

Departures Unit Overview

Grade 6 Dance, Drama
and Critical Literacy

Summary Description of Unit

Students will explore the topic of migration and the related theme of departures, with a focus on the push and pull factors that are at play when people are faced with these critical life decisions. The unit invites students to learn about the journey of immigrants during the Irish Famine and to examine a range of perspectives and points of view that prevailed at that time. Students will participate in various drama and dance lessons that depict the push and pull factors of the Irish Famine, the departure of some of the Irish, their journey and arrival in Canada. Connections between the long ago story of the Irish Famine, and more recent stories of migration are made. Students will also explore texts and artwork by Canadian immigrants using choral dramatization and dance, and will represent personal immigration stories through various Dance, Drama and literacy strategies.

Overall Expectations

Dance

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

Drama

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

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

Language

Oral Communication 1. listen in order to understand and respond appropriately in a variety of situations for a variety of purposes

Reading 1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts using a range of strategies to construct meaning

Reading 3. use knowledge of words and cueing systems to read fluently

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

Media Literacy 2. identify some media forms and explain how the conventions and techniques associated with them are used to create meaning

Big Ideas and Guiding Questions

The migration of people is an important part of the human story of struggle and triumph, over time and today.

- What are some of the push and pull factors that lead to emigration and immigration?
- Whose interests are served by Canadian immigration?

Drama and dance are tools that help us understand and personally connect with those who have had to leave their homes to come to Canada. The arts help us communicate our understanding and point of view.

- How can we use Dance, Drama and critical literacy strategies to help us understand, explore and represent ideas and feelings related to migration and departures?
- How do we use the elements of drama and dance to communicate our ideas?

Critical Literacy Focus

This unit explores how the subjects of wide-scale poverty (starvation, homelessness) were represented during the Irish Famine and how they might have represented themselves in their stories. Critical literacy often examines social (as well as political) histories to understand the connection between personal and institutional dynamics and struggles.

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

Students will be evaluated using a rubric for the final culminating task.

Assessment for Learning

Throughout the unit, students achievement of the identified learning goals is monitored using a variety of assessment strategies and tools including:

- Journalling
- Exit cards

	<ul style="list-style-type: none"> -Two stars and a wish -Discussions -Teacher feedback -Checklists -Rubric -Observation -Side coaching
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Unit Lessons: How will assessment and instruction be organized for learning?		Approx. Duration 1 class= 50 minutes
Lesson 1	<p>Push/Pull Factors</p> <p>Students are introduced to the concept of push and pull factors in our everyday lives. These concepts are explored through simple movement exercises and personal stories. The notion of "home", and Canada as a "homeland" is introduced. Students are invited to make a personal connection to what it means to leave home, and are asked to imagine the push and pull factors that might lead to large scale migration.</p>	1-2classes (approx. 60 min.)
Lesson 2	<p>Case Study: The Irish Famine</p> <p>Students are introduced to the historical character of Bridget O'Donnell, an emigre during the Irish Famine. They examine an illustration of Bridget O'Donnell that appeared in the London Illustrated News, 1847 and read her first -person account. Students are invited to view, notice and wonder using a placemat activity to record their questions, inferences, and theories about Bridget O'Donnell and the historical circumstances of her time.</p>	1-2classes (approx. 60 min.)
Lesson 3	<p>From Page to Life</p> <p>The lesson begins with students sharing reflections from the consolidation activity of Lesson 2. Students review the elements of tableau and are organized into small groups to devise two tableaux that depict the circumstances leading up to Bridget O'Donnell's eviction, and what may have taken place immediately afterwards. Thought-tracking is used to tap into the inner thoughts and feelings of the characters in each tableau. The lesson concludes with an analysis of the push and pull factors evident in each tableau, and a final reflection on tableau as a learning strategy.</p>	1-2classes (approx. 75 min.)
Lesson 4	<p>Dear Dairy: Examining Personal Points of View</p> <p>Students are introduced to another story that chronicles the hardships of the Irish Famine, told through a series of diary entries. New vocabulary is previewed, explained and posted to support the reading of challenging passages of this historical account. The diary of Meaghan How is examined in parts and then sequenced to create a meaningful, logical account. Students' knowledge and understanding of the period is further developed as they work in groups to discuss, analyse and interpret the passages through choral speaking.</p>	2 classes (approx. 80 min.)
Lesson 5	<p>Put Yourself in Her Shoes</p> <p>Meaghan How's diary entries are used as a source of character analysis and exploration of perspective/point of view. The exploration begins with a view of the historical time and circumstances through the eyes of Meaghan How and expands to include the point of view of other key characters. Students investigate the text for clues about key characters, and create role on the wall representations of these characters. They explore the different perspectives through hot-seating, role-playing and writing in role.</p>	2-3 classes (approx. 110 min.)
Lesson 6	<p>Leaving Home: Choral Dramatization</p> <p>Students revisit the concept of push-pull factors and the big idea of leaving home. They are introduced to the poem "Departure" and engage in a guided interpretation and choral dramatization of the poem. Students explore a range of techniques to bring the poem to life. In small groups, students apply and practise using these techniques with a text of their choice. A final reflection invites them to consider the techniques that they most enjoyed and found to be most effective.</p>	2 classes (approx. 85 min.)
Lesson 7	<p>Dancing Poetry</p> <p>This lesson focuses on dance. Students reflect on dance as a language. They revisit the poem, <i>Departure</i>, and use all of the verbs in the poem to create a script for dance interpretation. Students review the elements of dance, through a physical warm up and then work in small groups to create short dance phrases. Two options are provided for dance composition. Students may interpret the poem <i>Departure</i> directly or use a structure to compose their own prepositional poetry which they then interpret through</p>	2-3 classes (approx. 120 min.)

	dance. Imagery is also used to inspire their choreography. Students generate success criteria and give each other feedback following their performances.	
Lesson 8	<p>Arrivals: Citizenship in Canada</p> <p>Students examine the roles and responsibilities associated with being a Canadian citizen. Students view a video called " Citizenship" produced by Citizenship and Immigration Canada. The teacher facilitates a critical viewing and analysis of the video, using a number of critical literacy questions to guide the discussion.</p>	2 classes (approx. 90 min.)
Lesson 9	<p>Stories of Departure and Arrival: Culminating Task</p> <p>Students are given a clear overview of the expectations and success criteria for the culminating performance task. In small groups, students select an immigration story to interpret and present through performance. They may interview a friend or relative, or use a published first-hand account for their performance. Students review the dance, drama and language techniques used throughout the unit, and use a planning checklist sheet to guide them through the creative process. Performances are shared and a self/ group assessment is used to reflect on the work. A final summary task invites students to select an activity from a choice board. This individual task, in addition to the group performance, informs the teacher of each student's knowledge and understanding of the big ideas for this unit.</p>	3-4 classes (approx. 160 min.)

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 1 - Push/Pull Factors

Curriculum Expectations	Learning Goals
<p>Dance A1.2 Creating and Presenting: use dance as a language to interpret and depict central themes in literature</p>	<p>I can:</p> <ul style="list-style-type: none"> • use dance as a language to explore and express the concept of push and pull
<p>Language Oral Communication 1.2: demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a variety of situations, including working in groups</p> <p>Oral Communication 1.6: extend understanding of oral texts by connecting, comparing and contrasting the ideas in them to their own knowledge, experience, and insights, to familiar texts, including print and visual texts, and to the world around them</p>	<p>I can:</p> <ul style="list-style-type: none"> • listen to instructions and follow directions from the teacher • interpret the push and pull factors in texts by using stated and implied ideas • use personal knowledge and inquiry to understand Canada as a "home and native land"

Materials

Chart paper, felt pen
 Give each student a writing book to act as a journal in which they can respond to various prompts and record their ideas. This will serve as an "Assessment for/as Learning" tool that can be used throughout this unit.
 The Kids Book of Canadian Immigration
Appendix A: Teacher Resource List
Appendix B: Historical Overview

