Welcome to Drama in Education:

A Curriculum-Based Guiding Resource for Integrating Drama in Elementary Classrooms

By: Susan Reichheld
Welcome to Drama in Education

So, you are interested in using drama methods in your teaching? Maybe you’ve heard good things about drama-in-education’s positive effects on learning, but you don’t know how to get started. Maybe you feel like the only teachers who are qualified to use drama are those with some sort of arts or theatre background? Allow me to reassure you. Research demonstrates that using drama methods to teach can be a very effective tool; it can engage all kinds of learners, make learning fun or, at least, memorable, and more importantly, it doesn’t take an expert to teach it (Sæbø, A.B., 2011 & 2009; Duffy, P., 2014; Steele, J.S., 2015). If you are intrigued by these and other research projects, papers, and articles regarding the effectiveness of drama methods please see the reference list provided at the end of this document.

Teaching using basic drama doesn’t require years of specialized training or another university degree (McKeen, P. & Sudol, B., 2002). You only need a space, some students, and the motivation to try something different. A willingness to make mistakes and learn from them is also very helpful. Naturally, anyone trying something new would appreciate some sort of support or guidance. That is what this document is intended to do. There is no need to let go of the best practices you know work for you and your students. In fact, this guide is designed so that you can pick and choose the drama strategies you want to mix in with your own teaching style and student needs. Adapt as needed, create new lessons from other units based on the examples shared here, take risks as far as you are comfortable, and be aware of your students’ actions and reactions as you go.

The purpose of this resource is to provide some flexible, engaging, lesson plan templates, designed to enhance student learning and provide ideas for future lesson planning. Every lesson is grounded in the Ontario Curriculum guides for grades 4-6 for Language Arts,
Science, Social Studies, Math, and the Arts. The drama strategies selected for these lessons are among the most commonly used and relatively easy for teachers with little to no theatre or drama background to apply. Teachers with a performance background may also find them beneficial from the standpoint of subject integration. This is not exactly a step-by-step guide (drama is an art-form that can go in an infinite number of directions so it’s impossible to lay out all the steps) but rather a map of possible pathways to follow to get you started. This resource offers you a helping hand with a different approach to teaching. The lessons illustrate how 12 basic methods can be applied across the curriculum. The lessons are very adaptable; you are encouraged to tweak, modify, and adapt anything necessary based on your specific needs. Once you have given some of these lessons a try, you can begin to create your own using what you have learned from this resource and your own experience.
Notes for beginners:

Something to keep in mind when your students are engaging in a piece of unscripted role-play, improvisation, fish bowl discussion, etc. is that your role is more of facilitator or guide rather than educator, although you may feel like a circus master at times. During these interactive portions of the lessons, the students are teaching and learning from each other, exploring ideas, and engaging their imaginations (the seat of invention), so too much input from the teacher could kill the spirit of creativity but you may need to provide some structure or guidance if they don’t know where to start, get lost or overwhelmed. Two fundamental key words for drama-based activities are collaboration and participation. Teachers and students work together and share the experiences as opposed to students passively receiving information, or simply following directions handed down from the teacher. One of the biggest challenges for educators who are new to this form of pedagogy is the letting go of some, or all, of the control of the direction of the activity. The students will get as much out of the activity as they are allowed to put into it—even those who prefer to be quiet observers. That said, students will still need you to maintain their focus on the original goal(s) or purpose of the lesson if/when you notice they are getting too far off-track. It’s ok to allow the drama to go off-track for a little while, giving room for inquiry-based learning. The students may bring themselves back if given the chance, or they will make some interesting discoveries and connections that may not have been made if they were re-directed too soon. Granted, "for a little while" is a very subjective concept and the decision of when to interfere or influence a drama is fraught with multiple variables and risks but this is true of all explorations and experiential learning activities. Trust your own judgement. Remember, your students may be new to this form of learning, so the initial activities will need more modelling, structure, and guidance from you. The early activities should be kept short and simple at first followed by opportunities to discuss ideas of how to go further or deeper into the activity next time. Over time, the
students should be given more time and latitude to work with ideas and explore their thinking. Classroom management, IEPs, modifications, adaptations can be perceived as hindrances to these types of activities, or sources of stress, but they can be creative challenges for you and opportunities for the addition of unique perspectives or roles to the group. Drama allows for all kinds of learners to flourish in the classroom environment in which they would typically struggle. Please see the article excerpt (Why Use Drama Games) after the lesson plans section for more about the benefits to different kinds of learners.

**Drama-based lessons are not free-for-alls, where chaos reigns.** There needs to be structure, guidelines or expectations of behaviour, even time limits. You and your students need a common foundation from which to work. Creativity experts have found some of the best creativity comes out of places of constraint or limitations (Bailin, 2011).

**Reflective practice will be crucial** to your professional growth within the practice of drama in education. Just as it is necessary for your students to debrief or reflect after an active lesson or experience, you need to think about how and why events unfolded as they did, what learning appeared to happen (and why), and so forth. Some plans will seem to fail, possibly spectacularly, but upon reflection you can work out better strategies for more positive results along with remarking any silver linings that may be present in spite of, or due to, the failure. Remember, failures are the stepping stones to successes.
Skills and Outcomes

The sample lesson plans provide an example of how certain drama techniques can be used and are intended to be adaptable to your needs. The lessons are aimed at developing a wide range of skills and curriculum outcomes for grade four-six students. As with any lesson, only a limited number of skills and outcomes can be actively assessed or evaluated. Therefore, a full list of the possible expectations is provided in appendices. Please refer to these as needed and choose the outcomes and skills required to assess your students' needs.

Mayer's (2002) explanation of the revised Taxonomy includes 6 categories related to retention of information and learning transfer, and 19 cognitive processes that fit within those six categories (p. 228). The drama methods described in the following lesson plans engage most of these cognitive processes.

<table>
<thead>
<tr>
<th>Category</th>
<th>Associated Cognitive Processes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remember (retention)</td>
<td>Recognizing, recalling</td>
</tr>
<tr>
<td>Understand (transfer)</td>
<td>Interpreting, exemplifying, classifying, summarizing, inferring, comparing, explaining</td>
</tr>
<tr>
<td>Apply (transfer)</td>
<td>Executing and Implementing</td>
</tr>
<tr>
<td>Analyze (transfer)</td>
<td>Differentiating, organizing, attributing</td>
</tr>
<tr>
<td>Evaluate (transfer)</td>
<td>Checking, critiquing</td>
</tr>
<tr>
<td>Create (transfer)</td>
<td>Generating, planning, producing</td>
</tr>
</tbody>
</table>

(Mayer, 2002)

Compare this list to the list of skills/expectations from the Ontario Curriculum guides. It is clear there are a lot of overlapping expectations between the subjects.
<table>
<thead>
<tr>
<th>Skill/Subject</th>
<th>Language Arts</th>
<th>Math</th>
<th>Science</th>
<th>Social Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge and understanding:</strong></td>
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<tr>
<td>Active listening to construct meaning</td>
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<tr>
<td>reading to construct meaning</td>
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<td>*</td>
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<tr>
<td>writing to express understanding</td>
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<tr>
<td>identifying characteristics</td>
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<tr>
<td>Vocabulary/terminology</td>
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<td>*</td>
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<tr>
<td>Summarize information</td>
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<td>*</td>
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<tr>
<td>identifying strategies and tools</td>
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<tr>
<td>Initiating, planning</td>
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<tr>
<td>Recording</td>
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<tr>
<td>investigating</td>
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<tr>
<td><strong>Thinking</strong></td>
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<tr>
<td>generating ideas</td>
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<td>focusing research</td>
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<td>gathering information</td>
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<td>organizing information</td>
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<td>Analyzing</td>
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<td>Inferencing</td>
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<td>Interpreting</td>
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<td>Synthesizing</td>
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<td>Evaluating</td>
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<tr>
<td>critical/creative analysis</td>
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<tr>
<td>Invention</td>
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<td>reflection</td>
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<tr>
<td>Representing</td>
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</tbody>
</table>
So why not use a pedagogy that can engage most, if not all, of these skills? **Drama-in-education is rich with possibility and requires only what you and your students are willing to put into it.** I urge you to go only as far as you are comfortable going but remember that to truly experience drama, one must venture beyond the boundaries of their comfort zones.

<table>
<thead>
<tr>
<th>Communication</th>
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<tbody>
<tr>
<td>Expression of ideas (various forms)</td>
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<tr>
<td>Adjusting to different audiences</td>
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<tr>
<td>reasoning and proving</td>
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<tr>
<td>Use appropriate vocabulary</td>
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<tr>
<td>Describing</td>
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<table>
<thead>
<tr>
<th>Application</th>
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</thead>
<tbody>
<tr>
<td>Apply appropriate knowledge in context</td>
<td>*</td>
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<td>*</td>
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<tr>
<td>Transfer knowledge to new context</td>
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<tr>
<td>Make connections</td>
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<td>Selecting tools and strategies and using them</td>
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<tr>
<td>Problem solving</td>
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<tr>
<td>Use conventions</td>
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<tr>
<td>Performing (procedures)</td>
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<td>Assessing</td>
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</tbody>
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Definitions of common drama methods

Debriefing: Usually done in a circle in small or large groups, it is an opportunity for students to ask questions, and reflect on their learning, and the role the drama activity played in it. The purpose is to help students (and the teacher) understand the process they just experienced by surfacing moments of learning, discussing relationships that were formed during the role drama. The circle helps students to articulate thoughts and feelings and can be a useful pre-writing activity. A designated leader begins the conversation (with a teacher chosen question) and all participants are encouraged to ask each other questions and/or share their experiences. If students are new to this activity, the teacher acts as the designated leader to model the role. Also, this method can be done in writing and be included as part of the assessment process. Strategies such as reflective journals, Writing-in-role, or Quick Writes in the form of exit slips can be very effective.

*See most lessons for examples of application.

Embodiment: A general term referring to the physical interaction with the environment with a specific perspective. It is similar to simplified role-playing but not limited to human characters and dialogue. A student can embody the experience of an animal, plant, or become the personification of an object, feeling, or natural phenomena (ex: a shape, sound waves, water). Embodiment takes the third person description in a text into first person experience. (Duffy, 2012) Embodiment is typically used in connection with other methods such as Tableaux and Picture to Story.

*See lessons: 4, 5

Fishbowl: This activity challenges students to deepen their understanding of a topic, develop critical thinking and listening skills. One group, or half, of the students (usually in similar or related roles) sits/stands in a circle facing inward while the other group sits/stands in a circle around them. The inner circle is asked a question about their thoughts on a specific topic or issue, or their motivations
during a certain drama event. The inner circle members take turns answering (usually in-role) while the outer circle listens in, also usually in-role. Then the groups switch places. The second group will be asked a question (either the same one or something related) connected to their roles and they respond based on their roles and what they have heard from the first group. Students get to hear other perspectives of a common issue. This can be an effective way of developing the next stage of an on-going drama or a new improvisation leading to comprehensive, thoughtful solutions or conversations. *[If behaviour or embarrassment is a possible problem, the outer circle members can have their backs turned to avoid distractions]*

*See lesson: 3, 11

**Improvisation:** Students engage in improvisation when they are interacting in role in prepared scenes but without a script. They must use their knowledge, understanding, and experiences of the topic or issue from the perspective of a specific character in order to interact with co-participants within a given context and situation of the inquiry. Players must use creative and critical thinking to inform their actions, words, and responses. Students need time to prepare their scene by doing additional, focused research specific to their role and the context of the scene. Loosely prepared, improvised scenes are an engaging way for individual groups of students to share information with the whole class. These scenes should not be confused with skits which tend to be more superficial than the depth of thought and effort required to perform improvised scenes. There are several forms including Soundscape and Picture to Story (see definitions). Other fun forms include: Good News/Bad News, Simple Story Spine, True or False.

*See lesson 7, 8

**Interviewing-in-role:** The purpose of this method is to encourage critical and creative thinking. It can also help to develop belief in the on-going role-drama. As a drama is unfolding, interview-in-role can be used to explore motivations, thoughts, etc. behind an individual's actions, or to gain further information needed to solve a problem. Questioners can be in-role and the interview is part of the drama, or they can be themselves and the drama is suspended for the interview. The method is also a great way to introduce or
share information (with the teacher in role as an expert guest being interviewed) about subject specific content. Please consider these interviews to be a part of the larger category such as **Improvension** or **Mantle of the Expert**.

*See lessons 3, 6, 8

**Mantle of the Expert**: For these role-playing activities, the students will take on the role of experts and a significant task or problem to solve that engages their expertise-*applied learning*. Not to be confused with Role Play which can be quite similar but the focus is on the characters and their interactions as opposed to application of expertise. Once students have gotten familiar with key information and characteristics of their role, they interact in role in various ways (such as improvisation, interview-in–role, fish bowl, etc.) to work together toward a solution to a given problem. *This can be one of the more demanding types of process drama* because it requires the teacher to be in and out of role and there is a lot of preparation involved just to get started. It is highly effective, however, when it comes to cementing concepts or developing skills in a specific subject area.

