain how they help communicate a message</p> <p>A2.3 Reflecting, Responding and Analysing: identify and give examples of their strengths and areas for growth as dance creators and audience members</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use dance language and work with a partner to explore ideas and feelings about the contrast between power and powerlessness • use the element of relationship in my dance piece • use the elements of dance to help me create movements and put these ideas into a dance sequence • express my ideas about inclusion and exclusion by developing a movement sequence with my group • express what I did well and what I need to work on when creating dance sequences in my journal • explore how people show their status/power with their bodies
<p>Materials</p>	
<p>BLM #5: Elements of Dance Anchor Chart posted on the wall Chart paper with student generated ideas "Inclusion Looks Like..." "Exclusion Looks Like..." (started in Lesson 2) Chart paper Pencils/Pens/Markers/Music/CD Player (see Appendix for music suggestions) BLM #12: Dance and Drama Exit Card photocopied for students Appendix #2: Different Expressions of Power Appendix #4: Observation Tracking Sheet</p>	

In or Out?
Lesson 4: Expressions of Power Dance

**Grade 5 Dance, Drama
and Critical Literacy**

Minds On

Approximately 20 minutes

Notes/Assessment

Whole Class > Setting the Context for the Lesson

Explain that this lesson will further explore the concept of power and power relationships, and that students will be challenged to make connections between power, powerlessness, inclusion and exclusion.

Pairs > Performing One Word Scripts of Power

Brainstorm words that are used or associated with getting or having power. Discuss how the idea of power enters conversations and dialogues. Share an example and invite students to share everyday examples from their experience (e.g., a parent and child discussing/negotiating bedtime).

Organize students into pairs, and ask them to assign themselves as A and B. Give A the word "yes" and B the word "no." Challenge students to adopt a stance inspired by their word and to improvise a dialogue using only those two words. Encourage students to experiment with voice, body, and spatial relationships to communicate their stance. After some exploration and experimentation, invite a volunteer group to demonstrate.

Direct viewers to observe carefully to analyse the power dynamics in the dialogue.

Prompts: *What sorts of power were being exercised? How was that evident?*

Invite one or two more groups to demonstrate, and again analyse the power dynamics. Ask one group to demonstrate using only the body and spatial relationships.

Prompt: *How or to what extent do the power dynamics change when the words are taken away?*

Ask students to find a new partner and repeat the exercise, but change the script so that both students have the word "yes." Use the same prompts for discussion and analysis, as above.

Prompts: *Who has the power? Why? How would you describe this form of power? How did the power dynamics change when the words are taken away?*

Optional Extension:

Invite students to create, perform, and analyse their own one word 2-person scripts or to use their bodies to illustrate another power dynamic.

Small Groups > Introducing Different Expressions of Power

Project or display on chart paper **Different Expressions of Power (see Appendix #2)** which defines four different kinds of power: Power Over, Power With, Power To, and Power Within. Read and discuss the description of each expression of power. Organize students into small groups, and assign each group one expression of power. Ask each group to generate an example of that form of power in action. Have each group report back to the large group. As a class, identify examples of inclusion and exclusion that have been shared in relation to each form of power.

Whole Class > Review > Connecting Concepts

Facilitate a review and encourage students to connect the ideas of power, powerlessness, inclusion and exclusion.

Prompts:

- *Thinking back to our inclusion/exclusion tableaux and dances - what kind of power was explored? (inclusion - power with; exclusion - power over)*
- *Reflecting on the boy in the poetry exploration in the previous lesson- what kind of power was the boy lacking? (Power within, Power to, power with)*
- *Referring back to our one-word scripts- what kind of power was at play with Yes-No? and with Yes- Yes?*

Invite students to brainstorm movement words for each expression of power. Complete the following chart with the class: (a sample word is

Notes

Post elements of dance and some examples of words that help students express the elements on the board (**BLM #5: Elements of Dance Anchor Chart**).

Critical Literacy Focus

Students examine how the dominant social order and its relationships get reproduced and can be challenged. To do so they examine what power is and how it circulates in relationships. Students benefit from developing a 'power' vocabulary so that they can articulate what they see and experience. People can exercise power based on their gender, race, economic and educational status, size, etc. Critical theory maintains that everyone finds ways --even in the most constraining situations to exercise power: through active or passive resistance, through silence, through violence, through dialogue. Students might examine person-to - person relationships and person-to institutional relationships. The focus is not on who 'wins' in a power struggle but on understanding how and the degree to which people might negotiate power withing their circumstances--for example, of being included or excluded.

included in each column).

Power Over	Power With	Power To	Power Within
dominating	linking	change	expanding

Action!	Approximately 90 minutes	Notes/Assessment
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Whole Class > Warm up

Lead the class through a warm-up to prepare them for the dance lesson. See **BLM #6: Physical Warm Ups** for suggestions.

Full Class > Movement

Review the elements of dance, referring to **BLM #5: Elements of Dance Anchor Chart**.

In a large circle, ask students to choose a power word from the list they generated during the 'Minds On' section. Invite one student to take the lead by demonstrating how to communicate the power word through movement. (Ensure that the movement is something simple that everyone is able to do). Assist the student as they teach it to the other students. Help the student simplify and amplify the movement if necessary. Direct students to repeat the movement until they are able to execute every detail with precision.

Individual > Symbolic Movement

Direct students to find their own space in the room and choose a new word from the list that demonstrates an expression of power. Instruct students to apply what they learned during the last activity, to create their own movement that expresses the word they have chosen. Encourage student to work past small miming movements to create larger more symbolic movements that use the whole body. It may be necessary to model this. Circulate and encourage students to use the elements of dance in order to make their body shapes and gestures more communicative. (Continue to coach until satisfied that everyone has experienced the feeling of power in their bodies.) Instruct students to return to neutral. Direct students to create a second movement that communicates an expression of powerlessness. Encourage them to move beyond obvious or literal representations and try to find their own unique way to express the idea. Have them return to neutral.

Ask them to compare and contrast the two movements. Have them consider how size, agility, and space can be used to express power.

