

Finding Balance Unit Overview

Grade 8 Dance, Drama
and Critical Literacy

Summary Description of Unit

In this unit teachers and students explore the many factors leading to depression and its associated stigma. Students will challenge their own and others' thinking as they explore how the character in the drama world struggles, in the face of depression, to seek support from the people around her. From the perspective of fictional characters in the drama, students will explore the significance of emotional/mental health and balance and the challenges faced by youth and families when this balance is compromised.

Students will use a wide range of drama and dance forms and structures to build understanding, empathy and hope for this character and her family. Through research, writing, role-playing, and dance, students will become better informed about depression and social stigma as it relates to mental illness.

"We need to talk about depression to become comfortable with the subject. Education and knowledge go a long way to dissolving fears and misconceptions around depression. The more we know about it, the less likely we are to place judgement on it and the less we are at risk of stigmatizing someone."

(Adapted from Gibson, M., Munn, E., Beatty, D. & Pugh, A. (2005). *Beyond the Label: An Educational Kit to Promote Awareness and Understanding of the Impact of Stigma on People Living with Concurrent Mental Health and Substance Use Problems*, Overhead 15. Toronto: CAMH)

Critical Literacy Focus

This unit provides students with an opportunity to explore their own and societal understandings of how mental illness is misrepresented and/or negatively represented. Students examine how and why those suffering emotional problems and mental illness feel isolated, silenced and/or stigmatized. In the final performance tasks they reassess their points-of-view about emotional illness and are invited to take action to help others understand what they have learned.

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

Important Note

You may choose to partner with a guidance counsellor or health care professional from your community as you engage students in this unit. There are valuable resources available to support this work and many have been recommended throughout the unit for both teachers and youth.

The following sites include materials that are useful for both teachers and students. These are referenced again in Lesson 7 - *Becoming Informed*.

The Centre for Addiction and Mental Health

www.camh.net

Caring Minds (wonderful, relevant historical and current material related to mental health)

www.caringminds.ca

To explore Health and Mental Health from a variety of perspectives including **Aboriginal and Traditional Chinese** Medicine see the following link from **Caring Minds**;

http://www.caringminds.ca/index.php?option=com_content&view=article&id=70&Itemid=112&lang=en

Children's Mental Health Ontario

http://www.kidsmentalhealth.ca/news_and_events/CMHW_2010.php

Canadian Mental Health Association

<http://www.cmha.ca/bins/index.asp>

Ontario Division of CMHO

<http://www.ontario.cmha.ca>

GLOBE AND MAIL SERIES (2009) *Breaking Through* - many articles, stories, videos on mental health and stigma

<http://www.theglobeandmail.com/special-reports/breaking-through/>

Distress Centers Ontario

<http://www.dcontario.org>

Overall Expectations	Big Idea and Guiding Questions
<p>Dance</p> <p>A1. Creating and Presenting: apply the creative process to the composition of a variety of dance pieces, using the elements of dance to communicate feelings and ideas</p> <p>A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas and understandings in response to a variety of dance pieces and experiences</p> <p>Drama</p> <p>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 perspectives</p> <p>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</p> <p>Language</p> <p>Oral Communication:</p> <p>2. Use speaking skills and strategies appropriately to communicate with different audiences and for a variety of purposes</p> <p>Reading:</p> <p>1. Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning</p> <p>Writing:</p> <p>1. Generate, gather and organize ideas and information to write for an intended purpose and audience</p> <p>Media Literacy:</p> <p>1. Demonstrate an understanding of a variety of media texts.</p>	<p>There are stigmas associated with depression and mental health. Increasing awareness about depression can challenge misconceptions, dissolve fears and reduce social stigmas.</p> <ul style="list-style-type: none"> • How can I use role and movement to explore and better understand the challenges and stigmas associated with mental/emotional balance and imbalance? • What strategies can I use to help me cope with and respond to stressors I may encounter in my world? How can I maintain a healthy balance in body and mind? <p>Drama, dance and critical literacy strategies allow students to explore multiple perspectives with respect to emotional/mental health and balance. Students make personal connections that allow them to build resilience and empathy for others.</p> <ul style="list-style-type: none"> • How can I use drama, dance and critical literacy strategies to explore, challenge and shift how I read my world and my relationship with others? • How do we use the elements of drama and dance to interpret ideas and communicate meaning?

Assessment and Evaluation: How will students demonstrate their learning?	
<p>Assessment of learning</p>	<p>Culminating Performance Task</p> <p>Assessment of Learning</p> <p>Students will be evaluated using a Culminating Performance-Collective Creation rubric. Students will use the dance and drama forms of monologues, scenes, dance compositions, choral dramatization, tableaux with transitions, writing in role and voice collage to create their culminating performance task based on their learning throughout the unit.</p>
<p>Assessment for Learning</p>	<p>Assessment for Learning > Checkpoints</p> <p>Check Point #1/Lesson 1: Stigma Anticipation Guide, Dance Phrase, Learning Logs</p> <p>Check Point #2/Lesson 2: Finding Balance Dance Compositions, Elements of Dance Anchor Chart, Learning Log Responses</p> <p>Check Point #3/Lesson 3: Losing Balance Choral Dramatization, Elements of Choral Dramatization Checklist (s), Anecdotal Observations, Exit Card</p>

<p>Check Point #4/Lesson 4: Introducing a Character-Building Context Role on the Wall, Hot-seating, Role play Rubric</p> <p>Check Point #5/Lesson 5: Growing Up/Changing Worlds Writing in Role Rubric</p> <p>Check Point #6/Lesson 6: More than Sad Role Play Rubric, Learning Log Responses, Anecdotal Observations</p> <p>Check Point #7/Lesson 7: Becoming Informed-Reaching Out Writing in Role Rubric, Anecdotal Observations</p>

Unit Lessons: How will assessment and instruction be organized for learning?		Approx. Duration 1 class= 50 minutes
Lesson 1	<p>Stigma Students are introduced to challenging, open-ended statements about mental health and depression in an <i>Anticipation Guide</i> and are asked to decide whether they agree or disagree with the statements. They are introduced to a <i>monologue</i> that invites them to consider the meaning of stigma and how it relates to depression. They are then invited to re-visit one of the statements from the anticipation guide and develop a short piece of movement in response to the 'Balance is.....' statement.</p>	2 class
Lesson 2	<p>Finding Balance Students are invited to kinesthetically explore the concepts of <i>BALANCE</i> and <i>IMBALANCE</i>. They brainstorm a variety of words and concepts connected to both emotional and physical balance and then create <i>dance compositions</i> based on the concepts of symmetry and asymmetry in body shapes, movements and spatial formations.</p>	2 class
Lesson 3	<p>Losing Balance Students are introduced to a poem, <i>I Have Lost My Balance</i>. This text sets the context for the drama exploration. Through the elements of <i>choral dramatization</i>, students investigate the language, meaning and images in the poem. They share their inferences and generate questions they have about the character and the character's situation. Students use techniques explored in the lesson to create and perform a whole group choral dramatization. Students then consider the complexity of emotional health and balance by creating metaphors.</p>	2 class
Lesson 4	<p>Introducing a Character-Building Context Students consider what they know and want to know about the character (R) from the poem. They generate questions about her life by using <i>role on the wall</i>, <i>hot-seating</i> and <i>teacher in role</i>, and elicit background information about R through questioning significant people from her life. Students re-cap what they have learned about the character and then construct and communicate theories about her current situation through <i>tableaux with transitions</i>. Students are asked to make connections to their own lives by considering what factors contribute to their own sense of belonging and happiness.</p>	1-2 classes
Lesson 5	<p>Growing Up/Changing Worlds Through <i>writing in role</i>, students explore the character's past and her struggles of moving through childhood into adolescence. In the form of a RAFT, they choose from one of four perspectives to write from and collectively share excerpts from their writing in the form of a <i>voice collage</i> and <i>inner outer circle</i>. Students devise <i>short scenes</i> between R as a child and herself in her current situation, and acknowledge and name the space between these two times in her life. Students consider what they themselves can do to reach out for guidance if they are feeling overwhelmed by the events in their own lives.</p>	2 classes
Lesson 6	<p>More than Sad Students are introduced to an artifact from R's life. They investigate her journal page, making inferences and building more context around her current state. They explore, <i>in role</i> the reactions, interaction and multiple perspectives of the people around her, including those who are concerned and those who do not understand. Students are introduced to, and asked to imagine, R and her mother through a YouTube scene. They</p>	2 classes

	continue to co-construct and unravel her story by <i>interviewing</i> her mother <i>in role</i> , and developing scenes between the mother and a sibling. They step out of role and in gender groups to consider some of the differences in how we perceive males and females with respect to emotional/mental health and depression.	
Lesson 7	<p>Becoming Informed-Reaching Out</p> <p>Students engage their media literacy skills by closely examining a poster designed to increase public awareness of children and mental health. They increase their knowledge about depression and mental illness by exploring related statistics, myths and facts, in movement. Using the elements of dance, they interpret their findings by composing dance phrases. Students make connections to R by creating and sharing their pieces, imagining R as the audience. Through sharing their new learning they build awareness, challenge stigma and send a message of support and understanding to R.</p>	2 class
Lesson 8	<p>Collective Creation-Sharing New Perspectives</p> <p>Students re-visit the statements from the Anticipation Guide in lesson one. They consider whether or not their opinions have changed or stayed the same. Students consolidate their learning by creating, combining and weaving a variety of dance and/or drama forms, into a <i>collective creation</i>. They create small group pieces first and then sequence them into a whole class piece. They draw upon the dramatic material generated in the previous lessons, new knowledge and personal writing and reflections, to inform their artistic choices. Using a Choice Board, they identify a thematic focus that guides their creations about emotional health, balance and depression. The unit concludes with questions that invite students to reflect on their creative process, the performance of others as well as what they learned about mental health, emotional balance and themselves.</p> <p>Unit Extension: Critical Literacy-Call to Action</p> <p>Students continue to build awareness and work to diminish the impact of stigma related to mental illness by designing a presentation for an audience, within their school community.</p>	4 classes