*See lesson 6, 9

**Picture to Story**: A form of improvisation similar to Tableau. The students recreate a picture or image and bring it to life by developing the story of the characters from the picture they are portraying. Students need time to observe and interpret the image and then they choose who or what to portray. They may need to research the event, time period, etc… before developing a story. Once a student has shared the story of the character (or animal, or object), someone else can take their place and offer a different perspective once everyone has had a turn. Once a picture is formed, the teacher or students can interview the players as themselves, or in-role, depending on the goal of the activity. The group could simply tell the story in their own way rather than being interviewed, giving students more control over the storytelling.

*See lesson 8
Quick-Write: A brief activity that can happen at any stage within a larger role drama such as Embodiment, Role Play, Tableaux, etc. It is most often used to draw attention to a specific issue or event. Students quickly write their thoughts from a specific perspective in point form as a thought web or mind map, or just a few lines in response to a question (the format can be directly connected to whatever form they have learned already). They can write in-role, or as themselves—that completely depends on the context, topic, student needs at that moment, and/or what the teacher wants to assess. This method is useful when students need a little extra time to think about a complex situation, or to prepare their thoughts before returning to a drama activity or beginning a new drama so they may contribute more fully. They are useful in getting the whole class engaged in an activity.

*See lesson 5

Role Play: A technique that allows students to explore realistic situations by interacting with other people in a managed way in order to develop experience and try out different communication or problem solving strategies in a supported environment. Students are given particular roles to use in conversation or other interaction, such as an email exchange. They may be given specific instructions on how to act or what to say, or they have free choice based on what they know about the character. Students will then act out the scenario and afterwards there will be reflection and discussion (Debriefing, exit slips, etc.) about the interactions, such as alternative ways of dealing with the situation. The scenario can then be acted out again with changes based on the outcome of the reflection and discussion. There are various forms including Writing in role, Interview in role, Improvisation, Picture to Story, and Fishbowl.

*See lesson 3

Soundscape: A form of improvisation that combines well with Visualization, Picture to Story, and Tableau. Students create sounds using their voices, bodies, instruments, classroom objects, or even recorded sounds, to create an auditory version or response to an event, image, or story. Students may use repeated words or short phrases but no dialogue. Students use what they know and observe to create an atmosphere and/or feeling(s) for their audience/classmates. The audience closes their eyes and visualizes what the group is
illustrating through sound. For example: recreating the experience of European immigrants crossing the Atlantic Ocean on a wooden ship in the 1700s, or the sound from inside the circulatory system.

*See lesson 8

**Tableau** (Also called: Still Image, Freeze, Photograph, Living Gif): This is a **more physical, less verbal activity** done by pairs or groups of students. **Students use their bodies** to illustrate a key moment, feeling, concept, theme, event, idea, or decision as interpreted by the students from a role drama or text. Tableaux can range from literal to abstract depending on the experience of the students and goal of the activity. **Those observing the tableau interpret** the message, image, information, relationships, feelings, thoughts, etc... being portrayed. Avoid asking the performers what they are showing so as not to suggest there is a right or wrong answer. During the tableau, the teacher supplies the performers with comments or questions to develop their characters, examine their characters' emotional states and propel them into the next episode or scene. Something called **thought-tracking** or **tapping in** can be conducted to discover a character's thoughts or feelings at a certain moment. This can offer the observers insight to discuss in terms of thoughts versus actions, relationships, or motivations. **Sound, words or short phrases, movement,** and even minimal props can be used but they should be **symbolic** as opposed to explanatory. Important aspects of this method include **focus, discipline, collaboration, and teamwork** as they work together to decide what to represent, how, and why.

*See lessons: 2, 11

**Writing-in-role**: Also called **Role Writes**, this is an effective method for integrating Language Arts with Science or Social Studies. Students **use writing to respond to a problem or challenge** from the point of view of a specific character (in-role). For example: if students have been learning about birds they can choose to express experiences, thoughts, and feelings from the point of view of a Bald Eagle. Forms of writing can include (but are not limited to): diary entries, letters to the editor, email to a friend, blog, etc. Sharing their writing allows students to "learn about the perspectives, ideas, and feelings of individuals in different roles" (Fels and Belliveau, 2008). This method is best placed between the middle and end of a lesson or unit and **not to be confused with Quick Writes** which are
fast and on the spot. Writing-in-Role can be incorporated into a larger task or project or be an ongoing activity in a unit of study. Because of the amount of time and attention that can be dedicated to this method, it can be used as part of the assessment of, or for, learning.

*See lessons: 1, 12

**Visualization:** A mainly teacher-led, embodied experience that invites student to close their eyes and picture themselves elsewhere. The teacher leads students through a step-by-step adventure or a specific environment. This is a very useful introductory activity to a situation or context to be explored by the students. It can activate interest or motivation to investigate a novel, historical event, scientific concept, or even a math problem. This method can set students up for a writing, research, or drawing activity, or further drama activities such as Tableau or Improvisation. Visualization can be open-ended in which the teacher asks questions for students to ponder in conversation or in writing. Students can make personal or communal connections by interpreting their own visualization within the context of the inquiry.

*See lessons: 4, 7

(Definitions are based on descriptions from: Baldwin, 2008; Fels and Belliveau, 2008; Glover, 2014)
Lesson 1: Writing in role

Unit: Grade Four Science; Habitats and Communities

Possible Expectations: Select maximum of 3 per subject you wish to develop and assess:

Science: 1.1, 1.2, 2.5, 2.6, 3.1, 3.2, 3.3, and 3.9

Language Arts: Writing 1.1, 1.2, 1.3, 1.6, 2.2, 2.3, 2.5, 4.5

Arts/Drama: B1.1, B1.2, B2.1

Approximate timeline: 2-3 days depending on available time. The writing activity can also be spread out throughout an entire unit.

Sample Lesson-North American Reptiles

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction:</td>
<td>-Hooks student curiosity</td>
<td>*Be enthusiastic</td>
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<tr>
<td></td>
<td>-Activates prior knowledge and inspire</td>
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<tr>
<td></td>
<td>inquiry.</td>
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<td></td>
<td>-Engages students in critical thinking,</td>
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<td></td>
<td>shared discussion</td>
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Introduction:
- Tell the class that you received a letter from a friend in Florida and you can’t wait to share it with them.
- Allow for some questions about your friend
- Show the sample letter* (See at end of lesson)
- Read aloud with expression
- Get feedback about the information, thoughts, feelings, challenges presented by the character of the letter (e.g., How does it relate to what they have learned? What does the writer want? How could the problem be resolved?)
## Developing Activities

### Set Up
- Explain students will be **Writing-in-role** as a North American Reptile to a fellow classmate/character, and responding in-role to another, via email (if possible) (*option- reply to the sample letter as practice before this step)
- Students choose which reptile they want from those that they have learned about, additionally they investigate a problem/challenge in that reptile’s habitat.
- Whole class think aloud for possible problems related to human activity or interaction with habitats, or animals
- Discuss the specific writing expectations and skills, vocabulary, and information expectations* (use example letter) but emphasize the aspect of creative role-playing
- Introduce concept of developing a character: what kinds of details should they think about to make their character real (refer to sample letter for ideas) - For example, name, age, family, relationship to recipient...

### Ideas
- Students share with partners ideas about which animal they might be, their relationship, and other character details, but not the problem or challenge.
- Limit this step to 5-8 minutes maximum.

### Notes
- Promotes student agency and creativity
- Demonstrates understanding of habitat
- Involves students in the planning
- Sets up students to begin from a structured position (not sure what you mean)
- Develops awareness of character, voice, and audience; shifts focus to the role, away from pure content
- Creates emotional connection to the topic
- Explores foundational details, co-created, but leaves room for individual creativity and improvised responses later
- Allows students to get into character
- Gives students opportunities for reflection and to hear other ideas, give helpful feedback based on expectations

### Additional Notes
- *Aim to have each student write to two different classmates (ideally)*
- *Students may use their notes, class and digital resources to support their writing.*
- *Have expectations posted somewhere for students to refer to as needed*
- *You may want to develop a checklist rubric*
- *Use suggested curriculum links to guide the expectations*
- *Students could use thought webs, concept maps, or point -form notes, to keep track of ideas*
| Writing | -Students will ideally work individually. Some students may need extra support at this stage especially if this is the first time doing this kind of writing. Guided writing is an option.  
-Have students share their writing with someone other than who they are writing to before sending it. Revise based on feedback from peers.  
**Response writing** (aka Quick-Write)  
-Respond on the spot, in-role. No revision or consultation. | -Promotes creative thinking, applying learned content and skills authentically.  
-Challenges students to apply skills and to think on their feet. | *Conference as needed, support as needed*  
*It may be useful print off original emails plus responses for assessment purposes.* |
|---|---|---|
| **Debriefing** | In small groups or whole class (depending on your students), have students share their thoughts/feelings (reflect) about the activity and the response they got to their email.  
Provide/Model guiding questions to prompt their conversations | -Explores the responses, while evaluating their thinking and learning during this activity | *Debriefing is very important after every drama activity.* |
| **Extensions** | -You can choose to have them write their reflections in a **journal** after they have talked it out  
-Have **volunteers read** out their emails **while in character** and have volunteers respond in their characters  
-Research or brainstorm, in small groups, real-world solutions to a character's habitat problem.  
-Create a report to present to the class. | -Offers more opportunity for creativity, developing class community  
-Natural lead in to another writing form lesson, integration of science, social studies, LA, technology, etc.. |
Dear Chrissy,

It seems strange to think of you all penned up in that zoo. Just last month I saw you hunting in our mangrove clump here in Florida when you were hit by that loud, annoying boat thing. Did that hurt, by the way? Did you hear? My brother Connor fell in a human's swimming pool yesterday. It was so funny! The humans were all scared and carrying on. I guess they don't know we're just shy, or they confused Connor with one of the fierce Nile Family. Those crocs give us such a bad name. Anyway, I stopped laughing when a truck came and took Connor away. I haven't seen him since. Is he there with you?

Do you have enough soil there to bury your eggs? I don't. Last week some humans came along and dug up my nesting place! They dug great big holes, lined them with cement, and covered over the mud and water around them. They're going to build their homes there. *snap!* I guess I won't be laying any eggs this year. The whole family, plus some of the neighbours, has had to move downstream together. It's a bit crowded but as long as the fish and birds don't leave we'll survive until next year. I hope I can find some other place to go in time for next spring. I have to go hunt now. Here's hoping today's meal won't hurt my stomach. Lately, a lot of the food has been a bit off with brightly coloured bits in it. Blech!

Take care,

Colleen Croc

*(Teacher note: Students can reply to this letter in role as Chrissy or a friend of hers in the zoo)*
Lesson 2: Tableau

**Unit:** Grade Four Language Arts with Science; *Habitats and Communities*

**Possible Expectations:** Choose a maximum of 3 per subject.

*Language Arts;* Listening: 1.1, 1.2, 1.6, 1.8; Speaking: 2.2, 2.3, 2.6; Metacognition 3.1; Reading: 1.5, 1.6, 1.8, 1.9; Metacognition 4.2

*Science:* 1.1, 2.5, 2.6, 3.1, 3.5, 3.7

*Arts/Drama:* B1.1, B1.4, B2.1, B2.3

**Background:** Students should already have some prior knowledge and experience related to local birds, bird habitats, and human interactions with, and effects on, birds/habitats.

*This drama method will require focus, discipline, and teamwork from the students. You may want to practice a few simple tableaux such as showing a preferred activity, or general concepts such as demonstrating a favourite season or how they feel about homework.*

**Students will usually take a more literal or superficial approach at first but, with encouragement, you can guide them to more abstract illustrations of symbolic objects or connecting to each other in some way to show community, cause and effect, etc..**
Sample lesson-based on Canadian novel, *Owls in the Family* by Farley Mowat.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
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</table>
| **Introduction:**  
- Play bird calls while students close their eyes. Have them picture where they might be, what kind of bird they are hearing, how they feel if they were really there. *(Simple Visualization)*  
- Students share their thoughts, feelings, experiences regarding their visualization.  
- Show pictures/videos of the birds from the recording; invite students to share any stories they have about any of the birds. | - Activates prior knowledge and imagination, connects with emotions and memory | *Some students may be hesitant to share at this point. This is fine. You can offer a written option, if that suits your class, or small group/pair sharing.* |
| **Introduce the novel, *Owls in the Family***  
- Read aloud the first chapter, students may follow along in their own copy or just listen. Have some guiding questions on the board for students to consider while listening. *(See end of lesson for examples)* | - Invites students to think about the unit themes, predicting possible conflict or problems | *Add as much expression into the reading as you can.*  
*See sample questions at the end of the lesson plan* |
| **Developing Activity**  
- Divide class into small groups (4-5 group), to decide on what were the most important or interesting events of the chapter. *(e.g., What part* | - Develops teamwork, analytical/interpretive thinking about the text | *Consider other reading options to suit your class’ needs and abilities. This could be a good guided reading option, for example.* |
reflected the theme of human interaction with animals? What surprised them? What is important to note about the environment/setting?)

-Next, have the groups read the next chapter together and add another important event or idea that came up to the first chapter.

**Tableaux**
- Review with students the main goal of a tableau is to show physically a key moment, feeling, concept, theme, event, idea, or decision from the chapters they read. Also, emphasize the teamwork, self-discipline, and focus that is required.

- Give students time to discuss ideas, make decisions (you may want to appoint a team leader) and rehearse; circulate to listen in on the discussions and guide if needed but avoid shaping their tableaux to your interpretations.