Prompts: *Can small be powerful? Why is size associated with power? How can this be disrupted? Under what circumstances?*

Dance Vocabulary Prompts: *How did you use your body to show different expressions of power? Were the shapes big? Small? Open? Closed? How did you use your body differently when you were showing powerlessness? Was there a difference in the quality of energy or amount of force in the two movements?*

Instruct students to use dance terminology and refer to the **BLM #5: Elements of Dance Anchor Chart** when responding to these questions.

Pairs > Power Dance

Direct students to get into pairs and label themselves A and B. Inform the students that they will now use the elements of relationship (such as mirroring and interconnected shapes) to create a movement sequence that shows a contrast between different forms of power and powerlessness. Advise them that they may use the ideas generated from all of the previous activities to help them create this movement sequence. Direct them to choose their favourite powerful movements, and their favourite power negotiating movements. Partner A will start the sequence by doing a movement that is powerful, and partner B will start by showing a movement that represents powerlessness. Instruct them to develop deliberate transitions between these movements as they change roles and pass the power between each other. Instruct students that they must show this struggle for power without touching one another. When creating their transitions, ask students to consider the following prompts.

Prompts: *What caused the power shift - was it given or taken?*

Continue to refer them to the element chart, especially the element of relationship, as the dynamics between the dancers will be important to work

Assessment for Learning (AfL)

Use **Appendix #4 Observation Tracking Sheet**, elements of dance checklist, and/or anecdotal notes.

with and recognize. This brief dance sequence must have a clear beginning, middle and end, and allow students to switch roles within the dance. Once students have developed the work, add music.

Small Group > Sharing

To share, have one pair share with another pair, then one half of the class share with the other half.

Whole Group > Discussion > Critical Literacy Focus

Facilitate a brief discussion.

Prompts: *How do people use exclusion to gain power over others. Can you think of an example? Who benefits from these examples of exclusion?*

Explain that people are always negotiating power. Invite students to role play a scenario to make the concept more concrete. You may use an example generated by the students, or alternatively, you may present students with the following scenario to improvise a negotiation of power:

Pairs > Role Play Scenario:

In partners, A adopts the role of teacher and B adopts the role of a student. The student has received a B- for a project that he/she thinks deserves an A. The student feels this is an unfair grade and wants to negotiate a grade that he/she feels reflects the amount of work that went into the project.

Have students role play the scenario in pairs. You may wish to extend this role play into a forum theatre structure, to engage all students in a shared experience of the negotiation of power. Following the role play, facilitate a brief discussion to prepare them for a personal reflections.

Prompts: *What strategies supported the negotiation of power? How does a low mark operate to exclude a student from something? What was the most powerful thing that the student said or did? What was the most powerful thing that the the teacher said or did?*

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Whole Class > Discussion Engage students in a discussion about today's work. Prompt: <i>How were you able to use the elements of dance to negotiate power and communicate different expressions of power? What forms of power were expressed in the role play scenario? In what ways was the dance exploration different than the role play scenario? In ways was it similar?</i></p> <p>Instruct students, in pairs to complete BLM #12: Dance and Drama Exit Card.</p>		<p>Assessment as Learning (AaL) Use BLM 12: Dance and Drama Exit Card to assess the learning around using dance and role play to express issues of inclusion and exclusion.</p>

In or Out?

Lesson 5: Picture This

Grade 5 Dance, Drama
and Critical Literacy

Curriculum Expectations

Drama

B2.1 Reflecting, Responding, and

Analysing: express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works

Language

Media Literacy

1.2 use overt and implied messages to draw inferences and construct meaning in media texts

1.8 make judgements and draw conclusions about the ideas and information in texts and cite stated or implied evidence from the text to support their views

Learning Goals

Drama

I can:

- use tableau to respond to the ideas in the picture and extend its meaning

Language

I can:

- make judgements and draw conclusions about inclusion and exclusion and support my opinions with evidence

Materials

Images for group analysis and interpretation(printed or projected. See hyperlinks section in sidebar [Alienation](#), image to use for modeling the activity projected on a screen or printed off

BLM #13: Picture Analysis Sheet photocopied for students

YouTube video of The Sneetches

Chart Paper

Pencils/Pens/Markers/Music/CD Player (see Appendix for music suggestions)

In or Out?
Lesson 5: Picture This **Grade 5 Dance, Drama and Critical Literacy**

Minds On **Approximately 15 minutes** **Notes/Assessment**

Whole Class > Step in
Instruct students to sit in a circle. Read a variety of prompts to the students directing students to step in if the sentence read applies to them. See *sample prompts in "Notes"*. As students stand and step in, encourage them to look around to see what they have in common with others in their class. Encourage them to step into the circle, make eye contact, and mingle with others that share something in common with them. Allow students to elaborate and share details about why they are standing with others who are inside the circle as others in the outer circle listen. After mingling, instruct the students to return to the outer circle. Repeat with another prompt and repeat.
Prompts: : *How does it feel to be in or out of a group? Were you in more than one group? How did it feel if you were in a smaller grouping? larger grouping? Were most people in more than one group? Do the groups we belong to change over time? Explain.*

This activity is intended to illustrate that we all belong in a variety of groups at the same time; we never belong to just one group.

Whole Class > Viewing and Analysing a Media Text
Show students the YouTube video of "The Sneetches." Continue the discussion of the relationship between power, inclusion and exclusion. Further discuss the overlapping and often arbitrary nature of exclusion/inclusion.

Guiding Questions for Discussion
What makes some Sneetches feel superior to other Sneetches? (Emphasize the arbitrariness of this classification.)
Who holds the most power in this video? Of what sort? Why?
The Sneetches without stars on their bellies are sad and disempowered. Did they have any other choices? How might they have empowered themselves?
Is having stars added to their bellies a good solution to the problem? Why or why not?
Why might you exclude someone? What in your personal and social experiences would make you want to do so?
What role might popular representations of powerful people have on whom you wish to include/exclude from your life?
What benefit would you gain from excluding someone?
What would affect your decision to include or exclude someone as a friend or part of your social circle?

Critical Literacy Focus
The prompts below deepen students' understandings of how certain aspects of their identity might give them status--or could be used to exclude them. They can be used to help them understand how arbitrary inclusion or exclusion might be.

Example prompts for "Step In"
Step in to the circle if...