**Departures
Lesson 1 - Push/Pull Factors**

Minds On	Approximately 20 minutes	Notes/Assessment
<p>Pairs > Whole Group > Discussion and Report Back Ask the students to think about the differences and similarities between feeling pulled and pushed. Prompts: <i>How are they the same and how are they different? Think of examples of being pushed and pulled physically (e.g., pushed on a swing; pulled into a dance). Think of examples of being pushed and pulled emotionally (e.g., pushed out of the "in" crowd; pulled into a game).</i> Ask them to share with a partner and then invite some students to share their ideas with the whole group.</p> <p>Whole Class > Movement Exercise: "The Magic Hand" Explain to the students that they are going to explore the idea of 'push' and 'pull' factors through participation in a whole-group movement exercise. Ask the students to find their own space in the room and to face the teacher, who will demonstrate the Magic Hand. Explain and then demonstrate to the students that when the hand moves, they should translate everything the hand does into full-body movements. When the Magic Hand pushes toward them, they move back; when the Magic Hand pulls back, they move forward. Likewise, they follow the hand left and right, and up and down. Ask students to keep their eyes on the hand at all times, and be prepared to stop instantly so that they never collide with other pairs. After they have become comfortable with the exercise, invite student volunteers to become the Magic Hand. Encourage students to translate the movement of the Magic Hand into full body movement.</p> <p>Pairs > Movement Exercise: Push and Pull: Follow the Leader Ask the students to get into pairs. Decide who is person A and who is person B. Have the students stand facing each other. Ask them to reach their hands up towards each other about 6 inches apart from each other. One person is the leader and the other is the follower. The leader will lead the follower around the room. The follower's job is to keep the same 6 inch difference between them and their partner's hands at all times. Students should be encouraged to change tempos, directions and levels as they lead their partner through the space. If the follower is being really diligent then this will create an effect of push and pull as the leader feels pulled towards the leader at some points and pushed at others. Switch leaders. After both have had the chance to lead, tell the students that they will start with one clear leader and without communicating a change of leadership, they can pass the job of leader back and forth.</p> <p>Whole Class > Brainstorm Create a Looks Like/Feels Like T-chart for push and for pull. Invite the class to brainstorm aloud, while you record their ideas on the T-chart.</p>		<p>The Kids Book of Canadian Immigration by Deborah Hodge is a very valuable resource to anchor the exploration of the theme of Departure and Immigration to Canada. http://www.kidscanpress.com/Canada/The-Kids-Book-of-Canadian-Immigration-P5594.aspx</p> <p>Read sections of this book throughout the unit, and encourage students to refer to it regularly.</p> <p>See Appendix A: Teacher Resource List, for additional support throughout the unit.</p> <p>See Appendix B: Historical Overview for information on the Irish Famine.</p>
Action!	Approximately 30 minutes	Notes/Assessment
<p>Explain that the class is going to examine how push and pull factors affect people on both individual and large scale levels. Invite the students to a common area to listen to the following story, with the purpose of identifying push and pull factors.</p> <p>Story Prompt: <i>This morning my alarm clock woke me up at 6:00 A.M. Even though I felt like rolling over and going back to sleep I knew I had to go to work. As I climbed out of bed my stomach rumbled and I knew it was time for breakfast. After breakfast I gathered my things and headed out the door to drive to the school where I teach. It was a great day at school until the fire alarm sounded during the middle of a gym class. We all went out to the school yard and waited patiently for the "all clear" from the principal. By 3:30 I was very tired and could hardly wait to go home. Over dinner I happily related the day's events to my family and got ready to go out to a movie with my family.</i></p> <p>Display the following words on chart paper: <i>Alarm clock, breakfast, work, fire</i></p>		<p>Assessment for Learning (AFL) Observe students' prior comprehension of push/pull factors, both theoretically and physically during the Minds On activities.</p> <p>During class brainstorms and discussions, encourage students to relate their personal experiences to others' stories in their community and the world at large.</p>

drill, home. Have the students identify if each term was a push or pull factor that contributed to the action in the story.

Think-Pair-Share > Personal Connection

Ask students in pairs to think of a time they travelled somewhere that required at least one night away from home. Have them to consider these **Prompts:** *What was the purpose of the trip? Was it an event that was planned? Was it a trip made for pleasure (e.g., a vacation)? Out of necessity (e.g., a funeral)?* Ask them to record their responses on paper and have them share with the class as a whole. Encourage them to consider whether these were circumstances that pulled them from their homes, or pushed them.

Whole Group & Pairs > Deeper Exploration

Ask students to suggest other factors that might contribute to a push. These might include such things as a disaster (e.g., fire, flood, etc.), eviction, family pressure to leave, etc. **Prompt:** *Are there events where both push and pull factors are present?* (Selling and buying a new house might be one.)

Whole Class > Brainstorming

Ask the students to think about the community they live in. **Prompts:** *Are there factors that might pull people to their community (e.g., job opportunities, attractive housing prices or affordable rent, natural assets)? On the other hand, are there any other factors that might push people away?*

Ask the class to consider the opening lines to our National Anthem: **"O Canada, our home and native land"** and the reason for the use of "home" when referring to a country. **Prompts:** *What are the similarities between "the home" we live in with our family, the community in which we live, and "the home" we live in that we share with other Canadians? Are there equivalent push and pull factors that would make or prompt a family to leave their country?*

Record student responses on a piece of chart-paper.

Assessment as Learning (AaL)

Use the guided journal writing as an opportunity for students to reflect on their personal awareness and experiences with the theme of "departures."

Differentiation (DI)

Note that this lesson gives students the chance to express their knowledge of push/pull factors in departures through movement, writing and discussion in pairs and as a group. Depending on student needs, you may put emphasize one certain approach over others.

Notes

Examples of push/pull factors:
Alarm clock- push factor
Breakfast- pull factor
Work- push and pull factor
Fire Drill- push factor
Home- pull factor

In the Magic Hand activity:
If it appears that students are not using certain parts of their bodies (e.g., no arms are being used or only arms are being used to translate the hand movements), have the students work for a while with their arms by their side, so that their whole bodies move.
Optionally, reflective music can be added in the background.

Consolidation	Approximately 10 minutes	Notes/Assessment
<p>Individual > Writing and Reflecting Ask the students to respond in their journals to the following Prompts: <i>Have you ever had to move from a home?</i> <i>If so, what were the circumstances and how did it make you feel?</i> <i>If you've never moved, how do you think you would you feel about it?</i> <i>Was it (or do you think it would be) easy to adapt to a new home? A new community? A new country?</i></p>		

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 2 - Case Study: The Irish Famine

Curriculum Expectations	Learning Goals
<p>Language</p> <p>Oral Communication 1.5: interpret oral texts by using stated and implied ideas from the texts</p> <p>Oral Communication 1.6: extend understanding of oral texts by connecting, comparing and contrasting the ideas in them to their own knowledge, experience, and insights, to familiar texts, including print and visual texts; and to the world around them.</p> <p>Media Literacy 2.2: identify the conventions and techniques used in some familiar media forms and explain how they help convey meaning and influence or engage the audience.</p>	<p>I can:</p> <ul style="list-style-type: none"> • read between the lines to understand obvious and subtle meaning from texts • relate stories to my personal experiences and the world around me • compare and contrast visual and oral texts, noting how different techniques convey meaning and impact communication
<p>Materials</p> <p>BLM#1: Place Mat Activity Prepared place mats Student journals Overhead & screen or digital projector and computer</p>	

Title of Unit		Grade 6 Dance, Drama and Critical Literacy
Lesson 2 - Case Study: The Irish Famine		
Minds On	Approximately 5 minutes	Notes/Assessment
<p>Pairs > Whole Group > Setting the Context Invite students to share aloud their journal responses from the previous lesson, first in pairs, and then with the whole group. Prompt: <i>Do you think it would be easy to move to a new country?</i> Explain to the students that they will be learning about an event that took place in a country much smaller than Canada, but which led to more than a million of its citizens leaving its shores to make a new life in Canada and the United States. Have students locate Ireland on a map. If possible show a slide show or a book of photographs of Ireland. Explain that students will be learning about the Irish Famine- a period in history that pushed many people from their home country.</p>		
Action!	Approximately 45 minutes	Notes/Assessment
<p>Whole Class > View, Notice, Wonder On an overhead transparency or digital projector, show the illustration of Bridget O'Donnell (see hyperlinks). Instruct students to generate questions about what they see (who/when/what/where/etc.) and share these. Prompts: <i>Can we answer any of these questions? How important is context in helping us make inferences about those represented in an illustration?</i> Now share with the class the words of Bridget O'Donnell (summarized beneath the enlarged image in the Wikipedia article - see hyperlinks): <i>"...we were put out last November; we owed some rent. I was at this time lying in fever... they commenced knocking down the house, and had half of it knocked down when two neighbours, women, Nell Spellesley and Kate How, carried me out... I was carried into a cabin, and lay there for eight days, when I had the creature (the child) born dead. I lay for three weeks after that. The whole of my family got the fever, and one boy thirteen years old died with want and with hunger while we were lying sick."</i> <i>Ask how these words help inform their understanding of the illustration, and what questions they might now tentatively answer.</i></p> <p>Small Group > Guided Viewing Place Mat Activity Divide the class into groups of three and give each group a copy of the illustration. Explain that the illustration was included in a London magazine of that period (The London Illustrated News, 1847). Post BLM#1: Place Mat Activity on an overhead transparency, so students can view the guiding questions. Proceed according to the BLM instructions.</p>		<p>Assessment for Learning (AFL) Use the sharing of journal entries in the Minds On to discover common concerns and questions within the group, that can be addressed as the unit progresses. Circulate to assess how well each student is addressing the Place Mat questions and how well they are working as a group to identify common elements.</p> <p>Assessment as Learning (AaL) By sharing their journals, students will have an opportunity to connect their thoughts and feelings to those of their peers, as well as to larger social issues.</p> <p>The collective analysis of O'Donnell's image and text in the place mat activity will allow students to compare, contrast, and expand on their own interpretations of the story.</p> <p>Hyperlinks For the image of Bridget O'Donnell, and corresponding text, visit: http://en.wikipedia.org/wiki/File:Irish_potato_famine_Bridget_O%27Donnell.jpg Longer versions of Bridget O'Donnell's words are also available online at: http://en.wikipedia.org/wiki/File:Irish_potato_famineBridget_O%27Donnel.jpg For a sample Place Mat template, visit: http://www.ldcsb.on.ca/schools/cfe/toolbox/planning/pdf/Placemat.pdf</p>