- **Presentation**: Have the group presenting choose where they will station themselves, have the rest of the class gather around, say "Blackout" and the students will close their eyes while presenters get into position. Say "Lights up" for students to open their eyes. Give the class a minute to observe quietly before getting observers to share their thoughts. Limit scene to a maximum of 5 minutes.

<table>
<thead>
<tr>
<th>-Sets expectations and offers direction</th>
<th>-Allows opportunities for listening, collaborating, communicating ideas with peers, experimentation, etc.</th>
<th><em>Apply classroom management as required but allow for noise as students prepare.</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Interprets, analyzes, infers, and recalls story details,</em> in order to communicate their thoughts and back them up.</td>
<td><em>Encourage students to be creative and reasonable; there are no wrong answers but there can be unreasonable or illogical choices.</em></td>
<td><em>Encourage observers to give clear reasons for their thoughts. &quot;I think they are showing when the boys find the owls because...&quot;</em></td>
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<tr>
<td><em>Consider different kinds of representation challenges for variety of thinking or perspectives; change the groups</em></td>
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</table>
*This activity can be repeated throughout the reading of the novel at key points in the story.

**Debriefing**
Have class arrange themselves into a circle to discuss the experience or any key ideas, successes and challenges that came up, ask questions

-Helps get everyone on the same page, if anything became emotionally charged it is important to acknowledge this and bring emotions back down, reflect on the thinking that went into the presentations...

*Please refer to the description provided on pg. 7

**Extension**
-A **Writing-in-role** exercise could be a good extension to offer some variety as well as **tangible assessment material**.
-**Journaling**
-**Art activity based on ideas or themes of habitat, community, birds/owls, human-bird interaction**

-Provides concrete assessment and evaluation material

**Possible Guiding Questions for the novel:**

- What should you do if you find an animal who is injured?
- Do birds have personalities or feelings? How can you tell?
- What do you think about how animals are treated in the story?
- What problems can arise if a wild animal, like an owl, is adopted as a pet?
Lesson 3: Role-Play

Unit: Grade Four Science; Habitats and Communities

Possible Expectations: Choose a maximum of 3 per subject

Science: 1.1, 2.3, 2.5, 2.6, 3.1, 3.3, 3.4, and 3.10

Language Arts: Listening 1.1, 1.2, 1.4, 1.5, 1.6, 1.8, 1.9; Speaking 2.2-2.7; Reading 1.4 and 1.6

Arts/Drama: B1.1, B1.3, B2.1, B2.3

Background: Students should already have some prior knowledge and experience related to environmental issues such as oil spills, deforestation, and water pollution as it relates to habitats.

*See: /for an age-appropriate introductory activity related to ocean stewardship and mapping skills.

**For a good experiment activity before role-playing go to:

http://education.nationalgeographic.org/archive/xpeditions/lessons/14/g35/dawnducks.html

Materials: List and Descriptions of roles, texts, online resources and tools, posters and/or other presentation making materials, name tags

Approximate timeline: 3-4 classes or more depending on how much research and discussion occurs.
Sample Lesson-Town Meeting for Clean Water

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
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<tbody>
<tr>
<td><strong>Introduction/Hook:</strong>&lt;br&gt;-Try a theatrical introduction like:&lt;br&gt;&quot;We have a problem. As you may know, our society depends on oil for a lot of things but sometimes that oil leaks out and can be dangerous for us and our environment. We need to figure out some solutions to this problem.”&lt;br&gt;-Follow this with a short discussion of why people need oil/petroleum and the possible dangers of transporting oil. If there are any current disputes regarding the transport of oil, mention them.</td>
<td>-Sets the mood &amp; goal (problem solving), activate prior knowledge, provide real-world application&lt;br&gt;-Allow students to do most of the talking.</td>
<td>* This information comes from National Geographic website (see References). Please update as needed.</td>
</tr>
</tbody>
</table>
| **-The "situation" Set-up**<br>"Did you know that while oil spills are well known sources of contamination, only 15% of the estimated 29 million gallons of petroleum that find their way into North American waters come from tanker and pipeline spills? Most of the spilled oil actually comes from airplanes, small boats, and jet skis!"<br>-Activate imaginations and real-world thinking with something like, “Imagine if a town or city asked its citizens what could be done to clean up the local...”<br>-Provide a more local, manageable scenario; possible personal connections<br>-Offers a different perspective than what is commonly heard in the media | * This information comes from National Geographic website (see References). Please update as needed. *The set-up stage in any role-play is crucial. Present a hypothetical task so the line between real and imaginary is clear for the students.
area and guarantee we all have access to clean water?"

- Explain students will be **playing different stakeholders** from a busy, lakeside community that depends on tourism, shipping, and fishing. At a town meeting, they will discuss possible solutions to the declining water quality of their lake.

**-Brainstorm:**
- Ask who could be affected by polluted water in this hypothetical situation and how.
- List various roles and have students choose who they want to play. Ex: Marine scientists, environmentalists, town councilors, tourism operators, local fishermen, reporters, concerned citizen

**-Students may need some time to research information related to their specific role; use texts and online resources**

- If you are comfortable playing a role (**Teacher-in-role**) you can share important details as a storytelling fisherman, observant tourist, the mayor’s assistant with insider information, etc. Students can interview you to get more information.

- Connects students to the planning of the activity, allows for experimentation of roles
- Focuses attention on specific information,
- Practice evaluating/selecting information for authentic purpose

- Models role playing

*If a student has another idea for a role, allow them to share their reasoning. If it is applicable, use it.

**Be sure to have descriptions of the roles to provide to the students.**

*Monitor and assist as needed

*Have fun with this if you choose to play a role or two. The more fun and engaging the collection of information stage is, the more the students will retain. Guests are always an alternative option.
<table>
<thead>
<tr>
<th>Developing Activities</th>
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<tbody>
<tr>
<td>- Conduct small group <strong>discussions</strong> of like-roles to compare information, prepare</td>
<td>- Encourages individual thoughts to add to the group, think</td>
<td>*Good opportunity to circulate and take observational notes. If/when you hear some good thinking</td>
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<tr>
<td>notes/talking points for the town meeting (but not a script), brainstorm solution</td>
<td>ahead, loosely rehearse - Provides possible products for</td>
<td>you can apply &quot;Spotlight&quot; in which everyone except the group you want to spotlight, freezes to</td>
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<td>solution options to offer, they could prepare posters or slideshows (let them get</td>
<td><strong>assessment and evaluation</strong></td>
<td>listen in</td>
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<td>into their roles!)</td>
<td>- Communicates ideas, perspectives on the common issue, offer</td>
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<td>solutions, react to other players in-role</td>
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<td></td>
<td>- Activates active listening to different perspectives,</td>
<td>*Be open to where the discussions go. <strong>Dramatic play is open-ended</strong> and sometimes can get</td>
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<td>reflective thinking.</td>
<td>chaotic or even heated. Pause to re-focus when needed.</td>
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<td>- Summarizes events and offers new options for learning.</td>
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<td>*see description of Fishbowl on pg. 7</td>
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<tr>
<td>- Whole class participates in Town Meeting scene-<strong>the role play</strong> (Teacher=</td>
<td></td>
<td>*This part is not necessary if it does not fit with student abilities or available time</td>
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<td>organizer, emcee, or mediator)</td>
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<tr>
<td>- <strong>Fishbowl</strong> with scientists, environmentalists, fishermen in one group and</td>
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<tr>
<td>tourism operators, government officials, et al. in the other after initial role-</td>
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<tr>
<td>playing <strong>Switch circles</strong> when all have had a chance to express their thoughts</td>
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<tr>
<td>regarding the presentations and solutions of other groups. Second group discusses</td>
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<td>options and ideas based on what they heard.</td>
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<tr>
<td>(Optional)</td>
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<tr>
<td>- Reporters give a news-report on the highlights (big ideas) presented-**This can</td>
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<td>be good for those students who like a challenge**</td>
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</table>
**Debrief**
- Whole class, or smaller groups, share about which solutions they believe are the most appropriate and why, thoughts or reactions to the various factors relating to balancing human needs and activities with the protection of the environment. Also reflect upon the role play experience itself.
- Provides students a chance to **reflect** on their contribution and learning during the drama experience, if discussions got heated or excited this is a good way to bring everyone back to reality; maintain respect

*This can also be via **Quick-Write or exit slips** with guiding topics after some discussion.*

**Possible Extensions**
- **Writing-in-role** or reflective journaling
- Invite a guest speaker or speakers to the class
- Visit local science centre
- Field trip to conduct beach clean-up, or simply school yard clean up (possible math lesson based on what is found, size of search area, etc.)
Lesson 4: Visualization and Embodiment (Simple Version)

Unit: Grade Four Science; Habitats and Communities

Possible curriculum expectations: Choose a maximum of 3 per subject

Science: 2.3, 2.5, 3.1, 3.3, 3.10

Language Arts: Listening 1.2, 1.4; Speaking 2.2, 2.3, 2.5, 2.6

Arts/Drama: B1.1, B2.1

*This lesson can serve as an introduction to the unit or a new part of the unit dealing with birds. It could also work for a sound unit.

Material: You need an audio player, and a collection of bird calls from the local area. There are several sources online. Also, have field guide books and other bird and habitat related texts available in the classroom. If possible, have some bird nests for observation.

Ideally, find a copy of Black Sky River by Tres Seymour for a read aloud. Alternatively, choose a story that is descriptive and includes black birds and human interaction with habitats/environment.

*Adaptation for time: If you have limited time, the Visualization portion can be consolidated or eliminated*
Sample Lesson-based on the storybook *Black Sky River* by Tres Seymour

<table>
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<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
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</thead>
</table>
| **Set the scene**-  
- Have some outdoor/nature sounds playing at the beginning of class. Tell the class they are going to take an imaginary walk with you. Explain they need to figure out which birds are around so the local 'bird watching society' can have a better idea of bird populations. | - Provides an **authentic purpose** to the activity, a specific task to guide their listening. | *Dressing up the room with some pictures of trees, meadows, water, etc... can set the scene and trigger some emotional connections or memory* |
| **Visualization**  
- Students close their eyes for practice run, turn up the nature sounds a little bit and begin describing the environment in some detail *(See sample script at end of the lesson)*  
- Open eyes, volunteers share what they imagined, details they heard that informed their images.  
- Close eyes again, play first bird song, repeat 2-3x. Play the next one. Students open their eyes and share with neighbour what they think they heard and is it a pest or a pal? Share with class.  
*Where there are different opinions, replay the sounds and discuss clues to determine which is more likely correct (refer to pictures)*  
- Repeat the last step until all the birds have been heard. | - Activates imaginations, active listening  
- Encourages active listening and communication with a partner for confirmation or comparison. | *Give some details based on the nature sounds, for example, light breeze, stream nearby, sun filtering through the trees…*  
*Have pictures of the birds from the recordings posted on the wall/board for visual support*  
*Although there are correct answers, emphasize the citing of clues to make a class decision. **Hold back answers until the end of the lesson.**
Follow-up with drawing out personal stories of birds (emphasizing descriptive vocabulary)

*A Soundscape could be a fun alternative. See description on page 19/20.

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<table>
<thead>
<tr>
<th><strong>Second half of the Visualization</strong></th>
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<tbody>
<tr>
<td>-A &quot;Picture this&quot; scenario, eyes open or closed, describe a common scene of a flock of grackles/blackbirds covering lawns and roofs, filling the air as they fly, every fall.</td>
</tr>
<tr>
<td>-Questions for during and after the description: Can they see it? Can they hear it? (Play a recording of grackles if they need help) How do they feel about it? (Think to themselves), Why do they feel that way? Why do the birds do this?</td>
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**Think/Pair/Share:**

- Students share thoughts with a neighbour for two minutes max. Groups share with the class. OR Pairs can discuss and share ideas of how people handle it when a flock of grackles is on their lawn, who/what else is effected by these actions? Why does it matter what happens to these birds?

**Embodiment:**

- Students will physically act out being birds for short "what if" scenes. Goal to understand the world from the bird's point of view

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<tr>
<th><strong>- Builds personal connections</strong></th>
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<tr>
<td>-Activates imagination, creativity</td>
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- Personal connection to a specific bird behaviour that effects humans who share the same environment.

- Encourages some critical thinking

- Articulate and compare thoughts and reasons for their feelings. May even begin to question their reactions (think about their thinking)

- Reflect on birds and humans sharing the same environment within a community

---

*Some students may not have witnessed this seasonal event. Describe it with enough detail (tell the story) so they can imagine it. OR read an excerpt from Black Sky River or other similar book that describes the flocking of grackles. (Let the students look online for videos).*

*Pause and re-focus as needed. Remind students of the listening goals from the beginning.*
- Set up classroom (or use another, roomier space) for movement activity.

- Students stand around in neutral positions and begin to embody a grackle teacher describes bird traits and behaviours.

- Describe a "what if" scenario such as "What if you all land on someone's lawn, foraging, (wait for them to do this) but that property owner has spread out poisonous "bitter seed". Observe what happens, pause the scene, return to flying birds.

- Describe a second "what if" based on another human activity or act that can affect the birds.

- Pause the scene, have them sit and think of a different "what if" to try that might have an entirely different result.