You are a boy
You are a girl
You are a student
You like math
You speak two languages
You were born in a country other than Canada
You are left handed
You walk to school
You like to play sports at recess
You have more than two pets
You have a sibling
You are part of this classroom community

When choosing your prompts, be careful to use statements that are not too risky or infringe on issues of equity. You may choose to invite students to name categories of belonging.

Hyperlinks
Alienation by Ben Shahn
<http://www.artnet.com/ag/fulltextsearch.asp?searchstring=alienation>

Literary reference: The Sneetches by Dr Seuss

YouTube- The Sneetches
<http://www.youtube.com/watch?v=Ln3V0HgW4eM>

NFB Showpeace series - Dominoes
<http://films.nfb.mca/showpeace/resources.php?page=1>

Critical Literacy Focus
Teachers might both select texts that focus on social justice issues and use questions that ask students to consider relationships between power, identity and representation/portrayal.

Action! **Approximately 75 minutes** **Notes/Assessment**

Whole Class > Brainstorm
Write the following statement on chart paper:
People often feel excluded because....
Invite students to brainstorm and record their ideas on the chart paper. This list can be added to the wonder wall. See **Appendix #3** for some examples.

Notes
When modeling this process, it would be helpful to create a chart with the questions, and write the answers developed by the class on the chart.

Whole Class > Modeling Analysis of an Image

Choose a picture from the wonder wall or use one suggested in the notes section. Use the questions provided in **BLM #13: Picture Analysis Sheet** to dig deeply into the interpretations of meaning in the picture.

Small Group > Group Analysis of a Picture

Put students into small groups of 3 or 4. Give each group a copy of an image, and a question sheet for each student (**BLM #13: Picture Analysis Sheet**). Instruct them to discuss the questions and record responses. Circulate to observe and encourage deeper responses. Upon completion, students will take turns sharing their responses with the whole class. Record key words from responses on chart paper. Instruct the students to imagine that they are newspaper editors and they need to write a caption for the image. Images and captions can later be posted on the wonder wall.

Small Group > Picture Tableaux and Thought-tracking

Tell students that their next assignment is to create 2 tableaux: one that tells the story of what happened the moment before the image and one that tells what happened the moment after. Remind the students that a tableau is a frozen picture. Distribute long strips of paper and ask students to write a 'caption' for these 'pictures.' Direct students to practise their 2 pictures or tableaux and then encourage them to create a movement transition between them, which freezes briefly in the moment depicted in their original picture. Have half the group to show their tableaux at a time, and invite viewers to share their observations and reflections. Tap students who are demonstrating thorough commitment to their role on the shoulder, inviting them to speak aloud their inner thoughts and feelings. Suggest that they can remain silent, share a word or a phrase, in role as their character if you tap them on the shoulder.

Whole Class > Identifying/Naming Acts of Exclusion

Ask students to place their tableau captions on the wonder wall, and connect each caption to one of the common reasons for exclusion listed on the brainstorm chart at the beginning of the lesson.

Whole Class > Forum Theatre

Select one tableau sequence that provides a clear and effective depiction of exclusion. Invite the students to expand the tableau sequence into an improvised scene. Use forum theatre to explore possible ways to bring about empowerment for the person in the scene who is being excluded.

Prompts: *Who has the power to change or influence the situation? What might they say or do? What can the characters in this scene do differently?*

Explain to the rest of the class that they are spect-actors. They can **spectate**, which means watch, and **act** by suggesting strategies the actors might try to change the direction of the improvisation. Spect-actors can also freeze the action, step into the scene to replace an actor and try out a different strategy to bring about a different outcome. Discuss and evaluate the effectiveness of each attempted strategy.

Prompts: *When might it be most empowering to insist upon inclusion? When might it be most empowering to walk away from a situation that excludes you?*

Display this chart as an example for students to refer to when they work through the process in groups.

Assessment for Learning (AfL)

Determine students' comfort level and understanding by circulating to different pairs. If students have a hard time sharing experiences or thinking of experiences, you might model with a personal story of your own to get them thinking. This is an important step for activating schema for what is to come in the lesson.

Differentiated Instruction (DI)

Write conversation prompts and post on chart paper to accommodate different learning styles.

Notes and Hyperlinks for Picture Tableaux and Thought Tracking

Link to image to use when modeling the activity.

Image of [Alienation](#)

Image of [Boy sitting on soccer ball](#)

Image of [Girl sitting against wall](#)

Image of [Girl on the outside](#)

Image of [Boy sitting alone](#)

Image of [Inclusion Art](#)

Image of [Holding hands](#)

Image of [Inclusion drawing](#)

Image of [Circle](#)

Encourage students speaking in role to express the inner thoughts and feelings of the characters they are playing by:

- tapping into the thoughts and feelings that lie beneath the surface, serving to deepen the response and /or to contrast outer appearances with inner experience
- activating "thoughts" said aloud by the student when given a signal from the teacher (i.e., a tap on the shoulder)

Critical Literacy Focus

Forum theater offers excellent opportunities for students to explore and rehearse how they might take action --safely and realistically--to disrupt a problematic situation or dynamic.

Encourage students to consider:

- what can the individuals who are excluding do differently?
- what can the individual who is experiencing exclusion do to feel more empowered in this situation?

	<ul style="list-style-type: none"> • is it ever acceptable to exclude someone? If so, can it be done respectfully?
<p>Consolidation Approximately 10 minutes</p>	<p>Notes/Assessment</p>
<p>Personal Reflection > Web Charts: I Belong! Introduce the idea that everyone feels excluded, or that they don't belong, sometimes. Emphasize that everyone has the right to be treated with respect, but that does not mean that we can always expect to be fully included in every group or activity. Sometimes, we may need to look for community and a sense of belonging in other places. Distribute a blank piece of paper to each student. Ask them to write their name or draw picture of themselves in the centre of the page. Ask them to create a web chart, identifying all the groups, special people, pets and places they feel connected to. Encourage students to keep this web chart as an empowering reminder of where and how they feel they belong.</p>	<p>Optional Extension: If students are interested in sharing their belonging web charts, provide a safe structure for sharing, (e.g., partners, small group sharing with the teachers, invite each student to share one example with the full class). Be sensitive to student circumstances. If you have a student(s) who may be experiencing exclusion, conference with them privately and support them in identifying a person, pet, activity or place they feel connected to.</p>