Finding Balance Lesson 1 - Stigma		Grade 8 Dance, Drama and Critical Literacy
Curriculum Expectations	Learning Goals	
<p>Drama B2.1 Reflecting, Responding, and Analysing: construct personal interpretations of drama works, connecting drama issues and themes to social concerns at both the local and global level</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • make inferences based on a dramatic text and explore the meaning of the words through a characters perspective 	
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate messages about themes of social justice and/or environmental health</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • create a short phrase of movement in response to my statement about emotional balance 	
<p>Language 1.3 Reading: identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand increasingly complex or difficult texts</p> <p>1.6 Reading: extend understanding of texts, including increasingly complex or difficult texts, by connecting the ideas in them to their own knowledge, experience, and insights, to other texts and to the world around them</p> <p>1.9 Reading: identify the point of view presented in texts, including increasingly complex or difficult texts; give evidence of any biases they may contain; suggest other possible perspectives</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • use pre-reading strategies to better understand what I am reading and to assist me with interpreting the text • explore my thinking and opinions about depression and happiness by agreeing or disagreeing with the statements in the anticipation guide 	
Materials		
<p>BLM #1: Anticipation Guide Statements to post Journals for students to record learning log entries throughout the unit BLM #2: Monologue Stigma</p>		

Finding Balance		Grade 8 Dance, Drama and Critical Literacy
Lesson 1 - Stigma		
Minds On	Approximately 15 minutes	Notes/Assessment
<p>Whole Group > Anticipation Guide > Personal Responses Enlarge the Anticipation Guide Questions (BLM #1) and post around the room. Invite students to walk around the room, learning logs and pencils in hand, taking time to visit and read each statement. Ask students to choose two statements that they feel strongly about; one that they strongly AGREE with and another that they strongly DISAGREE with. Invite them to write these statements in their logs and record a couple of sentences that supports their perspective.</p> <p>Pair-Share > Sharing Perspectives Direct students to share their responses with a partner, and then invite some students to share aloud with the group. Advise the class that this is not a debate, but rather an initial sharing of perspectives. Emphasize that the class will have an opportunity to revisit these statements at the end of the unit to discuss shifts in, or confirmations of, opinions.</p>		<p>Notes on Anticipation Guide: Variation: students may respond to the questions on a hand-out individually.</p> <p>Explain to students that the purpose of the activity is NOT a TEST with right or wrong answers. It is an opportunity for them to explore their ideas and opinions.</p> <p>For Anticipation Guide Explanations and templates, cf. Think Literacy: Cross Curricular Approaches, Grades 7-12, 2003. http://www.edu.gov.on.ca/eng/studentssuccess/thinkliteracy/</p>
Action!	Approximately 75 minutes	Notes/Assessment
<p>Whole Group > Read Monologue Aloud Distribute copies of the Stigma Monologue (see BLM #2). Lead the students through the following steps: 1) students read the text silently to themselves 2) students close their eyes and listen to the text while teacher reads aloud 3) students follow along while teacher reads aloud 4) students share the reading with an elbow partner by alternating lines. Ask students to stand as they read aloud to one another.</p> <p>Small Groups > Initial Reaction > Critical Analysis of Stigma Invite each small group to draw a life size silhouette of a person on a large piece of paper and write the word STIGMA in the centre of the figure in large BOLD letters. Invite students to respond to the monologue using questions as a guide for their response.</p> <p>Key Questions for Discussion <i>Based on the passage, how might you define stigma? What can you infer about the meaning of stigma? Record your responses in the space around the word Stigma.</i> <i>The speaker in the text talks about being judged based on her mental health. What are other differences that someone might be judged by? Record these responses on the perimeter of the figure.</i> <i>Who and what creates stigma? Record these responses on the outside of the figure.</i> <i>Is there one gender that would be more discriminated against for admitting to depression? Discuss with your group.</i></p> <p>Partner Dance Phrase > Emotional Health and Balance Revisit the following statement from the anticipation guide, 'BALANCE is happiness.' Invite students in pairs to create their own Balance is.... statement. (e.g., Balance is peace; Balance is impossible; Balance is always shifting etc.). Ask each pair to create a short burst of movement that interprets their response. Allow them to rehearse several times, deciding when they will say their statement in relation to the movement, i.e., before, during or after.</p> <p>Whole Group > Moving Collage Circle Invite students to share their responses in a large group circle. Direct each pair to execute their movement and words, moving around the circle until all pairs have shared. Repeat going in the opposite direction, inviting students to layer their phrases one after the other like a wave.</p>		<p>Assessment for Learning (AFL) Use an Anticipation Guide as a diagnostic assessment to determine student readiness, activate prior knowledge</p> <p>Use the partner dance phrase as a diagnostic for dance. Note to what extent students draw on the elements of dance in creating their phrase.</p> <p>Assessment as Learning (AaL) Use a learning log throughout this unit as an assessment as learning tool, encouraging students to make personal connections to the material and to practice their meta-cognitive processing skills. Log entries will include short bursts of free writing and responses to sentence stems, prompts and key questions. (see <i>Pathways to Understanding</i> by Laura Lipton and Bruce Wellman, 2003 for more of these types of strategies.)</p> <p>Differentiated Instruction Use flexible groupings. Give students the choice of where to insert their text. Structure opportunities for open-ended exploration and response to the big idea of the unit.</p> <p>Critical Literacy Resource to support comprehension: Luke & Freebody's Four Roles of the</p>

	<p>Reader is useful for helping students move through the processes of decoding, inferring, analysing, evaluating, using and responding to texts. Cf. E-Workshop:Critical Literacy--The Four Roles of the Reader. http://eworkshop.on.ca/edu/pdf/Mod08_four_roles.pdf</p>
<p>Consolidation Approximately 10 minutes</p>	<p>Notes/Assessment</p>
<p>Individual > Learning Log Response Questions for Response <i>What is one new learning you have gained from this exploration?</i> <i>What new questions about depression or mental illness do you have rolling around in your head?</i></p>	<p>Hyperlinks To access the PDF Validity 'Hear Me, Understand Me, Support Me' go to www.camh.ca</p>

Finding Balance **Grade 8 Dance, Drama and Critical Literacy**
Lesson 2 - Finding Balance

Curriculum Expectations	Learning Goals
<p>Drama B2.1 Reflecting, Responding and Analysing: construct personal interpretations of drama works, connecting drama issues and themes to social concerns at both the local and global level</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> express my own thoughts about issues related to mental health, in words and movement.
<p>Dance A1.1 Creating and Presenting: create dance pieces to respond to issues that are personally meaningful to them</p> <p>A2.1 Reflecting, Responding, and Analysing: construct personal and/or group interpretations of the themes in their own and others' dance pieces and communicate their responses in a variety of ways</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> create and share my impressions of BALANCE and IMBALANCE through body shapes, movements and relationship to others. use the elements of dance and tools of composition to create a dance phrase on the theme of balance.
<p>Language 1.2 Oral Communication: demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations, including work in groups</p>	<p>Language I can:</p> <ul style="list-style-type: none"> engage in active listening when my group is working on our dance piece.