<table>
<thead>
<tr>
<th>Debriefing:</th>
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<tr>
<td>- Get class into a circle to share thoughts about long-term effects human – bird encounters can have, feelings toward the birds or about the drama experiences, also any ideas for how birds like grackles and humans can co-exist more peacefully.</td>
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<tbody>
<tr>
<td>- Allows for <strong>reflective and creative thinking</strong> based on previous knowledge and experience, applying it for a new or different result</td>
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<tbody>
<tr>
<td>- Extends original thoughts and reactions to bigger concepts, reflective thinking, turn thoughts toward authentic problem-solving (preparing them for the rest of the unit)</td>
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</table>

* Depending on time, space, and engagement of students, or other factors, you may want to have them write a reflective journal for alternatives.
Extensions
- Take the class **outside to listen** for birds, look for signs of birds, **observe** environment characteristics and discuss which birds would be attracted to it, what could be done to make it more, or less, attractive for birds.
- **Writing in-role** as a certain kind of bird, a diary or blog entry describing an encounter with humans.
- **Create a model** of an ideal habitat in which birds and humans co-exist

Sample Visualization Script

You are outside, in the country on a sunny day. There is a light breeze gently blowing the leaves in the nearby trees. You can feel the air move across your face. There is a shallow stream just a short distance downhill from you where the water is babbling and bubbling along pebbles and branches. You sit on the grass and listen to all the birds chirping in the woods and the field around you. You look around and take a deep breath in. You notice the long grass is waving in the wind and there are flowers and dragon flies all around. A cloud drifts over the sun but not for long. You look uphill and see something that makes you feel happy. (*Wait a few seconds before asking them to open their eyes.*)
Lesson 5: Embodiment with Quick-Write

Unit: Grade Five Math, Geometry-Properties of polygons, area, and perimeter

Possible curriculum expectations:

Math: Measurement and Relationship-create through investigation using a variety of tools (e.g., pattern blocks, geoboard, grid paper) and strategies two-dimensional shapes with the same perimeter or the same area
Geometric Properties-distinguish among polygons, regular polygons, and other two-dimensional shapes, identify and classify acute, right, obtuse, and straight angles, identify triangles (i.e., acute, right, obtuse, scalene, isosceles, equilateral) and classify them according to angle and side properties

Arts/Drama: B1.1, B2.1, B2.3

Background: Students should be familiar with shapes and their properties and been introduced to various concepts mentioned above and some of the vocabulary related to those concepts. Provide supports for students who have not had this prior learning.

Materials: Pieces of string or yarn all cut to the same pre-chosen length, digital camera (optional), note paper or scribblers, graph paper, tape measures and/or meter sticks. *You may want to conduct this activity in a larger room to ensure all have a safe space.*

Approximate timeline: 1-2 classes
Sample Lesson: “I am a polygon!”

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
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<tbody>
<tr>
<td><strong>Introduction to the Embodiment:</strong></td>
<td>-Activates a sense of fun as well as prior knowledge.</td>
<td></td>
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<tr>
<td>-Announce that students will be shapes instead of people today, specifically polygons. Explain students will need to apply some creative thinking and to work together to embody their new forms. Explain the goal is to experience physically what it is like to be different shapes.</td>
<td>-Information recall. Not drawn out.</td>
<td>* Point out any good visuals of shapes and vocabulary on display. Students can use them as models to embody.</td>
</tr>
<tr>
<td>-Briefly review the attributes of various polygons then arrange the groups and have them sit together.</td>
<td>-Allows for independent decision making, problem solving, presents an element of creativity</td>
<td></td>
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<tr>
<td>-Explain <strong>students can be the vertices</strong> (with string as the sides) or <strong>the sides</strong> of the polygons and they are encouraged to be creative. The shape cannot be larger than the string can go. Students will be expected to <strong>name their polygon</strong>. Explain you will call out the limit of an attribute they need to make a shape (ex: Less than 5 vertices, or between 4 and 7 sides).</td>
<td>-Engages creativity within limits</td>
<td></td>
</tr>
<tr>
<td>-Do a couple of easy practice runs and assess class level of understanding and engagement</td>
<td>-Practices on-the-spot thinking skills--under pressure</td>
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<td></td>
<td>-Re-explain the task, if needed.</td>
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<td></td>
<td>*Group students as per your usual practice. 3-5 students per group will work but feel free to experiment a bit.</td>
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<td></td>
<td>* For greater challenge, apply a time limit.</td>
<td></td>
</tr>
</tbody>
</table>
-**Engage in the activity.** Repeat 4-5 times to give students time to explore and get creative. Go from simple to more complex.

-**Next Step:** Have students re-create their shapes using the string. One member steps out of the shape and measures the perimeter and the sides. Have the group figure out how to measure the angles and record them along with the perimeter and sides.

**Quick Write: to be inserted throughout the activity**
- At various times call out “Quick write!” The students will sit down and quickly write out their thoughts in role about the shape they have been or are at that moment. Provide guiding questions on the board/wall to allow for efficient thinking and writing.

-**Guiding questions:** As they make shapes, ask them to identify themselves: “What are you?” “What are your attributes?” “How many vertices do you have?” “We are a hexagon!”

-**Engages group problem solving**
-**Provides students with specific attributes they can use to name/identify their shapes.**

-**Activates reflective thought** that attaches experience to memory.
-**Encourages active, on-the-spot analytical thinking.**

-**Identifies** their shapes.
-**Shifts experience from a 3rd person concept to a 1st person experience.**

*Consider taking pictures of the groups in their various shapes for use later such as a visual quiz, math journal subject, or assessment etc.*
- Then, as part of the **Quick-Write**, have the class quickly write a few points about their current shape. How do they know they are a certain shape? What does it mean to be that shape? How do they feel when they’re in that shape? What kind of angles are in your shape? Draw your shape.

**Debrief:**

- Tidy up, return to regular places, ask questions about what shapes they made and the attributes of those shapes. Also, ask about what shapes they saw others make and what about those shapes made them stand out. They may use their quick-write notes to support their sharing.

<table>
<thead>
<tr>
<th>Reflection and self-reflection, some metacognition</th>
</tr>
</thead>
<tbody>
<tr>
<td>- If there is no time left in class, this review can still be done the next day/class-this may be an effective way to gauge the effectiveness of the activity.</td>
</tr>
</tbody>
</table>
**Lesson 6: Mantle of the Expert**

**Unit:** Grade Five Math; Geometry-Area, and Perimeter, and Measurement

**Background:** Foundational learning of polygons, calculating area and perimeter, and measurement units and tools.

**Possible curricular expectations:** Choose a maximum of 3:

*Math:* Problem solving, Reasoning, Reflecting, Selecting tools, Connecting, and Communicating. Distinguish among polygons, regular polygons, and other two-dimensional shapes, Create and Analyse designs by translating and/or reflecting a shape or shapes using a variety of tools (e.g.: geoboard, grid paper, computer program)

*Arts/Drama:* B1.1

**Materials:** Graph paper, rulers, meter sticks, measuring tape (optional), design packages for rugs.

**Technology option:** Use drawing programs instead of paper and save final designs + measurements in a document file.

**Approximate timeline:** (Subject to chosen outcomes and student abilities) One to three+ classes.

Mantle of the Expert demands a lot of preparation ahead of time in order for the activity to run smoothly and to avoid extra work or lost time due to confusion or missing information as students progress.
### Sample Lesson - Rug Designers

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
</table>
| **Introduce the situation/scenario** *(see sample at end of lesson plan):*  
- *Teacher-in-role:* either share an email or video** (see sample at end of lesson plan) from a “friend” or enter the room in *role* dressed as a character (Dressing up is *not needed*, Props and costume pieces may be used for effect but are *not necessary*). Have some fun with this. Tweak the scenario if desired so that it will appeal to the class. | -Activates interest; seeing the teacher in role will provide a model and possibly some needed encouragement for future role-playing.  
- Presents real-world application for the math they have learned/are learning  
- Getting the buy-in from the class to create a sense of communal purpose | *Teacher-in-role* can be very engaging for the students but if you are too uncomfortable with the idea, you can recruit an outsider to act as the friend who needs help, or simply read the “email”.  
*A pre-recorded video is a fun option.* |
| **Assign roles:**  
- Divide the class into small *design teams* with each group responsible for one of the designs.  
- Hand out *design packages* to each group. Each package should include a sketch of a polygonal shape, a short description of what it is supposed to be and how much floor space it will cover. Other details such as colour, materials used, etc… can be included or left to the students to decide. | - Allows for differentiation and gives students a sense of what real designers do.  
- Scaffolds for possible extension: making their own designs. | *Gear the designs to challenge your students, have supports available as needed.  
*Consider using a technological version of this.  
*Look up design terminology and titles or names of design professions or roles and apply them to the groups and tasks for a more authentic experience.* |
### Deadlines:

- This is subjective. **For a more authentic experience, there should be some time pressure** for completion of each stage of the design process. With Mantle of the Expert activities, allow the experts (aka: students) to provide what they believe to be a **reasonable deadline** and negotiate if needed.

- This can be an intensive class period in which designs are done by the end of one class or this can be extended over several class periods (for example: dedicating the last 15-20 minutes each math class to the project). **The project could be integrated into art class.**

| - Encourages time management and with working under pressure. |
| - Provides sense of accountability and sense of control. |
| - *This project can take one to several class periods to complete depending on the learning expectations and student abilities.* |
| - *Divide the project into stages to be completed at different times so assessment, constructive feedback, and evaluation of student work can be done in stages. This will also maintain a continuous sense of accountability for the students.* |

### Conclusion:

- Once all designs have been submitted, celebrate with a **showing of the designs** (either hard copy or slideshow). If students prefer their designs not to be shown, then a return of **“the friend”** character thanking them for their work and providing customer feedback would provide a clear closing of the project.

- *Explore real-world experiences.*

- *This does not need to take up much time but is important for future motivation.*
*Scenario:* A friend of yours designs customized children’s area rugs but she has had two major setbacks. First, her computer crashed causing her to lose all the design measurements for her most recent orders. Second, her rug manufacturer has had a fire and lost everything—including all their files—, which means all the measurements for each specialized rug have been lost with no back-ups. Orders need filling soon, and the designer is extremely busy so she doesn’t have time to recalculate everything. She heard from you, their teacher, about their work with polygons, area, perimeter, and measurement. So, she thought she would ask if the class would be willing to help fill the orders by figuring out the different measurements for some of the designs. If that works out, they may be asked to create and present their own unique designs for rugs if they are interested.

************************************************************************************************* 
**Sample email:** (to be adapted to teacher/class)

HELP!!! You know how I’ve been designing children’s rugs and found this great manufacturer in B.C that did a wonderful job making my creations into reality? Well, their factory fell victim to the wild fires. They lost everything—equipment, computers, files, everything. I might have been able to find another factory, but my computer crashed this week just as I was confirming a big order. Sooo, basically, all the measurements for the designs have been lost. I’m absolutely swamped right now and could really use some help. I remember you mentioning that your class was working on measurement, area, polygons, etc… and how you said how great they were doing. I was wondering if they might be able to help me out. If I send you some designs, can you ask them if they can figure out the measurements to make these rugs? If they do well, I’d like to see what designs they can come up with. I could add them to the collection for orders.

Thanks a million,

Sandra Shaper
Lesson 7-Visualization

Unit: Grade Five Science; Anatomy-The Circulatory System

Possible curricular expectations:

*Science*: 2.4, 3.1, 3.2;

*Language Arts*: Listening-1.2, 1.4, Writing-1.1, 2.3, 4.1;

*Arts/Drama*-B1.1, B2.1

Background: Students should have seen a model of human anatomy and the circulatory system before beginning, and they should be familiar with the key vocabulary.

Approximate timeline: One class (or more if extensions are done)

*Visualization is primarily a teacher-guided activity. See sample script after the lesson plan*

Sample Lesson-Circulatory circuit

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction:</td>
<td>-Announce the class will be taking a little trip through the circulatory system. “Imagine if we were super tiny and could tag along for the ride with a blood cell. What might that be like? Today</td>
<td>-Hooks interest and engage imagination, introduce the concept of thinking about a different perspective <em>Allow for students to be uncomfortable with the idea and reassure them they will be in control of what they see.</em></td>
</tr>
</tbody>
</table>


we are going to explore what it might be like to travel through the circulatory system.”
-Do a quick review of what they know already about the circulatory system.

<table>
<thead>
<tr>
<th>The Visualization</th>
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</thead>
<tbody>
<tr>
<td>Explain students will be <strong>guided</strong> through a <strong>visualization</strong> trip through a healthy circulatory system of someone who is standing still. They may add as much or as little detail to the images they picture as they listen. Ask if any of them have ever been on a water slide or been tobogganing. If some have not, allow those who have to describe their experiences briefly.</td>
</tr>
<tr>
<td>Have the students close their eyes and relax. (If you have the room/resources, you can use mats.)</td>
</tr>
<tr>
<td>With <strong>expression</strong>, read the script for the visualization (found at the end of the lesson plan). You may pause and ask, “where are you?” or “how do you feel?” on occasion to maintain their focus and assess their engagement.</td>
</tr>
<tr>
<td>Once the reading is finished, remain quiet for 5-10 seconds to allow the students to continue imagining</td>
</tr>
</tbody>
</table>

| -Engages prior knowledge. |
| -Provides a baseline experience in case there is opportunity for extension activities such as art, writing, research, etc. |
| -Allows students to begin picturing a common experience in their minds. |
| -Relaxes bodies, opens minds |
| -Maintains a level of interest and active engagement |
| -Allows students to process or further explore on their own terms. |

*If any of your students have not had any of these common experiences it is important to give them an opportunity to think of something they have done that sounds similar or show a short video of a waterslide.*

*If you are comfortable writing your own script, please feel free.*

*Pacing and timing appropriately is key to preventing anyone from falling asleep, from being unable to keep up, or from getting bored.*
on their own. Then, have them take a deep breath, stretch and open their eyes.  