In or Out? **Grade 5 Dance, Drama and Critical Literacy**
Lesson 6: Connecting Exclusion and Discrimination

Curriculum Expectations	Learning Goals
<p>Dance A1.2 Creating and Presenting: use dance language to explore, interpret and communicate ideas derived from a variety of literature sources</p> <p>A1.4 Creating and Presenting: use the element of relationship in short dance pieces to communicate an idea</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use dance to communicate ideas about stereotypes • show I understand how old ideas and evolved ideas about boys and girls are different
<p>Language Reading 1.6 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>Writing 2.5 identify their point of view and other possible points of view and determine if their point of view is balanced and supported by evidence</p> <p>Media 1.3 express opinions about ideas, issues and/or experiences presented in texts and give evidence to support their opinions</p> <p>1.4 explain why some audiences may respond differently to the same media text</p> <p>1.5 identify whose point of view is present or reflected in a media text, ask questions to identify missing or alternative points of view and, where appropriate, suggest how a more balanced view might be represented</p> <p>Media Literacy 1.2 use overt and implied messages to draw inferences and construct meaning in media texts</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • use my own ideas to contribute to the discussion about boys and girls and stereotypes • try to understand that someone else's ideas about boys and girls might be different • tell you why I think what I do about boys and girls • see that not everyone is going to react the same way to the same presentation or the same idea • consider and weigh different opinions and points of view • compromise so that all the ideas are represented

Materials

Boys Can/Can't; Girls Can/Can't Chart
Chart paper
Pencils/Pens/Markers
Data projector and screen (if projecting poster)
BLM#3: Q Chart
BLM#14: Girl Locked Out article
BLM #15: Gender Stereotype Poster (can be projected or printed on 11"X 17" paper)
Appendix #4: Teacher Observation Tracking Sheet

In or Out? Grade 5 Dance, Drama and Critical Literacy
Lesson 6: Connecting Exclusion and Discrimination

Minds On Approximately 15 minutes Notes/Assessment

Whole Class > Thinking about Exclusion and Discrimination
Refer back to the class chart of "Why People Often Feel Excluded." Explain that exclusion is directly linked to discrimination.
Prompts: *What is the meaning of the word "discrimination?" What forms of discrimination are you aware of?* Chart student ideas on the blackboard or chart paper. Ensure that the following forms of discrimination are identified and listed: racism, sexism, classism, ableism, homophobia. If students identify others, (e.g., discrimination or exclusion based on body size, language, age, etc.) include them as well. After eliciting as much understanding and knowledge as possible from the students, fill in any gaps by providing complete definitions for each term (see glossary in the Guidelines for Equity and Inclusive Education in Ontario Schools, included in hyperlinks).

Categorize the items on the "Why People Often Feel Excluded" list under the headings racism, sexism, classism, ableism, homophobia. Invite questions and check for understanding of terms and concepts.

Notes
Refer to Ontario Ministry Equity Documents for good definitions and follow up work and resources. Guidelines for Equity and Inclusive Education in Ontario Schools <http://www.edu.gov.on.ca/eng/policyfunding/inclusiveguide.pdf>

Definition for Discrimination:
a set of negative opinions, attitudes and assumptions that characterize a certain group or individual as inferior

Tips
Working with same gender groups may be more comfortable for students to share their thinking. Be sensitive to cultural ideas about gender roles.

Assessment for Learning (AfL)
Ask students to indicate their level of understanding with Thumbs Up (*I get it!*), Thumbs Down (*I don't get it.*)

Action! Approximately 75 minutes Notes/Assessment

Small Group > Discussion and Analysis
Explain that this lesson is going to focus on inclusion, exclusion, and discrimination in relation to gender. Organize students into small same-sex groupings of 2-3, and provide them with the following chart to complete. You may give them the four columns to complete, or assign only the gender represented in their group.

Boys Can	Boys Can't	Girls Can	Girls Can't
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Once they have completed their charts, ask students to star anything that they feel is unfair or discriminatory. Revisit the class definition of discrimination. Pair female and male groups together to share and discuss their charts. Circulate and help facilitate discussion. Note emerging themes and assemble the class for a summary discussion of some key similarities and differences on the charts.

Prompts: *Who says? Who makes these rules or sets these expectations? Why might it be important to challenge some of the "can'ts?"*

Small Group > Initial Response to Text
Explain to the class that they are now going to read a fictional article about a girl who is told "she can't." Read the article to the class and invite initial responses. Distribute copies, or project the article, and encourage students to refer to the text to inform their responses.

Guiding Questions for Discussion:
*What is your initial response to this article?
Which lines really grabbed your attention?
What is Coach Graham's point of view on the issue?
What is the Hockey League's point of view?
What is Georgia's point of view?
What is her Dad's point of view?
Do you detect a point of view or bias expressed by the author of this article?*

Whole Class > Four Corners
Label each wall of the classroom with one of the four points of view: Coach, League, Georgia, Dad. Ask students to consider which point of view they most agree with and to move to that area to discuss their opinions on the issue with others who share the same point of

Notes
The purpose of the activity is to help students identify the different groups that they belong to, and explore how gender roles are powerful in regulating girls' and boys' behaviour.

Ultimately you want the students to realize that the popular image of masculine or feminine is about power and it changes so that it is difficult to predict what will be in or out. To reject someone for not following a popular notion about what a "real boy or girl" is or excluding someone from an activity or a lifestyle because of their gender is discriminatory and does not really make sense because it is always changing

Sources for Text Analysis:
BLM #14: Article: Girl Locked Out
BLM #15: Gender Stereotypes Poster: <http://www.kitsapsafeschools.org/postersandstickers.html>
(Follow the link to the homepage, download zipfile of posters, locate Gender Stereotypes poster, project or print the poster for group discussion).

You may want to review the **Q-chart - BLM#3.**

Tips and Considerations
There may be general consensus that Georgia has a right to play hockey, and disagreement about whether she has a right to play on the boys' team. Help

view. Direct each group to select a reporter to share a brief summary of their thinking with the whole class. Encourage students to connect back to the big idea of inclusion, exclusion and discrimination.