Consolidation	Approximately 10 minutes	Notes/Assessment
<p>Individual > Journal Writing Ask students to: a) identify the push and pull factors that seemed to be at work in Bridget O'Donnell's life b) list three questions you would like to have answered to better understand the causes and impacts of the Irish Famine</p>		<p>The consolidation activity reflects the " Consideration of Cultural Context" component of the Arts Curriculum (see p. 27).</p>

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 3 - From Page to Life

Curriculum Expectations	Learning Goals
<p>Drama</p> <p>B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas from a variety of fiction and non-fiction sources and diverse communities, times, and places</p> <p>B2.3 Reflecting, Analysing, and Responding: identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members</p>	<p>I can:</p> <ul style="list-style-type: none"> • use drama to lift themes and issues off the page, and into action • work in role with my group to imagine diverse communities, times and places beyond the photos/texts provided • reflect on my strengths, weaknesses, and areas for improvement in the tableaux and group work
<p>Language</p> <p>Oral Communication 2.2: demonstrate an increasingly sophisticated understanding of appropriate speaking behavior in a variety of situations, including paired sharing, dialogue, and small and large group discussions</p> <p>Oral Communication 2.3: communicate orally in a clear, coherent manner, using appropriate organizing strategies and formats to link and sequence ideas and information</p> <p>Media Literacy 2.1: describe in detail the main elements of some media forms</p>	<p>I can:</p> <ul style="list-style-type: none"> • communicate clearly and cooperatively in partner and group discussions • speak in role as my character, using appropriate word choice, sequencing of ideas, phrasing and tone • understand the main elements of different types of media (e.g., image versus tableau versus text)

Materials
<p>BLM #2: The Elements of Tableaux (one copy per group) BLM #3: Tableau Rubric (teacher resource) BLM #4: Group Composition Evaluation (one copy per group) Student Journals Computer and projector, or printed image of O'Donnell</p>

Departures		Grade 6 Dance, Drama and Critical Literacy
Lesson 3 - From Page to Life		
Minds On	Approximately 10 minutes	Notes/Assessment
<p>Whole Group > Discussion Connect back to the consolidation activity in Lesson 2 by asking volunteers to share reflections on the push and pull factors in Bridget O'Donnell's life. Invite students to also share some of their questions and create a plan for finding the answers.</p> <p>Show the illustration of Bridget O'Donnell again. Ask students to quickly identify how the illustration might be transformed into a tableau. Prompts: <i>What elements do we need to take into account if we want to transform a 2 dimensional representation into a 3 dimensional representation, using our bodies? What will help us communicate the mood and emotions of this illustration?</i> Chart their ideas on the board or on chart paper, and explain that they are going to have the opportunity to build a little bit more of Bridget O'Donnell's story and use the elements they have identified to communicate meaning. Post an anchor chart with the elements of tableau and review with students.</p>		
Action!	Approximately 45 minutes	Notes/Assessment
<p>Small Groups > Tableau/Thought-Tracking Inform the class that they are going to show a "before" and "after" tableau based on their understanding of the Bridget O'Donnell illustration.</p> <p>Tableau #1: Before should show a push and/or pull factor that might have been the cause of "owing rent and being put out of their home." Tableau # 2: After should show a push and/or pull factor that might shape the future of those depicted in the illustration.</p> <p>Have students work in groups of 3 or 4 (another child can be added to the scenario, but not the father). Distribute BLM #2: The Elements of Tableaux to guide them in their process.</p> <p>When students are satisfied with their tableaux, ask them to imagine the words or ideas that each character might have said. Invite groups to freeze in the tableaux and prepare to speak aloud the inner thoughts and feelings of the character they are playing. Bring each group to life, one at a time 'tapping in' to hear what some of the characters are thinking and feeling. Explain that in drama these inner thoughts and feeling are sometimes called an "interior monologue" or "subtext."</p> <p>Facilitate a discussion about the push and pull factors that were evident in these tableaux.</p>		<p>Assessment for Learning (AFL) Use the Minds On discussion to determine students' knowledge of the tableau form.</p> <p>Provide clear and specific feedback to groups on their effective use of different elements of tableau, by referencing BLM #2: The Elements of Tableaux. Also, highlight examples of clear roles and effective speaking in role.</p> <p>Assessment as Learning (AaL) Use BLM#4: Group Composition Evaluation, to allow groups to assess their own progress, and apply learning to future situations.</p> <p>Collect and read student journals to gauge level of understanding and engagement with the topics at hand.</p> <p>Assessment of Learning (AoL) Use BLM#3: Tableau Rubric to assess the tableaux for knowledge of the form, understanding of the content, performance skills, etc.</p>
Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Small Group > Group Composition Evaluations Ask each group to complete BLM #4: Group Composition Evaluation.</p> <p>Individual > Journal Writing Post the following journal writing Prompts on the board: <i>How does tableau help me infer what is possible and believable about an incident or situation?</i></p>		

*How did tableau deepen my understanding of push and pull factors?
Was guided viewing or "on your feet" participation in tableau more helpful to
me in thinking about a situation? How does such story from long ago relate to
today?*

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 4 - Dear Diary: Examining Personal Points of View

Curriculum Expectations	Learning Goals
<p>Drama B1.3 Creating and Presenting: plan and shape the direction of the drama or role play by introducing new perspectives and ideas, both in and out of role</p> <p>B2.1 Reflecting, Responding, and Analysing: express personal responses and preferences and make connections to themes and issues presented in their own and others' drama works</p>	<p>I can:</p> <ul style="list-style-type: none"> • work in and out of role to imagine many characters with contrasting points of view • sympathize with characters, themes and issues in drama works based on my personal experiences and preferences
<p>Language Reading 1.1: read a wide variety of texts from diverse cultures, including literary texts, graphic texts, and informational texts</p> <p>Reading 1.9: identify the point of view presented in texts; determine whether they can agree with the view, in whole or in part; and suggest some other possible perspectives</p> <p>Reading 3.2: predict the meaning of and rapidly solve unfamiliar words using different types of cues, including <i>semantic, syntactic</i> and <i>graphophonic</i></p>	<p>I can:</p> <ul style="list-style-type: none"> • read first hand accounts of the Famine, and imagine the causes and effects behind a character's struggle • recognize who is telling a story, respond to the author/character's point of view, and offer other possible perspectives • figure out the meaning of unfamiliar words, using my prior knowledge of language
<p>Materials</p>	
<p>BLM #5: Diary of Meaghan How (one copy per group, plus one to cut up)</p>	

Departures Grade 6 Dance, Drama and Critical Literacy		
Lesson 4 - Dear Diary: Examining Personal Points of View		
Minds On	Approximately 10 minutes	Notes/Assessment
<p>Whole Group > Lesson Introduction Introduce students to the focus of the next two classes. Remind them that through viewing and tableaux, they explored push and pull factors that might have affected a family during the Irish Famine. Inform students that they are now going to use their reading, drama, and dance skills to bring to life another story. This story also chronicles the hardships of the Irish Famine, but is told through a series of diary entries.</p> <p>Whole Group > Understanding Text Forms: Facilitate a short discussion to determine students knowledge of the literary form of a diary. Prompts: <i>What diaries have you read? Have you ever kept a diary? How does a diary differ from a short story? How might a diary be both fiction and non-fiction? From whose point of view is a diary usually written? How might this affect how you read it?</i></p>		
Action!	Approximately 60 minutes	Notes/Assessment
<p>Whole Group > New Vocabulary Before introducing the text to students, preview some of the challenging and unfamiliar vocabulary that they will encounter in the diary entries. Post the following words on the board or chart paper: <i>plot of land, bailiff, blight, stench, daft, wages, meagre, typhus, scullery, evict</i>. Invite volunteers to share definitions for these words. Where no one in the class can provide a definition, give a brief one yourself, so that working definitions are developed for each word. Ask students to predict what they think will happen in the diary entries based on these words.</p> <p>While students work on the next task, add their definitions to the chart or to the class Word Wall for reference during the next tasks.</p> <p>Small Group > Reading & Sequencing Events: Divide the class into seven groups. Distribute a segment (#1-#7) of BLM #5: Diary of Meaghan How to each group without numbers or dates (ideally on large sticky notes). Allow time for each group to read and discuss their segment. Invite students to call on you if they need help with the vocabulary or if they have questions. Ask for volunteer readers from each group to read their segment aloud to the whole class. As a class, determine a sequence for posting the diary entries in a timeline. Prompt: <i>What clues exist in the text to help us sequence them in a meaningful way that makes sense and tells a story?</i></p> <p>Distribute BLM #5 in its entirety to each group for a brief discussion about sequencing. Prompt groups to identify some possible causes of difficulties that Meghan's family is experiencing, and related effects or consequences of the difficulties (e.g., potato blight led to hunger and starvation).</p> <p>Small Group > Choral Reading: Direct each group to highlight six lines from Meaghan How's diary that they believe are most significant for communicating the narrative. Once they have selected their lines, explain that their task is to use these lines as a choral reading script. Ask the students to:</p> <ul style="list-style-type: none"> decide which words should be louder or softer in order to better communicate their meaning rehearse their lines in unison (together) <p>Invite each group to perform a choral reading of their script. Use the following Prompts to debrief: <i>How were these readings similar and different?</i> <i>What key ideas were common to several groups?</i> <i>What were the various causes and effects of events associated with the Famine?</i></p>		<p>Critical Literacy Focus Luke and Freebody's 'Four Roles of the Reader' helps students move through the process of decoding, inferring, analyzing, evaluating, using and responding to texts. http://eworkshop.on.ca/edu/pdf/Mod08_four_roles.pdf</p> <p>Assessment for learning (AFL) Use the Minds On discussion to gauge student understanding of the diary form, as a personal account that relates to real-world issues.</p> <p>During the vocabulary introduction, observe how students approach unfamiliar words, and offer hints by pointing out prefixes/suffixes, sharing the word in different sentences, noting helpful punctuation, or more.</p> <p>Observe small group sequencing of events. Query individual students on their choices. Provide feedback and clarification.</p> <p>Provide feedback on how well groups summarize the important information from the diary in their choral readings.</p> <p>Assessment as Learning (AaL) The choral reading debrief will allow students to reflect on differences and similarities in their peers' readings of the diary,</p>

Explain to the students that while Meaghan's diary is a fictional account, a number of the incidents outlined in the diary accurately reflect what happened in Ireland at this time.

offering new insights for future explorations.

In their individual journal responses in the consolidation, students will reflect on their sympathy for certain characters, considering many points of view to clarify their own opinions and beliefs.

Consolidation

Approximately 10 minutes

Notes/Assessment

Individual > Journal

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

Prompts:

Where do your sympathies lie after reading this passage? What words in the text lead you to this conclusion? To what extent do your sympathies lie with the Irish farmers? With the English? Why? Do you think your sympathies would change if this diary were by someone on "the other side" (i.e., Callow or Lord Farnsworth)?

These questions should be read aloud and posted on the board.

Critical Literacy Focus: This reflection invites students to examine a situation from a variety of perspectives and interests in order to fully understand it. It also provides an opportunity to move beyond simplistic understandings of subjects and agents.

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 5 - Put Yourself in Her Shoes

Curriculum Expectations	Learning Goals
<p>Drama</p> <p>B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas from a variety of fiction and non-fiction sources and diverse communities, times, and places</p> <p>B1.2 Creating and Presenting: demonstrate an understanding of the elements of role by selectively using other elements to build belief in a role and establish its dramatic context</p> <p>B2.1 Reflecting, Responding, and Analysing: express personal responses and preferences and make connections to themes and issues presented in their own and others' drama works</p>	<p>I can:</p> <ul style="list-style-type: none"> • use role on the wall, hot seating, role play, and writing in role to investigate multiple points of view from a variety of sources • build greater understanding of my character based on the time and place (context) in which s/he lived • connect to characters, themes and issues in drama works based on my personal experiences and preferences
<p>Language</p> <p>Oral Communication 1.8: identify the point of view presented in oral texts, determine whether they agree with the point of view, and suggest other possible perspectives</p> <p>Oral Communication 2.2: demonstrate an increasingly sophisticated understanding of appropriate speaking behavior in a variety of situations, including paired sharing, dialogue, and small and large group discussions</p> <p>Media Literacy 1.5: identify whose point of view is presented in a media text, identify missing or alternative points of view, and, where appropriate, determine whether the chosen view achieves a particular goal</p>	<p>I can:</p> <ul style="list-style-type: none"> • better understand and respond to many points of view, by listening to and discussing with my peers • share my ideas about characters and issues with a partner and the group in a clear, respectful manner • recognize whose opinions and beliefs are present and/or absent in a text text, and if the author has a goal in mind
Materials	
<p>BLM #5: Diary of Meaghan How</p> <p>BLM #6: Character Backgrounds and Instructions for Hot Seating (one copy per witness x3, one copy for class)</p>	

Departures		Grade 6 Dance, Drama and Critical Literacy
Lesson 5 - Put Yourself in Their Shoes		
Minds On	Approximately 20 minutes	Notes/Assessment
<p>Partners > Improvisation Divide the class in pairs and have each pair decide who is A and who is B. Explain that the students will be improvising two scenarios with their partners, assuming the following roles: Scenario One: <i>A's will play the role of a grade 6 student who is trying to convince his/her principal that the school week should remain the same.</i> <i>B's will be the principal who is telling all students that the school week will now include Saturday morning as studies in France show that academic achievement improves with the added half day.</i> <i>Now improvise this dialogue.</i></p> <p>Scenario Two: <i>A's will play the role of a parent who is telling her son/daughter that the family must move because of a wonderful work opportunity.</i> <i>B's will play the role of the son/daughter who does not want to move because s/he has good friends, a great school and can't imagine doing well in a strange place.</i></p> <p>Whole Class > Discussion Debrief with the whole class. Prompts: <i>How did you feel? Did it make a difference which role you played? Did you resolve anything? Who do you think holds the power to resolve these situations? Why?</i> Explain that in this lesson students will be exploring point of view. Identifying others' interests helps one understand their viewpoints. Prompt: <i>Why might it be helpful to understand conflicting interests and points of view?</i></p>		<p>Critical Literacy Focus Role play itself can help students experiment with identity and move beyond taken-for-granted representations of characters and agents. Setting up situations of conflict during role play can help students examine how power dynamics operate. <i>Who has it? Of what sort? How does this change as a scenario progresses? Why? How might exercising power be detrimental or beneficial to others and oneself?</i></p> <p>The Action exploration in this lesson offers opportunity for students to examine how and why those without much social and economic power might wish to protect their personal interests.</p>
Action!	Approximately 60 minutes	Notes/Assessment
<p>Small Group > Reading > Role on the Wall Divide the students into small groups (2 -3 students). Give each group chart paper or mural paper and ask them to draw the outline of a large figure to represent their character. Explain that based on segments from the Diary of Meaghan How (BLM #5), half of the students will create a role on the wall for Callow, and the other half to create one for Lord Farnsworth. On the inside of the figure, direct students to record the inner thoughts, feelings, and motivations of this character (e.g., I feel ...; I want....; I wish...). Outside of the body shape, have them write the words & actions that we might expect to see and hear from this character. When they are finished, have the groups present some examples from their role on the wall, and invite questions or comments regarding the activity. Encourage students to reference the roles on the wall to help complete the hot seating and role play activities below.</p> <p>Whole Group > Hot Seating Announce to the students that they are going to have an opportunity to travel back in time to hold an inquiry into the responsibilities of the different parties and their role in the Famine. Ask for 3 volunteers to play the parts of Meaghan, Callow, and Lord Farnsworth. Divide the rest of the class into small, working groups of approximately 3-4 students. These groups will look over the diary again and record a minimum of 3 questions that they would like to ask of one of the witnesses. These will be recorded on a piece of paper. While they are doing this, conference with the 3 witnesses, and give them each a copy of BLM #6: Instructions for Hot Seating, which outlines their characters in more detail. Also review this BLM with the rest of the class to provide some additional background information.</p> <p>When the groups have completed their questions, set up the Board of Inquiry, with the witnesses in chairs. Instruct the audience that they will be given an opportunity to ask their questions, but must pay attention not repeat inquiries which have already been addressed.</p>		<p>Assessment for Learning(AfL) During the Minds On improvisation and discussion, observe student openness and ability to recognize and express multiple points of view on an issue.</p> <p>Through the role on the wall activity, draw out student understanding of inner versus outer thought, introducing the concept of interior monologue.</p> <p>Use the hot seating and role play activities to challenge students to deepen their understanding of increasingly complex and conflicting points of view.</p> <p>Assessment as Learning (AaL) Optional: Following the short scenes, have student share two stars and a wish, by telling the groups that presented two things they did well and one thing they could do to improve.</p> <p>Hyperlinks See glossary of terms in the Arts Curriculum:</p>

Debrief with the whole group at the conclusion of this activity. **Prompts:** *Do you now have a better understanding of the motives of the 3 witnesses? Did your sympathies change as a result of the inquiry? What conclusions have you arrived at? Do you think it is possible to assign blame to any party as a result of this inquiry?*

Small Group > Role Playing > Discussion

Divide the students into small groups. Instruct the students to prepare two short scenes that show an event from Meaghan's diary, from two opposing perspectives: Meaghan's and Callow's. For example, in Diary Entry #5, Meaghan's brother is arrested: Scene #1 might show Michael in chains and Meaghan's despair at how unfair it is; Scene #2 might show Callow pleading with Lord Farnsworth to have pity on the boy, but being rebuffed.

After each group has performed, promote discussion through the following

Prompts: *Did you feel more empathy for the character of Callow after watching both scenes? Why or why not? Were both scenes believable in the context of what you have learned about Ireland and the Famine in Lesson 3 and 4? Why or why not?*

After all of the groups have performed, you may wish to lead further discussion about the impact of propaganda. Explain to students that all texts (written, media, performance) have bias and aim to convince readers/viewers of a particular point of view. **Prompts:** *If the British Government wanted to paint their actions in the best light, which scenes would they choose to share? Explain. Can you think of examples in our media today where this is done (e.g., advertising/editorials? politically-biased blogs, etc.)?*

role on the wall: p. 171
hot seating: p. 169
role play: p. 171

Grade 6 Arts Curriculum
<http://www.edu.gov.on.ca/eng/curriculum/elementary/grade6.html>

In the debrief discussion about propaganda, you may wish to demonstrate point of view with two news reports or editorials that take very different slants on the same issue or topic.

Critical Literacy Focus:

Encouraging students to generate their own questions is both constructivist and provides practice in critical thinking: analyzing, interpreting and evaluating. *Who benefits from institution actions? How and under what circumstances do marginalized voices get heard historically and currently?*

Consolidation

Approximately 20 minutes

Notes/Assessment

Individual > Writing-in-role:

Assign students the task of writing a short news report about one of the events shown in the above exercise and include a headline for the piece.

Prompts: *From whose perspective are you going to write this news report? What details are you going to include/exclude? Are you more sympathetic with one character over another? What bias is embedded in your news report? What do you want your reader to understand or believe based on your article?*

You may wish to provide writing in role options using the RAFT differentiated instruction structure.

Here is a very helpful link:
<http://www.eht.k12.nj.us/~jonesj/Differentiated%20Instruction/rafting.htm>

Critical Literacy

Focus: Writing itself can operate as an exercise in power. Teachers could provide ongoing direct instruction in the use of connotative language, rhetorical devices and selective use of statistics and/or information to establish a convincing and effective point of view. Subsequently they and students might examine how negative and biased representations can be constructed.

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 6 - Leaving Home: A Choral Dramatization

Curriculum Expectations	Learning Goals
<p>Drama B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas from a variety of fiction and non-fiction sources and diverse communities, times, and places</p>	<p>I can:</p> <ul style="list-style-type: none"> • use choral speaking and role play to interpret the central themes and meaning of poetry, in relation to different communities, places and times
<p>Language Oral Communication 2.5: identify a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects, and use them appropriately and with sensitivity towards cultural differences to help communicate their meaning</p> <p>Reading 1.5 develop interpretations about texts using stated and implied ideas to support their interpretations</p>	<p>I can:</p> <ul style="list-style-type: none"> • perform my poem using a range of vocal effects to enhance the meaning • pay attention to my personal recital as well as the merging of voices during choral speaking to add to the overall impact of the performance • interpret the "Departure" poem based on obvious and implied ideas, based on word choice, tone, metaphor, and more
<p>Materials</p> <p>BLM #7 : Departure Poem (one copy per student) BLM #8: Choral Dramatization Checklist (one copy per group) Appendix C: Sample Choral Dramatization</p>	

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 6 - Leaving Home: A Choral Dramatization

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

Whole Group > Discussion
Prompts: *Let's think back to Lesson 1 when we talked about the different push and pull factors that have led to migration. What were some of the reasons mentioned that cause people to leave their homes (famine, war, poverty, economic reasons, availability of work etc.)? Besides the Irish Famine, do you know of any other mass migrations to Canada? If the students do not know of any, you could remind them of the European explorers and settlers coming to live in the new world several hundred years ago or the Chinese migration to build the Canadian Pacific Railway in the late 1800's. Discuss the factors that led to these migrations.*

Prompt: *Just like Meaghan, many, many people have left their home countries to move to Canada. A large body of work (poetry, songs, artwork, photographs) has examined this theme of 'leaving home' and we are now going to look at a few samples of poetry and song lyrics that explore the feelings and emotions associated with this journey of leaving. (You might want to project some of the art images listed in the teachers notes to help students connect with the theme.)*

Individual/Whole Group: Choral Reading
Hand out to each student a copy of **BLM #7: Departure Poem**. Invite students to silently read through the poem once and to choose one word, line or phrase that speaks to them. As you walk around the room, tap students on the shoulder to indicate they are to share their work/line/phrase out loud. For effect, tap certain students a second or third time to get repetition.

Ghost Train and **Tales from Gold Mountain** by Paul Yee tell the story of the Chinese migrant workers. These stories also chronicle the push and pull factors that were at play.

Action! Approximately 60 minutes **Notes/Assessment**

Whole Group > Exploring Choral Dramatization
Post a copy of the **BLM #7: Departure Poem** on an overhead, smart board or on chart paper. Collectively, read the poem through once. Have students consider who is speaking and the point of view of the speaker. Have them identify connotative words and phrases that might signal the point of view.
*Invite students to read the poem in many different ways, playing with the following elements of choral dramatization : tempo, volume, voicing, movement and formation, and rhythm and repetition. Ask for student suggestions of different ways to read this poem. Guide the students through a playful exploration with the sounds and words of the poem. (See **Appendix C: Sample Choral Dramatization** for more detailed suggestions).*

Once the poem has been thoroughly explored, decide on the best way to read it out loud to support the meaning (e.g., when it says 'one bold step', use loud, bold voices and stomp on the word 'step'), tone, and point of view they wish to communicate. Model marking up the copy on display. Underline words that will be emphasized to communicate point of view; write names of students who are saying certain lines, indicate when voices will be quiet, loud, fast, slow, etc. Practice together until it is unified and smooth. Make an audio recording of their choral reading and play it, inviting students to listen for what works well and what could be improved. Make revisions based on their feedback of the recording and record once again.

Small Group > Choral Dramatization Performances
Invite students to find song lyrics or other poems that are about leaving home/departure or alternatively, have them visit links from the hyperlinks section to the right. Divide the students into small groups (4-6 students) and have them perform their selected text using the above choral dramatization techniques. Reference **BLM #8: Choral Dramatization**

Assessment for Learning (AFL)
Use the Minds On discussion and choral reading to gauge student knowledge and awareness of immigration stories in Canada, past and present.

Use **BLM #8: Choral Dramatization Checklist**, to note student progress and areas for growth in the choral dramatization.

Assessment as Learning (AaL)
Distribute **BLM #8: Choral Dramatization Checklist**, to guide the students as they practice choral dramatization.

Have the students give each other peer feedback on their choral drama performances, using the checklist for reference.

The Consolidation journal writing will allow students to further their understanding of how form and content are related.

Hyperlinks
Additional Poems/Songs on Leaving Home:

- Leaving Home by Jebediah

Checklist to help them with the creative process. Share, and have the students give peer feedback based on the checklist.

- -*Isle of Inisfree* (Irish folk song by Dick Farrelly)
- -*Still Over There* by [Maitrayee Patel](http://www.boloji.com/poetry/3401-3500/3455.htm) (<http://www.boloji.com/poetry/3401-3500/3455.htm>)

Consolidation

Approximately 10 minutes

Notes/Assessment

Individual > Writing

Instruct students to respond to the following prompts in their journal:

1. What choral dramatization element are you most comfortable using? Why?
2. Which choral dramatization elements were most effective in helping us understand meaning, tone and point of view in the poem 'Departure'?
3. What process did you use to figure out how to chorally dramatize your group's poem/song lyrics?
4. If you could choose three words to describe the overarching feeling or main idea of the poem, what would they be? Beside each word you chose, write what in the poem prompted you to choose these words.

Below are links to images/artwork on immigration that would be great to project on the wall for students to see:

- <http://www.gutenberg.org/files/14754/14754-h/14754-h.htm>
- <http://www.mapspictures.com/ireland/history/emigration.gif>
- http://en.wikipedia.org/wiki/Swedish_emigration_to_the_united_states
- <http://www.boston.com/>
- http://www.artknowledgenews.com/Delaware_Art_Museum
- <http://www.rvergaralino-art-murals.com/home/gallery>

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 7 - Dancing Poetry

Curriculum Expectations	Learning Goals
<p>Dance</p> <p>A1.2 Creating and Presenting: use dance as a language to interpret and depict central themes in literature</p> <p>A1.4 Creating and Presenting: combine the elements of dance in different ways to communicate a variety of ideas</p> <p>A2.3 Reflecting, Responding, and Analysing: identify and give examples of their strengths and areas for growth as choreographers and audience members</p>	<p>I can:</p> <ul style="list-style-type: none"> • use dance to expand my understanding of words and themes • utilize the many elements of dance in different ways for expression and communication • develop criteria for a successful dance, and use it to evaluate my own and my peers' strengths and areas for improvement
<p>Language</p> <p>Reading 1.6: extend understanding of text /ideas by connecting, comparing and contrasting the ideas in them to their own knowledge, experience, and insights, to familiar texts and to the world around them.</p> <p>Writing 2.4: identify various elements of style - including voice, word choice, and the use of hyperbole, strong verbs, dialogue, and complex sentences - and explain how they help communicate meaning</p> <p>Media Literacy 2.2: identify the conventions and techniques used in some familiar media forms and explain how they help convey meaning and influence or engage the audience</p>	<p>I can:</p> <ul style="list-style-type: none"> • relate different texts and ideas to my personal experiences and the world around me • recognize elements of style in text, such as verbs and prepositions, and apply them to express meaning • recognize the elements of movement, text, images and other media that contribute to the way in which I understand it

- Materials**
- Large open space for dancing
 - BLM #7: Departure Poem**
 - BLM #9: Elements of Dance**
 - BLM #10: Departure Image**
 - BLM #11: Dance Self-Assessment Checklist**
 - BLM #12: Dance Peer-Assessment Checklist**
 - BLM #13: Guide to Prepositional Poetry**
 - BLM #14: Preposition List**
 - BLM #15: Sample Preposition Poem**

Departures		Grade 6 Dance, Drama and Critical Literacy
Lesson 7 - Dancing Poetry		
Minds On	Approximately 20 minutes	Notes/Assessment
<p>Whole Class > Elements of Dance Tell the students that they are going to be learning about or reviewing some of the key elements in dance. Explain that the elements of dance are tools that we can use to create and analyze dance. Display BLM #9: Elements of Dance on an overhead or smartboard. Invite students to read aloud to the class.</p> <p>Ask the students to find their own space and tell them you are going to have them follow your words with their bodies. Prompts: <i>We are going to explore the dance element of 'body.'</i> <i>Begin by moving only the fingers, then add the hands, arms, head, feet (you may add other body parts).</i> <i>Now we are going to make various body shapes starting with a symmetrical shape. Put both hands straight in the air above your head, and keep your legs straight as well. Make another symmetrical shape of your choice. Now another. Now we will make an asymmetrical shape. Bring one arm down in a curved shape, curve the other above your head and bend your head to one side. Point one foot away from your body. Now make a different symmetrical shape. Let's now explore curves and angles. Curve your body into a tight ball, then open it up and bend every appendage at an angle.</i></p> <p>Small Group > Peer Teaching After having modelled various ways to explore the element of body, divide the students into four groups, assigning each group one of the four remaining dance elements to explore. Invite the students to go over their element and come up with several ways of moving with a focus on that element. Circulate and side coach, ensuring that each group explores a wide range of movement possibilities.</p> <p>Explain that each group will have time to explore, and will then demonstrate and teach some movement vocabulary related to their assigned dance element to the rest of the class.</p> <p>Whole Class > Setting the Context for the Dance Exploration Recap the activities that have been used to explore the theme of departures and arrivals, i.e., tableaux, role play, choral dramatization. Inform the class that they are now going to explore the theme of departures using the language of dance. Record the following quotation by Isadora Duncan on the blackboard: <i>"If I could tell you what it meant, there would be no point in dancing it."</i> Explain that Isadora Duncan is very important in the history of dance, as she is considered an originator of modern dance. Prompts: <i>What do you think she means? In what ways is dance a language?</i></p>		<p>The key elements are: body space, time, energy, relationship (see page 122 in the Arts Curriculum pdf in hyperlinks)</p> <p>Also, see BLM #9: Elements of Dance for movement ideas related to each element</p> <p>Definitions that might help: <u>Symmetry</u>: An exact match in size, shape and position between parts on opposite sides of a dividing line or an exact match in the positioning of dancers in relation to other dancers on opposite sides of a diving line.</p> <p><u>Asymmetry</u>: A difference in size, shape or position between parts on opposite sides of a dividing line or difference in the placement of dancers in a space on opposite sides of a dividing line.</p> <p>Critical Literacy Focus Dance is a powerful medium for representing people, ideas and information. Both spontaneous and choreographed movement can help students explore how ideas are embodied, and how bodies can communicate powerful and important meaning. As students explore movement, help them consider how to move beyond conventional ideas and examine how making oneself small or performing small movements can express feelings such as ferocity or anger, and how large movements can express fear or sorrow.</p>
Action!	Approximately 60-90 minutes	Notes/Assessment
<p>Small Group > Reading Divide the class into small groups and distribute one copy of BLM#7: Departure Poem to each group. Direct students to find and underline all of the verbs in the poem. On the back of the poem, list these verbs in one column, and in another column, list one or more emotion or feeling that is associated with that verb (e.g., <i>leaving</i> - sadness, regret; <i>hover</i> - anticipation, anxiety).</p> <p>Whole Group > Sharing Using chart paper that is posted on the wall, invite students to volunteer to share and write down the verbs and feelings that their group found. Keep this list posted for all students to access during the next activity.</p>		<p>Assessment for Learning (AFL) In the warm up, observe the students' areas of comfort or challenges with different elements of dance, and use repetition to encourage new movement patterns.</p> <p>The body storming activity will allow you to assess and provide feedback as to how students are applying their understanding of elements of style in text.</p>

Whole Group > Body Storming

Invite students to find their own space in the large open area. Explain that you are going to call out the verbs posted on the wall, one at a time, and the students must respond by creating a whole body gesture/movement that expresses that word. Model a few examples and/or invite students to share a few examples. Allow students plenty of time for exploration. Once students have had time to bodystorm each verb, explain that every student is now to individually create one dance phrase that encompasses at least two verbs/feelings of their choice. Give students time to create these. Then, while half of the class watches, have the other half perform and then switch.

Small Group > Composition

Choose **one** of the following two options: Option 1 is an extension of the exploration of the poem, "Departure" into dance and Option 2 engages the students in the writing of their own poems, which they then interpret through dance.

Option 1: (45 minutes)

Small Group > Dance Composition - Preliminary Work

Organize students into small groups (3-5 students). Direct each student, in turn, to teach their short dance phrase to the other members in the group. Once group members know all of the phrases, ask them to find a way to link them together so that transitions are smooth. Provide students with a copy of **BLM #11: Dance Self-Assessment Checklist**, and each group with a copy of **BLM #12: Dance Peer-Assessment Checklist**, to guide them in their creative process. Circulate as the students are working, encouraging them to consider the elements of dance as they plan, experiment, and revise their work.

Option 2: (90 minutes)

Whole class > Examining and Responding to Imagery

Using an overhead or data projector, display the image on **BLM #10: Departure Image**. Invite students to call out words and phrases that the image evokes for them. Record these words on the blackboard or on chart paper.

Prepositional Poetry and Dance Composition - Preliminary Work

Teach a mini-lesson on prepositions. Explain that prepositions are connecting words that give information about location, direction, space or time. For example, ask the students to fill in the blank: *My dog eats _____ the table*. Discuss how the small preposition (at, under, on) changes the meaning of the sentence.

Project, or display a prepared chart of **BLM #15: Sample Preposition Poem**. Invite students to respond to the poem. **Prompts:** *What pictures do you see in your imagination? What words or lines stand out for you? Who do you imagine may have written this poem? Which prepositions tell us about location? direction? space? time?*

Explain that in small groups, students are going to select and study their own image of departure, compose their own prepositional poem, and then interpret their poem into dance. Organize students into small, carefully selected groups, and provide them with the following task materials:

- mural or chart paper and a selection of departure images to choose from
- **BLM #13: Guide to Prepositional Poetry**
- **BLM #14: Preposition List**

Whole Class > Small Group > Generating Success Criteria and Peer Feedback

Once groups have produced a preliminary work, ask everyone to pause and work with you to co-create success criteria. **Prompt:** *What will a very good dance composition look like?* Summarize their ideas, and assist them with articulation of key criteria (see notes for sample criteria). Post the success criteria on chart paper.

Ask the students to revise and refine their dance compositions, based on the

Circulate while students are creating their phrases and give specific feedback, with reference to **BLM #1: Dance Self-Assessment Checklist**, **BLM #12: Dance Peer-Assessment Checklist**, and for Option 2, the success criteria generated by students.

Enlarge and display the graphic of The Creative Process (p. 20, Arts Curriculum). Refer to the phases of the process as you circulate and side coach students. Encourage students to identify the phase they are working in.

Assessment as Learning (AaL)

Through the peer teaching of elements of dance, students will deepen and expand their understanding of different elements of dance.

In Option 1, students will learn from one another and clarify their own ideas about dance and language by sharing their verb phrases.

Use **BLM #11: Dance Self-Assessment Checklist**, and **BLM #12 Dance Peer-Assessment Checklist**, for personal reflections on learning.

In Option 2, students will reflect on their own values and criteria for effective dances, feeding into their collective creative process.

Differentiated Instruction (DI)

As needed, students may substitute which body parts they are moving, work from a seated position, or make other relevant adaptations during dance exercises. For example, the body storming based on verbs could be expressed subtly solely using hand movements. Alternately, you could have a student draw pictures of the verb, or use it in different sentences to demonstrate understanding.

Notes

Dance Formation Ideas:
(post on the wall for reference)
circle
square
scattered

success criteria. Pair groups for a dress rehearsal, and ask groups to give each other feedback based on the decided criteria. Allow time for groups to rehearse one final time, integrating peer feedback.

Whole Group > Small Group > Performance (for both Option 1 and 2)

Have each group perform their dance composition.

Option 1 - students may perform to music, or to a reading or recording of the poem, "Departure."

Option 2 - students perform their dance and share their poem as they have decided.

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

Some suggested success criteria

for effective dance work include:

- clearly communicates the mood and meaning of the poem
- uses the elements of dance (review anchor chart)
- flows together so that transitions between movements are smooth
- has a clear beginning and end
- movement is clearly articulated (similar to clear articulation in speech)

See **BLM #14** for a definition and list of prepositions.

Hyperlinks

Grade 6 Arts Curriculum
(download pdf)

- <http://www.edu.gov.on.ca/eng/>
- [curriculum/](#)
- [elementary/grade6.html](#)

Lessons on prepositions and prepositional poetry:

<http://www.readwritethink.org/classroom-resources/lesson-plans/polishing-preposition-skills-through-1100.html?ta>

Sample Prepositional Poems:

<http://home.earthlink.net/~jesmith/Prep.poems.html>

Consolidation	Approximately 10 minutes	Notes/Assessment
<p>Individual > Exit Card At the end of the performances, hand out one exit card to each student. Ask the students to describe in 2-3 simple sentences some of the dance elements they enjoyed watching being performed by other classmates.</p>		<p>Assessment for Learning (AFL) Use the Consolidation exit card to check for knowledge and understanding of the elements of dance. Determine if students need to review or repeat the activity another time prior to the culminating task.</p>

Departures	Grade 6 Dance, Drama and Critical Literacy
Lesson 8 - Arrivals: Citizenship in Canada	

Curriculum Expectations	Learning Goals
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<p>Language Reading 1.6 extend understanding of texts, including increasingly complex or difficult texts, by connecting ideas in them to their own knowledge, experience, and insights, to other texts and to the world around them</p>	<p>I can:</p> <ul style="list-style-type: none"> connect ideas to my own knowledge and life experience
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Materials

<p>Data projector and screen Chart paper and markers BLM #17: List of Citizenship Responsibilities Responsibilities and Rights Chart on chart paper or blackboard Blank index cards or paper for exit cards</p>
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Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 8 - Arrivals: Citizenship in Canada

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

Whole Class > Discussion and Brainstorm
Explain to the class that this lesson will focus on what it means to become a Canadian citizen today. Post or project the following quotation by Immigration and Multiculturalism Minister Jason Kenney:

"Canadian citizenship is more than a legal status, more than a passport. We expect citizens to have an ongoing commitment, connection and loyalty to Canada." (Ottawa, June 10, 2010)

Explain that this statement was made as part of media release to publicize some reforms that the government is making to the Canadian Citizenship Act.

Pose the following question, and chart student responses on chart paper.
Prompts: *What does commitment, connection, and loyalty to Canada look like? How do/can you demonstrate your commitment, connection, and loyalty to Canada? Why would this demonstration be expected? Who benefits from it?*

Hyperlinks
www.cic.gc.ca/english/department/media/releases/2010/2010-06-10.asp

Teacher Notes:
Explain the role of a Minister.

Consider providing opportunities for students to discuss with partners first, to ensure all students engage in the discussion.

Action! Approximately 60 minutes **Notes/Assessment**

Whole Class > Viewing and Critically Analysing a Media Text
View the video "Citizenship," produced by Citizenship and Immigration Canada. After viewing the video, facilitate a class discussion based on the following critical literacy questions.
Guiding Critical Literacy Questions:
1. *What is this video about? What does Citizenship and Immigration Canada want us to know?*
2. *What do the images and words suggest to you?*

Explain that they are going to view the video again with a focus on Questions 3 and 4:
3. *How are the people in this video represented?*
4. *In whose interest is this video created? Who benefits from this video?*

Conclude the discussion with the following questions:
5. *What view of Canada is this video presenting? How might it be different if it was created by someone else, (e.g., someone who immigrated here but could not find work; someone who is facing discrimination in his/her workplace)?*

Small Groups > Examining Rights and Responsibilities
Organize students into small groups. Post or project the **List of Citizenship Responsibilities (see BLM # 17)** as identified by Citizenship and Immigration Canada. Assign one responsibility to each small group to discuss in detail. **Prompts:** *What does this mean in your own words? Is this a fair expectation for new Canadian citizens? What rights do you think may come with each of these responsibilities? Ask each group to report back to the whole class. Add the clarifying information and rights identified by each group in a chart format, e.g.:*

RESPONSIBILITY	RIGHT
Obeying the Law	Safety and Protection

Pairs > Small Groups > Rating in Order of Importance
In pairs, ask students to rate these responsibilities in order of importance. Once pairs have rated their list, ask them to join another pair to compare their lists. Encourage students to discuss and attempt to reach consensus. Invite groups to report back to the whole class to check for differences and commonalities in point of view. Challenge students to support their point of view with a clear rationale.

Hyperlink:
http://www.cic.gc.ca/english/department/media/multimedia/video/becoming_canadian/citizenship/citizenship.asp

Consolidation Approximately 15 minutes **Notes/Assessment**

Record the following questions on the board and ask students to respond on an exit card:
1. Identify one way that new Canadians are supported upon their arrival.

Collect and review exit cards to assess student understanding of these key issues.

- | | |
|--|--|
| <ol style="list-style-type: none">2. Identify one challenge that many new Canadians face.3. Why do many immigrants want to come to Canada?4. Why should Canada continue to welcome immigrants to Canada? | |
|--|--|

Departures **Grade 6 Dance, Drama and Critical Literacy**
Lesson 9 - Stories of Departure and Arrival (Culminating Task)

Curriculum Expectations	Learning Goals
<p>Drama</p> <p>B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas from a variety of fiction and non-fiction sources and diverse communities, times, and places</p> <p>B1.3 Creating and Presenting: plan and shape the direction of the drama or role play by introducing new perspectives and ideas, both in and out of role</p>	<p>I can:</p> <ul style="list-style-type: none"> • use drama explorations such as tableaux and choral speaking to examine and express ideas about immigration • shape the drama by understanding many different perspectives on immigration, both in and out of role
<p>Dance</p> <p>A1.2 Creating and Presenting: use dance as a language to interpret and depict central themes in literature</p> <p>A1.4 Creating and Presenting: combine the elements of dance in different ways to communicate a variety of ideas</p>	<p>I can:</p> <ul style="list-style-type: none"> • use dance as a language to communicates central themes and ideas from my story • draw on the elements of dance to explore and express meaning
<p>Language</p> <p>Oral Communication 2.2: demonstrate an increasingly sophisticated understanding of appropriate speaking behavior in a variety of situations, including paired sharing, dialogue, and small and large group discussion</p> <p>Writing 1.3: gather information to support ideas for writing, using a variety of strategies and a range of print and electronic sources</p> <p>Writing 2.2: establish a distinctive voice in their writing appropriate to the subject and audience</p>	<p>I can:</p> <ul style="list-style-type: none"> • communicate clearly in partner, group, and/or interview situations, asking appropriate questions, acknowledging different points of view, and paraphrasing accurately • research diverse sources such as books, the internet, and interviews, to support the development of my story • adopt a clear voice and point of view in my story and performance
<p>Materials</p> <p>Journals</p> <p>BLM#16: Stories of Immigration</p> <p>BLM#17: Citizenship Responsibilities</p> <p>BLM#18: Culminating Drama and Movement Performance Checklist</p> <p>BLM#19: Culminating Drama and Movement Performance Task Rubric</p> <p>BLM#20: Self/Group Assessment for Drama and Movement Performance Task</p> <p>BLM#21: Choice Board</p> <p>BLM#22: Choice Board Option B Critical Literacy Questions</p> <p>BLM#23: Choice Board Culminating Activity Rubric</p>	

Departures Grade 6 Dance, Drama and Critical Literacy
Lesson 9 - Stories of Departure and Arrival (Culminating Task)

Minds On	Approximately 10 minutes	Notes/Assessment
<p>Pairs > Sharing Memories Ask students to search their journals for an entry they wrote at the end of Lesson 1, in the Consolidation activity. In this entry, students wrote either about what it was like to move to a new home or what they imagined it would be like to move to a new home. Direct students to re-read their entries and with a partner, share their memories or imaginings and add any new thoughts or ideas based on what they have been learning so far in the unit. With the same partner, ask students to reflect on the following Prompts: <i>Think about someone who has emigrated to Canada, either a family member, a friend, or a celebrity. What can you share about this person's experience? Do you know why this person emigrated - the push and pull factors that led to coming? How might this person feel about living in Canada? What makes you think that?</i></p>		
Action!	Approximately 80 - 120 minutes	Notes/Assessment
<p>Whole Group > Introducing the Culminating Activity Explain to the students that they are going to find a personal story of someone who has left their homeland to emigrate to Canada, and use Dance, Drama, and language to tell the story in an interesting way. Advise students that they will work in small groups to find a story by either:</p> <ul style="list-style-type: none"> interviewing a family member, a neighbour or a friend who left his/her home country to come to Canada; OR choosing one of the stories from BLM#16: Stories of Immigration. This BLM offers a selection of stories including personal family stories stories written by elementary school students and first hand accounts by teens and adults. There are also some links to people telling their stories on video (see hyperlinks to the right). <p>Small Group > Interviewing/Researching Divide students into small groups (3 to 4 students). Give students time to decide on and find the best source for their work, whether this is a person they know or a person they will meet only through text. Explain that once they have chosen their source, they must find out:</p> <ul style="list-style-type: none"> the reason(s) for emigrating (push and pull factors) why he/she chose Canada the hopes and fears of starting a new life and leaving one behind an obstacle or challenge that they faced or continue to face something or someone who helped them <p>For those interviewing, give them the opportunity to brainstorm questions they might ask in order to find out the above information. Review their questions prior to the actual interview. Have them consider what social skills might be required before, during and after the interview (how to introduce oneself, when one speaks and is silent, how one deals with the interviewee's emotions, etc.).</p> <p>Small Group > Story Writing Allow students time to write and revise their information into a story (no longer than a half page), and give them the opportunity to peer edit each others' stories. Variation: Ask each student to find and write his/her own story. In groups, ask students to read their stories to each other, and then choose ONE story to dramatize.</p> <p>Small Group > Dramatizing the Story Once every group has found and/or written a story, explain that they will now create a piece (2 - 5 minutes in length), to tell their story in an interesting way that includes:</p> <ul style="list-style-type: none"> tableaux: the dramatization must open and close in tableau; additional tableaux can also be used 		<p>Assessment for Learning (AfL) Observe how thoroughly students conduct research, as well as the breadth and reliability of their sources; offer suggestions and resources as needed.</p> <p>Collect the students' individual stories to assess their application of research into a creative form, and provide comments.</p> <p>Distribute BLM #18: Culminating Drama and Movement Performance Checklist to help guide students in dramatizing their stories. Circulate as they work, referencing the checklist.</p> <p>Discuss the Culminating Rubric with students, in order to reveal expectations and learning goals that will inform their creative process.</p> <p>Assessment as Learning (AaL) Through peer editing of each others' stories, students will identify strengths and weaknesses relevant to their own writing.</p> <p>Use BLM #20: Self/Group Assessment to allow students to reflect on their strengths and areas for growth.</p> <p>The reflective writing in the Consolidation will allow students to reflect on their progress, and apply learning to future situations.</p> <p>Assessment of Learning (AoL) Use BLM#19: Culminating Drama and Movement Performance Rubric, to evaluate student learning from throughout the unit.</p>

<ul style="list-style-type: none"> • dance phrases/sequence: the dramatization must include some dance phrases • choral dramatization of important lines/phrases/words from the stories or narration • clear communication of the push and pull factors that led to leaving <p>Encourage students to revisit their journals for creative ideas. They may wish to enhance the dramatization of their story by adding segments of earlier work (prepositional poetry, movement ideas, tableau work, etc.). Hand out BLM #18: Culminating Drama and Movement Performance Checklist to each group as an assessment tool as well as to help keep students on track. Hand out BLM #19: Culminating Drama and Movement Performance Rubric and discuss as a whole group.</p> <p>Individual > Choice Board > Summary Activity Tell students that their final activity is an individual task which provides them with choice as to how they will demonstrate their learning and understanding, Invite students to review all of the different departure stories that they explored in this unit and select one that was of particular interest to them. Distribute copies of the BLM #21: Choice Board, and facilitate a discussion about different learning styles and interests. Encourage students to select an option from Column 1-3 that reflects their interests and preferred learning style. You may wish to brainstorm some "Free Choice" ideas together. Explain that they must also complete one of the "Become Informed" choices in column 4. Note: Provide BLM#22: Critical Literacy Questions to students who select Option B in column 4. Use BLM #23: Choice Board Rubric to review success criteria with students and for assessment of learning.</p>	<p>Use BLM #23: Choice Board Rubric to share success criteria and guide students through their choices. Encourage them to choose according to interest, readiness, or preferred learning style.</p> <p>Differentiated Instruction (DI) Give students the choice to either interview, research or use an already existing story for the culminating activity.</p> <p>Review BLM #21: Choice Board with students and facilitate a discussion about different learning styles and interests.</p> <p>Hyperlinks: Additional Immigration Stories: http://www.cic.gc.ca/english/department/media/stories/knaan.asp http://webhome.idirect.com/~mccann/immigrant.htm#S1 http://www.canadianimmigrant.ca/immigrantstories/immigrantblogs/article/6779 http://www.muchmormagazine.com/2010/01/canadian-immigration-success-stories-building-a-new-life-one-c</p>
<p>Consolidation Approximately 20 minutes</p>	<p>Notes / Assessment</p>
<p>Individual > Self/Group Assessment Have each student complete BLM #20: Self/Group Assessment of Drama and Movement Performance to reflect on their personal and collective process. Have students also submit self-assessment notes, using BLM #23 Choice Board Rubric for your consideration.</p> <p>Individual > Reflective Writing In their journals, invite students respond to the following: <i>What process did your group use to come up with your final piece?</i> <i>What surprised you about one of the performances?</i> <i>Describe something new you learned from this unit.</i></p>	