**Wrap-up:**  
- Debrief about the experience. This can be done in pairs, small groups, or whole class discussion.  
- Deepen their thinking with questions such as, “What might you have seen if the circulatory system was not perfectly healthy? What would change about the experience if the person was running?” Follow the discussion time with a written component such as a reflective journal.  

<table>
<thead>
<tr>
<th></th>
<th>Creates a separation between imaginary and real</th>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Completes the transfer of 3rd person knowledge to 1st person experience.</td>
<td><em>There is a good opportunity here for concrete assessment of learning.</em></td>
</tr>
<tr>
<td></td>
<td>Provides an opportunity for assessment</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Extends understanding and appreciation for the health of, and connection to, their circulatory system.</td>
<td></td>
</tr>
</tbody>
</table>

**Possible extensions:**  
- Art project  
- Writing their own visualization script or story applying learned vocabulary  
- Research into heart health  
- Tableaux or various parts of the system  
- Soundscapes  

*For a clear assessment of learning, you can have the students do a written task before and after the visualization experience to compare the results.*  

**Sample Visualization Script; adapt as needed.** *Include specific vocabulary if desired (next page)*
You are in a very hot, humid, crowded room at the top of a tunnel waterslide. You can hear a loud, rhythmic pumping sound and notice the water pulsing onto the slide matches the pumping sound. You look across the room and see another tunnel from where people are sliding into the room just as fast as people are leaving through the one you are waiting to go down. You are holding a bendable sled, something like a saucer, meant for taking you along the waterslide. You place it at the top of the slide immediately after someone else has gone ahead of you. There is a pair of sliding doors that are opening and closing every second at the top of the slide. You can feel other sliders who are ready to go all around you. You quickly hop on and the water pressure pumps you out of the room like a shot just as the doors open. You, and many others, are being pushed down a tunnel with a lot of force. You shoot along the wide tunnel for a few seconds until you see an entrance to another, somewhat smaller tunnel. Some of the others are going that way while others are shunted toward another one further along. You can feel the power of the current pushing you toward the first tunnel you saw. This tunnel has more twists and turns with even more branches heading off in different directions. With each, new tunnel you enter you notice them getting narrower until you have to lie down everyone in the tunnel is pushed into single file, but the water pressure is still the same. You sense that things seem slightly cooler than where you started, and you have slowed down a little bit. Suddenly, your tunnel makes a 180° turn. You shoot through a thin curtain and you see the walls are now darker and the water is a little cooler than before, but the pressure is still the same. You zip through more twists and turns, all the while the tunnel is getting wider. More sliders join you from other tunnels until, just like in the beginning you are all being pushed along a wide tunnel. You can hear that pumping sound coming from up ahead and you see another set sliding doors that seem to be letting sliders go through every second or so. You think you’re going to hit them but just as you reach the doors they open, and you fly into the room where you started. You have a few seconds before you are pumped out again through another wide tunnel but it’s a short trip. You see tunnels branching off again like before but they all seem to be going to the same place. You can hear a whooshing sound like fast moving air. You fly into a narrow tunnel that has dozens of little, twisty tubes branching off in every direction. All around you the sides are moving in and out and the motion seems to be moving you along the twisty tubes. You lose all sense of direction but at least you are moving quite as fast as before. Eventually, you notice you are heading for a larger tunnel again and before you know it, you are pushed out again and sliding down
toward the main room again. Once more, you are in the large, humid room with the loud, pumping sound. You have a few seconds to roam around but then you are back on your sled and pumped out again.
Lesson 8—Improvisation with Soundscape

Unit: Grade 5 Social Studies-Heritage and Identity: First Nations and Europeans in New France and Early Canada

Possible Curriculum Expectations:

**Social Studies:** A1.2, A2.1, A2.5, A2.6, A3.5 (Choose three maximum)

**Language Arts:** Listening 1.2, 1.3, 1.5, 1.8; Speaking 2.2, 2.4, 2.5 Metacognition 3.1; Reading 1.1, 1.4, 1.5, 1.9,

**Arts/Drama:** B1.1, B1.4, B2.1

Background: Students will have seen/read information about various First Nations groups including their lifestyle and organization, European settlers and explorers, and the interactions between these groups prior to 1713.

Materials:

- Various texts, online resources, images of artwork, and (if possible) models of artifacts from the time period such as tools and clothing.
- An open space with desks or tables around the edge.
- Music, drums, other instruments or noise makers to help create an atmosphere and sound effects

Timeline: 1-3 classes. The improve portions can take as little or as much time as is needed and is subject to student input.

**Important note:** When engaging in role dramatis, it is crucial to be flexible and work with student ideas and reactions to the in-role action and dialogue. **Expect the unexpected!** Allow for diversions which can lead to unexpected, deeper learning. You may explore new ideas and concepts through Quick Writes, Thought Tracking, or other methods which can help you get the original drama back on track or expand it.
Sample Lesson-Stories of How We Met

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction:</strong></td>
<td>-Activates prior knowledge</td>
<td>*Note areas of interest, gaps, and strengths in knowledge. This will be key to helping you guide the students as well as informing your choices for possible teacher-in-role roles.</td>
</tr>
<tr>
<td>-Review key groups and events already covered. Explore what students believe were the big events of the time, who was most effected and how by the European immigration into North America, etc. <strong>List ideas</strong> using a <strong>thought web</strong> to illustrate the connections.</td>
<td>-Provides insight into possible situations and roles for the improvised scenes</td>
<td>*Aim for critical thinking through questioning. It is important for the students to have the ideas of what to explore and what they need to know.</td>
</tr>
<tr>
<td>-Engage imaginations with a <strong>brain storming</strong> activity. Ask: “If we could go back in time to experience what it was really like for these people, who would you want to be? What event would you want to see? What part of life back then do you find the most interesting? List their thoughts, share one or two of your own to help guide them. -Refer to the <strong>thought web</strong> and <strong>facilitate a discussion</strong> about what students think it would be like to live through <em>(insert suggestion here)</em>. Ask “What do we need to know to better understand the reality of that time?”</td>
<td>-Deepens thinking, opens their minds to thinking about details and different perspectives.</td>
<td><em>Keep the thought web, list of ideas or thoughts, handy so you can refer to it as needed.</em></td>
</tr>
</tbody>
</table>
**First improvisation: Picture to Story**

- **Explain** students will be preparing and playing out various scenes from the past based on the different situations and perspectives they have listed.
- Sets up expectations for student-centered learning

- **First improvisation: Picture to Story**
- Based on student input, select a picture/image and have the students observe it silently. Explain students will be recreating the scene-bringing the picture to life-and creating the story of the people they are depicting and adding sound effects.
- Have **students choose how to set up** the scene and who they will be in the picture. This can be done in small groups with the same picture or have several images, so each group will explore several scenarios. Each group will need time to research and prepare their scenes. **They will not write scripts.**
- Provide the questions they will be asked so they can focus their efforts: Who are they? Where are they? What’s happening? What are they doing and why? What are they thinking at this moment?
- Encourages students to observe with intent, and interpret body language, facial expressions, environment, etc.
- Allows students to see different perspectives and interpretations of the same image.
- Provides clear intention for their research and preparations. Supports practice of character development and empathy by focusing on the first-hand experience of someone else.

*If students need a model, run a simple example activity based on an image of something they can easily relate to such as kids on a bus, for example.
*The choice of one picture or several will depend on student interests, how much time you have, and the learning expectations chosen.
*Using several images, and everyone having their turn with them, will accomplish a wider element of exploration.
*Be open to student ideas about what information they can or want to share.
**What do they want us to know about them or the situation?**

- **Present the scenes.** Each scene begins as a tableau and then students bring the picture to life.  
  - **Give the group a context** so students have a reason to share that makes sense with their picture. For example: “You have just landed onshore and are greeted by some locals.” If it’s appropriate or needed, use **teacher-in-role** to help them share their stories. Choose a role appropriate to the context of the picture. A role which observes and questions but does not lead is best.  
  - Repeat as needed.

**Soundscapes:**

- Ask students to re-examine their images (or provide the groups with a new image) with the goal of designing a soundscape that will **give the picture a more realistic experience for the viewers.** The sounds can be voices, recordings, instruments, etc.  
  - **Encourage creativity with purpose.**  
  - Remind students to observe all the details in the

**- Mobilizes knowledge, understanding, and interpretations of the image and moment in history. Brings the 3rd person observations into 1st person experience.**

**- Provides** guidance, reassurance, a model of behaviour, and an added element of fun. It also helps to keep the story going forward if needed.

*If you are not comfortable playing roles it is better to allow the students to choose how they will share their stories. Alternatively, students from other groups may **interview-in-role** those who are sharing their scene.*

*Do not question the players as the teacher or the drama will be lost, and the students may feel like they must give a right answer.*

*See description on pages 19-20.*

*There will be lots of noise as students experiment.*
image they could hear if they were there. For guidance, point out a possible source of sound and **ask guiding questions** such as: “What would this sound like? How would that affect the characters in the image? Would hearing that sound help bring the audience into the scene? Would it make them feel like they were there too?”

**-Present the soundscapes**

<table>
<thead>
<tr>
<th>Debrief</th>
<th>-Go over the performance experiences, and their observations. Discuss what was most interesting, what they learned, how the role plays and soundscapes helped their learning, what could they do better next time, etc.</th>
<th>-Provides closure and metacognition (thinking about their thinking)</th>
<th><em>This can be done orally followed by a written activity, whole class or small groups, student-led if they have experienced debriefing before. See definitions sections for details.</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Possible Extensions:</td>
<td>-Research project -Creative writing -Reflective journal -Art project</td>
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</table>
Lesson 9-Mantle of the Expert (Simple)

Unit: Math; Probability

Background: Students should have been introduced to the concept of ratios and be comfortable with the concept of simple fractions

Possible Curricular Expectations: Choose a maximum of 3 to assess.

Math-all three listed expectations in Appendix D for Data Management and Probability; Problem Solving, Representing, and Communicating

Arts/Drama-B1.1

Materials: Dice (ideally some with more than 6 sides), playing cards (any kind with at least 4 suits), play money including coins, stiff paper, pencils, other craft materials if desired, notebooks or clipboards if possible.

Approximate timeline: 2+ classes

Sample Lesson-Researching Fair Games

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction/Hook</td>
<td>-Sets up expectations and introduce a context for the role of researchers</td>
<td>*Teacher in role option-Present the hook as a Fair Organizer.</td>
</tr>
<tr>
<td>-Example: “Today you are going to be researchers working with probability, making predictions, and running experiments. Your goal is to decide which games would be the best options for a local fair. The organizers want</td>
<td>*Be clear about the division between reality and the fiction of drama activities. The set-up stage is helpful in hooking</td>
<td></td>
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</tbody>
</table>
games that will allow some people to win but not too many so that the fair will make money for a fundraiser. One of them will be visiting later to check on your progress and your results.”

**Discussion questions:** What would happen if too many people won prizes? What do you need to know or figure out, as researchers? How will you know if a game is good for this fundraising fair?

**Review** how to represent the ratio or probability of a certain result (ex: chances of rolling an odd number on a 6-sided dice, or how many times you get red from a 4-coloured spinner)

<table>
<thead>
<tr>
<th>Developing activity: Preparation and Hypothesis stage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>-Present the first part in role of Researcher:</strong></td>
</tr>
<tr>
<td>“Your tasks: You will calculate the probability of various results and make predictions based on them. You will design a game and participate in controlled experiments to check the accuracy of your predictions. The results of the games will be</td>
</tr>
<tr>
<td><strong>-Sets the tone for the drama, situates the students in their roles as researchers.</strong></td>
</tr>
<tr>
<td><strong>-Offers invitations to practice mathematical calculations, apply knowledge, to be creative, and achieve a goal.</strong></td>
</tr>
</tbody>
</table>

interest and making sure students are aware of what is real and fiction.

*Brainstorming is a necessary part of planning and running any role play.

*Teacher in role: Act as the Lead Researcher, presenting the tasks, checking and approving researchers’ plans and work.
the evidence you will use to convince the fair organizer to use (or not to use) your game.”

- Guide students following the standard scientific or experiment method. Have students work in pairs or small groups (no more than 4). Students need to calculate the probability of results for each of the items and then design a game using one or some of the items. Finally, students need to predict the results for their game. All calculations and predictions should be recorded.