Whole Class > Hot Seating

Explain that you are going to take on the role of Coach Graham and the students will take on the role of journalists asking questions about the decision to exclude Georgia from playing on the team. Provide time for students to brainstorm some questions with a partner, emphasizing that they must ask important, news-worthy questions. Use this opportunity to model role playing from the inside out, with honesty and authenticity (i.e., no accents, over-gesticulation or use of props). Respond to questions in role, and feel free to say, "I have no comment on that," if you feel you can't respond to a particular question. Following the hot-seating ask students to summarize what they now understand about Coach Graham's point of view.

Partners > Role Play

Organize the students into pairs, and ask them to assign themselves as A or B. Explain that A is going to assume the role of Georgia and B will assume the role of one of the boys who plays on the team. They are good friends. Ask them to imagine it is three weeks after the decision to cut her from the team was made. The team has lost three games without Georgia on the ice. On a signal, cue them to begin improvising the conversation that might take place between them.

Circulate and listen in for level of engagement and quality of role play. You may choose to freeze everyone, and ask them to listen in to conversations that are being well improvised. Conclude the role-play, and ask all of the B's to stand up. Ask questions of a few students in role, to heighten engagement of the whole class:

Prompts for B:

How is Georgia feeling?
What do you want her to know and understand?
Do you think she has been treated unfairly?
Did you know she was a girl when she was playing on your team?
Do you think your team has been treated unfairly?
Is Georgia going to accept this decision?

Next ask the A students to stand up.

Prompts for A:

How does it feel to meet up with your teammate?
How did he react to you? How did that make you feel?
I understand they haven't won a game since you left the team. What did he say about that?
How does that make you feel?
Can you still be friends with your teammates?
What are you going to do about this? Do you accept the decision?
Why or why not?

Whole Class > Summary Discussion and Response to a Media Text

Invite students to share final thoughts about the Girl Locked Out scenario. Explain that this is a very particular example of someone feeling excluded, based on gender. Refer back to the Boys Can/Boys Can't and Girls Can/Girls Can't lists, and emphasize that gender stereotyping is limiting for both girls and boys. Invite students to share their understanding of the term gender stereotype, and fill in any gaps to arrive at a class definition. Show students the Gender Stereotyping Poster (this can be printed on 11"X17" paper or projected) (see Hyperlink). Read and discuss each statement in the poster.

Prompts: *How does gender stereotyping relate to inclusion and exclusion? How do gender roles relate to power?*

Optional Extensions:

1) Read the poster chorally, with girls reading the "for every girl" statements and boys reading the "for every boy" statements. Read the poster again, but switch with boys reading the "for every girl" statements. Read once more, chorally, assigning both parts to

the class understand where they share a common view and where their views diverge. Also emphasize that it is also okay to be unsure where one stands on a complex issue.

It is also important to be sensitive to divergent cultural norms as they relate to gender. Check with your Board's controversial issues policy and accommodations policy.

Definition of Stereotype:

A false or generalized, and usually negative, conception of a group of people that results in the unconscious or conscious categorization of each member of that group, without regard for individual differences.

mixed-gender groups.
Discuss how different feelings, ideas, and meanings that emerged with the different readings.
Prompts: *How does the meaning or feelings evoked by the statements change when the gender of the readers changes? Which reading was most powerful to you and why?*

2) Pair girls and boys together and challenge them to devise a new "For every girl ...For every boy..." couplet.

Consolidation	Approximately 15 minutes	Notes/Assessment
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Small Group > Whole Class > Discussion and Formulation of Classroom Agreement
Invite students to consider how their classroom could be a more gender-inclusive classroom.
Prompt: *What community agreements can we make to eliminate "cant's" based on gender in our classroom?* Allow time for personal reflection and partner talk, and facilitate a whole class discussion that leads to the posting of a classroom agreement, specific to gender, on the wonder wall.

In or Out? **Grade 5 Dance, Drama and Critical Literacy**
Lesson 7: Building a Story Drama; Examining Impact

Curriculum Expectations	Learning Goals
<p>Drama B1.3 Creating and Presenting: plan and shape the directions of the drama or role play by collaborating with others to develop ideas, both in and out of role</p> <p>B2.1 Reflecting, Responding, and Analysing: express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works.</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • come up with ideas to develop a character's story during the drama • express my ideas through writing in role
<p>Language Oral Communication 1.8 students will identify the point of view presented in oral texts and ask questions to identify missing or possible alternative points of view</p> <p>Reading 1.5 students will use stated and implied ideas in texts to make inferences and construct meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • find out information while in role through questioning • use the information in the picture to build the story drama

Materials

BLM #8: Poem
BLM #16: Letter to School
 Backpack with artifacts (see notes section in Minds On)
BLM #17: Note From Boy
BLM #18: The Boys Assignment (print off and write F across it in red)
BLM #19: School Picture
BLM #20: Vote for Me Sign
BLM #21: Tickets to Dance
BLM #22: Hot Seating the Object
[Image of boy behind the glass](#) (printed out--the picture is also found in his backpack)
 CD player and appropriate music
 Chart with writing in role prompts written out (see "writing in role" section of lesson)
 Journals or paper for writing in role
 One strip of paper per student
 Index cards
BLM #23: Rubric for Writing in Role
Appendix #4: Teacher Observation Tracking Sheet

In or Out?

Lesson 7: Building a Story Drama; Examining Impact

Grade 5 Dance, Drama
and Critical Literacy

Minds On

Approximately 20 minutes

Notes/Assessment

Whole Group > Setting the Context

Explain to the class that the purpose of this lesson is to investigate the following questions:

In what ways are exclusion and discrimination hurtful?
What strategies can one use to cope when feeling hurt and unjustly treated?
How can one reach out and encourage inclusivity?
In what ways can inclusivity be powerful?

Post the questions on the wonder wall for reference.

Draw student attention back to the list of common reasons that people feel excluded and the related forms of discrimination, posted to the wonder wall. Advise students that while the last lesson focussed specifically on gender-based exclusion of a girl, they are now going to use the creative process to build a different story drama about a boy. Explain that in this drama, they will get to determine the form of discrimination or exclusion that is creating a problem for the boy.