Materials

Appendix #1: Elements of Drama and Elements of Dance Anchor Charts
Appendix #2: Compositional Tools, and Forms
BLM #3: Symmetry vs Asymmetry
BLM #4: Balancing Acts Checklist for Teacher/Student Assessment
 Chart Paper
 Pens/Pencils/Music /CD Player

Finding Balance Lesson 2 - Finding Balance		Grade 8 Dance, Drama and Critical Literacy
Minds On	Approximately 10 minutes	Notes/Assessment
<p>Whole Group > Layering > Exploring the relationship between words and movement Brainstorm with students words around the concept of <i>BALANCE</i>. Invite students to think about both physical and emotional balance (e.g., <i>symmetry, equal, equilibrium, equity, poised, even, stable, steady, tension, perspective, fair etc.</i>).</p> <p>Record the words on chart paper. Explain to students that you are going to explore the concept of <i>BALANCE</i> through the elements of dance.</p>		<p>Assessment for Learning (AFL) Circulate, observe and offer feedback to students as they bodystorm in pairs and as they create their trios.</p> <p>Use the reflective movement (shape response), discussion, and learning log responses to gauge students' understanding of emotional balance and imbalance.</p>
Action!	Approximately 60 minutes	Notes/Assessment
<p>Whole Group > Generating Movement > Circle Dance Invite students to stand in a large circle. Model, as the teacher, a movement based on one of the <i>BALANCE</i> words. Send the movement around the circle until everyone is in the same shape. Once it comes back to you, invite the person to your right or left to apply one of the elements of dance (Body, Shape, Space, Time and Relationship) to change the shape (e.g., size of movement, facing, body base or body part emphasized). Continue to bodystorm the words. Add music to support the exploration.</p> <p>Pairs > Bodystorm Instruct students in pairs to explore the concept or idea of 'sharing balance' through the following movement study:</p> <ul style="list-style-type: none"> stand back to back - lean in until you find a common centre point; stand side to side - take your partner's weight and find the centre point; hold hands facing each other - lean back in space and move from a high level to a low level; stand face to face - link arms, hands or legs, lean back and discover how best to find a place of balance; challenge groups to come up with other combinations. Extension: work in groups of 3 or 4 to modify the above exploration. What changes must be made as you add students into the weight sharing? <p>Invite students to share their challenges with this activity as well as tips for success. Prompts: <i>How did you rely on one another in order find 'balance'?</i></p> <p>Trios > Balancing 'Acts' Handout BLM #4: Balancing Acts Checklist and review each element that they are expected to incorporate into their movement phrase. Encourage students to use this as a reference guide as they are generating and exploring ideas and revising and refining.</p> <p>Instruct students, in groups of three, to choreograph a short phrase of movement that uses both symmetrical and asymmetrical body shapes, movements and spatial formations. Refer to BLM #3: Symmetry vs. Asymmetry to support students with this activity. Encourage them to use some of the shapes and movements explored in both the partner dances and circle wave activity. Each group should decide if they will begin with symmetry or asymmetry.</p> <p>Prompt students to think about the concept of power and relationship when working the group of three. What moments show a balance of power? What moments show an imbalance?</p> <p>Invite students to use the compositional form called Binary form (ABA). Ask students to decide if A will represent symmetry or asymmetry. B will represent the contrasting idea and then the phrase will return to whatever students</p>		<p>Assessment as Learning (AaL) Invite students to recall the elements of dance. Reveal the anchor chart and review elements as required.</p> <p>Invite students to incorporate feedback from the whole group critical analysis and use it to revise their dance phrases.</p> <p>Use BLM#4 Check-list for "Balancing Acts" to gauge where students see themselves in their learning.</p> <p>Use the Learning Log responses gauge students learning throughout the lesson.</p> <p>Differentiated Instruction (DI) Use flexible groupings. Change partners as necessary. Provide opportunities for students to use kinesthetic and verbal modes of expression.</p> <p>Tips and Considerations You may have students use 'Invented Dance Notation' to record their dance ideas. Notation is <i>a written system of symbols, shapes, and lines that represent body position and movement. These are invented visuals used to plan, map, or record movement, as opposed to formal forms of dance notation. (The Ontario Curriculum Grades 1-8, Revised, 2009, p.163)</i></p> <p>Binary Form (ABA) As an example, the teacher could demonstrate the ABA form in a</p>

decided A would be. Therefore, the form of the phrase will be either: symmetry, asymmetry, symmetry or asymmetry, symmetry, asymmetry.

Invite students to refer to the anchor charts - Elements of Dance and Composition tools, forms and structures.

Groups > Performing and Sharing

Have each group share their phrase one at a time or a few groups at a time.

Whole Group > Critical Analysis > Initial Reaction

Ask students to offer feedback to one another using the following prompts:

Key Questions for Discussion

What is your first impression of this phrase?

What emotions does this dance phrase evoke for you?

How does the movement connect to the ideas of balance from the poem?

What personal connections can you make to the movements you are viewing?

What is one suggestion you would offer a peer group to build upon the strength of their work?

Small Groups > Revise and Refine > Perform

Allow students time to explore, experiment and incorporate feedback from the analysis activity. Share again.

movement phrase using linear and rounded movements:

A=linear movements B=round movements. Teacher demonstrates by beginning with (A) linear movements, then transitioning to (B) round movements and then returning to (A) linear movements.

Hyperlinks

See National Arts Centre-Arts Alive website - The Choreographers Toolbox.

<http://www.artsvivants.ca/en/dan/make/toolbox/elements.asp>

TCAP and SPARKed dance vocabulary resource

<http://www.kqed.org/assets/pdf/arts/programs/spark/dancevocab.pdf>

Consolidation

Approximately 20 minutes

Notes/Assessment

Whole Group > Movement Continuum > Emotional Health

Invite students to stand in a straight line (shoulder to shoulder) from one corner of the room to another. Tell the group that the line represents one possible continuum of emotional health and balance. At one end of the continuum is BALANCE and at the extreme opposite end is IMBALANCE. Starting with BALANCE ask students one at a time to create a shape that represents that degree of balance, based on their place in line. Emphasize that this does not represent them personally. Continue on down the line until the entire group is frozen in their shape.

Individual and Pair-Share > Shape Response

Invite students to come back to a neutral stance and listen to the Stigma monologue (**BM#2**) again. On a signal, ask each student to create one final shape that reflects the emotional state of the character. Emphasize that multiple interpretations are welcome. **Prompts:** *Is the he/she a balanced person with a history of depression? Out of balance because she has this diagnosis?* Invite students to explain their thinking in a pair-share.

Individual > Learning Log > Reflection

Invite students to consider some of the 'typical' ways in which we shift back and forth between balance and imbalance in cyclical ways, even daily. Ask them to record their thoughts in their learning logs. **Prompts:** *When might we get worried about someone? How can we notice if ourselves or others are stuck in 'imbalance'? What do we imagine this 'looks like' in behavior?*

Notes

Students will be able to draw on the balance work from the lesson to inform their shapes, as well as emotional connections they are making to the concept.

It is important to acknowledge what is 'typical' with respect to emotional balance and that there is a difference between this and depression.

Critical Literacy Focus (CL)

Encourage students to move beyond conventional or stereotypical notions of what balance and imbalance look like, especially as these relate to emotional stability.

Finding Balance Lesson 3 - Losing Balance

Grade 8 Dance, Drama
and Critical Literacy

Curriculum Expectations

Drama

B1.2 Creating and Presenting: demonstrate an understanding of the elements of drama by selecting and manipulating multiple elements and conventions to create and enhance a variety of drama works and shared drama experiences.

B1.3 Creating and Presenting: plan and shape the direction of the drama by negotiating ideas and perspectives with others, both in and out of role.

Dance

A1.2 Creating and Presenting: use dance as a language to communicate messages about themes of social justice and/or environmental health

Language

1.2 Oral Communication: demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations, including work in groups

1.3 Reading: identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand increasingly complex or difficult texts

Learning Goals

Drama

I can:

- participate in drama exploration and role play and focus on examining different perspectives and outcomes related to the theme of losing balance
- plan and shape the direction of my choral dramatization by discussing and negotiating ideas with my peers

Dance

I can:

- use the elements of dance to further communicate the message of the poem ***I Have Lost My Balance*** during the choral dramatization

Language

I can:

- engage in active listening when my group is working on our dance and drama work
- use a variety of strategies to understand and interpret the the poem ***I Have Lost My Balance***

Materials

- **BLM #5: *I Have Lost My Balance* Poem**
- **BLM #6: Elements of Choral Dramatization Checklist** (self, peer, teacher)
- **BLM #7: Elements of Choral Dramatization Chart**
- Chart Paper
- Prepared strips of paper

Finding Balance		Grade 8 Dance, Drama and Critical Literacy
Lesson 3 - Losing Balance		
Minds On	Approximately 20 minutes	Notes/Assessment
<p>Individual > Sentence Stems Invite students to finish the following sentence stem on a strip of paper: The thing that challenges my sense of balance the most is when _____. (e.g., <i>I get stressed by homework; I am alone at a party; my parents ask me too many questions; I get left out; my teachers don't listen to me; I get into an argument with a friend; my siblings get in my way, etc.</i>)</p> <p>Ask students to put their strip of paper in a box and mix them up.</p> <p>Small Group > Tableau Organize the students into groups of 3 and direct each group to choose 2 strips of paper from the box. Ask students to consider both statements and select one to interpret and represent in tableau, with a focus on capturing the essence of this moment.</p> <p>Extension: These images can be turned into 15-30 second scenes with one or two lines of text. Have students decide who they are, where they are and what is happening. Ask them to consider how the text and physical movement show the conflict that is taking place. Prompt: <i>How do we know that the character's 'balance' is being challenged?</i></p>		<p>Notes Advise students that their writing will be anonymous, but will be read and interpreted by others.</p> <p>Share with students that there are various coping strategies that might help someone who is depressed. Emphasize that everyone's life situation is distinct and unique, and what works for one person may not work for another.</p>
Action!	Approximately 75 minutes	Notes/Assessment
<p>Whole Group > Setting the Context Explain to the students that they are going to be introduced to a character through a poem. They will be invited into a dramatic exploration of one person's personal struggle with maintaining emotional balance. Emphasize that the group will be building, developing and refining their drama and dance skills as they explore the character and her story.</p> <p>Small Group > Framing the Drama > Challenge and Inspire Distribute copies of the poem BLM #5: I Have Lost My Balance and allow time for a silent reading. Invite students to read the poem aloud together in their small groups.</p> <p>Whole Group > Think Aloud Invite students to be curious and generate a list of questions. Using the think-aloud strategy, model a few questions, and then invite the students to share their questions while you record on chart paper. (e.g. <i>Who is speaking in this poem? What has happened to this person? What has changed in his or her life?</i>)</p> <p>Think-Pair-Share > Discussion > Initial Reaction (include some of the questions generated by the group in the Think Aloud, as well as the ones suggested next)</p> <p>Key Questions for Discussion <i>What images does this poem bring to mind for you?</i> <i>What stands out for you? (an image, a word, the physical arrangement of the words) What is the tone of the poem? Why do you think so?</i> <i>Who might be speaking? Are we able to infer anything about where, when and why the speaker has lost balance? Why do you think so?</i> Have students discuss with their partners. Invite students to share a few of the responses from their discussions.</p> <p>Whole Group > Choral Reading Project the poem onto a wall (or write out on chart paper) Direct the whole group in a choral reading using the following techniques:</p> <ul style="list-style-type: none"> • Read the poem all together. • Repeat after me - echoing tempo, volume, gesture, repetition of lines etc. 		<p>Notes Distribute to each group a copy of BLM #7: Elements of Choral Dramatization Chart (or post as an anchor chart)</p> <p>Assessment for Learning (AFL) Circulate and record anecdotal observations while students are working in groups. Provide specific feedback to individuals and groups as they plan their choral dramatization.</p> <p>Assessment as Learning (AAL) Distribute BLM #6: Elements of Choral Dramatization Checklist. Ask each group to complete the checklist, and then revise their work.</p> <p>Ask students to complete self - assessment questions in BLM #6: Elements of Choral Dramatization Checklist Partner groups for peer feedback.</p> <p>Differentiated Instruction (DI) Use Think-Pair-Share, Think Aloud and the Exit Card as High Yield Instructional Strategies and to gauge student learning throughout the lesson. These and other DI structures and strategies can be found at</p>

<ul style="list-style-type: none"> • Call and response - (e.g., invite half of the class to speak the lines underlined in red and the other half to speak the lines underlined in blue.) <p>Whole Group > Walk Around Invite students to choose a line of text that they like. Ask them to walk through the space saying this line of text repeatedly. Ask students to listen carefully for other students who may have the same line. Ask those who have the same line to walk together as a group repeating the line chorally together. (Note: groupings will be a random combination of solos, pairs, small and large groups.) Once students have connected, ask them to pause. As the 'conductor', signal to each group when to say their line, playing with volume (raising and lowering your hand), order of the text etc.</p> <p>Small Group > Preparing a Choral Dramatization (see BLM #6:The Elements of Choral Dramatization Checklist) Divide the students into small groups and assign a section of the poem to each group. Ask each group to continue to experiment with the text in a variety of ways including: volume, pace, rhythm, tempo, combinations of voices. Instruct each group to find movement and gesture that supports the text. Ask each group to make a final decision on how they will present their excerpt.</p> <p>Whole Group > Composing and Performing a Choral Dramatization Direct students to negotiate where and how they will arrange themselves in the space. Use the composition of the text itself for ideas around spatial formations and proximity between individual performers and groups. Experiment with the order of the text and perform the piece several times, giving students time in between to revise their work.</p>	<p>http://www.edugains.ca/newsite/di/strategies.htm</p> <p>Allow students to work independently if necessary. An audio or video recording may allow some students to successfully complete the task.</p> <p>Hyperlinks Teachers may wish to refer to the Metaphor DI Card found on the EduGains website at http://www.edugains.ca/newsite/di/strategies.htm</p> <p>Critical Literacy Focus (CL) Key questions inviting reader-text connections can prompt students to move beyond taken-for-granted ideas about who is represented, e.g, why might they believe the speaker or agent is female or white ? How might they read and understand the text differently depending on their expectations?</p>
<p>Consolidation Approximately 15 minutes Notes/Assessment</p>	
<p>Individual > Exit Card > Metaphor for Emotional Balance Instruct students to develop a metaphor based on the concept of emotional balance. Brainstorm with the group a variety of objects or images that share the same characteristics as emotional balance. Describe how these two concepts are the same and how they are different.</p> <p>Invite students to choose one of the objects or images that the group brainstormed, or another one they can think of, to write their own metaphor. Ask students to hand in their exit card as they leave the class.</p>	<p>Examples of Metaphors: emotional balance is like a see-saw, justice scales, jigsaw puzzle, etc.</p>

Finding Balance **Grade 8 Dance, Drama and Critical Literacy**
Lesson 4 - Introducing a character/Building context

Curriculum Expectations	Learning Goals
<p>Drama B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining multiple perspectives and possible outcomes related to complex issues, themes, and relationships from a wide variety of sources and diverse communities.</p> <p>B2.1 Reflecting, Responding, and Analysing: construct personal interpretations of drama works, connecting drama issues and themes to social concerns at both the local and global level.</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • explore the character R and people from her life, in role, by focusing on examining different perspectives related to her struggle with losing balance • share my thoughts through role on the wall, hot-seating and tableaux and connect the work to themes of depression and emotional imbalance • make personal connections to the drama and roles
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate messages about themes of social justice and/or environmental health</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • use dance to help convey the message of emotional balance in the tableaux with transitions work
<p>Language 1.3 Oral Communication: identify a variety of listening comprehension strategies and use them appropriately before, during, and after listening in order to understand and clarify the meaning of increasingly complex and challenging oral texts</p> <p>2.1 Writing: write complex texts of a variety of lengths using a wide range of forms</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • use listening comprehension strategies to better understand what's going on around me • use role on the wall to generate statements about the character and write questions I may still have about her • consolidate my learning through written responses in my learning log

Materials

craft paper - Role on the Wall -prepared
BLM #8: Elements of Tableaux

Finding Balance **Grade 8 Dance, Drama and Critical Literacy**
Lesson 4 - Introducing a Character/Building Context

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

Whole Group > Role on the Wall > Recap of Character From Poem
Post a life size representation of the character from the poem. On the inside of the figure ask the students to generate a list of things we to know about the character from the poem. (e.g. lost balance, used to dream of flying, gripped by fear, looking for something to hold onto etc.)

On the outline of the figure, record what we think we know or can infer about the character based on the text.

On the outside space, surrounding the figure, record questions that reflect what we want to know about this character. (e.g., *Why has this person 'lost balance'? What does he/she want to 'hold onto to'? Who else is involved or knows about his/her struggle etc. Do any of these characters perceive her as she perceives herself?*)

Invite the group to think about word placement, colour, and text style and size as they add the words to the image, (e.g., the word *fear* may be written across her head, in bold text with black marker OR the word *searching* could be written coming out from behind her eyes, travelling across the image and off the page)

Finally, name the character and collectively negotiate the age and gender of the character. **(Please note: for the purpose of this unit we will refer to this character as R, girl age 13)**

Notes
Post the poem in the class for easy reference.

Naming the character will help build a sense of interest and personal connection. However, it is important to emphasize that this character is fictional, and must not be seen as an extension of someone in their classroom or school community.

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

Whole Group > Preparing Roles
Invite students (pair-share and then whole group) to generate a list of people in R's life who might be able to answer some of the questions generated from role on the wall and offer their perspectives on her (e.g. father, mother, childhood friend, teacher, neighbour, guidance counsellor, sibling etc.). Encourage students to think about people who may have known her for a long time as well as those who may have just met her.

Partner > Generating Questions
Adding to the questions generated in the role on the wall, invite students, in pairs to come up with one question that they would ask each character. Tell them that the question must help us to understand more about why R has lost her balance. They must find a question that elicits as much information as possible from the character.

Hotseating > Teacher in Role
Allow students to question you in role as several of the people from R's life. You can also invite students to take on one of the roles. It is important at this stage to keep the information you are giving as 'speculative' and somewhat ambiguous, allowing time to build an authentic understanding of this character's situation.

Whole Group > Debrief > Talk Around
Invite students to reflect on what they learned from the hot seat. **Prompts:** *What did we further learn about the character? How did the characters in the hot seat feel about R. ? What are their perspectives on her? If you were her, who could you trust the most and why?*

Whole Group > Sample Narrative Link
Help students re-cap what is known so far by feeding a short narrative back to them that summarizes the key information from the role-play activity. It is important to build the narrative by incorporating details that were generated by the students in role. The following is an example:
Teacher Narrative
R is currently in Grade 9 and has had a really tough time since starting Grade

Assessment for Learning (AFL)
Use Role on the Wall, Hot-seating, and Role play work to inform your knowledge about students' capacity to make inferences and use high level thinking and questioning.

Review the elements of tableau. See **BLM #8: Elements of Tableau**. Circulate and provide specific feedback to the students.

Collect the student learning logs, and respond to each student.

Assessment as Learning (AaL)
Use the Talk Around activity to gauge what students are comprehending and inferring so far about the character.

Use the whole group collective understanding to gauge students capacity to synthesize information and negotiate with peers.

Use the Learning log responses to track what connections students are making between the drama work and their personal life experiences

7. Her parents and the school guidance counsellor have had several meetings in her grade 8 year to try and understand what might be going on and how to help her. Her parents report that she has changed a lot in the last year and that they are worried about her but feel that she is just going through normal changes. She has missed a lot of school, frequently reports feeling unwell and claims that she doesn't 'fit in' anymore. Her grades have dropped and she is spending more and more time alone. Her mother feels that she is not trying hard enough at school and that if she made more of an effort she would improve.

Small Group > Building a Theory

Invite students in small groups to create a 'theory' about what may be contributing to R's current state of mind. It will be important to guide this small group work based on the narrative that is developed from the role play. (e.g., based on above narrative there is mention of - grade 7 a big change, missing school, not feeling well, grades dropping, wanting to spend time alone.)

Small Group > Tableaux with Transitions

Ask each group to distill the essence of their 'theory' into one short phrase or word (e.g., exclusion, body image, family conflict, deep sadness etc.) Using this word, instruct each group to create 2 strong tableaux that shows the effect that the feeling, occurrence, self-perception has had on her. The image should begin in stillness and on a signal slowly transition into the second image.

Whole Group > Performing and Reflecting

Invite each group to perform for one other group and then have each group respond to the following questions;

Which image stood out for you in the tableaux?

From observing the other groups images, what do you think their theory about R includes?

How is your theory the same or different?

Did your theory change after observing the other theories?

Whole Group > Collective Understanding

Invite students to reach some consensus about R and her situation before moving on to Lesson 5. Extracting what was common to each theory is one way to reach consensus, combining some of the ideas together.

Differentiated Instruction

Use flexible groupings and pre-determined groupings. Provide multiple opportunities for students to use kinesthetic, and verbal modes of expression.

Tips and Considerations

Asking Better Questions by Norah Morgan and Julianna Saxton is a valuable teacher resource for refining questioning skills.

Collective Understanding is an interpretation of a character and what he or she is experiencing that is agreed on by all members of a group. (The Ontario Curriculum Grades 1-8, Revised, 2009, p. 167)

Consolidation

Approximately 10 minutes

Notes/Assessment

Individual > Learning Log

Invite students to respond, in a short burst of writing, to one or more of the following questions.

Learning Log Prompts:

1. *In your opinion, what are the most important factors that contribute to your sense of belonging and happiness? (think about who, what, where and why?)*
2. *What do you feel R might be missing in her life that has brought her to this place?*
3. *Do you feel there was one significant moment that led her to feeling the way she does, or do you think there were many factors over time that have contributed to her current emotional health? Describe why.*

Finding Balance
Lesson 5 - Growing Up - Changing Worlds

**Grade 8 Dance, Drama
and Critical Literacy**

Curriculum Expectations

Drama

B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining multiple perspectives and possible outcomes related to complex issues, themes, and relationships from a wide variety of sources and diverse communities.

B2.1 Reflecting, Responding, and

Analysing: construct personal interpretations of drama works, connecting drama issues and themes to social concerns at both the local and global level.

Dance

A1.2 Creating and Presenting: use dance as a language to communicate messages about themes of social justice and/or environmental health

Language

1.2 Oral Communication: demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations, including work in groups

2.1 Writing: write complex texts of a variety of lengths using a wide range of forms

Learning Goals

Drama

I can:

- use drama to examine the complexity of R's situation
- construct meaning from the drama work and connect the theme to the theme of depression and emotional imbalance

Dance

I can:

- use the elements of dance to convey a movement message about how R's emotional journey has developed since childhood

Language

I can:

- use active listening to work effectively with my peers
- write in role and in my learning log to demonstrate my ability to communicate my perspectives and what I have learned through text

Materials

BLM #9: Self-Portrait

BLM #10: Role Play Rubric (use as a self assessment here and as an evaluation in Lesson 6)

BLM #13: Writing in Role Rubric

Appendix #3: Writing in Role RAFT Structure

Finding Balance Lesson 5 - Growing up - Changing worlds		Grade 8 Dance, Drama and Critical Literacy
Minds On	Approximately 10 minutes	Notes/Assessment
<p>Whole Group > Discussion Read and display the following statement:</p> <p>"Growing up is never easy. You hold on to things that were. You wonder what's to come....we knew it was time to let go of what had been, and look ahead to what would be. Other days. New days. Days to come" ~The Wonder Years</p> <p>Invite students to share aloud, with the group, their impressions of this quote and to think about the words from the perspective of R. Prompt: <i>What might her hopes and fears be at this time in her life?</i></p>		
Action!	Approximately 75 minutes	Notes/Assessment
<p>Individual > Writing in Role > Growing Up > RAFT Review the RAFT structure (Appendix #3) with students before they begin. Invite them to write in role from one of the following characters/perspectives using the prompts provided below:</p> <p>A) R from the perspective of one of R's childhood drawings. Prompt: <i>"When I grow up I want to...."</i> (invite students to create/include her drawing as part of the piece)</p> <p>B) R from the perspective of her self-portrait entitled Escape (see BLM#9) Prompt: <i>"I used to dream of flying but now...."</i></p> <p>Self-portrait - R, 13 title: ESCAPE BLM #9: Self Portrait</p> <p>C) R's mother, father or close friend - a series of text messages she/he sends to R's phone. She/he is worried and wants to reassure her</p> <p>D) School agenda -write the text entitled <i>'How To Survive Middle School -10 Tips To Stay On Top Of It All'</i></p> <p>Give students 10 minutes to write.</p> <p>Whole group > Inner/Outer Circle > Voice Collage Invite those who selected B) and wrote as R, as represented in the self-portrait, <i>Escape</i>, to gather in a circle, sitting on chairs, with their writing. Have the rest of the class gather around the chairs, forming an outer circle, with their writing based on her childhood drawing. Ask other students to mix themselves into this formation. Ask students to identify one line or moment from their writing that they would like to share. Using a signal (such as a tap on the shoulder). Invite students to share their writing, overlapping the voices and perspectives to create an interesting voice collage.</p> <p>Partner > Preparing Scenes > Building from the Writing in Role > Past and Present Invite students to form partners from the previous activity. A will take on the role of R at a time in her life when she was still dreaming of flying. B will take on the role of the character in her current state of mind. Emphasize that this scene is a young R. speaking to an older R; in essence this is a conversation with herself. She is looking for an answer within herself and reflecting on how she has changed.</p>		<p>Critical Literacy Focus (CL) Writing in role reinforces role-play and provides opportunities to explore diverse points of view in order to understand a situation. Both role-play and writing in role help students to experiment with identity and representation of characters and agents</p> <p>Notes Review the writing in role RAFT structure (Appendix #3) before students begin. Post as an anchor chart.</p> <p>Assessment for Learning (AfL) Refer to BLM #13: Writing in Role Rubric to review expectations for writing task. Invite class discussion and provide feedback on the effectiveness of both their writing and voice collage sharing.</p> <p>Assessment as/for Learning (AfL/AaL) Use BLM #10: Role Play Rubric to conference with students in small groups. Allow students to self assess their skills and encourage peer feedback and discussion.</p> <p>Differentiated Instruction (DI) Use the RAFT Structure to provide choice and ensure a range of perspectives for the writing in role activity. Some students may suggest an alternate role or audience for their writing.</p>



Post the following prompts as scene starters and invite students to generate additional first lines to be added to the chart.

Prompts (first line of prepared improvisations):

- How could you let things go this far?*
- Remember when you felt on top of the world?*
- Where can you/I get help?*
- Why have you not asked for help?*
- I feel like no one understands me.*
- Why are you so afraid to tell people how you really feel?*
- Why do you care?*

Invite students first to generate other questions or prompts that they might want to ask and add them to the list.

Allow time for students to devise a short scene. Allow time for improvisation, so that students can generate authentic material. Invite each pair to decide on the physical relationship between them, e.g. *they may choose to stand back to back, one sitting and one standing behind, etc.*

Circulate as the students are improvising and identify strong scenes. Ask these students to share their scenes with the class. Invite responses from the class.

Prompt: *What new insights do you have about R? Have these scenes in any way challenged societal assumptions or beliefs about people who are depressed or feeling down?*

Partners > The Space Between

Instruct students, in their same pairs playing the character in both contexts, to create a physical image that shows the relationship between the two (i.e., reaching out to each other, far apart, one higher or lower, one facing away etc.) and then ask them to think about a word that would describe the space between them (e.g., fear, loss, change etc.)

Invite the group to freeze in their partner images and on a signal (drum beat, clap etc.) have them say their word.

Small Groups > Mid-Point Conference With Students

Invite students to sit with you in small groups of 3-4 to review **BLM #10: Role Play Rubric** and have them indicate (by circling) what level they see themselves at in each of the achievement chart categories, with respect to Role Playing and Building Character.

Tips and Considerations

Interview a student in role to help them generate ideas for their writing if they are stuck. Some writers may benefit from a writing buddy or scribe to record their ideas.

Hyperlinks

Painting by Michelle Doerner

Permission given by this artist for use in this unit. Please see her work at <http://www.michelledoerner.com/>

Encourage students to use the elements of dance as they create their images. (levels, body shapes, facings, use of space etc.)

Consolidation	Approximately 15 minutes	Notes/Assessment
<p>Individual > Learning Log Instruct students to respond to two of the following questions. Learning Log Prompts:</p> <ol style="list-style-type: none"> 1. <i>In your opinion what and/or who has the biggest impact on how someone feels about themselves (self-esteem and self-confidence)?</i> 2. <i>How does reflecting on our past help us to better understand our future?</i> 3. <i>How do our 'inner thoughts' impact on how we cope with day to day challenges?</i> 4. <i>What are two strategies you might use to help yourself if you feel overwhelmed by your feelings and emotions?</i> 5. <i>What role does society play in relation to our emotional well-being?</i> 		<p>Collect student learning logs and review for level of personal engagement and understanding.</p>

Finding Balance
Lesson 6 -More Than Sad

**Grade 8 Dance, Drama
and Critical Literacy**

Curriculum Expectations

Drama

B1.1 Creating and Presenting: engage actively in drama exploration and role play, with a focus on examining multiple perspectives and possible outcomes related to complex issues, themes, and relationships from a wide variety of sources and diverse communities.

B1.3 Creating and Presenting: plan and shape the direction of the drama by negotiating ideas and perspectives with others, both in and out of role.

Dance

A1.2 Creating and Presenting: use dance as a language to communicate messages about themes of social justice and/or environmental health

A2.2 Reflecting, Responding, and Analysing: analyse, using dance vocabulary, their own and others’ dance pieces to identify the elements of dance and the choreographic forms used in them

Language

1.2 Oral Communication: demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations, including work in groups

1.3 Oral Communication: identify a variety of listening comprehension strategies and use them appropriately before, during, and after listening in order to understand and clarify the meaning of increasingly complex and challenging oral texts

1.9 Reading: identify the point of view presented in texts, including increasingly complex or difficult texts; give evidence of any biases they may contain; and suggest other possible perspectives

Learning Goals

Drama

I can:

- engage in drama exploration and role play to better understand the multiple perspectives and dynamics of R's relationship with family and friends
- negotiate ideas and perspectives with others in order to plan and shape the drama work and I am able to do this both in and out of role

Dance

I can:

- use dance to convey the theme of emotional imbalance
- analyze my own and others dance work in the dance improvisation to identify elements of dance and choreographic forms that may have been used

Language

I can:

- engage in active listening when my group is working on our dance and drama work
- use listening comprehension strategies to better understand the inferences being made through the you tube scene and the role-play work.
- make inferences about R based on an analysis of the journal page

Materials

BLM #10: Role Play Rubric (used as self assessment in lesson 5)

BLM #11: Journal Page

get attention." Invite groups to share 30 seconds of their scene with the whole group.

Partner > Role-Play > Help-line Perspective

Tell the group that A has decided to call the 1-800 number found on her journal page.

Have half of the class, in pairs, improvise the conversation between R's friend and the helpline.

Have the other half of the class, in pairs, improvise the conversation between R and the helpline.

Whole Group Sharing > Listening In

Tap into these conversations by going back and forth between the two scenes. Each pair of students freezes in their scene until you signal that they should begin.

Whole Group > A Parent's Perspective

Introduce the following clip to students. Share with them that this is a scene between R and her mother.

<http://www.youtube.com/watch?v=MiS02j3zt68>

Whole Group > Hot-Seating the Mother

Invite a student to take on the role of the mother. First model a think-aloud of what you would like to ask the mother and invite students to share their own wonderings and questions. **Prompts:** "You seem to be really frustrated with R. *Why do you think she is feeling sorry for herself? How long has she been like this?*" etc. Explore the mother's current perspective through this role play.

Pairs > Scenes > Sibling Perspective

Ask students to devise the scene between the mother and R's brother or sister. The scene takes place the moment after the mother closes the bedroom door.

Prompt (mother to R's brother): "Do you know what is wrong with R?"

Ask students to improvise this scene several times to generate some authentic meaningful material. Give students a few minutes to prepare and rehearse before they share. Invite students to share their scenes with the group and allow time for students to respond to the unique choices each pair made.

Small Group > Critical Literacy: Gender-Based Analysis

Invite students to gather in gender groups for this discussion.

Key Questions for Discussion:

If the character lying in the bed were a boy, how might the scene have been different?

Do boys and girls react the same or differently to stress or sadness? In what ways?

Are females more permitted to show sadness than males?

Which sex do you think would suffer more stigma for admitting to depression?

Why do you think so?

Invite students to share their thoughts and impressions, first in writing, then as a pair-share and then with the whole group.

Whole Group > Corridor of Support

Invite students to first write (as themselves) two lines of text that offer support. One to R's mother and one to R's sibling. **Prompts:** *If you could speak to them what would you say?*

Instruct students to stand in 2 long lines, facing in, to create a corridor. As you, the teacher, walk down between the lines in role as her parent, invite each student to read their words of support to the mother beginning with the prompt.

Repeat the corridor, now from the perspective of R's sibling. This time, you may choose to have a student walk down in role as R's sibling while the other students share their writing.

Extension: Repeat again using movement and gesture instead of words.

Critical Literacy Focus (CL)

Exploring the different perspectives through role will bring to light the social stigma associated with depression. Invite students to offer suggestions with respect to perspectives that may be missing. Build these new roles into the drama structure provided.

You may wish to set the Helpline Perspective up as a group of three where one person takes on the role as the professional and the other two are R and the friend. This grouping will nicely juxtapose the dialogue and the contrasting points of view.

If you want to share a similar clip of a boy, please see this link.

<http://www.youtube.com/watch?v=bBl-xQjcdLw&feature=channel>

You may choose to take on the role of the mother first, to model appropriate language and to emphasize the complexity of the dynamics. (i.e., she is frustrated, confused AND really worried about R)

Variation > Forum Theatre

Use Forum Theatre to explore the sibling perspective.

This is a convention in which students collaboratively explore options or possible outcomes in order to shape a dramatic scene. A dramatic situation is improvised by a small group while the rest of the class observes. All students participate in creating the scene through discussion, by stopping the scene to make suggestions, or by taking over a role. The objective is to create an authentic scene that fits the dramatic context and is satisfying to the whole group (The Ontario Curriculum Grades 1-8, Revised, 2009, p.168)

Variation on the Corridor

The mother and the sibling could walk together down the corridor and the words of support could be spoken to them together

Consolidation	Approximately 10 minutes	Notes/Assessment
<p>Individual > Learning Log Learning Log Prompts:</p> <ol style="list-style-type: none">1. <i>Discuss a contribution you made to the role and scene development work that you are most proud of.</i>2. <i>What would you like to improve upon? What support do you need to reach your goal?</i>3. <i>Have you ever worried about a friend who seemed 'more than sad'? What did you do?</i>4. <i>Where/who can someone go if they are need to talk about their feelings?</i>		

Finding Balance **Grade 8 Dance, Drama and Critical Literacy**
Lesson 7 -Becoming Informed - Reaching Out

Curriculum Expectations	Learning Goals
<p>Drama B1.2 Creating and Presenting: demonstrate an understanding of the elements of drama by selecting and manipulating multiple elements and conventions to create and enhance a variety of drama works and shared drama experiences.</p> <p>B2.1 Reflecting, Responding, and Analysing: construct personal interpretations of drama works, connecting drama issues and themes to social concerns at both the local and global level.</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • use the elements of drama and to create and enhance my movement phrase based on statistics about depression • make connections between the work that I and my peers are creating in relation to depression and mental health
<p>Dance A1.2 Creating and Presenting: use dance as a language to communicate messages about themes of social justice and/or environmental health</p> <p>A2.2 Reflecting, Responding, and Analysing: analyse, using dance vocabulary, their own and others' dance pieces to identify the elements of dance and the choreographic forms used in them</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • understand how dance is used as a language to communicate statistics or symptoms of depression or mental health • use dance vocabulary to analyze my dance work and others' dance work and identify the elements of dance and the choreographic forms used
<p>Language 1.3 Reading: identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand increasingly complex or difficult texts</p> <p>1.1 Media Literacy: explain how a variety of media texts address their intended purpose and audience</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • use reading comprehension strategies to better understand what I am reading and to assist me with interpreting the text in BLM #12 • interpret the meaning of and purpose for the graffiti poster as a public service announcement
<p>Materials</p> <p>BLM #12: Statistics/symptoms/facts BLM #13: Writing in Role Rubric Appendix #4: Graffiti Poster Chart paper and markers Learning Logs</p>	

Finding Balance **Grade 8 Dance, Drama and Critical Literacy**
Lesson 7 - Becoming Informed - Reaching Out

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

Media Literacy > Critical Analysis
Invite students to view **Appendix #4: Graffiti Poster** (print or electronic projection). Ask them to jot down their first impressions in their learning logs.
Prompts: *What do you see? What stands out for you?*



Small Groups > Graffiti
Invite each group to brainstorm words, phrases and images in response to the following questions listed below. Each group will rotate around adding responses to each question.

Signal to the students when it is time to move to the next chart paper, adding to the previous group's response. Keep the pace consistent to create energy and an urgency in the discussion and writing. REPEAT until students have had an opportunity to respond to each question.

- Graffiti Wall Critical Literacy Questions:**
- How are the images, graphics and words composed to create meaning in the poster?
 - Who do you imagine created it and for what purpose?
 - Who benefits from this ad being in the public?
 - What values and points of view are represented in this text?
 - Are there any other voices you would want represented in this poster? Who specifically?
 - What meaning do you, personally, interpret from this text?

Teacher Notes:
Prepare the chart paper in advance with one question written on each piece.
Ensure that you have read **BLM #12: Statistics/Symptoms/Facts** thoroughly and are prepared to answer questions that may come out of the symptoms of depression/statistics about mental health.

The **Appendix #4: Graffiti Poster** is part of Children's Mental Health Ontario's provincial campaign aimed at increasing public awareness of children's mental health issues and decreasing the stigma associated with these issues. This poster was distributed to all CMHO member centres, Ontario elementary and high schools as well as public libraries and health units in May 2009.

Each year, Ontarians mark the first full week of May as Children's Mental Health Week. This important week is about:

- increasing awareness of the signs of child and youth mental health problems
- decreasing stigma, and
- understanding that help is available and it works!

http://www.kidsmentalhealth.ca/news_and_events/CMHW_2010.php

Action! Approximately 90 minutes **Notes/Assessment**

Small Group > Read-Aloud
Handout **BLM #12: Statistics/Symptoms/Facts** and ask students to read some statistics and facts about depression (first alone and then aloud moving around the circle). Invite students in groups of 5 to choose one symptom, statistic, form of support or personal statement which resonates with them.

Small Groups > Dance Phrase > Bodystorming
Tell students that they will be creating dance pieces for R, as a way of reaching out, challenging stigma and validating her struggles. It is also an opportunity for her (R) to learn more about how she might connect with support.

Instruct students to bodystorm and create a short movement phrase (maximum one minute) based on two ideas:
1. Interpreting the concept of "1 in 5" from the graffiti poster
2. Interpreting the essence of your group's chosen symptom or statistic

Encourage students to refer to the elements of dance (Relationship, Energy, Space, Body and Time) with particular focus on relationship, to create a phrase that will reflect and communicate the information effectively. Ask students to find an interesting way to integrate some of the text into the

Assessment for Learning (AfL)
Circulate and give feedback to students during the bodystorming activity. Remind students to refer to the elements of dance anchor chart as a checklist for guiding their dance creation.

Use BLM #13: Writing in Role Rubric to assess students' writing work. Provide feedback to students acknowledging both the strengths and specific suggestions for improvement.

Circulate and observe how students incorporate peer feedback during the revision phase of their dance creations. Invite each group to perform 2 times so that you can record

dance work.

Small Groups > Peer Feedback

Invite pairs to join with another group and give each other areas of strengths and areas for improvement. The following ideas could be written on the board to facilitate this discussion.

Areas of Strength:

- message is easily portrayed or depicted through movement
- use of levels and space are effective in communicating the message
- students use body and facial expressions with a high degree of understanding
- movements are clear and use fluid transitions which assist in expressing the message

Areas for Improvements:

- movement ideas could more effectively represent or communicate the message
- the elements of dance could be integrated more often and with greater clarity to help express the message
- body and facial expressions could be more dynamic to express message
- movements could be clearer and transitions more fluid in order to express the message with a high degree of clarity

Pairs > Revise, Refine, Perform

Invite students to revise and refine their phrase based on peer feedback. Allow students 15 minutes to do this. Observe the groups carefully and sequence the pieces together in an order that is meaningful. (e.g., symptoms to treatment, etc.)

Whole Group > Reflection > Discussion

Facilitate a whole group discussion using the following **Prompts**: *What have you learned about mental illness? What have you learned about the information itself through physicalizing it? Do you better understand R now?*

Ask students to think-write-pair-share and then use the talk around strategy to share their responses.

Whole Group > Elevation of Awareness and Knowledge > Empty Chair

Share with students that R is receiving help and support from her family and from professionals.

Invite students to form a circle around an empty chair. Tell students that the 'empty chair' represents someone else who might be struggling with depression or another mental illness.

Ask students to think about all that they have come to understand, choose one thing they want this 'imagined person' to know. (you may choose to have them write first). Ask them to complete one of the following sentence stems:

I will...

I believe...

I understand....

On a signal, invite each student to step forward and address the imagined person with their statement.

anecdotal comments about each piece.

Assessment as Learning (AaL)

Use the Talk Around Strategy and Whole Group Discussion to gauge student comprehension of the statistics/symptoms and facts related to depression.

Assessment of Learning (AoL)

Use BLM #13: Writing in Role Rubric to evaluate student writing. Use as evaluation only if students have had enough time and opportunity to practice and incorporate feedback from Lesson 5.

Differentiated Instruction (DI)

Offer students choice with respect to the content of their dance work. Allow students to incorporate words and text into their dance work. Allow students to draw instead of write their response for the writing stems.

Tips and Considerations

The teacher may need to assist students with the connection between words and movements. Use the elements of dance to generate movement ideas, reminding students that everyday pedestrian movements convey a lot of meaning and that gestures can be powerful. Group formations can also be used to interpret and represent statistics.

A small mini-lesson may be required to go over elements of dance and perhaps even compositional forms and tools.

It is important to remind students that they are only representing the research and in no way are they themselves becoming the character with depression.

Remind students that when giving feedback it is important to be sensitive and to start with a strength, then give an area(s) for improvement and then end with another strength.

The small group pieces may be danced in silence or using music.

Hyperlinks

Pre-reading for the teacher can be found in many place such as:

	<p>The Centre for Addiction and Mental Health www.camh.net</p> <p>Caring Minds (Wonderful, Relevant Historical and Current material related to Mental Health) www.caringminds.ca</p> <p>Children's Mental Health Ontario http://www.kidsmentalhealth.ca/news_and_events/CMHW_2010.php</p> <p>Canadian Mental Health Association http://www.cmha.ca/bins/index.asp</p> <p>Ontario Division http://www.ontario.cmha.ca</p> <p>To explore Health and Mental Health from a variety of perspectives including Aboriginal and Traditional Chinese Medicine see the following link; http://www.caringminds.ca/index.php?option=com_content&view=article&id=70&Itemid=112&lang=en</p> <p>GLOBE AND MAIL SERIES- breaking through - many articles, stories, videos on mental health and stigma. http://www.theglobeandmail.com/special-reports/breaking-through/</p> <p>www.youthnet.on.ca</p> <p>Distress Centers Ontario http://www.dcontario.org</p>
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Consolidation	Approximately 20 minutes	Notes/Assessment
<p>Whole Group > BLM #13: Writing in Role Rubric Share with students that they will write in role as R and that this piece of writing will be assessed (or evaluated) using the rubric. Review the criteria for rubric before they start.</p> <p>Individual > Writing in Role > Imagining a Future Ask students to imagine that it is 10 years later. R is writing to one of the people who was central to her understanding of her depression and journey to wellness (mother, father, sibling, friend, support person, teacher, herself, other). Invite students to share their writing with a partner. Prompts: <i>What might she say to this person about how they helped her or supported her?</i></p>	<p>Tips Encourage students to use the appropriate terms and language around mental and emotional health that they have learned throughout the lesson.</p>	

Finding Balance **Grade 8 Dance, Drama and Critical Literacy**
Lesson 8 - Culminating Task Choice Board: Collective Creation

Curriculum Expectations	Learning Goals
<p>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 perspectives</p> <p>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</p>	<p>Drama I can:</p> <ul style="list-style-type: none"> • communicate a message about depression, emotional health, and balance through the use of a dramatic form combined with text • use the fundamental concepts of drama to create and present my drama work • use drama vocabulary to analyze, interpret and offer feedback to my peers on their creative work • use the feedback from my teacher and my peers to further explore, revise and refine my creative work
<p>Dance A1. Creating and Presenting: apply the creative process to the composition of a variety of dance pieces, using the elements of dance to communicate feelings and ideas</p> <p>A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas and understandings in response to a variety of dance pieces and experiences</p>	<p>Dance I can:</p> <ul style="list-style-type: none"> • communicate a message about depression, emotional health and balance through the use of compositional elements, dance vocabulary and related text • use the elements of dance and compositional forms to create and present my dance work • use dance vocabulary to analyze, interpret, and offer feedback to my peers • use the feedback from my teacher and my peers to further explore, revise and refine my creative work
<p>Language Oral Communication: 2. use speaking skills and strategies appropriately to communicate with different audiences and for a variety of purposes</p> <p>Reading: 1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning</p>	<p>Language I can:</p> <ul style="list-style-type: none"> • use my speaking skills in role to communicate with my audience • compare and contrast different texts using my own knowledge and experience • identify the point of view presented in texts and can give proof of any biases that the texts may contain

Materials

Chartpaper
 Markers
 Student's Learning Logs
BLM #14: Collective Creation Choice Board
BLM #15: Collective Creation Rubric
BLM #16: Collective Creation Checklist
Appendix #5: Teacher Anecdotal Record Choice Board

Finding Balance Lesson 8 - Culminating Task Choice Board: Collective Creation		Grade 8 Dance, Drama and Critical Literacy
Minds On	Approximately 15 minutes	Notes/Assessment
<p>Individual > Re-visiting the Anticipation Guide Invite students to go back to their Anticipation Guide from Lesson 1 and reflect on the statements again indicating whether they agree or disagree. BLM #2: Anticipation Guide</p> <p>Partners > Think-Pair-Share > Anticipation Guide Instruct students to identify one of the statements where there has been a shift in perspective and one which has stayed the same. Invite them to identify a moment(s) from the drama/dance exploration that may have contributed to either this shift in perspective or the re-affirmation of their belief.</p> <p>Whole Group > Discussion Invite students to report back to the class highlighting their responses from the think-pair-share.</p> <p>Instruct them to think about the following questions: <i>How has stepping into the fictional world of the drama impacted your understanding of depression and mental illness in the real world?</i></p>		<p>The collective creation is in essence a collection of dramatic and dance work that students have explored throughout the unit. The idea is to re-generate these in a collective piece that will consolidate their learning and express new understandings of the big idea.</p>
Action!	Approximately 180 minutes	Notes/Assessment
<p>Whole Group > Choice Board -Collective Creation Instructions Handout the assignment and evaluation rubric (BLM #14: Collective Creation Choice Board and BLM #15: Collective Creation Rubric respectively) and review the assignment with students.</p> <p>Whole Group > Evaluation Rubric After the culminating task has been explained, go through the evaluation rubric BLM #15: Collective Creation Rubric with students. Check for understanding by asking students to summarize the expectations in the assignment.</p> <p>Whole Group > Handout Checklist Allow students 3 full classes to work on the Collective Creation. Provide students with BLM #16: Collective Creation Checklist to allow students to stay organized.</p> <p>Small Groups > Peer Evaluation and Feedback At the end of the second class, ask students to share their work in progress with another group and ask each group to give two areas of strength and two areas for improvement.</p> <p>Critical Analysis > Analysis and Interpretation: Each group will also respond to the following three questions after they have given their feedback to the group and then share this response with the group.</p> <p>Key Questions for Analysis and Interpretation: <i>What elements and tools of drama and dance composition are used in collective creation?</i> <i>How are the elements of drama and dance organized, combined, or arranged?</i> <i>How does the drama, dance and spoken word evoke ideas, feelings, and images?</i> <i>What message did the piece convey to the audience?</i></p> <p>Small Group > Refining/Revising Instruct students to work with the ideas and suggestions that come out of the analysis above. Allow students one full class to explore these ideas and suggestions.</p>		<p>Assessment for Learning (AFL) Use the critical analysis process, including the peer feedback and revision process to guide and direct students in preparation for group performances.</p> <p>Use the Culminating Task Checklist to track students progress throughout the creative process.</p> <p>Collect and use the final Learning Log responses to assess student learning from the unit as well as to inform future planning.</p> <p>Assessment as Learning (AaL) Use the student responses in the Minds on Discussion to gauge how students perspectives and understandings of the big idea has deepened and extended throughout the unit.</p> <p>Allow students to track their own progress using the Culminating Task Checklist.</p> <p>Have students use the final Learning Log Responses to reflect on and record their personal learning and new understandings.</p>

Whole Group > Devising Transitions

Negotiate the order and staging of the small group pieces. Decide on a strong beginning and ending. Devise seamless, fluid transitions between the small group pieces.

Small Groups > Presenting and Performing

Discuss/review with the class audience etiquette and performance skills. Invite students to present their pieces in the order negotiated by the whole group.

Assessment of Learning (AoL)

Use **BLM #15: Collective Creation Rubric** to evaluate student work.

Differentiated Instruction (DI)

Offer choice to students in the culminating task using the Choice Board Structure. Students can choose from a variety of themes, dramatic forms and texts. The wild card will allow students to integrate ideas not reflected on the choice board.

Tips and Considerations:

Remind students that the collective creation is the culminating task where they bring together all that they have learned.

Consolidation

Approximately 40 minutes

Notes/Assessment

Individual > Learning Log > Reflections

Learning Log Prompts:

1. *What message related to mental health and emotional balance do you feel you conveyed in your piece?*
2. *How did you contribute to the group decision-making process?*
3. *What phases of the creative process did you most enjoy? Why?*
4. *Which phases did you find challenging? Why?*
5. *Identify a piece that had an impact on you. Why?*
6. *This unit has taught me....*

Whole Group > Sharing One Writing Sample From Learning Log

Invite students to sit in a circle and from their learning log, share one response with the class.

Unit Extension

To further consolidate the concepts and skills developed in this unit and to expand student learning, consider the following unit extension.

Critical Literacy Call to Action

Congratulate the class on an outstanding presentation of their learning. Suggest that it would be valuable to share their performance and learning beyond their own classroom, to help build awareness and diminish the stigma related to mental illness.

Show students the video '**Who I am**' and suggest that it may be effective to include as part of their presentation. Explain that this video was created by youth and entered into the Change the View video contest for Mental Health Week 2010. <http://www.youtube.com/watch?v=9jDdWhi3q-g>

Small Groups > Building a Presentation for an Audience

In small groups, have students discuss a) who their audience should be and b) what elements should be included in the presentation. Ask one reporter from each group to share their ideas with the whole class. Record each group's ideas on chart paper.

Whole Class > Shaping the Presentation > Reaching Consensus

Invite the class to discuss and reach consensus regarding audience, as well as content, format and order of the presentation. Establish clear goals as a class.

Key Questions for Discussion:

Who is the best possible audience for our performance and our presentation of information?

Tips and Considerations:

The teacher may wish to give these questions for homework so students have more time for reflection and then share their thoughts the next day.

Deciding to perform for an audience outside the class should be determined based on the readiness of the performers as well as the readiness of the audience the group will perform for.

Including the '**Who I Am**' video as well as a student speaker and follow-up discussion with the audience will provide important, meaningful context for the presentation.

Hyperlink

<http://www.youtube.com/watch?v=9jDdWhi3q-g>

What elements shall we include in our presentation? e.g., student speaker, youtube video clip, small group discussion, collective creations, large group discussion, planning community action?

What outcome do we hope to achieve with our presentation?

How will we measure our success?

Design and Format

There are many possibilities for this presentation, including:

- a whole class presentation with a student speaker to set the context, youtube video, presentation of collective creation followed by a Q and A with the audience;
- each small group from the culminating task could prepare their own mini presentation and go into different classes to share;
- a small group of students may choose to take on the task of designing and implementing a presentation, perhaps with input from the whole class.

Consolidation > Measuring Success

Provide time and opportunity for the presentation group(s) to consolidate and debrief their learning from this rich experience. Have students design questions for their audiences that will elicit feedback about the impact of their presentation.