<table>
<thead>
<tr>
<th>The procedure and experiment stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Researchers should be filling in a form or writing the steps and materials being used as they go through the stages just like real researchers would do. Use whatever form or technology is appropriate (ex: paper and pencil, electronic document). Consider having students make a sketch of their game or write step-by-step instructions of how to play.</td>
</tr>
<tr>
<td>Enables students to follow a process</td>
</tr>
<tr>
<td>Provides a real-life scenario for math use</td>
</tr>
<tr>
<td>Encourages real-world practice of skills</td>
</tr>
<tr>
<td>Practices writing for an audience</td>
</tr>
</tbody>
</table>

* Make various items (ex: dice, spinners, coins) available for students to use for their calculations and experiments. You can use bins or bags around the room or provide pre-set kits to each pair/group. *The level of freedom or guidance depends on the abilities and needs of your students.

*Possible assessment artefact
Each group decides how many turns are needed to get enough evidence from their game. Then, each group plays their game and records the results. **If time allows**, have groups play each other’s games and record the results as they play.

**Analysis and conclusion stage**

Once the games are done, all results recorded, researchers need to **analyze** the results and make a **conclusion** about their game. Then conclusions are presented to the other researchers and the **Fair Organizer**.

**Optional celebration** - If time allows, allow students to organize a class fair and play the games using play money as prizes.

- Engages whole class participations. 3rd person description of experiments and math problems transforms into 1st person experience.
- Applies higher level thinking skills.
- Discover any flaws or errors for themselves (with guidance if needed)

*This part can the most time consuming. Using **Teacher in role**, you can sustain class engagement and focus by switching between **Lead researcher** and **Fair Organizer** as needed.

*Other researchers can provide constructive feedback. This could be done as a Debriefing.

*Opportunity to connect with another class also studying Probability
Lesson 10–Improvisation

**Unit:** Grade 6 Science-Electricity

**Possible Expectations:** Choose maximum of 3 per subject

*Science:* 1.1, 1.2, 2.7, 3.4, 3.5, 3.8

*Language Arts:* Listening 1.2, 1.4, 1.6; Speaking 2.2-2.6; Reading 1.6; Writing 1.4,

*Arts/Drama:* B1.1, B1.3, B1.4

**Background:** Helpful is students are aware of different forms of electricity production, different uses of electricity, and forms of energy it can transform into. These can be introduced in this lesson or explored further.

**Materials:** Resources for research and exploration

**Approximate timeline:** This can be done as one introductory class or spread out over a few classes to ensure thorough research and rehearsal.

**Important Note:** This lesson can be used as a fun introduction to the unit, a deepening of learning, or as a final activity for evaluation. Please adapt it as needed depending on your purpose. The following sample lesson is intended as an exploration of the unit.
### Sample Lesson-The Good and the Bad in Power Production

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
</table>
| **Introduction**          | -Sparks curiosity while providing a model for the format of the game they will be playing later. | *Have some fun with this. You can use different voices and postures. Be prepared for if your students need a few more examples of what to do. *
| -Begin the class with a simple, practice version of “Good news/Bad news”. You could say something like “The good news is a long weekend is coming up.” Become a difference character by using a puppet or putting on a hat (minimal costume piece) and continue the conversation with “The bad news is there’s a storm coming so I won’t be able to go hiking like I planned.” Keep it going for another two lines. Then ask 2 or 3 volunteers to add another thought to keep the story going about the long weekend. -Explain they will be exploring and playing with the topics relating to electricity through the “Good news/Bad news” game | *If students are already familiar with this game, skip this step and begin with the Developing Activities step after a brief mention of the eventual game to be played. *
|                           | -Sets up expectations and purpose                      | *This is also a great game to include for your supply teacher plans.    |

*Have some fun with this. You can use different voices and postures. Be prepared for if your students need a few more examples of what to do. *
<table>
<thead>
<tr>
<th>Developing Activities</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>-Have students explore and research <strong>pre-chosen topics</strong> about electricity and its</td>
<td>-Provides students with some choice of method for exploration and</td>
<td>*Make the stations as interactive and as numerous as space,</td>
</tr>
<tr>
<td>production through <strong>research stations</strong> and small groups. Number each student from 1-5</td>
<td>study. Also, the <strong>interpretation and judgement</strong> of good versus</td>
<td>resources, and time allow.</td>
</tr>
<tr>
<td>or 6 (depending on the number of stations) and have the same numbers be in one group.</td>
<td>bad is given to the students which promotes <strong>analytical and critical</strong></td>
<td>*This time gives the teacher an opportunity to guide, observe, and</td>
</tr>
<tr>
<td>Model how to <strong>categorize information</strong> as good or bad for the planet or people/society</td>
<td>thinking skills.</td>
<td><strong>assess as needed.</strong></td>
</tr>
<tr>
<td>-<strong>Jigsaw</strong> the groups. Once the exploration and categorization of information is</td>
<td>-Promotes <strong>active listening and accountability</strong> for choices.</td>
<td>*Depending on the students, it may be a good idea to let them</td>
</tr>
<tr>
<td>complete, re-organize the groups. <strong>Each group should have a one of each number.</strong></td>
<td>-Opportunity for further <strong>interaction</strong> with peers and <strong>connection</strong> through ideas</td>
<td>know this step is coming <strong>before they begin the initial</strong></td>
</tr>
<tr>
<td>Groups will then <strong>share information</strong> and <strong>compare and explain categories.</strong></td>
<td>-Gives time to prepare for the game which will (ideally) increase</td>
<td><strong>research</strong> stage. This will ensure everyone is aware of their</td>
</tr>
<tr>
<td>-<strong>Rehearsal.</strong> Students, within their jigsaw groups, will practice some Good news/Bad</td>
<td>confidence in their knowledge and understanding.</td>
<td>responsibility to the group.</td>
</tr>
<tr>
<td>news story lines based on their information and categorizations.</td>
<td>*Walk around to observe and assist as needed.</td>
<td></td>
</tr>
</tbody>
</table>

*Make the stations as interactive and as numerous as space, resources, and time allow.

*This time gives the teacher an opportunity to guide, observe, and assess as needed.

*Depending on the students, it may be a good idea to let them know this step is coming before they begin the initial research stage. This will ensure everyone is aware of their responsibility to the group.

*Walk around to observe and assist as needed.
**-Good news/Bad news-Full version**

Arrange the class in a circle or two lines facing each other. Choose someone to start (they may choose either good or bad as the starting point) and encourage the class to keep the story going. **They must avoid cancelling out what the previous person said because that will bring the story to a stop.** If the story does end, begin a new story with the next person in line. **If someone is out of ideas, allow a “pass” and go to the next student in that line or next to them in the circle.** Run the game as long as the students are engaged and have something to add.

- Offer full class **participation.** Even those who cannot or do not participate in the improvisation can be active listeners and be given silent and/or background tasks connected to the activity.
- Promotes **active listening, the ability to think quickly.**
- Incorporates a **safe option.**

**-Debriefing circle**

Ask students to discuss how much they have learned and **what helped them learn and understand** more about the topics covered. Allow the discussion to cover other reflections such as how the game went, how they might change it or their own actions.

- Provides an opportunity for **metacognition** and to express thoughts for future activities

**-This may be a good opportunity for observational assessment for and of learning.**

*If the students need help starting, give them example lines such as “The good news is sunlight is free for everyone. The bad news is it isn’t available at night. The good news is the sun is always shining somewhere so the energy can be stored and shared…”*

*Guide as needed to maintain classroom management but **avoid controlling the direction of the story** or which information is shared.*

**-If time is an issue, this can be given as a quick writing assignment such as exit slips or comment cards.**
<table>
<thead>
<tr>
<th>Optional extensions</th>
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<tbody>
<tr>
<td>- Reflective journal</td>
<td>- Integrates more learning expectations,</td>
</tr>
<tr>
<td></td>
<td>builds on student interests, further</td>
</tr>
<tr>
<td>- Specific interest research project</td>
<td>opportunity for applied learning</td>
</tr>
<tr>
<td>- Class science fair</td>
<td></td>
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<tr>
<td>- Class trip to a science centre or</td>
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<tr>
<td>power plant</td>
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</tbody>
</table>
Lesson 11-Tableaux with Fish Bowl

Unit: Grade 6 Social Studies: Heritage and Identity: Communities in Canada, Past and Present

Possible Expectations: Choose a maximum of 3 per subject

Social Studies: A2.2, A2.4, A2.6, A3.1, A3.4, A3.5


Background: Some discussion and reading about the various founding and newer groups of Canada, Grade 5 work about early Canada and First Nations people and European settlers

Materials: Research materials, some simple, symbolic props and/or costume pieces are optional

Approximate timeline: Allow 1-2 classes for research period, 1-2 classes for the Tableaux and Fishbowl discussion.

Sample Lesson-Developing Canadian communities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brainstorm</td>
<td>-Activates prior knowledge</td>
<td>*Guide as needed. This can be a whole class activity, small groups that share with the whole class, or Think, Pair, Share.</td>
</tr>
<tr>
<td>-Students will brainstorm to identify the various groups that have influenced the development of Canada, either founding groups (First Nations, French…) or more recent arrivals (Chinese immigrants, Syrian refugees…).</td>
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</tr>
</tbody>
</table>
Next, in the form of a thought web or other ideas organizer, do a class **brainstorm** of how the listed groups influence(d) communities in Canada—one or two key points.

- Practice **organizing** information and ideas
- Engages **critical thinking** about national identity, multiculturalism, the complexity of interconnectedness in a society

*Keep the lists visible in the class*

### Introduction/Preparation

- Referring to the list of influential groups in Canada, point out that these are good subjects to use in something called **Tableau**.
- Review the purpose of the activity (see Definition p.19) and explain that at some point they will be asked to have a conversation while in the roles from their scenes. This will be **The Fishbowl**.
- Divide class into pairs or small groups and allow them choice of who, what, and when they will represent or express in the Tableau.

**Provide a guiding theme** (ex: ‘When two groups interacted’, or ‘The day everything changed’) based on the chosen curriculum expectations to focus their efforts.

- Sets up expectations
- Gives students control over what they learn

*Use other names if it applies more to the chosen outcomes and the students relate better to them. Ex: Living gifs or Living Memes*

*If students need a little more structure, have pre-chosen groups and events on slips of paper for groups to pick from.*

*It is more fun later on if the groups don’t know what the other groups have chosen*

*Tableaux can be represented in literal and more abstract ways. If your students are new to this form, be very specific with the theme.*
- Take note of any like-roles or groups with similar perspectives for use later

**Research**
- Groups will **research information** regarding historical developments and events, traditions, social behaviour, etc… about their subject. Remind students to be continually asking themselves: “Is this important to share? How can we show this?”

**Preparation**
- Allow students time **to plan and practice** their scene. They may use a few symbolic props, costume pieces (keep these to a minimum), simple sounds, repeated words or phrases for effect but not explanation or description. Remind students they may need to hold or repeat their pose for several seconds up to a few minutes.

| - Practices focused research, comprehension and interpretation of information |
| - Considers options for presentation |
| - Engages **creativity, application of learning**, and active interpretation |
| - Promotes mindful choices |
| - Encourage students to **continually think about their character** - their story, their perspective, their reactions to things… |

*This part can be done in class and as homework.
*Have as many different resources available including stories, poems, other texts, videos, etc.

*Tableaux **can be done with no props or costumes.** This can challenge the students to be more creative and resourceful.
### The Tableaux
- Each group shares their tableau with the class. Students silently observe each tableau for up to a minute before sharing observations and thoughts about what is being shown. Be flexible with the length of the tableau. Some students may find a minute too long to hold their pose.
- Teacher or students ask some questions of the characters to gain more insight—this is called Hot Seat or Spotlight. Characters must answer in-role.
- Ask characters to move into the next moment (as if someone hit play and pause on a video)

<table>
<thead>
<tr>
<th>Demonstrates presentation skills</th>
<th>Engages active interpretation by the observers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practices improvisation skills.</td>
<td>Demonstrates depth of understanding of the situation and role.</td>
</tr>
</tbody>
</table>

*Perfect opportunity for assessment through observation and questioning; Having a photo or video record of each Tableau would be helpful for evaluation as well as good as an artefact for a portfolio.

*-Make note of any possible topics for discussion that come up through the presentations or observations
*Moving to the next moment is optional but can be a lot of fun for them to try.
*If time allows, this would be a good place for the activity to evolve into short role-plays

### The Fishbowl
- Arrange class into two groups based on the roles or situations they portrayed. Refer to the notes taken during the Introduction stage.
- One group is the inner circle discussing, in role, a topic or question presented to them by the

| Provides discussion groups sense of community | Promotes critical thinking about different perspectives of a common issue, well known event, or a surprise |

*Topics or questions are dependent on what was revealed in the Tableaux and on the
teacher, while the other group stands around them to listen in.

Example topics could be (but not limited to):
- Discuss solutions to a common problem that came up in the scenes
- Share what “the others” should know about them and what drives them crazy about “the others”
- Perspectives about the effects on their group by a certain historical event

- **Groups switch places.** The second group can answer the same question, in role, but apply any insights they gained based on what they heard. They may discuss something different, but it should be related to the first topic, so they can use what they’ve learned. First group listens in.

**Debriefing**
- Leave some time for students to **debrief about the experience, what they learned**, and what they would do differently if they had another Tableau to do.