Whole Group > Role Play

Explain that you will be in role as the teacher of the central character in the drama, and they will be in role as his classmates. Set the scene by inviting them to imagine that the students are aware and concerned that their teacher seems somewhat distressed. The teacher has asked them to stay in from recess, because he/she needs their help with something. Advise students that when you sit down the drama begins. Explain that you want everyone to sit in silence to allow some tension to build for a minute or so. The role play will begin when someone says, "What is it Miss/Sir?" Once a student cues the role play to begin, present the class with a letter.

Teacher Prompt Narration:

Girls and Boys, this letter was shared with all of the staff at our school and we don't really know how to address this matter. We decided as a staff that this letter should be shared with you, as you may be able to help. Please listen carefully and understand that I am really counting on you to be as helpful as you possibly can.

Read the letter aloud. (**see BLM#16 Letter to School**). Select a name for the boy in the letter, ensuring that you do not use the name of anyone in your class, or school, if possible.

I have no idea why he is staying away from school, if he is not ill. Do you have any knowledge whatsoever that might help us understand why he isn't coming to school? Can you suggest who I should speak to that might be able to share more information?

Invite students to interact with you in role, sharing some ideas and observations, and make a list of people who might be able to provide more information. Conclude the role play by thanking students for their help.

Suggested Artefacts to use in this lesson:

1. A sweater with gum smeared on it (Find something at a thrift or second hand store to use)
2. An assignment with negative teacher comments written on it (rewrite it in shaky handwriting) (**BLM #18: The Boy's Assignment**)
3. A smashed or broken watch (You can probably find something at the dollar store or in a drawer)
4. School picture with his face scratched or cut out (**BLM #19: School Picture**)
5. "Vote for Me for Class Prime Minister" sign with something unpleasant written across (**BLM #20: Vote for Me Sign**)
6. 2 Tickets to School Dance slightly crumpled and obviously unused/forgotten (**BLM # 21 Tickets to Dance**)
7. Use the poem that was used in Lesson 3 (**BLM#8**). The students will find it interesting to revisit the poem in this context.

Media Literacy: It is important to understand that the artefacts are texts in this lesson

Action!

Approximately 120 minutes

Notes/Assessment

Whole Group > Museum Walk of Artefacts

Present a backpack filled with items to the class and invite students to imagine that this is the boy's backpack. Slowly remove each item from the backpack, showing each one to the class. Distribute the artefacts around the classroom. Play some quiet music, and have students go around the room and take a close look at each of the boy's items. Encourage students to be silent and reflective as they complete the activity. At the end of the museum walk, encourage students to stand beside an object that stands out to them or they find particularly interesting. Encourage students to ensure that the groups are even, and if the object that they initially wanted to stand beside already has enough people, they should move to another object.

Whole Group > Writing in Role

Explain to students that they are going to take on the role of someone who knows the boy really well. Refer back to the list that was generated in the role play to give them ideas. Ask them to take a moment to decide who they are in relation to the boy (e.g., friend, aunt or uncle, mother, coach,

Notes

Note about working in role: Role is the combination of one's own life experience combined with what we know about the character. It is important to be as authentic as possible. Keeping the drama open allows students to build the context.

You might consider having the chairs face backwards, away from the audience, if that is more comfortable for students.

If students haven't done this activity before it is a good idea

sibling, etc.).

Prompts: *From the perspective of your role, what does this object mean to the boy? What information can we gain about the boy when you tell your story about him and this object?*

Give each student a piece of paper or a file card and ask them to write in role, using and expanding upon the following writing prompt:

This is important to him because _____.

He always _____.

Whole Group > Pairs > Hot Seating

Invite three student volunteers who are comfortable with improvisation to leave their writing aside, and be hot-seated. Explain that the students in the hot seat will explain who they are in relation to the boy, and then tell their story about the boy and a particular object. Students are then invited to ask questions about the boy and the object, to gain a better understanding of him. Encourage students to look for clues that might relate to his unwillingness to come to school.

Organize students in pairs and direct them, in turn, to interview each other in role about their selected object and the boy.

Optional Extension or Variation

Another creative way to gain information about the boy and his relationship to each object is to give voice to the objects themselves. In this activity, direct students to write in role as the objects, and then invite students to hot-seat students in role as the objects. See **BLM#22 Hot seating the Objects**.

Whole Class > Role on the Wall

Display an enlarged version of [Image of boy behind the glass](#) (see hyperlink) or project the image onto a white surface from a projector. Distribute one sticky note to each student.

Prompts: *What do we think we know about this person? What is he feeling or thinking inside? What are his hopes? Does he have **power to change things**? What **power** does he have **within**?*

Have them record their answer to this question on the sticky note. Instruct each student to stick their note somewhere on the inside of the boy.

Distribute another sticky note (preferably in a different colour) to each student.

Prompts: *What is going on in the world around this person that is causing the things we've listed on the inside of his body? What are other people saying or doing that is affecting him? What expression of power does he have to contend with (e.g., **power against**)?*

Instruct the students to post these thoughts on the outside of the boy in the photo. Continue to engage students in a discussion about this representation of the boy.

Prompt: *What is he refusing to tell his mom?*

Small Groups > Tableau

In small groups, direct students to create a tableau that clearly depicts the act of exclusion or discrimination that has upset the boy to the point that he is refusing to return to school. Invite two groups at a time to present their tableaux and engage viewers in an analysis of the images.

Prompts:

What do you think has occurred here? What suggests that to you?

What emotions do you read in this image?

What form of exclusion or discrimination is depicted in this image?

What is the impact on the boy?

Whole Class > The Wave: Expressions of Power

Explain to students that they are going to use another non-verbal technique to explore expressions of power in relation to the situation this boy is facing.

Ask for a group of about ten volunteers. Direct these students to stand shoulder to shoulder in a straight line at one end of the room. Instruct students to walk slowly to the other side of the room, while staying in a straight line. Their focus needs to remain completely ahead of them and they should not look side to side. Encourage students to feel the energy of the group and move slowly and controlled in order to stay in line with each other. Once they have reached the opposite side of the room, instruct them

to model it for them. Using an object from the classroom would be a good way to do this. They could even practise in partners or small groups with objects from the classroom before moving on to the boy's backpack.

During the "**hot seating the object**" activity you may invite students in the audience taking notes about what is being said. You can hand out index cards for them to write on. This will help them with the role on the wall activity that follows.

Hyperlink

Boy Behind Glass

http://www.flatrock.org.nz/topics/education/assets/social_exclusion.jpg

Assessment for Learning (AFL)

Use **Appendix 4: Teacher Observation Tracking Sheet**, elements of dance checklist, and/or anecdotal notes regarding focus, connecting to previous information, and insight into the character.

Differentiated Instruction (DI)

For students who don't feel comfortable verbally expressing their ideas encourage them to record their thoughts on sticky notes and to engage fully in the activity. Students who have difficulty expressing their ideas in writing, may want to 'draw in role' or create a 'mind map' of the person's thoughts. Scribing or having students record their ideas on tape is another option.

As the students post their sticky notes, music can be added to enhance the activity. It will also help students to stay focused.

Appropriate music will enhance the effect of the wave. See appendix for suggestions.

You may want to turn the chair for the hot seat around, so that the student is facing away from the class. This will make it easier for the student in the hot seat to concentrate as they are not being stared at.

Assessment of Learning (AoL) Use **BLM #23: Rubric for Writing in Role** to assess student achievement of the Curriculum Expectations.

to turn around and walk back in the same straight line. Instruct all members of this group to refer to the role on the wall and choose an emotion or expression of power. Direct the group to perform the wave again, however, this time only one person will make it to the end of the room. Instruct the other students to drop off the wave at any point and freeze into a shape that shows either the boy's inner feelings, hopes, and power, or the outer expressions of power that are working against him. The person who has been chosen to walk to the end of the room will then turn around and walk back. Instruct students who are in tableaux to join the wave again when the person walking passes them. Students should end up in their line at the end of the room at the closure of the activity. Repeat the activity with a new group of students, this time instruct them to choose words from the outside of the boy.

Optional Extension: Have two waves come together (starting at opposite ends of the room and walking toward each other), one representing the outer forces of power, the other representing the boy's inner emotions, hopes, and power. Encourage students to make connections (in tableau and with eye contact) with people in the other wave if the opportunity presents itself. This requires a lot of focus, and should only be done if students are taking the activity seriously. If it works, it can be a very moving and compelling experience for students, which builds empathy and understanding.

Individual > Writing in Role

Connect to previous learning.

Teacher Narrative: *We have been exploring the life of a boy who was not comfortable because he was possibly being excluded by his peers. By learning about this boy, we have examined what can really happen when we exclude people in the classroom, on the playground, and in our community. Today we are going to communicate what we have learned during our exploration by doing some writing.*

Before continuing with the writing, review the role on the wall that was completed in the previous class. Ensure students all have an understanding of what we know about this boy, and why he may not be coming to school. Inform students that they will complete a writing in role assignment. Using the Differentiated Instruction structure of RAFT, invite students to choose a role, audience, format and topic or purpose for this writing in role task. Emphasize that this task is intended to address the questions:
What strategies can one use to cope when feeling hurt and unjustly treated? (What can the boy do?)
How can one reach out and encourage inclusivity? (What can others do?)

Share and post the rubric (**BLM #23: Rubric for Writing in Role**) that will be used to evaluate the writing. Ensure students understand that their writing may contain questions, explanations, feelings, apologies, an explanation of what they might have done differently if they had a chance, or plans for what they may do in the future if they should ever encounter a situation like this one. Encourage students to draw from ideas presented in the role play and object work, role on the wall, the wave, the poem, previous lessons, and their own experience to help them construct ideas for this writing task

Whole Class > Inner/Outer Circle

Invite students to bring their letters to the centre of the room. Arrange students in two circles-- the inner circle is in the middle of the room facing out (this contains all of the students who wrote the letter from the boy's perspective). The outer circle forms around the inner circle, facing in (this contains all of the students who wrote the letter from the perspective of friend, teacher, or excluding peer). The circles should be facing each other.

Ask students to select a section or sentence from their letter. Encourage them to choose whatever they believe will have the most impact. Inform students that they will be reading this section of their letter when they are tapped on the shoulder. Each time they are tapped they must begin with the salutation of the letter (e.g. Dear Friend, Dear Diary, Dear Mrs. Grover), so that everyone will understand who is speaking and to whom they are speaking. Instruct students to begin reading when they are tapped and stop when they hear someone else begin to speak.

One circle may be quite smaller than the other. That is okay. Students can be tapped to read more than once.

It is especially important that ELL and students who struggle with literacy skills understand it is okay and often more dramatic to only read one line or word.

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Individual > Adding to the Wonder Wall Instruct students to choose one strong line or phrase from their letter. Direct students to write the chosen phrase on strip of page. Guide students one at a time to say their line and contribute it to the wonder wall.</p> <p>Whole Class > Discussion Engage students in a discussion about the drama. Revisit the questions introduced in the Minds On. <i>In what ways are exclusion and discrimination hurtful?</i> <i>What strategies can one use to cope when feeling hurt and unjustly treated?</i> <i>How can one reach out and encourage inclusivity?</i> <i>In what ways can inclusivity be powerful?</i></p>		<p>Assessment as Learning (AaL). Invite students to use their journal or learning log to note responses on the learning acquired from exploring the boys story.</p>

In or Out?

**Grade 5 Dance, Drama
and Critical Literacy**

**Lesson 8: Reflecting and Taking Action: Culminating
Task**

Curriculum Expectations

Drama

B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining issues and themes in fiction and non-fiction sources from diverse communities, times, and places

B2.1 Reflecting, Responding, and Analysing: express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works

Dance

A1.2 Creating and Presenting: use dance as a language to explore, interpret, and communicate ideas derived from a variety of literature sources.

A2.2 Creating and Presenting: identify the elements of dance used in their own and others' dance pieces and explain how they help communicate a message.

Language

Reading 1.6 extend understanding of texts by connecting ideas in them to their own knowledge, experience, and insights, to other familiar texts and to the world around them.

Learning Goals

Drama

I can:

- examine the theme of inclusion/exclusion by exploring a variety of texts using different drama strategies
- express my thoughts about the ideas and issues presented in my own and others' final pieces

Dance

I can:

- communicate a message to the audience by bringing texts to life through dance
- give meaningful feedback to other groups about the use of dance elements in their final piece

Language

I can:

- make meaning from a variety of texts and show my understanding of these texts through drama and dance

Materials

BLM #24: Group Script and Planning Sheet photocopied for students
BLM #25: Self/Peer Assessment and Reflection photocopied for students
BLM #26: Guided Visualization
BLM #27: 2 Stars and A Wish photocopied for students
BLM #28: Success Criteria for Culminating Task
BLM #29: Rubric for Culminating Task
BLM #30: Taking Action photocopied for students
 Chart paper
 Pencils/Pens/Markers/Music/CD Player (see Appendix for music suggestions)

In or Out?

**Grade 5 Dance, Drama
and Critical Literacy**

Lesson 8: Reflecting and Taking Action: Culminating Task

Minds On

Approximately 15 minutes

Notes/Assessment

Whole Class > Guided Visualization

Ask students to find a comfortable sitting position, at their desk or sitting on the carpet. Explain that you are going to take them on a journey in their imaginations, guiding them from an experience of exclusion to an experience of inclusion. Invite students to close their eyes, listen carefully, and allow their imaginations to be active. Once the students are settled and attentive, read the guided visualization (**see BLM #26**). Following the visualization invite students to comment on the experience. Explain to students that the ability to imagine positive outcomes is form of power within. **Prompt:** *Can you think of examples of times when it might be helpful to use your imagination in this way?*

Action!

2-3 classes Approximately 120- 180 minutes

Notes/Assessment

Whole Class > Revisiting the Guiding Questions

Direct student attention to the Guiding Questions that were introduced at the beginning of the unit and posted to the wonder wall.

Unit Guiding Questions

- *What do inclusion and exclusion look like and feel like?*
- *In what ways is exclusion related to discrimination?*
- *How can one remain personally empowered in the face of exclusion and/or discrimination?*
- *How can I use drama, dance and critical literacy to interpret ideas and communicate meaning?*
- *How can I use drama, dance and critical literacy strategies to explore, challenge, and shift both my own and others point of view?*
- *How can we use power constructively to build inclusive communities?*

Suggest to students that the answers to these important questions now reside in their hearts and minds, and on the wonder wall, except for the final question which they are going to work on together. Check for understanding of each question and invite students to identify activities from the unit or items on the Wonder Wall that address each question. Explain that the final culminating task of this unit involves four steps. Distribute **BLM #24 Group Script and Planning Sheet** and explain that you will guide them through each step and share success criteria related to each step.

Step 1: Personal Reflection

Explain that students must pick two or more of the Guiding Questions and compose a personal response to the questions based on what they have learned throughout the unit. Encourage students to use words, phrases and images from the Wonder Wall or from remembered experiences to compose their response. The response can take the form of prose, a poem or rap, a song, or an illustration with a short paragraph.

Step 2: Creation: Weaving Reflections Together

Explain that in small groups of 3 or 4, students will share their personal response with each other. As a group, students then pick 3-5 lines from each of their personal reflections and find a way to weave them together using tableau, choral speaking, and movement. Assure student that they will have adequate time to create and rehearse their piece.

Step 3: Performance: Sharing Reflections

Explain that each group will share their piece with the class, and provide feedback to each other. Use **BLM #27: Two Stars and a Wish** and/or **BLM #25: Self/Peer Assessment** for peer assessment. Use **BLM # 25** for self-assessment. Also, review **BLM#28 Success Criteria for Culminating Task** with students.

Step 4: Taking Action to Build a More Inclusive Community

Explain that some of the primary students in the school are experiencing exclusion in the school yard at recess and lunch time. In small groups, ask students to create a plan to address this situation. Direct them to use **BLM#30: Taking Action** to review the success criteria for this task and to outline their plan, identify timelines, and resources needed to implement the

Notes

Have students consult the wonder wall to use the variety of resources that deal with the theme of inclusion and exclusion. Picture books, poetry, student work, anchor charts produced through the unit, novels, quotations, images, Internet access, newspaper/magazine clippings (collected by teacher and students throughout the unit) will all be available for students to go to for source material for their culminating task.

Refer back to examples from lessons:

- Tableaux with movement transitions
- Choral speaking
- Power Dance

Assessment of Learning (AoL)

BLM #28 Success Criteria and BLM #29 Rubric for Culminating Task Review the success criteria and rubric with students and allow time for questions. Post the success criteria for student reference throughout the process.

BLM #30 Taking Action Review the success criteria with students, conference with each group to assess their plan. Use the success criteria to support your overall evaluation.

Encourage groups to share their work with other groups and provide constructive feedback. Provide groups with **BLM #27: 2 Stars and A Wish** as a way to share feedback.

Alternatively, you may wish to use **BLM #25** for a more detailed peer assessment.

plan. Emphasize that the plan must be realistic and do-able so that they can actually put the plan into action (e.g organizing school yard games; teaching chants and rhymes; performing for the primary students; showing the Sneetches video and leading a discussion; reading stories about inclusion during reading buddies; a poster campaign, etc).

Consolidation Approximately 30 minutes	Notes/Assessment
<p>Whole Class > What Needs To Change in Our Own Classroom Community</p> <p>Invite students to take stock of how inclusive their own classroom is.</p> <p>Prompts: <i>How inclusive are we as a community? If the boy were to come to our class, would he feel welcome? What needs to change in our classroom?</i> Revisit the Classroom Agreement related to gender, created at the end of Lesson 6. Ask students if any other agreements are required. Also discuss how they will be monitored and what should happen if an agreement is not honoured.</p> <p>Next Steps: Establish a system for monitoring progress of building a more inclusive community, both in their own classroom and in the school yard. When students feel comfortable and ready, they can share their performances with other classes using the wonder wall as a backdrop. The performances can be used as a workshop to teach younger students in the school about the importance of inclusion, about being true to yourself, and how important it is to treat others the way you would like to be treated. Grade 5 students can also design and facilitate activities and discussion around the theme of inclusion/exclusion for their audiences.</p>	