<table>
<thead>
<tr>
<th>Insight revealed during the Tableau scenes.</th>
<th>Promotes <strong>active listening</strong>, respectful <strong>communication</strong>, <strong>appreciation of diversity</strong> and difference</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amalgamates</strong> known information with new insights and information</td>
<td>Allows students to return to reality and think about what they have learned—opportunity for <strong>metacognition</strong></td>
</tr>
</tbody>
</table>
| curricular expectations chosen for this lesson. | *If conversations can become heated when students are interacting in their roles, ask students to write down their ideas and read them to one another.* **Encourage respectful behaviour but avoid controlling conversations.** Re-focus or pause if things go too far off-track.

*It is **important** for students to have the chance to **reflect after an intensive discussion**.*
<table>
<thead>
<tr>
<th>Possible Extensions</th>
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</thead>
<tbody>
<tr>
<td>- Reflective writing</td>
<td></td>
<td></td>
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<tr>
<td>- Develop a role-play to further a topic of interest</td>
<td></td>
<td></td>
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<tr>
<td>- Heritage Fair</td>
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<tr>
<td>- Multicultural Day</td>
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</tbody>
</table>
Lesson 12 - Writing in Role

Unit: Grade 6 Language Arts (best used in conjunction with a Social Studies or Science unit)

Possible Curricular Expectations: Choose a maximum of 3 per subject

*Language Arts: Reading 1.1, 1.4-1.9, 2.3, 2.4, 4.2; Writing 1.1, 1.6, 2.2, 2.3, 2.5, 2.7, 2.8; Listening: 1.2, 1.8; Speaking 2.2, 2.3, 2.4, 2.6

*Arts/Drama: B1.1, B1.4, B2.1

*Any expectations related to other subjects will be dependent on which topic is explored.

Resources: graphic organizer for character development (see sample at end of lesson), various texts on a theme

Approximate timeline: This can be done within one or two classes or spread out over several classes integrated with another subject unit of study.

Important Note: For this lesson, chose texts addressing a common theme or topic. It could be from a Social Studies or Science unit being studied or something more personal such as mental health, peer pressure, cultural diversity. The common thread could be the origins of the authors, such as First Nations or Maritimes, or a traditional activity such as hockey or baseball. Keep the interests of the students in mind while choosing the texts.
Sample Lesson—Being the author, explaining the writing

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
<th>Notes</th>
</tr>
</thead>
</table>
| **Preparation**               |                                              | *The selection of texts is wide open based on needs and interests of students, unit of study in other subjects, and availability.  
*Keep note of which authors/texts the students read. This will be needed for the final activity.  
*Students should be able to have all their selected texts read in one or two classes—poems and short stories are ideal for this. |
| Select a variety of poems, short stories, and/or graphic novels for students to read. Allow students to choose at least two or three to read. **Choose at least 5 different authors.** -Ask students to think about the **purpose of the text** as they read. For example, why did the author choose to write in this way? If you could ask the author a question about their writing, what would you ask? Students should write some ideas down, ready to share if asked. | -Gives students choice of texts  
-Exposes students to a variety of writing styles, authors, and texts  
-Activates purposeful reading and lays foundation for role play activities. |  |
| **Developing Activities**     |                                              | *This can be done orally with whole group, in small groups with selected spokesperson, or in writing perhaps as emails to the teacher who then shares the completed list on screen. |
| Have students share the names of the authors and their questions for them and **compile a list of the questions.** Ask if there are any more questions they would like to add to the list. | -Exposes students to authors  
-Allows students to hear and think about different questions, lays further groundwork for the next activities |  |
**Introduce the roles**

“What do you know about these authors?”

Have a short share time if students have some prior knowledge. Next, **hook interest** with a question such as “Have you ever wondered why authors make the choices they do in their writing? Who are they really? How do authors think, I wonder? Have you ever wanted to meet the person who wrote something you really enjoyed?”

**Set the scene**: “We aren’t able to have all these authors come to us, so we are going to pretend they are among us. You are going to learn about one of these authors and imagine how they might answer these ‘questions-from-the-readers’. In other words: Learn the author. Be the author”

- Explain they will help each other develop their roles through mock interviews (called Interview-in-role) and then they will answer questions from “readers” in writing (aka: Writing in role).

- Engages imaginative thinking, curiosity

- Creates a sense of purpose while maintaining a separation between fiction and reality

- Sets up expectations

*Pay close attention to the reactions to the questions. Feel free to engage the students in conversation. If a student has met an author, ask them to share the experience, their impressions of the author, etc.*

*It is important to set the scene but also ensure they understand that the goal is not accuracy or realistic performance, but reasonable interpretation based on what they know.*

*If students are new to these activities, take a little time to explain them. See Definitions section, page 16 & 19*
**Research the roles**
- Students may choose the author they want to impersonate but limit choices so there is relatively equal representation. Once chosen, allow some time for **basic research** into the lives of the authors.

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<tbody>
<tr>
<td></td>
<td>Enables practice reading for a purpose and for collecting relevant information</td>
<td><em>Each author should have a relatively even spread of representation so that interview groups will have each author present.</em></td>
</tr>
<tr>
<td></td>
<td>Become familiar with the person, but not an expert. (Please reword)</td>
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<tr>
<td></td>
<td>Connects students with an author</td>
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</table>

**Interview-in-role**
- Divide the class into small groups with each author present, if possible. **Avoid having two of the same author.**
- **Authors** will share a little about themselves with the group. **Listeners/interviewers** will help the player (Author) develop their role with questions about their lives, approach to writing, subjects of interest, choice of form or words, etc. Each student will have a turn being **interviewed-in-role.**

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<tbody>
<tr>
<td></td>
<td>Compares authors’ backgrounds and promotes ideas for character development.</td>
<td><em>Monitor discussions, ensure respectful behaviour, turn taking, and active listening is being observed.</em></td>
</tr>
<tr>
<td></td>
<td>Encourages cooperation, active listening, constructive feedback</td>
<td><em>Provide sample questions to guide interviews if students are unsure how to engage deeper or critical thought.</em></td>
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<td></td>
<td>Offers opportunities for critical questioning.</td>
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**Writing in role**
- Refer to the list of questions from the beginning of the lesson. Ask the class to **imagine they are the author** sitting at home (or wherever they do their writing) and they

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<tbody>
<tr>
<td></td>
<td>Creates <strong>voice</strong> and encourages writing for a <strong>specific audience</strong></td>
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</tbody>
</table>
receive a letter (or email) from a reader asking them some questions about their writing—specifically about a text the reader read for class (i.e. the texts from the beginning of this lesson). Their task is to respond to the reader in writing.

- Each student then “sends” their response to a reader (a student who read the text by that author). Students will then respond to the answer giving the author some feedback about their answer.

**Debriefing**

- Conduct a **Debriefing** circle or other form of reflective practice in which students can share their thoughts and feelings about the experience, what helped them achieve the expectations, what they might do differently next time, etc.

- Practices **critical thinking**, providing **constructive feedback**

*Depending on selected expectations, students may use a peer to help with revision which could be framed as the **embodiment** of an **editor**, or **publicist** or **communications assistant**

*Useful artefacts for assessment, evaluation, and for student portfolios.

*This is a very useful and important tool for any process drama activity.*
**Sample Graphic Organizer**

**Character:** ______________________

<table>
<thead>
<tr>
<th>Notes on characters life history</th>
<th>Signs of history influence in writing</th>
<th>How history affects emotions</th>
<th>Thoughts/ ideas connected to history</th>
</tr>
</thead>
<tbody>
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</table>

*Use this information to help shape dialogue and form answers to questions in-role (interview, writing)*
WHY USE DRAMA GAMES OR THEATRE GAMES IN YOUR TEACHING?

They are simple, cost-effective ways of accomplishing a wide variety of educational goals, not just in theatre class. Games combine elements of creative drama, improvisation, pantomime, creative movement, and storytelling. They develop foundational skills needed and have tremendous positive effects on literacy development, academic success, and social interaction. The games are easy to integrate with content from other school subjects or content areas. The drama game is a versatile teaching tool that reaches multiple learning styles, content areas, age groups, and levels of language and experience.

Drama education is a powerful teaching and learning tool with profound positive effects on a student’s cognitive, social, emotional, and physical development. The benefits of drama instruction spill over into all school subjects and everyday life. Creative drama is sound pedagogy that reaches students of multiple intelligences and different learning styles. It is a multi-sensory mode of learning that engages mind, body, senses, and emotions to create personal connections to the material that improve comprehension and retention.

Drama games are an ideal strategy for differentiated instruction. Students with language difficulties, learning disabilities, or physical or mental disabilities can shine in drama, whereas they might struggle in traditional schooling. Gifted, talented, and highly motivated students who need to be challenged can demonstrate their abilities and synthesize learning in drama. From the shy to the confident, from the ELD/LEP to the linguistically gifted, and from the inexperienced to the advanced student, drama games include all levels of differentiated abilities in a positive successful creative experience.
To present materials to others in class or for a full-scale production, the participants must not only understand the material but also find a way to communicate it creatively and effectively to the audience. Therefore, knowledge is not enough; imagination, creativity, and communication are required to make effective theatre.

Drama games and theatre games transform the traditional teacher-student relationship from one of authority-recipient to one of shared experience of discovery and creative exploration. It is easy to use drama as a teaching tool in any school subject. It provides a practical, effective, and empowering approach to teaching that transforms the learning environment.

- Observation and imitation are primary mechanisms for learning throughout infancy and childhood.
- People enact a number of different roles during their lifetimes, or even during the course of a day.
- Preparing, rehearsing, and performing for important life events (e.g., a job interview, college application, or wedding) is a natural part of the human experience in any culture.
- Emotion, gestures, and imitation are universal forms of communication understood in all cultures.
- History demonstrates the importance of imagination to human progress. The scientists, artists, activists, and politicians who dared to think differently are the people who have made the most lasting impact on the course of human history.
- Imagination is at the core of innovation, invention, problem solving, science and the arts.
- Imagination develops students’ writing, speaking, and creative self-expression.
- Drama teaches students to imagine, explore, create, and share in front of others.
- Drama teaches interpretation, personal creativity, and new ways of looking at the same information (e.g., how to act out a familiar role or story such as Hamlet or The Tortoise and the Hare).
- Students learn to trust and develop their creative imaginations by playing engaging drama games.
- Drama is hands-on, experiential learning and engages mind, body, voice, and emotions to interpret and convey to others information and ideas.
• Each sense that is engaged provides an opportunity to remember the information and the experience. Memory can be triggered from what the students saw, smelled, heard, touched, or tasted during the game even if it was pretend or simulated. Each sensory input provides another opportunity to learn and retain the information.

• Research has demonstrated that the emotional involvement in drama activities promotes a deepening of understanding and improved retention of the information.

• Comprehension and retention greatly increase by using drama. For example, a student acts out the vocabulary word “slippery” in front of the class. She now has a much-improved chance of remembering the word and what it means than if she had to memorize it for a written test. Rote memorization generally diminishes within a few weeks. Most people have first-hand experience with this process. How many times have we studied intensely to learn and memorize a large amount of information for a test, only to forget most of it within a short time afterwards?

• Bodies are alive and moving, energy is created and released, and muscles are exercised during drama games. All of these factors increase the students’ motivation and attention for learning.

• Drama provides a rich experience that engages body, emotions, and senses in dynamic learning.

• By acting out the material, students who have difficulty with reading and writing can avoid struggling with pen and paper, and may expose a previously unnoticed intelligence or ability. The following groups typically struggle academically, but often shine and demonstrate their knowledge and creativity in drama. They can gain much needed self-esteem and improve literacy skills by playing drama games.

• Drama is a kinesthetic teaching method that benefits those students who learn best by doing. Research provides ample evidence to support the importance of movement for learning. Not only does movement reach the kinesthetic learners in the group, it refreshes and energizes all participants.

• Drama is an effective Total Physical Response method with second language learners or learning disabled students.

• Drama develops imagination and story-telling, which contribute to more detail in creative writing.
• Acting training develops the expressive use of the voice to convey emotion, inflection, attitude and other vocal elements. The regular use of drama significantly improves read aloud skills by reducing monotone delivery and promoting loud and clear speech habits.

• Re-enacting classroom literature, even in simple improvised dramatizations, greatly improves reading comprehension, story analysis, vocabulary development, and story recall. There are numerous research studies that consistently demonstrate these same benefits.

• Research shows that young children learn primarily through play. They develop social skills, physical coordination, and cognitive understanding of their environment through play. Many educators argue for an increased allotment of time for children to play during the school day, especially in pre-school, primary, and elementary grades.

• Drama games allow for a large range of participation, from minimal to highly expressive and creative. Gifted students are given a chance to synthesize learning from various subjects. They can take the same idea several layers deeper than an average student and still demonstrate it in the same time frame as others.

• The highly verbal and quick-thinking nature of improvisation games provide excellent creative outlets for gifted students.

Other Literature on the subject

There are many studies that have had very positive results for student learning by integrating drama into subjects such as language arts and social studies (Downey, 2005; McKean and Sudol, 2002; Steele, 2015). "All subjects, including science and technology, can be related to the language curriculum" (Ontario Science Curriculum, 2007, p. 30). Bailin (2011) illustrates through various examples how creativity, and specifically creative drama, connects to educational goals. Other researchers (Hendrix, Eick, Shannon, 2012) concluded that creative drama and inquiry-based science instruction have the same objectives and complimentary characteristics. For example, they both challenge students to use prior knowledge to apply reason or critical thinking skills, draw conclusions, and express and formulate ideas. A key point that comes
out in the literature is that drama activities serve as effective supports for higher-level thinking, providing extensions to lessons that can deepen conceptual understanding.

Researchers investigating the use of creative drama integrated into the science classroom have found "[c]reative drama, as a method to teach and authentically assess science, follows a social-constructivist model that mirrors the process of teaching for conceptual understanding" (Hendrix, Eick, and Shannon, 2012). Also, "[m]uch of what researchers have published about creative drama and its creative component supports its use as an instructional strategy in helping students use higher level, critical thinking skills in order to learn science at a deeper level" (Ariel 2007; Kamen 1991; Walsh and Edwards 2009 as cited in Hendix et al., 2012).
Appendix A - Science Outcomes
-from the Ontario Science Curriculum, Grades 1-8, Revised (2007)

Grade 4: HABITATS AND COMMUNITIES

Relating Science and Technology to Society and the Environment

1.1 analyze the positive and negative impacts of human interactions with natural habitats and communities (e.g., human dependence on natural materials), taking different perspectives into account, and evaluate ways of minimizing the negative impacts

1.2 identify reasons for the depletion or extinction of a plant or animal species (e.g., hunting, disease, invasive species, changes in or destruction of its habitat), evaluate the impacts on the rest of the natural community, and propose possible actions for preventing such depletions or extinctions from happening

Developing Investigation and Communication Skills

2.3 use scientific inquiry/research skills to investigate ways in which plants and animals in a community depend on features of their habitat to meet important needs

2.5 use appropriate science and technology vocabulary, including habitat, population, community, adaptation, and food chain, in oral and written communication

2.6 use a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes (e.g., use presentation software to show the steps one might follow to set up and maintain a terrarium)

Understanding Basic Concepts

3.1 demonstrate an understanding of habitats as areas that provide plants and animals with the necessities of life (e.g., food, water, air, space, and light)
3.2 demonstrate an understanding of food chains as systems in which energy from the sun is transferred to producers (plants) and then to consumers (animals)

3.3 identify factors (e.g., availability of water or food, amount of light, type of weather) that affect the ability of plants and animals to survive in a specific habitat

3.4 demonstrate an understanding of a community as a group of interacting species sharing a common habitat (e.g., the life in a meadow or in a patch of forest)

3.9 demonstrate an understanding of why all habitats have limits to the number of plants and animals they can support

3.10 describe ways in which humans are dependent on natural habitats and communities (e.g., for water, medicine, flood control in wetlands, leisure activities)

**Grade 5: HUMAN ORGAN SYSTEMS**

*Developing Investigation and Communication Skills*

2.4 use appropriate science and technology vocabulary, including circulation, respiration, digestion, organs, and nutrients, in oral and written communication

*Understanding Basic Concepts*

3.1 identify major systems in the human body (e.g., musculoskeletal system, digestive system, nervous system, circulatory system) and describe their roles and interrelationships

3.2 describe the basic structure and function of major organs in the respiratory, circulatory, and digestive systems
Grade 6: ELECTRICITY AND ELECTRICAL DEVICES

Relating Science and Technology to Society and the Environment

1.1 assess the short-and long-term environmental effects of the different ways in which electricity is generated in Canada (e.g., hydro, thermal, nuclear, wind, solar), including the effect of each method on natural resources and living things in the environment

1.2 assess opportunities for reducing electricity consumption at home or at school that could affect the use of non-renewable resources in a positive way or reduce the impact of electricity generation on the environment

Developing Investigation and Communication Skills

2.7 use a variety of forms (e.g., oral, written, graphic, multimedia) to communicate with different audiences and for a variety of purposes

Understanding Basic Concepts

3.4 describe how various forms of energy can be transformed into electrical energy

3.5 identify ways in which electrical energy is transformed into other forms of energy

3.8 describe ways in which the use of electricity by society, including the amount of electrical energy used, has changed over time
Appendix B - Social Studies outcomes
-from the Ontario Social Studies Grades 1-6 Curriculum (2013)

Grade 5

Unit: Heritage and Identity: First Nations and Europeans in New France and Early Canada

A1. Application: analyse some key short- and long-term consequences of interactions among and between First Nations and European explorers and settlers in New France prior to 1713 (FOCUS ON: Cause and Consequence; Continuity and Change)

A1.2: analyse aspects of early contact between First Nations and Europeans in New France to determine the ways in which different parties benefited

A2. Inquiry: use the social studies inquiry process to investigate aspects of the interactions among and between First Nations and Europeans in Canada prior to 1713 from the perspectives of the various groups involved (FOCUS ON: Perspective; Interrelationships)

A2.1: formulate questions to guide investigations into aspects of the interactions among and between First Nations and Europeans in Canada prior to 1713, from the perspectives of the various groups involved (e.g., interactions between groups such as settlers, coureurs de bois, missionaries, Filles du Roi, First Nations women, warriors, and/or shamans, from the points of view of these groups)

A2.5: evaluate evidence and draw conclusions about aspects of the interactions between and among First Nations and Europeans during this period, highlighting the perspectives of the different groups involved

A2.6: communicate the results of their inquiries, using appropriate vocabulary
A3. **Understanding Context:** describe significant features of and interactions between some of the main communities in Canada prior to 1713, with a particular focus on First Nations and New France

A3.1: describe significant aspects of the interactions between First Nations and European explorers and settlers during this period

Grade 6

Unit: Heritage and Identity: Communities in Canada, Past and Present

A2. **Inquiry:** The Perspectives of Diverse Communities

A2.2 gather and organize information from a variety of primary and secondary sources using various technologies

A2.4 interpret and analyse information and evidence relevant to their investigations, using a variety of tools

A2.6 communicate the results of their inquiries, using appropriate vocabulary

A3. **Understanding Context:** The Development of Communities in Canada

A3.1 identify the main reasons why different peoples came to Canada

A3.4 describe significant events or developments in the history of two or more communities in Canada

A3.5 describe interactions between communities in Canada, including between newcomers and groups that were already in the country
Appendix C - Language Arts

-from the Ontario Language Arts Curriculum, Grades 1-8, Revised (2006)

Listening-

Purpose 1.1 identify purposes for listening in a variety of situations, formal and informal, and set goals related to specific listening tasks

Active Listening Strategies 1.2 demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a variety of situations, including work in groups

Demonstrating Understanding 1.4 demonstrate an understanding of the information and ideas in a variety of oral texts by summarizing important ideas and citing important details

Making Inferences/Interpreting Texts 1.5 make inferences using stated and implied ideas in oral texts

Extending Understanding 1.6 extend understanding of oral texts by connecting the ideas in them to their own knowledge, experience, and insights; to other texts, including print and visual texts; and to the world around them

Point of View 1.8 identify the point of view presented in oral texts and ask questions about possible bias

Presentation Strategies 1.9 identify the presentation strategies used in oral texts and analyze their effect on the audience

Speaking-

Interactive Strategies 2.2 demonstrate an understanding of appropriate speaking behaviour in a variety of situations, including paired sharing and small-and large-group discussions

Clarity and Coherence 2.3 communicate in a clear, coherent manner, presenting ideas, opinions, and information in a readily understandable form
Appropriate Language 2.4 use appropriate words and phrases from the full range of their vocabulary, including inclusive and non-discriminatory terms, and appropriate elements of style, to communicate their meaning accurately and engage the interest of their audience

Vocal Skills and Strategies 2.5 identify some vocal effects, including tone, pace, pitch, volume, and a range of sound effects, and use them appropriately and with sensitivity towards cultural differences to help communicate their meaning

Non-Verbal Cues 2.6 identify some non-verbal cues, including facial expression, gestures, and eye contact, and use them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning

Visual Aids 2.7 use a variety of appropriate visual aids (e.g., CDs or DVDs, computer-generated graphic organizers, concrete materials, artefacts) to support or enhance oral presentations

Metacognition 3.1 identify, in conversation with the teacher and peers, what strategies they found most helpful before, during, and after listening and speaking and what steps they can take to improve their oral communication skills

Reading-

Variety of Texts 1.1 read a wide variety of texts from diverse cultures, including literary texts (e.g., short stories, poetry, myths, legends, fantasies, novels, plays), graphic texts (e.g., graphic novels, advertisements, atlases, graphic organizers, charts and tables), and informational texts

Comprehension Strategies 1.3 identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand texts

Demonstrating Understanding 1.4 demonstrate understanding of a variety of texts by summarizing important ideas and citing supporting details
Making Inferences/Interpreting Texts 1.5 make inferences about texts using stated and implied ideas from the texts as evidence

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

Analyzing Texts 1.7 analyze texts and explain how specific elements in them contribute to meaning (e.g., narrative: characters, setting, main idea, problem/challenge and resolution, plot development; review: statement of opinion, reasons for opinion, concluding statement)

Responding to and Evaluating Texts 1.8 express opinions about the ideas and information in texts and cite evidence from the text to support their opinions

Point of View 1.9 identify the point of view presented in a text, citing supporting evidence from the text, and suggest some possible alternative perspectives

Metacognition/Interconnected Skills 4.2 explain, in conversations with the teacher and peers or in a reader’s notebook, how their skills in listening, speaking, writing, viewing, and representing help them make sense of what they read.

Writing

Purpose and Audience; 1.1 identify the topic, purpose, and audience for a variety of writing forms

Developing Ideas; 1.2; generate ideas about a potential topic using a variety of strategies and resources

Research; 1.3 gather information to support ideas for writing using a variety of strategies and oral, print, and electronic sources

Classifying Ideas 1.4 sort and classify information for their writing in a variety of ways that allow them to view information from different perspectives and make connections between ideas
Review; 1.6 determine whether the ideas and information they have gathered are relevant and adequate for the purpose, and do more research if necessary

Voice; 2.2 establish a personal voice in their writing, with a focus on using words and stylistic elements that convey a specific mood such as amusement

Word Choice; 2.3 use specific words and phrases to create an intended impression

Point of View; 2.5 identify their point of view and other possible points of view on the topic, and determine whether their information sufficiently supports their own view

Revision; 2.7 make revisions to improve the content, clarity, and interest of their written work, using a variety of strategies

Producing Drafts; 2.8 produce revised draft pieces of writing to meet identified criteria based on the expectations

Metacognition 4.1 identify what strategies they found most helpful before, during, and after writing and what steps they can take to improve as writers
Appendix D-Math Outcomes
from the Ontario Math Curriculum, Grades 1-8, Revised (2005)

Attributes, Units, and Measurement Sense
- estimate and measure the perimeter and area of regular and irregular polygons, using a variety of tools and strategies

Measurement Relationships
- select and justify the most appropriate standard unit (i.e., millimetre, centimetre, decimetre, metre, kilometre) to measure length, height, width, and distance, and to measure the perimeter of various polygons;
- create through investigation using a variety of tools (e.g., pattern blocks, geoboard, grid paper) and strategies two-dimensional shapes with the same perimeter or the same area
- determine, through investigation using a variety of tools (e.g., concrete materials, dynamic geometry software, grid paper) and strategies (e.g., building arrays), the relationships between the length and width of a rectangle and its area and perimeter, and generalize to develop the formulas [i.e., Area = length x width; Perimeter= (2x length) + (2x width)]

Geometric Properties
- distinguish among polygons, regular polygons, and other two-dimensional shapes
- distinguish among prisms, right prisms, pyramids, and other three-dimensional figures
- identify and classify acute, right, obtuse, and straight angles
- identify triangles (i.e., acute, right, obtuse, scalene ,isosceles, equilateral) and classify them according to angle and side properties
- construct triangles using a variety of tools(e.g., protractor ,compass, dynamic geometry software) given acute or right angles and side measurements
**Location and Movement**
- create and analyse designs by translating and/or reflecting a shape, or shapes using a variety of tools (e.g.: geoboard, grid paper, computer program)

**Data Management and Probability**
- express theoretical probability as a ratio of the number of favourable outcomes to the total number of possible outcomes, where all outcomes are equally likely
- represent the probability of an event (i.e., the likelihood that the event will occur), using a value from the range of 0 (never happens or impossible) to 1 (always happens or certain);
- predict the frequency of an outcome of a simple probability experiment or game, by calculating and using the theoretical probability of that outcome
Appendix E-Arts outcomes
from the Ontario Arts Curriculum, grades 1-8, (2009)

Drama: Creating and Presenting

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

B1.2 demonstrate an understanding of the element of role by selectively using other elements (e.g., time and place; relationship; tension) to build belief in a role and establish its dramatic context (e.g., develop a character in the context of a courtroom drama: judge, lawyer, witness, juror, the accused)

B1.3 plan and shape the direction of the drama or role play by collaborating with others to develop ideas, both in and out of role

B1.4 communicate feelings, thoughts, and ideas to a specific audience, using audio, visual, and/or technological aids to strengthen the impact on the viewer

Reflecting, Responding, and Analysing

B2.1 express personal responses and make connections to characters, themes, and issues presented in their own and others’ drama works

B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members
References


Rotterdam, The Netherlands: Sense Publishers


Ontario Ministry of Education, (revised 2013), Grade 1-8 curriculum, Social Studies, retrieved from:
