

Engaging the Soul through the ARTS

And

The Ontario Catholic Graduate Expectations



Catholic Curriculum Corporation Central and Western Region
October, 2010
Revised 2020

Engaging the Soul through the ARTS and the Ontario Catholic Graduate Expectations



Pope John Paul II stated: "the arts draw our children closer to God."

*He confirmed that "in order to communicate the message of Christ,
the Church needs art."*

Pope John Paul II, 1999 letter to artists

Our Purpose

The Catholic Curriculum Corporation is a consortium of seventeen Catholic school boards across central and western Ontario. As an important partner in Catholic education, we recognize that Catholic education exists to provide a holistic formation of people as living witnesses of faith. We demonstrate our mission when we engage with, and support, our member boards in sustained, substantive school improvement and student growth that is reflective of a Catholic professional learning community.

Our Mission

Our mission is to build and sustain the Catholic capacity of educators through the development and provision of high quality Catholic curriculum, resources, support and professional development.

Our Vision

Faith through Learning – A Distinctive Catholic Curriculum

Message from the Executive Director

On behalf of the Catholic Curriculum Corporation, I would like to thank Mary Holmes and writers from London District and our reviewers from Halton, Toronto and Waterloo Catholic District School Boards. Engaging the Soul through the ARTS will provide elementary teachers with concrete lessons on how to bring the Ontario Catholic Graduate Expectations to life in their Arts programs.

Mentor texts, similar to those used in the 2009 CCC Robust Thinking and the Ontario Graduate Expectations, are used to link the overall expectations of the Arts and the Ontario Catholic Graduate Expectations. Teachers are provided with robust reflective questions and lessons by which students are invited to respond - creating, presenting, reflecting and responding, exploring form and the cultural aspects of the mentor text - through Dance, Drama, Music or Visual Arts. What an incredible resource for the generalist teacher!

Again sincere thanks to those involved in developing this rich classroom resource for elementary Catholic teachers. I wish continued success to all who use this resource while sharing and celebrating our Catholic mission in the classroom.

Michael Bator, Executive Director

Acknowledgements

Project Lead:

Mary Holmes, London District Catholic School Board

Writers:

Dympna Cybulski, London District Catholic School Board

Mary Intven Wallace, London District Catholic School Board

Emma Jenkins, London District Catholic School Board

Celeste Weber, London District Catholic School Board

Lisa Weston Tourigny, London District Catholic School Board

Reviewers:

Brian Melanson, Halton Catholic District School Board

Glynnis Hope Dawson, Toronto Catholic District School Board

Jennifer Rodrigues, Waterloo Catholic District School Board

Reviewer and Editor:

Fran Craig, Curriculum Manager Catholic Curriculum Corporation

Special Thanks:

To Huron-Perth CDSB and St. Clair CDSB for sharing the “Elementary Wording” for the adapted Ontario Catholic Graduate Expectations

To Jackie Craig and the writers from Peterborough, Victoria, Northumberland, Clarington CDSB and reviewers from Wellington CDSB, in developing and sharing the CCC Robust Thinking Tasks and the OCGE’s upon which this resource was modeled.

To Tuula van den Heuval, Administrative Assistant for the LDCSB, for her patience, consistent hard work and tremendous technical support.

To the staff and students of London DCSB for sharing their works of art!

Table of Contents

Rationale and Overview	page 7
Catholic Graduate Expectations	page 10
Book List Overview and ISBN Numbers	page 13
Primary Mentor Texts:	page 18
A Discerning Believer - <i>God's Dream</i>	
An Effective Communicator - <i>Enemy Pie</i>	
A Reflective, Creative and Holistic Thinker - <i>Something Beautiful</i>	
A Self-Directed, Responsible, Life-Long Learner - <i>Jeremiah Learns to Read</i>	
A Collaborative Contributor - <i>The Crippled Lamb</i>	
A Caring Family Member - <i>Koala Lou</i>	
A Responsible Citizen - <i>A Chance to Shine</i>	
Junior Mentor Texts:	page 48
A Discerning Believer - <i>Mama Says: A Book of Love for Mothers and Sons</i>	
An Effective Communicator - <i>The Carpet Boy's Gift</i>	
A Reflective, Creative and Holistic Thinker - <i>Something from Nothing</i>	
A Self-Directed, Responsible, Life-Long Learner - <i>The Keeping Quilt</i>	
A Collaborative Contributor - <i>Show Way</i>	
A Caring Family Member - <i>Now one Foot, Now the Other</i>	
A Responsible Citizen - <i>Song of Creation</i>	

Intermediate Mentor Texts:

page 78

A Discerning Believer - *Luba, the Angel of Bergen-Belsen*

An Effective Communicator - *The Old Turtle*

A Reflective, Creative and Holistic Thinker - *Everybody Needs a Rock*

A Self-Directed, Responsible, Life-Long Learner - *The Three Questions*

A Collaborative Contributor - *Tale of the Three Trees*

A Caring Family Member - *My Papa Lost His Lucky*

A Responsible Citizen - *Chicken Sunday*

Appendices

page 111

Appendix A:	Assessment and Evaluation in the Arts
Appendix B:	Bloom's Taxonomy of Higher Level Thinking Skills
Appendix C:	Elements, Principles, Conventions of Design
Appendix D:	Let's Create Art - The Creative Process
Appendix E:	Let's Talk About Art - The Critical Analysis Process
Appendix F:	Cross-Curricular Connections - The Big Picture
Appendix G:	The Collective Creation - One Strategy for Integration
Appendix H:	Safety in the Arts Classroom
Appendix I:	Mentor Texts - Ordering Information at a Glance

Rationale for Engaging the Soul through the ARTS and Overview

*Pope John Paul II, in his 1999 letter to the artists stated that “the arts draw our children closer to God.”
He confirmed that “in order to communicate the message of Christ, the Church needs art.”*

As Catholic Educators, we all aspire to having our students learn to experience and appreciate the glory, grandeur, miracle and magnificence of all of God’s creation. We work to have them develop a personal relationship with Jesus as Man, as Mentor, and as Messiah. We pray that they learn to feel the presence of the Holy Spirit in their lives.

We have learned so much lately about how students learn most effectively. Current brain research and a myriad of recent studies show that a young mind needs to be reached through active engagement of mind, body and spirit through “felt connections”. These felt connection assist students with not only a greater knowledge and understanding of the curriculum, but also with a greater ability to interact with others in the communication of their thoughts and feelings. This in turn helps these young souls to grow and to gain a deeper sense of confidence and self-esteem.

Teachers in the Catholic school system, charged with enhancing all learning within our distinctive Catholic worldview, can guide students to creative and independent responses to others’ ideas and to the creative expression of their own authentic messages. By making meaningful connections with their students, and by prompting felt connections to artistic works and expressions, we believe a teacher can lead their students in their understanding of and response to God, to more meaningful relationships with others, and to a stronger perception of themselves and their mission in life.

Recently, Bloom’s Taxonomy has been re-written to place **CREATIVITY** at the top of the pyramid of higher level thinking skills. The Ministry has directed us to increase time for the Arts through integration and explicit teaching. The Revised Arts Curriculum 2009 has also devoted a significant portion of its attention to the inculcation of the Creative Process (Appendix D). All this reinforces the fact that a student reaches maximum learning when involved in the act of creation, supported by the learning process described above and in the presence of a teacher who can reach them, inspire them, support them and guide them. When this process occurs, we can experience God’s true presence and be intimately involved in the constant unfolding of creation. When teachers create these meaningful connections with the students, and students are inspired to make meaningful connections with God, with others, and within themselves through their own creations, we can feel the rewards of our vocation. We in fact are honouring God’s central act of Creation and become a living part of the never-ending creative force of God in our world.

The Arts have long been capable of creating an effective ‘wedge’ into all curriculum areas. They can provide the engaging, hands-on learning that speaks to multiple intelligences and differentiated instruction, increasing the number of children who have access to lessons that will have a lasting impact. The Arts can also, however, be seen as the ‘lever’ that raises all learning experiences and levels of learning to their highest levels. According to our Catholic worldview, we are a “Resurrection People”, so what more appropriate focus can we have than that which will bring our students to life in the classroom and to make our story real.

At present, we believe that Arts education and its inherent strategies are underutilized in our schools. For this reason, and because we fully embrace the challenges of the generalist teacher hoping to feel empowered to deliver Arts lessons with comfort and ease, we have worked to produce this document. We hope that it will be an answer to our prayers to deliver rich, integrated and meaningful lessons which help our teachers and students make all the best creative connections possible between the mentor texts, the Arts and the Ontario Catholic Graduate Expectations.

The time has come to focus on the Arts - Enjoy!

The Writing Process: Everything Connects!

The Ontario Catholic Graduate Expectations are a blueprint for Catholic teachers, providing a lens through which educators can guide students in their growth and understanding of the expectations as discerning believers, effective communicators, reflective, holistic thinkers, responsible life-long learners, collaborative contributors, caring family members and responsible citizens. These are the foundation of our lessons.

Based on the previous writing project from the Catholic Curriculum Corporation, *“Robust Thinking Tasks and the Ontario Catholic Graduate Expectations, CCC 2009”* and the very successful use of Mentor Texts to connect the OCGEs to the Ministry’s Literacy Expectations the decision was made to continue using this template for the Arts. We discussed the texts in light of these connections, and re-read the Scriptural References to get further inspiration. We then set out to link the template to the newly revised Arts expectations, 2009. In doing this, we hoped to add even richer layers to the lessons written last year, and to increase the engagement factor with “hands-on” creative Arts activities, while being cognisant of addressing various learning styles as outlined in the Multiple Intelligences Theories of Howard Gardner.

Engaging the Soul through the ARTS and the Ontario Catholic Graduate Expectations

Next, we reviewed the Family Life Programs at the various levels and referenced our Catholic Catechism while reviewing the wording of the Ontario Catholic Graduate Expectations to ensure relevant and meaningful connections were made. Many Boards in Ontario are working to include Character and Virtues Education; the Arts are natural to these and to all areas that address Catholic social teachings. By helping students to place themselves into someone else's shoes, the Arts bring students to make that felt connection. The connections indeed seemed automatic, meaningful, and rich. The Arts lessons became the logical next steps.

We also believe, as stated in ***Education for All***, that all children can succeed, given the proper supports and strategy sets. Arts education and its inherent strategies can truly assist teachers to use the Arts more effectively in reaching the students on their journeys to become Catholic graduates. Engaging the Soul through the ARTS intends to do just that: to give the teachers the tools and tricks that will assist them in relevant lesson plans that will bring to life the depth, breadth and spectrum of possibilities that exist with the infusion of the Ontario Catholic Graduate Expectations into everyday classroom life.

The revised Ontario Ministry of Education Arts Curriculum, 2009 uses phrases like, "Experiences in the arts . . . help students . . . participate fully in their community and society as a whole" in "creative and dynamic ways of thinking and knowing" with "the ability to think creatively and critically". Our mandate to develop the whole student, in the context of our Ontario Catholic Graduate Expectations, provides a natural fit. The new Arts document discusses the importance of the Arts as "integrating learning to illuminate other aspects of the school curriculum", "...motivating students to work and learn effectively". As our students progress in their learning, we also hope that they will grow in **CREATIVITY**, in **COMMUNICATION** skills, in understanding **CULTURE**, and in making **CONNECTIONS**; fittingly, these same four central ideas are foundational in the new Arts curriculum. May this Catholic teaching resource, based on the graduate expectations, meet the needs of teachers in Engaging the Soul through the ARTS.

Everything indeed connects, and we are all the richer for it!

Important Notes for Consideration

Note: Most of the texts used in the *Robust Thinking Tasks and the Ontario Graduate Expectations*, CCC 2009 were available to be used, but some were more difficult to find or have gone out of print and other texts had to be substituted (See Mentor Texts Appendix I)

Note: Please be aware that, as is standard with internet sites, any links within the lessons are subject to the discretion of the site owner and may be changed or be discontinued at any time without notice. Also teachers should check individual school district acceptable use policies regarding internet use by students, monitoring student use and the availability of some sites such as You Tube.

Ontario Catholic Graduate Expectations

A Discerning Believer Formed in the Catholic Faith Community

- CGE1a Illustrates a basic understanding of the saving story of our Christian faith.
- CGE1b Participates in the sacramental life of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story.
- CGE1c Actively reflects on God's Word as communicated through the Hebrew and Christian scriptures.
- CGE1d Develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good.
- CGE1e Speaks the language of life... "Recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)
- CGE1f Seeks intimacy with God and celebrates communion with God, others and creation through prayer and worship.
- CGE1g Understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey.
- CGE1h Respects the faith traditions, world religions and the life-journeys of all people of good will.
- CGE1i Integrates faith with life.
- CGE1j Recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of redemption. (Witnesses to Faith)

An Effective Communicator

- CGE2a Listens actively and critically to understand and learn in light of gospel values.
- CGE2b Reads, understands and uses written materials effectively.
- CGE2c Presents information and ideas clearly and honestly and with sensitivity to others.
- CGE2d Writes and speaks fluently one or both of Canada's official languages.
- CGE2e Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

Reflective and Creative Thinker

- CGE3a Recognizes there is more grace in our world than sin and that hope is essential in facing all challenges.
- CGE3b Creates, adapts, and evaluates new ideas in light of the common good.
- CGE3c Thinks reflectively and creatively to evaluate situations and solve problems.
- CGE3d Makes decisions in light of gospel values with an informed moral conscience.
- CGE3e Adopts a holistic approach to life by integrating learning from various subject areas and experience.
- CGE3f Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life-Long Learner

- CGE4a Demonstrates a confident and positive sense of self and respect for the dignity and welfare of others.
- CGE4b Demonstrates flexibility and adaptability.
- CGE4c Takes initiative and demonstrates Christian leadership.
- CGE4d Responds to, manages and constructively influences change in a discerning manner.
- CGE4e Sets appropriate goals and priorities in school, work and personal life.
- CGE4f Applies effective communication, decision-making, problem-solving, time and resource management skills.
- CGE4g Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities.
- CGE4h Participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor

- CGE5a Works effectively as an interdependent team member.
- CGE5b Thinks critically about the meaning and purpose of work.
- CGE5c Develops one's God-given potential and makes a meaningful contribution to society.
- CGE5d Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good.
- CGE5e Respects the rights, responsibilities and contributions of self and others.
- CGE5f Exercises Christian leadership in the achievement of individual and group goals.
- CGE5g Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.
- CGE5h Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation

A Caring Family Member

- CGE6a Relates to family members in a loving, compassionate and respectful manner.
- CGE6b Recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended.
- CGE6c Values and honors the important role of the family in society.
- CGE6d Values and nurtures opportunities for family prayer.

A Responsible Citizen

- CGE7a Acts morally and legally as a person formed in Catholic traditions.
- CGE7b Accepts accountability for one's own actions.
- CGE7c Seeks and grants forgiveness.
- CGE7d Promotes the sacredness of life.
- CGE7e Witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society.
- CGE7f Respects and affirms the diversity and interdependence of the world's peoples and cultures.
- CGE7g Respects and understands the history, cultural heritage and pluralism of today's contemporary society.
- CGE7h Exercises the rights and responsibilities of Canadian citizenship.
- CGE7i Respects the environment and uses resources wisely.
- CGE7j Contributes to the common good.

Elementary Wording for the Ontario Catholic Graduate Expectations

(Adapted and shared by Huron-Perth CDSB and St. Clair CDSB)

I am a believer!

- I believe that God is an awesome God
- I believe in and have faith in God
- I believe that God is always with us
- I believe that we can talk to God anytime and anywhere, through prayer
- I believe in the stories of the Bible
- I believe in the stories of Jesus life, death and resurrection
- I believe in the Church community, in celebrating Mass and in the seven sacraments
- I believe in forgiveness

I have a voice!

- I speak, write and listen as Jesus would want me to
- I care about others and speak up for them
- I am honest
- I think carefully before I react or speak
- I respect all people and their languages
- I listen to the Word of God

I have ideas!

- I have thoughts and opinions that matter
- I make good choices
- I have hope for the future
- I solve problems with knowledge, understanding and prayer
- I know we are all equal

I am a learner for life!

- I use my gifts and talents given to me by God
- I always do my best
- I build on my strengths and know my weaknesses
- I set goals
- I accept change
- I am proud of the good things I do
- I am thankful for the gifts of others

I am a team player!

- I cooperate with others in all that I do
- I value everyone's work
- I respect and listen to others
- I think of others before myself
- I follow rules of fair play
- I work hard in schools so that I can build my community and make it a better place

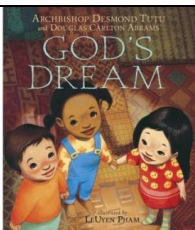
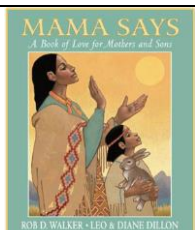
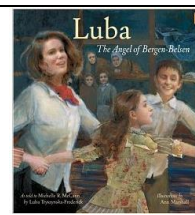
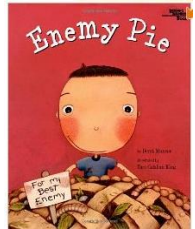
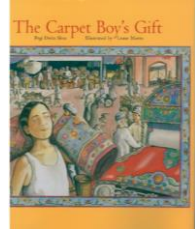
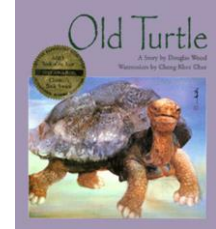
I care!

- I love God, myself and my family
- I care about and respect my "family" at school, at church, in my community and the world
- I care about and respect God's creation and everything in it

I have responsibilities!

- I am a peacemaker
- I am fair
- I am forgiving
- I follow rules and do my share
- I help the poor and care for people in need
- I stand up for what is right
- I know that all life is precious
- I respect and protect the world and all that is in it

Engaging the Soul through the ARTS - Mentor Texts

Catholic Graduate Expectation	Primary	Junior	Intermediate
Discerning Believer	<p><u>God's Dream</u> Archbishop Desmond Tutu, Douglas Carlton Abrams (Authors) LeUyen Pham (Illustrator) 978-0-7636-3388-2</p>  <p>Dance: Emotions Drama: Cooperative Role Play Music: Creating Movement to Music Visual Arts: Tempera Expressive Class Quilt</p>	<p><u>Mama Says: A Book of Love for Mothers and Sons</u> Rob D. Walker (Author) Leo & Diane Dillon (Illustrators) 978-0439932080</p>  <p>Dance: Mirroring Drama: Tableau and Choral Speaking Music: Composing Music with Software Visual Arts: Painted Symbol in Stained Glass</p>	<p><u>Luba, The Angel of Bergen-Belsen</u> Michelle Roehm Mccann (Author) Ann Marshall (Illustrator) Luba Tryszynka-Frederick (Narrator) 978-1-58246-098-7</p>  <p>Dance: Statues Drama: Role Playing Different Perspectives Speaking Music: Identifying Heroes in Music Visual Arts: Softoleum Print Trading Centre</p>
	<p><u>Enemy Pie</u> Derek Munson (Author) Tara Calahan King (Illustrator) 978-0-8118-2778-2</p>  <p>Dance: Movement Friendship Pie Drama: Problem Solving Through Role Play Music: Singing and Movement Visual Arts: Mixed Media Friendship Pie</p>	<p><u>The Carpet Boy's Gift</u> Pegi Deitz Shea (Author) Leane Morin (Illustrator) 978-0884482482</p>  <p>Dance: Folk Dance Drama: A Day in the Life of Nadeem & his Family Music: Music as a Means for Social Justice Visual Arts: Children's Rights Collage</p>	<p><u>Old Turtle</u> Douglas Wood (Author) Cheng-Khee Chee (Illustrator) 978-0439309080</p>  <p>Dance: Collective Creation-Nature's Elements Drama: Monologue, Mask, and Soundscape Music: Drum/Rhythm Circle Visual Arts: Creation Mask Portraits</p>

Catholic Graduate Expectation	Primary	Junior	Intermediate
Reflective, Creative, & Holistic Thinker	<u>Something Beautiful</u> Sharon Dennis Wyeth (Author) Chris K. Soentpiet (Illustrator) 978-0385322393 Dance: Mirroring Drama: Using the Senses Music: Creating Piggyback Songs Visual Arts: Shadow Box Collage	<u>Something From Nothing</u> Phoebe Gilman (Author/Illustrator) 978-0590472807 Dance: Stomp Drama: Storytelling Music: Stomp & the Art of Making Music Visual Arts: 3-D Found-Object Sculpture	<u>Everybody Needs A Rock</u> Byrd Baylor (Author) Peter Parnall (Illustrator) 978-1416953975 Dance: Rock / Stomp Drama: Storytelling – Rock as a Metaphor Music: Creating a Soundtrack of My Life Visual Arts: Rock Painting
	<u>Jeremiah Learns to Read</u> Jo Ellen Bogart (Author) Laura Fernandez, Rick Jacobson (Illustrators) 978-0590249270 Dance: Free Dance / Movement Drama: Interviewing, Statues, and Ritual Music: Song Writing About Our Gifts Visual Arts: Commercial Art: Celebration Card	<u>The Keeping Quilt</u> Patricia Polacco (Author/Illustrator) 978-0689844478 Dance: Free Dance / Folk Dance Drama: Immigrants and Family Traditions Music: Songs of Our Culture Visual Arts: Jesus' Teaching Quilt	<u>The Three Questions</u> Jon J Muth (Author/Illustrator) 978-0439199964 Dance: Liturgical Dance Drama: Improvisation and Hot Seating Music: Writing New Lyrics to Familiar Songs Visual Arts: Watercolour Painting

Catholic Graduate Expectation	Primary	Junior	Intermediate
Collaborative Contributor	<p><u>The Crippled Lamb</u> Max Lucado (Author) Liz Bonham (Illustrator) 978-0849910050</p> <p>Dance: Liturgical Dance Drama: Storytelling Music: Comparing the Book with the Song Visual Arts: Design & Build a Crèche</p> 	<p><u>Show Way</u> Jacqueline Woodson (Author) Hudson Talbott (Illustrator) 978-0399237492</p> <p>Dance: Cooperative Jump Rope Sequences Drama: Exchanging Perspectives/Writing in Role Music: Finding the Meaning in Spiritual Songs Visual Arts: Plasticine Freedom Quilt Map</p> 	<p><u>Tale of the Three Trees</u> Angela Elwell Hunt (Author) Tim Jonke (Illustrator) 9780745917436</p> <p>Dance: Jumping Bands/Rope/Wooden Sticks Drama: Dramatization Music: Using Musical Themes Visual Arts: Design & Build A Cross</p> 
Caring Family Member	<p><u>Koala Lou</u> Mem Fox (Author) Pamela Lofts (Illustrator) 978-0152005023</p> <p>Dance: Movement Through Storytelling Drama: Reader's Theatre Music: Bringing Characters to Life Visual Arts: Printed Border as Circle of Love</p> 	<p><u>Now One Foot, Now the Other</u> Tomie DePaola (Author/Illustrator) 9780399242595</p> <p>Dance: Liturgical Dance Drama: Tableau Storytelling (Emotions) Music: Music Ministry-Preparing for a Liturgy Visual Arts: Relief Printmaking on Alter Cloth</p> 	<p><u>My Papa Lost His Lucky</u> David Bouchard (Author) Josée Bisailon (Illustrator) 9780978432737</p> <p>Dance: Movement Through Storytelling Drama: Retirement Home Role Play Music: Movement Through Storytelling Visual Arts: Family Portrait in Mixed Media</p> 
Responsible Citizen	<p><u>A Chance To Shine</u> Steve Seskin, Allen Shamblin (Authors) R. Christie (Illustrator) 978-1582461670</p> <p>Dance: Movement Sequences/Gestures Drama: Tableaux Music: Rhythmic Ostinato Visual Arts: Starry Sky Finger Painting</p> 	<p><u>Song of Creation</u> Paul Goble (Author/Illustrator) 978-0802852717</p> <p>Dance: Movement Through Storytelling Elements Drama: Choral Reading Music: Hand Drumming Visual Arts: Illuminated Manuscript Prayer</p> 	<p><u>Chicken Sunday</u> Patricia Polacco (Author/Illustrator) 978-0399221330</p> <p>Dance: Liturgical Dance Drama: The Healing Circle Music: Preparing Music for a Liturgy Visual Arts: Photography Ad Campaign</p> 

“Engaging the Soul through the ARTS
and
The Ontario Catholic Graduate Expectations”

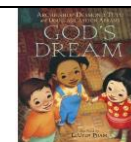
**PRIMARY
LESSONS**

A Discerning Believer: *Because I am a believer, I will live my life like Jesus*

PRIMARY

Mentor Text: God's Dream

by Archbishop Desmond Tutu and Douglas Carlton Abrams ISBN: 978-0-7636-3388-2



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of the Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	Respects the faith traditions, world religions and the life-journeys of all people of good will. Develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good.
Scriptural Reference	<p>Matthew 22: 36-39</p> <p>Teacher, which commandment in the law is the greatest? He said to him, 'You shall love the Lord your God with all your heart, and with all your soul, and with all your mind. This is the greatest and first commandment. And a second is like it: You shall love your neighbour as yourself.'</p>
Task Rationale	The students will understand that they have a role in helping to fulfill God's dream – that we are all brothers and sisters.
Reflective Questions	<p><u>Creating and Presenting</u>: How is Art part of God's Dream? What are the kinds of artistic things we can create together? How might we use variety, rhythm and point of view (from elements and principles of design), to communicate feelings and ideas about God's dream for us?</p> <p><u>Reflecting, Responding and Reflecting</u>: Using what you know about the Arts, how will you choose to express your feelings about God's Dream for you? Refer to all the images and illustrations on each page in the text. How do the children in the book show God's love? If you could add your own way to show God's love to someone else, how would you do that, or what would that be?</p> <p><u>Exploring Forms and Cultural Aspects</u>: What are the kinds of Art have you made to remember a special person, time or place? How can use some of the ideas presented in this text to help create your own Art works? What gestures and images from the book reflect traditions and celebrations from different parts of the world?</p>



PRIMARY: A Discerning Believer

God's Dream

DANCE

Emotions

Before the Lesson: Create an anchor chart on emotions with the students. Refer to the mentor text, “God’s Dream” to list examples of emotions and movements that show how to communicate feelings and ideas about God’s dream for us. Word Wall Words, Personal Space ,Non-locomotor movements, locomotor movements, (*The Ontario Curriculum, The Arts, Glossary p.162 & p.164*)

Warm-up: To introduce shadowing, partner the students, decide who will be the leader. Facing each other, the leader shows their emotion or gesture. Partner mimics or shows an opposite emotion or gesture. Repeat the concept using differing levels and non-locomotor movements e.g. skipping/stomping, smile/frown, gestures related to prayer.

Fundamental Concept(s): Have the students use the anchor chart to create gestures and continue the shadowing activity with a partner. Consider playing music provided in the music lesson, or teacher’s choice.

Consolidation: Invite the students to share their movement creation, during DPA (Daily Physical Activity) and the class shadows.

Teacher prompts: *What emotions and gestures do we use to communicate when we pray?*

Suggested literacy integration: Students will choose their favourite part of the Liturgical Dance and illustrate using words, symbols or pictures.

DRAMA

God's Love Through Cooperative Role Play

Before the Lesson: Prepare a life sized outline of a person on chart paper.

Warm-up: Cooperative Tag builds cooperative skills. Everyone is “it” and must try to tag someone before being tagged. Once tagged, the person freezes with legs apart and can be unfrozen when another player crawls under the legs. Explain to students that confusion is expected and must be solved by figuring out how to solve the problem.

Fundamental Concept(s): Teacher explains to class that the life sized outline of the person is a child of God. As a class, create a name for this person. Using the mentor text, choose words that show how we can show God’s love. Write these words inside the figure. Ask students for examples of these words. Then choose words that don’t show God’s love and write these outside the figure, asking for examples. Once complete, explain that the words outside the figure happen in life and our job as God’s people is to work together to turn them into God’s love. In partners, allow students to role play an example from inside the person and outside the person.

Consolidation: Invite the students to share ideas.

Teacher Prompts: *How can we show God’s love for each other in our class community? How are your ideas the same or different than the ones from God’s Dream?*



PRIMARY: A Discerning Believer

God's Dream

MUSIC

Movement to Music

Before the lesson: Ensure you have access to an interactive white board/data projector with speakers, and that you are able to use youtube.com at your school. Print copies of the lyrics to *Dream God's Dream* at:

http://sirchio.com/songs/f/Artist-amp--num-039-scol-s_Hand/138

Warm-up: Hand out copies of the lyrics for *Dream God's Dream* and read them aloud as a class. On one side of chart paper, make a list of the dreams that God has that are mentioned in the book. On the other side, make a list from *Dream God's Dreams*. As a class, compare and contrast these dreams.

Fundamental Concept(s): Play the YouTube version of the song *Dream God's Dream* without showing them the dance. Teach the song to the class by rote, one line at a time. Once the students are familiar with the song, invite them to create movements to the song. Show the video again, but this time allowing them to see the dance. As a class, compare and contrast the movements created by the class with the ones on the video. Teacher prompts: *Which movements are better suited to the lyrics of the song?*

Adapt the class choreography to include some of the movements in the video. YouTube link:

<http://www.youtube.com/watch?v=lko1jccEGNc&feature=related>

Consolidation: Invite students to create movements to the words in the story. The class may wish to present the book in movement as well as the song with movement at a class or school liturgy.

VISUAL ARTS

Tempera Expressive Class Quilt

Before the Lesson: Have students view illustrations in mentor text and express their personal feelings about colour, texture, and variety, and discuss how these elements can evoke feelings of love for one another. Look at quilt images in the text and discuss (*The Ontario Curriculum, The Arts, p.39*) how a patchwork quilt tells a story of the lives of the makers, because all the parts come from a variety of bits and pieces belonging to the makers.

Warm-up: Through guided exploration (*The Ontario Curriculum, The Arts, p. 40*) students practice using tempera with a variety of painting techniques to communicate their ideas and feelings in non-representational and expressive ways. (*The Ontario Curriculum, The Arts, Glossary p.198*)

Fundamental Concept(s): On a square of paper or fabric, students create a final tempera painting to express Jesus' commandment, "You shall love your neighbor as yourself" through colour, texture, and variety. Symbols from individual cultural backgrounds may be incorporated into paintings.

Consolidation: Connect quilt squares with masking tape on the back side. Display and have students identify and describe colour, texture and variety and discuss (*The Ontario Curriculum, The Arts, p.39*) how the quilt artwork illustrates God's dream, using the Critical Analysis Process (*The Ontario Curriculum, The Arts, p.24*. Also see Appendix E Critical Analysis Process).

Teacher's Notes, Ideas & Extensions:

Literacy Connection: In the book the author says that “God dreams that every one of us will see that we are all brothers and sisters...” Using pictures and/or words answer the question, ‘Why would God dream of a time when we will understand that we are all like brothers and sisters? Use examples from the text and your own ideas to support your answer. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

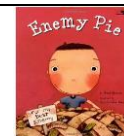


An Effective Communicator: *Because I have a voice, I will use it lovingly, and I will live my life like Jesus*

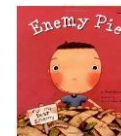
PRIMARY

Mentor Text: **Enemy Pie**

by Derek Munson ISBN: 978-0-8118-2778-2



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Listens actively and critically to understand and learn in light of gospel values.</p> <p>Presents information and ideas clearly and honestly and with sensitivity to others.</p>
Scriptural Reference	<p>John 15: 12-17</p> <p>This is my commandment, that you love one another as I have loved you. No one has greater love than this... I am giving you these commands so that you may love one another.</p>
Task Rationale	<p>Students will understand that peace isn't just the absence of war, but the mutual respect between people.</p>
Reflective Questions	<p><u>Creating and Performing</u>: How can you use The Arts to express your ideas about solving problems and finding Jesus in others?</p> <p><u>Reflecting, Responding, and Analysing</u>: What feelings are shown in the faces of <i>Enemy Pie</i>? How can your face show different feelings? Your body?</p> <p><u>Exploring Forms and Cultural Contexts</u>: What is the difference between telling a story in dance, drama, music and visual arts?</p>



PRIMARY: Effective Communicator

Enemy Pie

DANCE

Movement Friendship Pie

Before the Lesson: Review the mentor text and list what qualities a good friend has. List everyday movements that show friendship e.g. waving, skipping & jumping.

Warm-up: Consider body zones, bound movement, personal space and inner and outer circle, and (*The Ontario Curriculum, The Arts, Glossary p.160, 164, 169*).

Warm-up: Create with class, an inner and outer circle. Students stand in own personal space. Teacher chooses one movement from the chart and students show this emotion with their faces and bodies. Repeat with other emotions from chart.

Fundamental Concept(s): To create the **Movement Friendship Pie**, the outer circle represents the pie crust that connects the friendship e.g. everyone waves. The inner circle shows the unique ingredients, students choose a movement to show friendship. Music suggestion, *Welcome My Friend, Year 2, Catechetical Resource, p. 338*

Consolidation: Teacher prompts: *What everyday movements do you do throughout your day to show friendship? How might you change the action of waving by making the movement bigger/smaller or faster/slower? Will speed or rhythm of movement change when you are excited/sad?"*

DRAMA

Problem Solving through Role Play

Before the Lesson: Review [The Process of Mathematical Modelling, The Ontario Curriculum, Grades 1-8 Mathematics, 2020](#) p 34-35, and create an anchor chart with students if there isn't already one in the classroom.

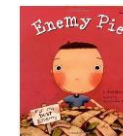
Warm-up: Ball toss – Sitting in a circle students throw a soft ball to another person in the circle sharing what qualities they have in common. Explain that friends know and affirm each others' qualities. Continue the activity until everyone has shared.

Teacher prompt: *What are some qualities we all have in common ...what qualities or characteristics are different?*

Fundamental Concept(s): Re-read the text. With class use *A Problem Solving Model* and work through the story to model how to resolve the conflict in the story. Create an anchor chart of conflicts that students have experienced. Refer to a conflict on the anchor chart and ask: *How might Jesus have solved this problem?* Work through the problem with students. Then in partners, students choose a conflict and practise using the problem solving model, then create a role play to present.

Consolidation: Choose one or two groups to present role play to class and discuss each presentation.

Teacher Prompts: *How did the characters solve the problem? What other strategies could they have tried to solve the problem?*



PRIMARY: Effective Communicator

Enemy Pie

MUSIC

Singing and Movement

Before the Lesson: Once the main character opened up to spending time with Jeremy Ross, he learned that he had many things in common with him.

Warm-Up: Students will play the game *All Around the Circle Grade 2 Unit 1*, p.45. After playing the game, students will name classmates who share similar interests with them i.e. Suzie likes to play baseball and so do I.

Fundamental Concept(s): The class will sing the song *Welcome My Friend Year 2, Catechetical Resource p.338*. Once the class is familiar with the words of the song, the teacher will introduce the circle dance for the refrain section, but instead of students shaking hand with four friends, they will find one classmate and shake hands with only them. They will not return to the circle by the end of the refrain. Instead, they will stay with their partner and sing the verse to them. After the verse is ended, pause the song and have the students find three things they have in common with their partner. When they have finished, they may join hands and prepare to make a large circle again. When all students are back in the circle, start the music again. Each time, students must find a new partner – preferably someone they do not know very well.

Consolidation: Once the song is over, students may share some of the commonalities with the class. This could become a math activity in which students graph common interests as a class.

VISUAL ARTS

Mixed Media Friendship Pie

Before the Lesson: Review mentor text and list what qualities a good friend has. Display a variety of colours of tissue paper and have students choose which colour indicates which quality.

Warm-up: Students tear and overlap colours of tissue paper to see how two colours combine to make a new colour (*The Ontario Curriculum, The Arts, Glossary p.189*).

Fundamental Concept(s): On a paper circle which represents the bottom crust of the friendship pie, students create the filling by tearing and gluing a variety of overlapping pieces of coloured tissue paper to depict the delicious richness of friendship qualities. Students then arrange and glue strips of construction paper for the top pie crust. As an option, students can create 3D pies using clear, plastic plates to see inside their artwork.

Consolidation: Have students describe and discuss (*The Ontario Curriculum, The Arts, p.39*) how they used colour and arrangement in their pie filling to emphasize the qualities that Jesus asks of us when he says, “Love one another as I have loved you.”

Suggested math integration: have students fold and cut their pies into quarters and exchange pie pieces to create new four piece pies.

Teacher's Notes, Ideas, & Extensions

Literacy Connection: Ask the student what was dad's secret for the success of Enemy Pie? You have to spend the day with your enemy. Discuss how enemy pie was successful in getting rid of enemies. Use examples from the story and write about your own experiences to explain your answer (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009).



A Reflective, Creative and Holistic Thinker:

Because I have ideas, I have a purpose, and I will live my life like Jesus

PRIMARY

Mentor Text: Something Beautiful

by Sharon Dennis Wyeth ISBN: 0-440-471210-2



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Recognizes that there is more grace in our world than sin and that hope is essential in facing all challenges.</p> <p>Thinks reflectively and creatively to evaluate situations and solve problems.</p>
Scriptural Reference	<p>Romans 5:5</p> <p>And hope does not disappoint us because God has poured out His love into our hearts by the Holy Spirit, whom He has given us.</p> <p>Romans 15:13</p> <p>May the God of hope fill you with all joy and peace as you trust in Him so that you will overflow with hope by the power of the Holy Spirit.</p>
Task Rationale	<p>The students will understand that if you have hope and trust in God that you will find the strength to face challenges in your life.</p>
Reflective Questions	<p><u>Creating and Presenting</u>: How can you create and share “something beautiful” to express hope?</p> <p><u>Reflecting, Responding and Analysing</u>: From the mentor text, how did the author show ideas, feelings, and images of beauty? How is the girl's view the same or different from your own view of your world?</p> <p><u>Exploring Forms and Cultural Contexts</u>: How does the girl live her life like Jesus? How might other children view beauty?</p>



PRIMARY: A Reflective, Creative, & Holistic Thinker

Something Beautiful

DANCE

Mirroring

Before the lesson: Use the pre-created word wall (or create one with the students) Mirroring (*The Ontario Curriculum, The Arts, Glossary p.162*). Suggested religion integration *Religion Year 1, and 3, p.363 Catechetical Resource* to song: *We Have Alleluia*

Warm-up: Through guided exploration (*The Ontario Curriculum, The Arts, p.40*) introduce mirroring as a whole class activity. Teacher models movements for the gestures in the song, *We Have Alleluia*.

Fundamental Concept(s): Have the students use their songbook to create gestures and continue the mirroring activity with a partner.

Teacher prompts: *How can you position your body, head, arms, and legs so we can better understand the ideas you want to express?*

How can you come up with ideas for movement?

Consolidation: Create an inner and outer circle (*The Ontario Curriculum, The Arts, Glossary p.169*) and have the partners use the mirroring technique display the gestures, while playing the song, *We Have Alleluia*.

DRAMA

Using the Senses to Appreciate God's Beautiful Creations

Before the Lesson: Have each student bring a small object or idea of something they find beautiful and place this object in a paper bag or box.

Warm-up: Create an anchor chart with students: *What is beautiful?* Review quote "Beautiful means: something that when you have it, your heart is happy." Ask students, *What is your something beautiful?* Students choose something from the anchor chart or other idea. Gather the class into a sound and gesture circle (*The Ontario Curriculum, The Arts, Glossary p.172*) and model how to step into the circle, saying "beautiful" then gesturing an action to match.

Fundamental Concept(s): Teacher leads a discovery of the senses with the items/ideas students have brought.

Teacher Prompts: *What do you sense (feel, smell, hear, see, (taste)? Of what does your beautiful object remind you? What connections can you make with your beautiful object?* In partners, while teacher repeats the sensory prompts as above, student describes their items to partner, and partner tries to guess the item.

Consolidation: Create a display of "beautiful" objects. Teacher Prompt: *How can our display apply to our real life (or hope)? Where do you see hope in God's beautiful creations?*



PRIMARY: A Reflective, Creative, & Holistic Thinker

Something Beautiful

MUSIC

Creating Piggyback Songs

Before the Lesson: Students must be familiar with writing new lyrics to familiar songs. Sing a variety of nursery songs as a class and invite them to create new lyrics to the songs based on themes you are discussing in your class curriculum.

Warm-Up: *We Belong - Year 1, 2 and 3 We Have Alleluia*

Introduce the song to the class. Discuss the words in the song that remind us of the beautiful things God gives us.

Teacher Prompts: *Are the things mentioned in the song available to everyone, including the girl in the story? Where can a person go to find these beautiful things?*

Fundamental Concept(s): Children can create their own verses to the song to share the beautiful things that God has made.

Ex. *"We have arms for hugging,
We have hands for holding,
We have Alleluia."*

Invite students to share their new lyrics with the class.

Consolidation: Create a songbook using the different lyrics the students have generated. Students could draw a picture that corresponds with the verse they have generated.

VISUAL ARTS

Visual Arts - Shadow Box Collage

Before the Lesson: Lead the students on a nature walk, modelling the discovery and joy of finding "something beautiful" in the schoolyard or school neighbourhood. Enlist students to help you collect a wide variety of natural objects created by God (cones, leaves, rocks, shells, feathers, flowers, acorns, seeds, twigs, bark, driftwood, maple keys, clover, etc.). Discuss the beauty and artistry of God's creation as you talk about each object in the collection. Tell the students that the class will be making a shadow box collage as their "Something Beautiful" at school. Note: Flowers and leaves may need to be dried, pressed, or waxed prior to assembling the collage. Students may also bring other items from home.

Warm-up: Discuss how the little girl in the story found "hope" in her world despite the trash, graffiti, and homelessness surrounding her. Remind students of how God brings us signs of hope through the natural world (rainbow, dove, olive branch, spring flowers). Share and discuss the meaning of this scripture passage in relation to the story: *Rejoice in hope, be patient in suffering, persevere in prayer. Romans 12:12*

Fundamental Concept(s): Rotate students in groups to assemble the shadow box collage. Paint the inside of a sturdy, shallow box. Paint graphic swatches of colour or images of hope (rainbow, dove) inside the shadow box. Use a permanent marker to print the scripture passage from Romans inside the box. The text should fill about ¼ of the visual space. Glue the natural objects (collected during your nature walk) inside the box. Teach students about visual balance (*The Ontario Curriculum, The Arts, Glossary p.88*) by demonstrating different groupings of size and tonal value of the objects placed inside the shadow box. Ensure that every student participates in painting a portion of the background, as well as gluing an object inside the shadow box.

Consolidation: Display the completed shadow box collage in a prominent spot in the classroom as a reminder to have hope in the Lord.

Teacher's Notes, Ideas & Extensions:

Alternate Visual Arts Activity: Students could make smaller individual shadow boxes (tissue box size) to take home. Students could paint the word "HOPE" inside their shadow box instead of the full verse

Literacy Connections: Ask the students to write about something they hope to do either now or when they are older which would help to make 'something beautiful' in our world (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009).



A Self-Directed, Responsible, Lifelong Learner:

Because I am a learner for life, I can reach for my dreams, by living my life like Jesus

PRIMARY

Mentor Text: Jeremiah Learns to Read

by Jo Ellen Bogart, Laura Fernandez and Rick Jacobson ISBN: 059051527-6



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Demonstrates flexibility and adaptability</p> <p>Takes initiative and demonstrates Christian leadership</p> <p>Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities</p>
Scriptural Reference	<p>Proverbs 9:9</p> <p>Give instruction to a wise man and he will be yet wiser: Teach a just man and he will increase in learning.</p> <p>Proverbs 8:33 Hear instruction and be wise and refuse it not.</p>
Task Rationale	The students will develop an understanding that learning can occur throughout their lifetime, not just during their school years.
Reflective Questions	<p><u>Creating and Presenting</u>: How might this story change if told from a different character's point of view? How can the Arts help you show the feelings of different characters in the text?</p> <p><u>Reflecting Responding and Analyzing</u>: Explain how you are different from or similar to Jeremiah? What do you feel when you are learning something new? What have you learned to do that you are proud of? Using two stars and a wish, share two Arts skills you are good at and one that you would like to get better at. Find the pages where you think God is speaking to Jeremiah? Find the pages where Jeremiah is listening to God? Explain your thinking.</p> <p><u>Exploring Forms and Cultural Context</u>: When we celebrate someone's accomplishments or successes, how do you think God would want us to celebrate through The Arts?</p>



PRIMARY: A Self-Directed, Responsible Lifelong Learner

Jeremiah Learns to Read

DANCE

Free Dance/Movement

Before the Lesson: Review the mentor text and list things we learn to do throughout our lifetime. Consider, body zones, personal space, shape and the elements of dance (*The Ontario Curriculum, The Arts, Glossary p.161, 164, 165*).

Warm-up: Through guided exploration (*The Ontario Curriculum, The Arts, p.40-41*), students practice using personal space and body zones. Teacher demonstrates using modelling songs with actions to the class.

Suggested music integration: *Head and Shoulders* or *Frere Jacques*.

Fundamental Concept(s): Free Dance/Movement, through experimenting (*The Ontario Curriculum, The Arts, p.39*) have the students move using, personal space, body zones and the elements. As a suggested music selection, *I Hope You Dance*, by Leanne Womack or music of your choice. Have the students explore free movement with various music selections.

Teacher prompt: *What feelings can you show through movement? Will speed or rhythm of movement change when you are happy/sad?*

Consolidation: Teacher prompt: *Is there a style of dance/movement that you would like to learn? Do you know someone in your life that has/is learning dance?*

Invite a community member to the school to teach a dance to the class. Use the 'free movement' in a liturgical dance for a class celebration or a school mass.

DRAMA

Learning New Skills - Interviewing, Statues and Ritual

Before the Lesson: Create a chart with students on things I know how to do really well, things I am still learning, and things I want to learn.

Warm-up: Partner students and number partners 1 or 2. Teacher chooses an item from the anchor chart and partner 1 role plays being able to do the skill very well. Partner 2 doesn't know how to do it and role plays trying to do it. Stop the drama and ask *How did the drama make you feel?* Then have students switch roles. Choose 1 or 2 more skills from chart and repeat above.

Fundamental Concept(s): With students, create questions that students would like to ask Jeremiah e.g., all the things he can do, why he couldn't read and what made him want to learn to read and how he will teach his wife to read. Teacher in role enters the drama as Jeremiah and students interview Jeremiah. After the drama, ask *What did we learn about Jeremiah? Choose one thing you would like to learn in your life.*

Consolidation: Students create statues showing the one thing they would like to learn. Half the class freezes while the other half visits the statues to discern the learning. Switch. Create a list of what students wanted to learn.

To prepare a celebration ritual, have students draw or write about their desire. One at a time, students add their desire to the celebration wall. Students reply to each student with: Jesus, be with (name) as he learns to ... (insert what student wants to learn).

PRIMARY: A Self-Directed, Responsible Lifelong Learner

Jeremiah Learns to Read



MUSIC

Song Writing About Our Gifts

Before the Lesson: Review the mentor text and list things we learn to do in our lifetime.

Warm-up: Students will sit in a circle and, using the two stars and a wish concept, share two of their talents, and one talent they wish to have. The teacher has students choose one of their talents and sing in a call and response format using the song, Frere Jacques. E.g. Teacher sings *What can you do?* One student replies *I can run fast*.

Fundamental Concept(s): Using the song *Frere Jacques* students will create new lyrics to the song using their talents.

I can run fast
I can sing
I am good at drawing
I can jump.

Students can share their new verses with the class. For older primary students, this song can be performed as a round, with each child singing their own verse.

Consolidation: Students will draw a picture representing the lyrics of the verse they have created. The pictures can be assembled to create A Collection of our Gifts.

VISUAL ARTS

Commercial Art: Celebration Card

Before the lesson: After reading the story, ask students what they've learned to do recently (at home or school, through sports, music or clubs). Record students' responses on chart paper. Share something that you've recently learned how to do as an adult. Discuss the fun and joy of lifelong learning. Show images of art that illustrate a variety of things that people can do. *Why do artists paint pictures of people doing things (at work or at play)? Do your parents have pictures of your first smile, first steps, or first day of school? Why is it important to celebrate our successes and milestones through art?* Tell your students that you will need their assistance with a special celebration in honour of their recent accomplishments. Provide each student with a small piece of paper. Instruct students to write down their name along with one thing that they are very proud of learning how to do. Students should fold and place their paper in a jar.

Warm-up: Prepare samples of all types of commercial art cards (baby's birth, thank you, bon voyage, sympathy, wedding, congratulatory). Using magnets, let students group the cards by theme onto the chalkboard. Discuss the colour choice, graphics, illustrations, font style, font size, and the sentiment of the text used in each type of commercial greeting card. Compare and contrast the similarities and differences of the cards based on their purpose (Baptism card vs. Birthday card vs. Get Well card). Tell students that they will be making a congratulatory card for another student in the classroom, and that each child will receive a card to celebrate their accomplishment. Together make a list of congratulatory words on chart paper for reference when writing the text portion of the card.

Fundamental Concept(s): Using the samples of commercial art cards, discuss the features and options available to students (types of folds, layers of paper, cut outs, window panes, and pop-ups). Students draw a name of a classmate and design a special congratulatory card for that person in their sketchbook. Teachers will need to review each child's plan.



Provide different types of tools (decorative hole-punches, fancy edge scissors, ink stamps) and materials (tinfoil, yarn, felt, glitter, paint, markers, crayons, paper of various sizes, colours, textures, and weights) for students to use.

Consolidation: Host a class social to celebrate student success. Display the completed Celebration Cards along the chalkboard or a shelf. Gather students to the carpet and invite them forward one at a time to present their Celebration Card to the intended recipient. A prepared script could be provide for those who need it (“I would like to present this card to *(Luc)* for learning to *(ride a bike!)* Congratulations, *(Luc!)*”. After all of the cards have been distributed, discuss the importance of being a lifelong learner.

Teacher’s Notes, Ideas & Extensions:

Religious Education and Faith Connections: Share the Scripture passage Philippians 4:13 “I can do all things through Him who strengthens me.”

Explain the meaning of the passage, and recall a time when God gave you the strength to do something that was very challenging. Share something that you hope to learn in the future and ask your students to do the same. Invite students to display their card on top of their desks.

Alternate Visual Arts Activity: Students could make their congratulatory card for a special family member who has learned to do something new.

Supporting Texts: Amazing Grace by Mary Hoffman, Oh, the Places You’ll Go by Dr. Seuss, The Wednesday Surprise by Eve Bunting, Thank You, Mr. Falker by Patricia Polacco, and Leo The Late Bloomer by Robert Kraus.

Literacy Connections: On mural paper, have a timeline prepared. Mark the timeline with numbers which represent age. Allow the students to place the tags or sticky notes on the corresponding age that they believe each skill is learned – e.g. They may place the ‘learn to drive a car’ tag on the 14 year old spot. Afterwards, ask the students if they could move any of the skills to an older age? For instance, ‘could’ we learn how to drive a car at the age of 50? Help them to determine that learning can occur at any age. Older students can write about something they might like to learn when they are older. The following prompt may be used: “When I am older I will learn to...” (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

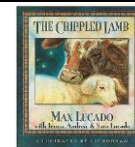
A Collaborative Contributor:

Because I am a learner team player, I know that 'Together is Better', and we will live our lives like Jesus

PRIMARY

Mentor Text: The Crippled Lamb

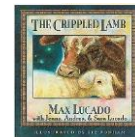
by Max Lucado ISBN: 0-8499-1005-6



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Works effectively as an interdependent team member.</p> <p>Thinks critically about the meaning and purpose of work.</p> <p>Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good.</p> <p>Respects the rights, responsibilities and contributions of self and others.</p>
Scriptural Reference	<p>Jeremiah 1:5-8</p> <p>Before I formed you in the womb I knew you, and before you were born I consecrated you: I appointed you a prophet to the nations. Then I said, 'Ah, Lord God! Truly I do not know how to speak, for I am only a boy.' But the Lord said to me, 'Do not say, I am only a boy, for you shall go to all to whom I send you, and you shall speak whatever I command you. Do not be afraid of them, for I am with you to deliver you', says the Lord.</p>
Task Rationale	<p>Students will develop an understanding that as a member of God's family, we all use our different gifts to make the world a better place.</p>
Reflective Questions	<p><u>Creating and Presenting</u>: What if you were the crippled lamb? What would you do? How would you feel? How could you demonstrate these ideas and feelings through dance, drama, music, and visual arts?</p> <p><u>Reflecting, Responding, and Analysing</u>: How does the setting help to tell the story? Why did the crippled lamb feel like he belonged when he shared his God given gift with Jesus? What are your God given gifts & how do you share them?</p> <p><u>Exploring Forms and Cultural Contexts</u>: What was the world like when Jesus was born? Why was he born in a stable? What gifts were brought to baby Jesus in the stable? What gifts would you bring? In what ways are your God given gifts similar and in what ways are they different?</p>

PRIMARY: A Collaborate Contributor

The Crippled Lamb



DANCE

Liturgical Dance

Before the lesson: Review the mentor text and create an anchor chart to list God's Given Gifts. Have the students use the chart to compare same or different gifts we have been given in our class. Consider (*The Ontario Curriculum, The Arts, Glossary* p.159,164&169) audience etiquette, personal space and Inner and Outer Circle

Warm-up: Suggested music integration: The Little Drummer Boy. Create an *inner and outer circle*. Play the music, suggestion, to incorporate differentiated instruction; have a child play the rhythm on a drum, or a group sing while another group dances) and have the inner sit to watch the outer circle. Students use their personal space to move to the music that show there God's Given Gifts. Repeat for the inner circle.

Fundamental Concept(s): Students will create a liturgical dance, representing the gifts that God has given them. The teacher will assign characters/roles. Students will use the mentor text and retell The Crippled Lamb.

Consolidation: Students will prayerfully share their liturgical dance selected from CBW III, for Christmas Mass. Suggested literacy integration: Students will choose their favourite part of the Liturgical Dance and illustrate using words, symbols or pictures.

DRAMA

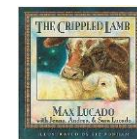
Storytelling

Before the Lesson: Read the story to the students asking them to focus on the sounds that might be heard in real life.

Warm-up: Sound collage (*The Ontario Curriculum, The Arts, Glossary* p.172). Reread story, stopping to look closely at the pictures. Ask students *What sounds might you hear in this scene?* Once ideas have been presented, have students choose one sound to try. Conduct students with a start, softer, louder, stop. Repeat for the most important pages in the story. Re-read story and on your cue, students will create the sound collage for the chosen pages. Teacher prompt: *What could you have done to make your sounds more effective?*

Fundamental Concept(s): Storytelling- Option 1: narrative pantomimes- Students quietly act out the story in their own personal space while teacher reads the story. Option 2: Teach students how to create shadow puppets. Have them act the story with the puppets. Shadow puppets can be made by cutting out simple outlines of the characters, gluing them on a popsicle stick and shining a light on the shape onto a wall. After the storytelling, ask *What part of the drama did you enjoy the most and why?*

Consolidation: In groups of 2-3, assign the group a character from the story, e.g. Joshua, Abigail, shepherd, Mary, etc. The group identifies that character's gift and finds a way to share it with Jesus. Students role play the scene.



PRIMARY: A Collaborate Contributor

The Crippled Lamb

MUSIC

The Crippled Lamb and the Little Drummer Boy—a comparison

Before the Lesson: Search and download the lyrics to *The Little Drummer Boy*. There are several free mp3 downloads of the song you can locate on the internet as well. Students must be familiar with basic music terminology (high/low, fast/slow, loud/soft).

Warm-up: As a class, discuss the following questions found in the Guided Teacher questions in the previous page. *Why did the crippled lamb feel like he belonged when he could share his God given gift with Jesus? What gifts were brought to the baby Jesus in the stable? What gifts would you bring?*

Fundamental Concept(s): Teach the song *The Little Drummer Boy*. Teacher prompts: *Why did the drummer boy feel like he belonged when he could share his God given gift with Jesus? In what ways are the drummer boys' God given gifts similar to those of the crippled and lamb and in what ways are they different?*

Discuss the musical elements in *The Little Drummer Boy*. If your school has Denise Gagne's *Musicplay Listening Guides*, you may have students complete a listening worksheet for the song. There are also listening worksheets available online. One example can be found at:

<http://www.musick8.com/html/ideadisplay.php?ibid=417&ideasubject=&idtextsearch=squilt&submittedby=&group1=ideatitle,ideatext>

Consolidation: *The Little Drummer Boy* can be performed at an Advent/Christmas concert. Students could be given parts to act out in the song while singing.

VISUAL ARTS

Design & Build a Crèche

Before the Lesson: Show your students photos, or an actual collection of nativity sets or crèches – preferably from around the world. Share a variety of styles and materials (wood, plastic, metal, dough, pasta). As a member of God's family, discuss the importance of displaying a crèche during the Christmas season. The teacher and the students collect a variety of materials to create a crèche (stable) and figurines (shoebox, Jinx wood, popsicle sticks, wooden craft sticks, flour dough, pasta, fabric scraps, straw).

Warm-up: Students draw several thumbnail sketches (*The Ontario Curriculum, The Arts, Glossary p.206*) of potential crèche designs.

Fundamental Concept(s): Students choose one crèche design and create it following the design process (*The Ontario Curriculum, The Arts, Glossary p.191*) using a variety of materials. Students could create a "crippled lamb" figurine or a small figurine of themselves to place inside the crèche as a reminder that God has a special place for every one of us – just like He did for the crippled lamb in the story.

Consolidation: Display the completed crèches on a prayer table. Invite a priest to bless the crèches during a classroom liturgy. Encourage students to display their crèche in their home.

Teacher's Notes, Ideas, Extensions



Visual Arts Alternate Activities: 1) Students create one large crèche for classroom or school use. 2) Students paint or draw their own nativity scene.

Supporting Text: *The Christmas Miracle of Jonathon Toomey* by Susan Wojciechowski

Literacy Connections: Joshua didn't always understand that having different gifts also made him special. Discuss how we need many people with different gifts to make the world a better place. Use evidence from the text and your own experiences to explain your answer. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

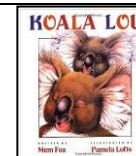
A Caring Family Member:

Because I care, I pray for all my families, and I will live my life like Jesus

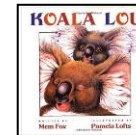
PRIMARY

Mentor Text: Koala Lou

by Mem Fox ISBN: 0-15-200007-3



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Relates to family members in a loving, compassionate and respectful manner.</p> <p>Values and honours the important role of the family.</p>
Scriptural Reference	<p>Mathew 19:14-15</p> <p>Jesus said 'Let the little children come to me and do not stop them, for the kingdom of heaven belongs to such as these'. And He laid His hands on them and went on His way.</p>
Task Rationale	<p>Develop an understanding that a parent's unconditional love (and god's love) is more important than getting a medal or winning a race.</p>
Reflective Questions	<p><u>Creating and Presenting</u>: How can Art reflect your feelings of being loved? Which movements, colours, or sounds could you use to express your feelings about the unconditional love of a caring family member?</p> <p><u>Reflecting, Responding, and Analysing</u>: When you look at the pictures in the text, of what personal experiences are you reminded? What image has special meaning for you and why? What words or songs will you choose to express your feelings about family love and God's love?</p> <p><u>Exploring Forms and Cultural Contexts</u>: What are some special things your family does to show love (e.g. tucking you in, prayers, birthday traditions)? What are some special things the Church does to show love (e.g. sacraments, Catholic celebrations)? How are these examples the same? How are they different?</p>



PRIMARY: Caring Family Member

Koala Lou

DANCE

Movement through Story Telling

Before the lesson: (*The Ontario Curriculum, The Arts, Glossary p.162, 164*) Personal Space, Non-locomotor Movements, Locomotor Movements. Suggested drama integration: see lesson on Reader's Theatre – Drama Lesson.

Warm-up: Review the mentor text and discuss, 'unconditional love', create an anchor chart to demonstrate gestures of how family members show love, compassionately and in a respectful manner.

Fundamental Concept(s): Introduce movement through storytelling. Students listen to the teacher read aloud and show movements to demonstrate the verbs into actions and gestures.

Teacher prompts: *Use dance as a language to express feelings and ideas suggested in the mentor text. Focus on the element of body, particularly body shapes(e.g. use crossed arms(hug), arms open wide(unconditional love).*

Consolidation: Suggested drama integration: Students will perform their dance through Reader's Theatre, for an assembly, another primary class, or mass. Suggested literacy integration: Students will choose their favourite part of the Liturgical Dance and illustrate using words, symbols or pictures.

DRAMA

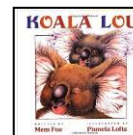
Reader's Theatre

Before the Lesson: Provide each group of 4 students a copy of Koala Lou. Review Reader's Theatre with students. (*The Ontario Curriculum, The Arts, Glossary p.171*). For Reader's Theatre tips, go to <http://www.aaronshelp.com/rt/Tips.html>

Warm-up: Have students practise saying *Koala Lou, I DO love you* in different expressive ways, e.g. quietly, dreamily, happily, angrily, sadly, quickly, etc. focussing on voice, facial expression and gesture. Re-read text. Students decide how to say *Koala Lou, I DO love you*.

Fundamental Concept(s): Using the script, work through the elements of drama (*The Ontario Curriculum, The Arts, p.168*) so that students are immersed in the role. As a whole class read through the script. At points through the second reading, ask *How did you use your body and volume and tone of voice to tell us how your character was feeling? When we present to an audience, what can we do better?* Ask students to practise their response to the *Robust Thinking Task* as outlined in the Teacher's Notes, Ideas and Extensions at the end of this lesson and to share with audience at the end of the presentation.

Consolidation: Present to an invited audience. Videotape presentation and show to students. Teacher prompt: *What parts of your work were effective in the drama?*



PRIMARY: Caring Family Member

Koala Lou

MUSIC

Bringing Characters to Life

Before the Lesson: Gather a class set of rhythm instruments (sticks, shakers, hand drums, etc.) If none are available, students can make homemade rhythm instruments. You can find instructions at: <http://www.nancymusic.com/PRINThomemade.htm>

Warm-up: Koala Lou's mother tells her, "Koala Lou, I do love you." That is something that she looks forward to hearing. Often, parents and children have a special song that they sing together. Invite students to share the special songs/words that they share with their family.

Fundamental Concept(s): As a class, choose one song to sing when Koala Lou's mom says, "Koala Lou, how I love you." (e.g. You Are My Sunshine.) Make a list of all of the characters that are in the story. Choose a rhythm instrument to accompany each character. Invite the students to consider tempo, pitch, and dynamics. Teacher prompts: *How big is this character? How fast does it move? Would it make a loud or soft sound?* Hand out rhythm instruments. Students will play their rhythm instrument each time their character is mentioned. For older grades, students may determine a rhythmic ostinato (*The Ontario Curriculum, The Arts, Glossary p.180*) for their character.

Consolidation: Students could create costumes and props and perform the book as a play for other classes.

VISUAL ARTS

Printed Border as Circle of Love

Before the Lesson: Discuss (*The Ontario Curriculum, The Arts, p.39*) what kinds of lines, dots, shapes and patterns you can use to show what you feel when you know that a family member loves you no matter what. Remind students that the Holy Spirit gathers us in the circle of God's friends. God loves us unconditionally, and is the ultimate caring and loving parent. Baptism is God wrapping His arms around you, welcoming you into His family.

Warm-up: Through guided exploration (*The Ontario Curriculum, The Arts, p.40*) students create a drawing using wax crayon or oil pastel lines on coloured paper to express memories, ideas and feelings about times they felt loved by a caring family member, as well as to represent the unconditional love of God. This could be done to appropriate music playing in the background.

Fundamental Concept(s): Next, on prepared plasticine cylinders (about 1.5 cm diameter), have students push into one flat end of the cylinder with a pencil to create a pattern of lines and dots. Students will then use an inked stamp pad to print a border by stamping the plasticine print block around the edges of their drawing to represent the love of God wrapping all around them.

Consolidation: Student's share their drawings by retelling about their experience of being loved unconditionally.

Teacher's Notes, Ideas & Extensions:

Literacy Connections: Draw and tell, or draw and write about a time when you thought your parents would be mad/angry with you about something that you did but then they showed you they still loved you. Explain why you think your parents will always love you. How does this make you feel?
Higher primary extension: How is this like God's love? Teachers may choose to do this task orally or written. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)



A Responsible Citizen: *Because I accept my responsibilities, I can make a difference, and will live my life like Jesus*

PRIMARY

Mentor Text: A Chance to Shine

by Steve Seskin and Allen Shamblin ISBN: 978-1-58246-167-00-15-200007-3



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society.</p> <p>Contributes to the common good.</p> <p>Respects and affirms the diversity and interdependence of the world's peoples and cultures.</p>
Scriptural Reference	<p>Isaiah 58:1 If you offer your food to the hungry and satisfy the needs of the afflicted, then your light shall rise in the darkness and your gloom be like the noonday.</p> <p>Psalms 41:1 Happy are those who are concerned for the poor; the Lord will help them when they are in trouble.</p> <p>Matthew 25:31-40 The Sheep and the Goats</p>
Task Rationale	<p>The students will demonstrate an understanding that we have a responsibility to help those who are in need and that in doing so we become an example to others and purveyors of the common good.</p>
Reflective Questions	<p>Ask students to write or draw an example of how they might be able to give someone a “chance to shine” in their own lives. How might this opportunity change this person? How might this opportunity change you and the way you think about this person?</p> <p><u>Creating and Presenting</u>: How can The Arts help people feel special? How can we create forms of The Arts to show people how they are special? How can we use The Arts to retell this story?</p> <p><u>Reflecting, Responding and Analyzing</u>: What happens in the text to make people feel special? What makes you feel special? How can The Arts give you a chance to shine? Give examples from your own life.</p> <p><u>Exploring Forms and Cultural Contexts</u>: What are some special things that happen in your family, church, community or school that make you feel special?</p>



PRIMARY: Responsible Citizen

A Chance To Shine

DANCE

Movement Sequences/Gestures

Before the Lesson: Suggested literacy integration: Read Aloud “A Chance To Shine”. Create a list with the students of ways to help others. Consider with students (*The Ontario Curriculum, The Arts, Glossary p.159, 162*). Audience etiquette, AB, gesture & personal space.

Warm-up: Suggested music integration: A Chance To Shine-Track 1. (Resource to song from the mentor text: A Chance To Shine-Track 2 Instrumental) Shadowing, partner the students, decide who will be the leader. Facing each other, the leader shows their movement. Partner mimics the movement. Repeat the concept using differing levels and non-locomotor movements, from created class list.

Fundamental Concept(s): Pair the students and use Focused Exploration (*The Ontario Curriculum, The Arts, p.39*) and have the students develop movement sequences.

Teacher Prompts: *What body movements do you make when you are sweeping? Can we make sweeping action smaller? Can two people come together and use both bodies to create the sweeping motion? Can you do the action while travelling?*

Consolidation: Prayerfully share the movement sequence for the class, accompanied by the instrumental music. Have the students reflect on the action of how the movement enabled the person to shine.

Teacher prompt: *What did the phrase, Every heart just needs a chance to shine, mean to you in your daily life to live like Jesus? Suggested literacy integration: Students will choose their favourite part of the Liturgical Dance and illustrate using words, symbols or pictures.*

DRAMA Tableau

Before the Lesson: Organize students in groups of 2 or 3. (*The Ontario Curriculum, The Arts, Glossary p.172*). Copy the **Responsible Citizen Primary Drama Activity - Word Sort** at the end of this lesson.

Warm-up: With students, create an anchor chart of activities that students are involved in during the day e.g., waking up, grooming, playing sports, recess, reading, lunch time etc. Explain that they will try to become statues showing the activities. Review concept of levels, low, medium and high; use of exaggerated facial expression and gestures. In their own personal space, choose from the list and have students freeze into sculptures. (Teacher can count down from 3 and say *freeze* to help students get into tableau). Divide the class in half and have half the students form their statues again while the other students watch. Ask *In what ways did these students use body and face to express what the character is feeling? In what ways could the levels be adjusted to better communicate the main idea?* Repeat with the remainder of the class.

Fundamental Concept(s): Provide groups of 2-3 students with Word Sort and have them cut out the words. In groups, students choose 1 action word (verb) and 2 nouns and one adjective from the list and create a sentence from the story in a strip. With the sentence created, have each group create a tableau to show the main idea of the sentence. Provide the countdown for students to freeze. Have each group perform for the class. Groups will decide how to organize themselves so that the scenes can be presented in order. After presenting, ask *What needs to be changed so that our audience can clearly see what happens in the story?*

Consolidation: Create an anchor chart about how we can help each other feel special. In groups of 2-3, have students create a tableau to depict one of the ideas from the chart and create a written caption that begins with, *I will live my life like Jesus, by....* Students hold up their caption and then present tableaux. Ask *What did your group do well? If you were going to present this tableau again, what would you change?*



PRIMARY: Responsible Citizen

A Chance To Shine

MUSIC

Accompanying a Song with Rhythmic Ostinato

Before the lesson: Gather a class set of rhythm instruments (sticks, shakers, hand drums, etc.) If none are available, students can make homemade rhythm instruments. You can find instructions at:
<http://www.nancymusic.com/PRINThomemade.htm>

Warm-up: Sing several nursery songs or familiar class tunes. As a class, create a short 4-beat or 8-beat ostinato pattern (*The Ontario Curriculum, The Arts, Glossary p.180*) and tap or patsch them (pat your legs) as you sing. There are many examples of ostinato patterns online. One useful lesson can be found at:
https://www.youtube.com/watch?v=0VksrMqE_4c

Fundamental Concept(s): Teach the students the song, *A Chance to Shine* found in the back of the book. In small groups, students will create their own 8-beat rhythmic ostinato pattern to accompany the song. Once the rhythm has been determined, students will choose their own rhythm instruments to play their ostinato pattern. Each group will present their ostinato pattern to the class.

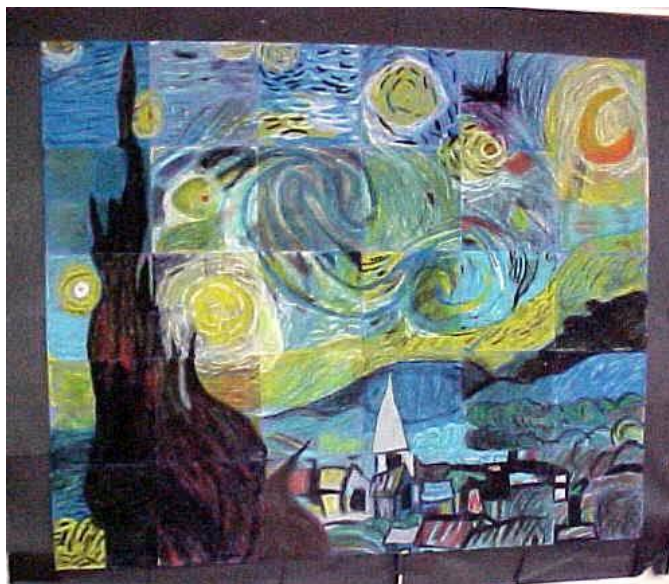
Consolidation: Teach the students *Go Make a Difference* found in the *Gather* music book. Students could perform ostinato patterns to this song as well.

VISUAL ARTS

Starry Sky Finger Painting

Before the lesson: After reading the story, *A Chance to Shine* discuss how each character's actions helped another person. Post and discuss the Golden Rule (Matthew 7:12). As a class, share everyday examples of living out this calling (sharing, befriending others, including others at play). Record examples from the books and from the students' experiences on chart paper. Discuss how the characters in the books were responsible citizens for giving someone else the "chance to shine". Tell the students that they will be making art to encourage everyone in the school to be responsible citizens. Have students choose one example of being a responsible citizen from the chart paper list. Each student's word (Share, Smile) or words (Help others, Feed the hungry) should be written down in their sketchbooks (*The Ontario Curriculum, The Arts, Glossary p.204*).

Warm-up: Show the class Vincent Van Gogh's *Starry Night* painting. Highlight the use of line (*The Ontario Curriculum, The Arts, Glossary p.196-197*) to create movement in the sky. Tell the students that they will be making their own starry night painting with a special message to encourage others to be responsible citizens. Students should have an opportunity to practice making lines and spelling words with finger paint on finger paint paper. Provide students with finger paint and a sheet of moistened finger paint paper to experiment making lines and shapes (*The Ontario Curriculum, The Arts, Glossary p.204*) with different parts of their hands (knuckle, fingernail, palm). Using their fingers, students should spell their name somewhere in the paint (print, cursive, or linked letters). When the finger paint names have dried, provide students with a variety of star stamps (rubber, Styrofoam, or potato) in different sizes.



Allow students to experiment stamping stars around their name. When the art work has dried, gather on the carpet and invite students to show their line designs and to explain how they made their markings in the paint. Highlight successful techniques (*The Ontario Curriculum, The Arts, Glossary p.206*) and encourage students to incorporate them into their Starry Sky art work.

Fundamental Concept(s): Students will create a starry sky finger painting in two steps. First, provide students with a variety of finger paint colours for their sky background and allow them to mix their own colour choices into a pie plate. Students must moisten both sides of their finger paint paper. Using their hands, students cover the entire paper with paint and then scratch and press different types of lines to create movement in their night sky. Students should write their responsible citizen word from their sketchbook into the paint so that it is legible. Then, when the background is dry, students will work with the same star stamps as in the warm-up activity. Provide a variety of colours for stars (white, yellow, light blue, grey) so that each student's work is unique. Students should focus on repetition and rhythm while stamping a variety of star sizes and colours around their responsible citizen message.

Consolidation: Invite students to present their completed art work to the class. Students should explain why the message they choose to write in their starry sky will help encourage others to become responsible citizens.

Teacher's Notes, Ideas, Extensions:

Literacy Connection: Ask the students to write or draw an example of how they might be able to give someone a 'chance to shine' in their own lives. How might this opportunity change this person? How might this opportunity change you and the way you think about this person? (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

Alternate Visual Arts Activity: Have groups create large starry sky murals with tempera paint. Use stamps or stencils to paint on the stars. When dry, write short messages inside the stars with permanent markers in order to encourage others to be responsible citizens.

Supporting Texts: *Ordinary Mary's Extraordinary Deed* by Emily Pearson, *Lilly and the Paper Man* by Rebecca Upjohn, *The Lady in the Box* by Ann McGovern, *Something Beautiful* by Sharon Dennis Wyeth

A Responsible Citizen Primary Drama Activity- Word Sort

funny	weird	scraggly
heart	shine	trash
pigeons	tackled	showered
shaved	sidewalk	chicken
sweeping	boss	stock
rented	apartment	beginning
greatness	hopeless	strange
differently	understand	smelled
wondered	deal	straight
chance	morning	dustpan

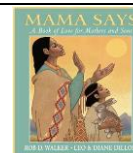
“Engaging the Soul through the ARTS
and
The Ontario Catholic Graduate Expectations”
**JUNIOR
LESSONS**

A Discerning Believer: *Because I am a believer, I will live my life like Jesus*

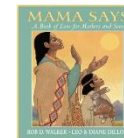
JUNIOR

Mentor Text: *Mama Says*, A book of love for mothers and sons.

Rob D. Walker (Author) Leo & Diane Dillon (illustrators) ISBN 978-0439932080



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey.</p> <p>Actively reflects on God's Word as communicated through the Hebrew and Christian scriptures.</p>
Scriptural Reference	<p>James 1:2-4</p> <p>My brothers and sisters, whenever you face trials of any kind, consider it nothing but joy, because you know that the testing of your faith produces endurance, and let endurance have its full effect, so that you may be mature and complete, lacking in nothing. (alternate scripture text Matthew 25:14-30 The Parable of the Talents)</p>
Task Rationale	<p>Don't second guess things by wanting something you do not have. Trust that God has blessed you with the gifts you need and use them. (source: Kwanzaa, Way of Life- Principle of Kuumba (creativity), Catholic Youth Bible p. 185)</p>
Reflective Questions	<p><u>Creating and Presenting</u>: How do symbols and images in the mentor text represent different cultures. How do the images reflect the teachings of the mother, loving parent, and God, who brings us the theological virtues of faith, hope and charity? How can you use the arts to express these ideas?</p> <p><u>Reflecting, Responding, and Analysing</u>: How does the illustrator convey these ideas through body language, symbol, line, and colour? How could you show the same message in the context of your own life? What are some of the feelings and ideas associated with cultural symbols and what are some of the things that they say about the culture?</p> <p><u>Exploring Forms and Cultural Contexts</u>: What are the Catholic teachings that reflect faith, hope and charity? From whom have you learned about this in your own life? Describe some of the differences and similarities between the ways loving parents teach their children in different cultures.</p>



JUNIOR: A Discerning Believer

Mama Says

DANCE

Mirroring

Before the Lesson: Consider (*The Ontario Curriculum, The Arts, Glossary p.159-161*) audience etiquette, ABA, compositional improvisation, choreographic form& mirroring.

Warm-up: Through guided exploration (*The Ontario Curriculum, The Arts, p.40*) introduce mirroring as a whole class activity. View cultural symbols in the text and discuss images/symbols that reflect Faith, Hope & Charity. Use both the mentor text and examples from your own life to demonstrate how we use movement to express these beliefs, to live our lives like Jesus.

Fundamental Concept(s): Partner the students and give each partner pair a page from the story. Have the students use the page from the book to create gestures, using contact improvisation to create a movement sequence that shows the modelling of Faith, Hope and Charity through the mirroring activity with a partner.

Teacher prompts: *What movements, actions, or gestures can you use to clearly communicate the storyline?*

Consolidation: Have the students in a circle and perform their contact improvisation in sequence from the first page to the last page. Students freeze in their motive when and the next pair begins.

DRAMA

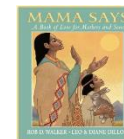
Tableau and Choral Speaking

Before the Lesson: Review features of tableau with students (*The Ontario Curriculum, The Arts, Glossary p.172*)

Warm-up: *Freeze*-Students move around the room to music. On a pre-established signal e.g., call out *freeze*. Students freeze in position like statues. Repeat 2-3 times, gradually increasing the time frozen up to 10 seconds. *Atom with tableau scenes*- Have students move to music – when music stops, call out a number from 2 to 5. Students quickly move to a group of that size. Call out a life event, e.g., scoring a goal, receiving First Eucharist, celebrating a birthday. Give students 30 seconds to create a tableau for the event. Call out *freeze*. Groups get into tableau for 10 seconds. Allow students to self assess tableau features of characters, levels, facial expression, shape and gesture and re-freeze upon signal. Present to class and discuss strengths and ways to add to the tableau.

Fundamental Concept(s): Give groups of 2-3, a page from the text and have them create a tableau for that page. Once students have created their tableau, in a circle they will tell the story in a tableaux series. Clap or beat 3,2,1, to allow groups to transition from one tableau to next. After class has performed, ask *What did this tableau series make you wonder about what your parents would say to you? What gifts has God blessed you with?*

Consolidation: In a drama circle, student groups choral speak their assigned page, then at the end individually add: *I listen to what God says, and I am now a person who...*(students choose their own words to insert)



JUNIOR: A Discerning Believer

Mama Says

MUSIC

Composing Music with Software

Before the Lesson: Ensure that Finale is installed on the school computers. Finale is music writing software that has been purchased by the government for use in all Ontario schools. Also, ensure students have experience with basic rhythmic notation (*The Ontario Curriculum, The Arts, Glossary p.186*)

Warm-up: Discuss the manner in which the book was written. Teacher prompts: *Does it feel musical?* As a class, establish the beat and time signature of the book by patsching (tapping on legs) while orally counting the beats (*The Ontario Curriculum, The Arts, Glossary p.185*).

Fundamental Concept(s): Students will be divided into pairs/small groups and assigned one page of the story to write music for on Finale. Each pair/group will first write out the rhythmic notation on paper for the teacher to verify. Then, students will go to the computer and, using the Finale program, put notes to the song. Each pair/group must start and end their page/verse on C and use only the notes C, D, E, and G (*the pentatonic scale, (The Ontario Curriculum, The Arts, Glossary p.180)*). When students have completed their verse, they will enter the lyrics underneath the notes. Each version can be played aloud on the program while the pair/group sings the words.

Consolidation: There is a song version of the story already created. Students may listen to it, and then compare/contrast elements in their verses with the verses of the original song.

VISUAL ARTS

Painted Symbol in Stained Glass Style

Before the Lesson: View cultural symbols in the text and discuss (*The Ontario Curriculum, The Arts, p.39*) how symbols in the mentor text represent different cultures, and reflect the teachings of a loving parent and God, who brings us the theological virtues of faith, hope and charity. How can you use symbols to express these ideas?

Warm-up: Research, brainstorm (*The Ontario Curriculum, The Arts, p.39*) and draw a design of a symbol from your own your own culture or Catholic culture. See Catholic symbols found in our Growing in Faith, Growing in Christ religion program.:
<https://www.pearsoncanadaschool.com/index.cfm?locator=PS2qL3>

Fundamental Concept(s): Students draw and paint their symbol on white paper, dividing the drawing into sections, then painting each section using a variety of colours, textures, and techniques. Trace the outline of the completed painting, as well as each section with a black line, in the church's style of black leaded lines in stained glass windows. See the stained glass windows of All Saints Catholic Church:
<https://www.youtube.com/watch?v=K0TCnWBWnfl>

Consolidation: At the end, student create an artist's statement that says; "Because I listen to what God says, I am now a person who I believe."

Teacher's Notes, Ideas & Extensions

Additional Text Suggestion: You are Special by Max Lucado, Jacob's Gift by Max Lucado

An Effective Communicator: *Because I have a voice, I will use it lovingly, and I will live my life like Jesus.*

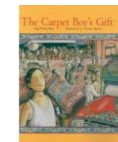
JUNIOR

Mentor Text: Carpet Boy's Gift

by Pegi Deitz Shea ISBN 13-978-0-88448-249-9



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Presents information and ideas clearly and honestly and with sensitivity to others.</p> <p>Writes and speaks fluently one or both of Canada's official languages.</p> <p>Listens actively and critically to understand and learn in light of Gospel values.</p>
Scriptural Reference	<p>Exodus 6:6-7</p> <p>Say therefore to the Israelites, 'I am the Lord, and I will free you from the burdens of the Egyptians and deliver you from slavery to them. I will redeem you with an outstretched arm and with mighty acts of judgment. I will take you as my people, and I will be your God. You shall know that I am the Lord your God, who has freed you from burdens of the Egyptians.'</p>
Task Rationale	Students will understand the importance of clear, effective communication to influence others and affect change.
Reflective Questions	<p><u>Creating and Presenting</u>: Close your eyes and imagine being trapped in a small room making a carpet, stitch by stitch, day by day, week after week, month after month, and year after year. How does this make you feel? If you could send a message, what would it be, and how could you convey it to your audience?</p> <p><u>Reflecting, Responding, and Analysing</u>: Identify the feelings, issues, themes, and social concerns conveyed in the text. How could you show the same message in another art form?</p> <p><u>Exploring Forms and Cultural Contexts</u>: In what ways do The Arts contribute to the economies of global communities? If you had a rug from the factory in Pakistan, how would you feel about it? How can we find out more about where our possessions come from and whether or not they meet the standards in the Declaration of the Rights of the Child?</p>



JUNIOR: An Effective Communicator

Carpet Boy's Gift

DANCE

Folk Dance

Before the Lesson: Have students in groups, research cultural dance. Review the mentor text and discuss (p.39 The Arts) the importance of dance either from the Pakistan culture or from their family's home country. Consider with students audience etiquette(*The Ontario Curriculum, The Arts, Glossary p.159*)

Teacher prompt: *Folk dances are performed for many reasons: to celebrate harvest and seasonal festivals, the birth of a child, a wedding; as a religious ritual, and to share community knowledge. The dances are often designed for group participation, with simple steps or movements and a loose structure. In Pakistan, like many other countries around the world with rich folkloric traditions, folktales, music, and dance are often inextricably intertwined. Each region of Pakistan has its own native form of traditional dance, often performed in conjunction with—at times inseparable from—folk music, whose origins can be traced back for many centuries.*

Warm-up:

Teacher Prompt: *What are some examples of dance that are associated with special events in your family? Do you know if they are connected to beliefs and traditions in your family or church community?*

Fundamental Concept(s): Perform Pakistani Folk Dances or groups own selection.

Consolidation: Invite a community member to the school to teach a dance to the class. Use the 'free movement' in a liturgical dance for a class celebration or a school mass.

Teacher Prompt: *Is there a style of dance/movement that you would like to learn? Do you know someone in your life that has/is learning dance?*

DRAMA

A Day in the Life of Nadeem and His Family

Before the Lesson: Cut out strips from **An Effective Communicator Junior Activity, Declaration of the Rights of the Child** (*Robust Thinking Tasks and the Ontario Catholic Graduate Expectations, p. 33, 2009*) found at the end of this lesson.

Warm-up: In groups of 2-3, have students create a tableau and a caption to depict one right. Post captions on wall in hall or suitable space and have students stand across from their caption. Have students move under their caption as they present their tableau then move back to starting position. This is the cue for the next group to present. Teacher prompt: *How did this drama make you feel? If you watched this drama as Nadeem, what would you say?*

Fundamental Concept(s): On chart paper, record questions that students have about the text. In their own space, have students visualize the scene in **Creating and Presenting** from the beginning of the lesson. In groups of 4-5, students assume roles of Nadeem, his brother, parents or cousin to create a moment of time in the life of the characters. Assign different groups different times of the day, e.g. 4 a.m., dawn, noon, at work in the afternoon, sundown, and home in the evening. Present scenes in chronological order.

Consolidation: Teacher prompt: *What questions do you have now? How can you use your voice to live your life like Jesus?* Add to anchor chart.



JUNIOR: An Effective Communicator

Carpet Boy's Gift

MUSIC

Using Music as a Means for Social Justice

Before the lesson: Cut out strips from **An Effective Communicator Junior Activity, Declaration of the Rights of the Child** (*Robust Thinking Tasks and the Ontario Catholic Graduate Expectations p. 33, 2009*) found at the end of this lesson.

Warm-up: Music has been a means to promote social activism. As a class, come up with examples of songs or musical events that are created in response to a social cause (e.g. songs – We Are The World, songs for Haiti)

Fundamental Concept(s): Students will be divided into pairs/small groups. Each group will be assigned one of the lines from the Rights for A Child contract. Groups will turn their line into a rap. Remind the students that sometimes lyrics may need to be adjusted slightly to better fit a rhythmic pattern or rhyming pattern, but not at the expense of the message. Students will perform their rap for the class.

Consolidation: Students could organize their own concert to raise awareness of social justice.

VISUAL ARTS

Children's Rights Collage

Before the Lesson: Choose a red, yellow and blue primary colour carpet pattern from one of the mentor text page borders and magnify it onto a large Bristol board using either a grid or projected overhead and colour code so that it will serve as a large background onto which the collaborative class *collage* will be created (*The Ontario Curriculum, The Arts, Glossary p.189*). Choose a small section of border to enlarge from one of the mentor text pages.

Warm-up: Students choose images, words and symbols that illustrate children and children's rights from around the world from a variety of appropriate magazines and sort the images according to the predominant colours of red, yellow and blue.

Fundamental Concept(s): Students create a collage symbolizing the need to create awareness of the need for "Declaration of the Rights of a Child" by cutting, pasting, and layering images, words and symbols onto the corresponding colour in the carpet pattern background. Students may use crayon, coloured pencil or paint, to create appropriately coloured symbols, words and images to fill in spaces as needed. The large background may be cut into appropriate sections to facilitate group work.

Consolidation: Students create a title and artist's statement to display with their collage (*The Ontario Curriculum, The Arts, Glossary p.188*) using the Critical Analysis Process (*The Ontario Curriculum, The Arts, p.20*) and see questions from the "Let's Talk About Art" Appendix E).

Teacher's Notes, Ideas & Extensions:

Literacy Connection: To be an “effective communicator” we are asked to present information and ideas clearly and honestly. Keep this in mind as you compose a letter to the boss of the carpet factory persuading him to free the children and allow them to attend school. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

Additional Text Suggestion: Iqbal Mushih and the Crusaders Against Child Slavery by Susan Kulkin, Also the work of Craig Kielburger and his Free the Children organization.



An Effective Communicator Junior Activity

Declaration of the Rights of the Child

All children have the right to what follows, no matter what their race, colour, sex, language, religion, political or other opinions, or where they were born or who they were born to:

You have the special right to grow up and to develop physically and spiritually in a healthy and normal way, free and with dignity.
You have the right to a name and to be a member of a country.
You have the right to special care and protection and to good food, housing and medical services.
You have the right to special care if handicapped in any way.
You have the right to love and understanding, preferably from parents and family, but from the government where these cannot help.
You have the right to go to school for free, to play, and to have an equal chance to develop yourself and to learn to be responsible and useful.
You have the right always to be among the first to get help.
You have the right to be protected against cruel acts or exploitation, e.g. you shall not be obliged to do work which hinders your development both physically and mentally.
You should not work before a minimum age and never when that would hinder your health, and your moral and physical development.
You should be taught peace, understanding, tolerance and friendship among all people.

This version is based in part on the translation of a text prepared in 1978, for the World Association for the School as an Instrument of Peace, by a Research Group of the University of Geneva, under the responsibility of Prof. L. Teachers may adopt this methodology by translating the text of the Universal Declaration in the language used in their region.

A Reflective, Creative and Holistic Thinker:

Because I have ideas, I have a purpose, and I will live my life like Jesus.

JUNIOR

Mentor Text: Something From Nothing

Phoebe Gilman (Author/illustrator) 978-0590472807



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. (<i>Visual Arts Grade 6 includes the use of current media technologies. Please refer to D.1 Overall Expectations in The Arts Ministry document.</i>) 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their socio-cultural and historical contexts.
Catholic Graduate Expectations	<p>Recognizes that there is more grace in the world than sin and that hope is essential in facing all challenges.</p> <p>Thinks reflectively and creatively to evaluate situations and solve problems.</p>
Scriptural Reference	<p>John 8: 7</p> <p>He who is without sin among you let him be the first to throw a stone at her.</p> <p>Matthew 7:1</p> <p>Do not judge so that you will not be judged.</p>
Task Rationale	<p>Students will understand that many people treat others differently due to prejudice. Developing a greater understanding of individual differences will foster respect and tolerance.</p>
Reflective Questions	<p>Ask the students to draw or write about something they hope to do either now or when they are older which would help make “something beautiful” in our world.</p> <p><u>Creating and Presenting</u>: How can you create and share “something beautiful” to express hope?</p> <p><u>Reflecting, Responding and Analysing</u>: From the mentor text, how did the author show ideas, feelings, and images of beauty? How is the girl’s view the same or different from your own view of your world?</p> <p><u>Exploring Forms and Cultural Contexts</u>: How does the girl live her life like Jesus? How might other children view beauty?</p>



JUNIOR: A Reflective, Creative, & Holistic Thinker

Something From Nothing

DANCE

Stomp

Before the Lesson: Suggested technology/music integration: using a smart board/data projector with speakers. Show the students the opening scene from STOMP. Stomp is a performance group that is incredibly unique: they use broomsticks, pots and pans, garbage cans, and even kitchen sinks in a mostly-percussive manner to make music. Numerous clips are available on the internet.

Consider with students, audience etiquette, accent, asymmetry, balance, body storming, freeze, free-flow movement, personal space (*The Ontario Curriculum, The Arts, Glossary p.159, 160, 162, 164*))

Warm-up: Suggested literacy integration: Have the students view illustrations from the mentor text and express their personal feelings about making 'something from nothing'. Discuss how STOMP movement relates to this concept. Group the students into four groups. Have each group use brainstorming (*The Ontario Curriculum, The Arts, p.39*) to create ideas to develop STOMP through movement and make a list of what items they will be required to collect to perform their creation.

Fundamental Concept(s): Use co-operative learning and focused exploration (*The Ontario Curriculum, The Arts, p.39*) to create their portion of the STOMP creation.

Consolidation: Students will share their STOMP routine, for an assembly, Primary class, or mass. Suggested literacy integration: Students will choose their favourite part of the Liturgical Dance and illustrate using words, symbols or pictures.

DRAMA

Storytelling

Before the Lesson: Read the story to students, asking them to think of the main points and how the story is sequenced. With class, create a shortened version of the text on chart paper, focusing on the repeating pattern. Type this version out for students to use later.

Warm-up: Create an inside/outside circle with inside people facing a partner on the outside. Students share for a few moments what they did the previous night or weekend. On a signal from teacher, the inside group moves one person to the right and shares what their favourite music is. Repeat a number of times, then have partners exchange the stories they heard.

Teacher prompt: *What strategies did you use to remember what you heard?*

Fundamental Concept(s): Copy the condensed story created above for each student. Have the class read the story in many different ways. Number students 1 and 2 and have the 1s and 2s alternate lines. Girls read one line, boys the other. Read really loudly, softly, chanting, etc. Then have students put story sheets away and have them fill in missing lines. The idea is to have the students be so familiar with the story that they can retell it. Then have the students work with a partner to take turns telling the story. Teacher prompt: *What activities were most helpful for you to remember and retell the story? What else could we have tried?*

Consolidation: In groups, provide students with one large piece of paper (newsprint works well). Have them retell the story using only the paper as a prop. Teacher prompt: *How else could you use your creative gifts?*



JUNIOR: A Reflective, Creative, & Holistic Thinker

Something From Nothing

MUSIC

Music Stomp and the Art of Making Music from Trash

Before the Lesson: Acquire a smart board/data projector with speakers. Ensure your computer has access to YouTube.

Warm-up: Show students the opening scene from STOMP. Stomp is a performance group that is incredibly unique: they use broomsticks, pots and pans, garbage cans, and even kitchen sinks in a mostly-percussive manner to make music. Numerous clips are available on the internet.

Students make a list of the “instruments” that were used in the clip (garbage can lids, tire rims, etc.). Remind the students that all of the instruments used in STOMP can be found in the trash, reiterating the phrase, “One man’s trash is another man’s treasure.”

Fundamental Concept(s): Students will work in groups of 4 to create their own STOMP performance. Each group will present their song in ternary form (*The Ontario Curriculum, The Arts, Glossary p.183*) with each member of the group performing their own *ostinato* pattern (*The Ontario Curriculum, The Arts, Glossary p.180*) for each section. Students will perform their songs on items found at their home.

Consolidation: Record the students performing their STOMP creations and play the video for the class at another date. Students will write a reflective paragraph identifying their strengths and areas for growth as musical performers.

VISUAL ARTS

3-Dimensional Found-Object Sculpture

Before the lesson: Discuss the creative re-use of materials in the story *Something From Nothing*. Highlight the parallel story (as told through the illustrations of the mice family) running along the bottom panel of the book. Encourage students to share a time in their lives when they had to act as a reflective and creative thinker in order to solve a problem or create a new idea.

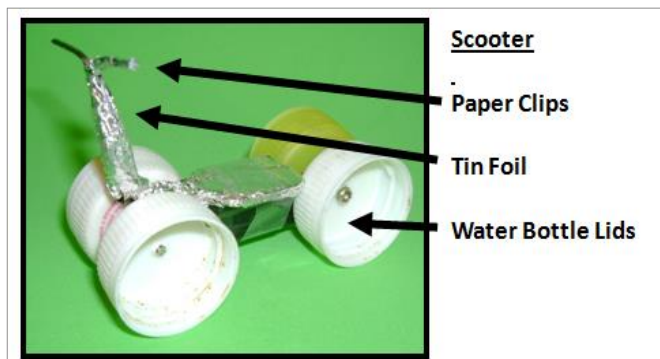
Warm-up: Provide students with a collection of found objects (recyclables, broken toys, nuts and bolts). Allow time for students to experiment and manipulate these found objects, assembling them in various configurations, in order to create a unique objet d’art. Students should draw and label several thumbnail diagrams in their sketchbook (*The Ontario Curriculum, The Arts, Glossary p.204*) as possible sculpture ideas. Students gather in small groups to share their sculpture ideas and to receive feedback on their creative use of materials.

Fundamental Concept(s): Students select one of their sculpture designs to create. Students assemble their 3-Dimensional Found-Object Sculptures adding paint and/or other embellishments as desired. Students prepare a written artist’s statement (*The Ontario Curriculum, The Arts, Glossary p.188*) explaining their creative re-use of found materials.

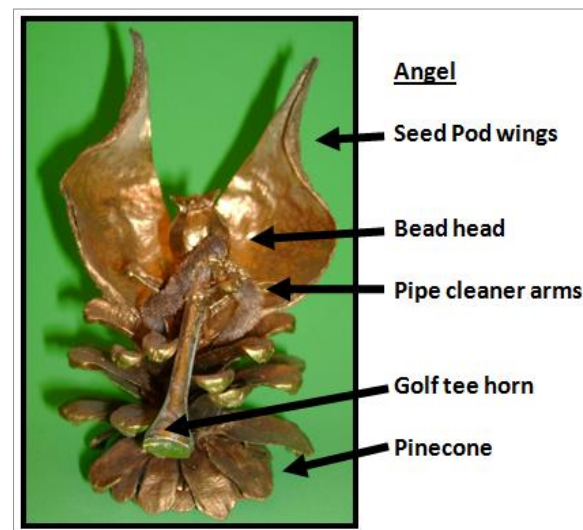
Consolidation: Students display their sculptures with their artist’s statements as part of a classroom exhibit. Spectators should be encouraged to interact with the student artists while learning to appreciate the creativity it takes to create “something from nothing”.

Teacher's Notes, Ideas and Extensions:

Supporting Text: Joseph Had a Little Overcoat by Simms Taback



Treasures from Trash



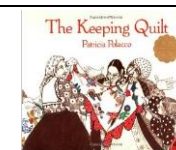
A Self-Directed, Responsible, Lifelong Learner

Because I am a learner for life, I can reach for my dreams, by living my life like Jesus.

JUNIOR

Mentor Text: The Keeping Quilt

by Patricia Polacco ISBN 0-689-84447-6



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities. Demonstrates a confident and positive sense of self and respect for the dignity and welfare of others.
Scriptural Reference	<p>2 Timothy 3:14-15</p> <p>But as for you, continue in what you have learned and firmly believe knowing from whom you learned it and how from childhood you have known the sacred writings that are able to instruct you through faith in Christ Jesus.</p>
Task Rationale	Students will understand that we learn valuable stories from our past.
Reflective Questions	<p><u>Creating and Presenting</u>: What do you know and what do you imagine about how people of different generations in the story behaved? How are the Arts used in special occasions in your family/school/church/community?</p> <p><u>Reflecting, Responding, and Analyzing</u>: What stands out for you in this story? Which character did you most relate to in this story? How does your family preserve and pass on their memories?</p> <p><u>Exploring Forms and Cultural Contexts</u>: What does this story tell us about the family and community structures of its society of origin? How does the Bible help us to understand people, times and places that we have never actually experienced in our own lives? How do the Arts help us to present the truths/traditions from the Bible?</p>

JUNIOR: Self-Directed, Responsible, Lifelong Learner

The Keeping Quilt



DANCE

Free Dance/Folk Dance

Before the Lesson: Review the mentor text, through brainstorming. Create a list with the class of ways the quilt was used throughout the generations. Consider, (*The Ontario Curriculum, The Arts, Glossary p.161, 164, 165*) body zones, personal space, shape and the elements of dance.

Warm-up: Suggested music integration: Through experimenting (*The Ontario Curriculum, The Arts, p.39*) students practice using *personal space and body zones*, use the scarves from DPA (Daily Physical Activity Kit). Have the students move freely, with or without music. Catch and release the scarves while moving high/low, fast/slow.

Fundamental Concept(s): Free Dance/Movement through focused exploration (*The Ontario Curriculum, The Arts, p.39*). Have the students move using, personal space, body zones and the elements to explore with movement. Have the students explore free movement with various music selections.

Teacher prompt: *What feelings can you show through movement? What are some examples of dance that are associated with special events in your family?*

Consolidation: Teacher Prompt: *Is there a style of dance/movement that you would like to learn? Do you know someone in your life that has/is learning dance? Invite a community member to the school to teach a dance to the class.*

Use the 'free movement' in a liturgical dance for a class celebration or a school mass.

DRAMA

Immigrants and Family Traditions -Passing on the Heritage

Before the Lesson: Copy the **Self Directed Responsible Lifelong Learner Junior Drama Activity - Gibberish** black line master at the end of this lesson and cut Gibberish sentences into strips for warm-up. Have copies of the story available for the Immigrant Perspective activity.

Warm-up: Gibberish – Students sit in a semi-circle. One student enters and picks a strip from a pile in the centre. Student imagines that he/she is an immigrant and doesn't speak English and must try to communicate what is on the strip.

Fundamental Concept(s): Immigrant Perspectives Activity -Assign students to 3 groups, old country, ship or new country. Students imagine themselves as things or people from the story. Russia – things it would be hard to leave behind, ship – things you would want or need on the ship, USA – things you would need in the new country. Teacher then goes to each group and in role as Anna, the immigrant, states to the Russia group, *I can't take all this* and chooses a student as the object to throw away. The student states, *No you can't throw me out* and states the reason why. For the ship, Anna states, *This ship is too full. I'll have to throw something overboard.* For the USA, Anna states, *I have too many things. It's so confusing. I think I'll throw this away.* For each, student justifies the necessity for the object. After the drama is done, students write a diary as Anna, explaining what she brought with her to the new country and why. Share journals the next day.

Consolidation: Tableau Family Scrapbook – groups of 4-5, students choose 3 moments from Jesus' family or Anna's to capture the moments in tableau to make a family scrapbook. Teacher takes pictures to create family albums.

JUNIOR: Self-Directed, Responsible, Lifelong Learner

The Keeping Quilt



MUSIC

Songs of our Culture

Before the Lesson: Students will talk to their family and find out their cultural background. For those students who are of a multi-cultural family, they will choose one culture upon which to focus. Ensure access to computers on the day of this task.

Warm-up: Students will sing [Hava Nagila](http://www.mamalisa.com)

Discuss the basic musical elements of the song (tempo, dynamics, and mood).

Fundamental Concept(s): Students will research children's' songs from their cultural background using the website www.mamalisa.com. There are audio samples on the website for them to listen to and familiarize themselves with the tune and pronunciation of the words. They will choose one song to teach to the class.

Consolidation: Hold a cultural celebration in the class. Students may bring food from their culture of origin, and the class could sing the various songs they have learned.

VISUAL ARTS

Jesus' Teaching Quilt

Before the Lesson: After reading the story, *The Keeping Quilt*, facilitate a class discussion about how family heirlooms are passed down through the generations as well as ways in which families record their history now and in the past. *How would looking at a family quilt help you to remember your heritage and the lessons you've learned from family members? How do different cultures use textile arts to teach?*

Warm-up: Show students examples of quilt patterns (*The Ontario Curriculum, The Arts, Glossary p.199*) and allow them an opportunity to experiment with pattern blocks (math manipulative) in order to make simple and complex geometric designs (block, star, pinwheel, nine-patch, log cabin, snowball, etc.). Tell the students that they are going to make an instructional art quilt about Jesus' life. They will use their quilt to tell stories to younger students through traditional oral storytelling. Individuals or small groups of students will design and make one quilt block or panel about a specific time in Jesus' life (a parable, a miracle, a map of His travels, His disciples). All of the quilt blocks will be joined to form one large quilt in the end. Students will work in their sketchbooks to determine the quilt style, the focus of Jesus' life, and the key symbolic images and colours they will use.

Fundamental Concept(s): Cut 11" x 17" paper down to 11" x 11" squares. Provide students with a practice sheet to measure the lines and record the illustrations and colours they plan to use in their final quilt block. Students should use thick permanent marker lines to outline the quilt pattern they've chosen. Each section of the quilt block should illustrate a significant part of the story (donkey, manger, star, wise men). Students will use permanent markers and coloured pencil crayons to illustrate the sections so that the colours and style are consistent throughout the block.

Consolidation: Students present their quilt blocks to the class explaining the significance of the illustrations, symbols, and colours used. Students practice retelling the particular story which they've illustrated in their quilt block. Organize a schedule of visits for students to present their Jesus' Teaching Quilt to younger students. Attach all of the quilt blocks to form one large quilt to hang in the school or church. If you have an odd number of blocks, use coloured paper to fill in the gaps. Hang the completed quilt from dowelling.

Teacher's Notes, Ideas, & Extensions:

Literacy Connection: Write an opinion paragraph explaining: Are family traditions important? Why or why not? Use details from your own life experience to support your thinking. What would be important to put on your personal keeping quilt? Design your keeping quilt, using important materials from your own life. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

Alternate Visual Arts Activity: Use fabric crayons and squares of cotton sheeting for students to make their quilt panel. Sew the completed squares together.

Supporting Texts: *The Rag Coat* by Lauren A. Mills, *The Patchwork Path A Quilt May to Freedom* by Bettye Stroud, *The Quiltmaker's Gift* by Jeff Brumbeau



Self Directed Responsible Lifelong Learner Junior Drama Activity - Gibberish

Warm-up: Gibberish Prompts

Copy and cut strips for students to pick. Student picks a prompt and enters circle as an immigrant who doesn't speak English. The student must try to communicate the meaning of the sentence without speaking any English.

Throughout the exercise, ask: *What could you have done to convey the message more effectively?* After the exercise ask,

How did it feel when you had difficulty explaining yourself?

Prompts

I don't understand.

Where is the office?

I'm hungry.

What time is recess?

I play soccer.

I like to use Facebook.

I ride the bus to school.

I have a headache.

I'm cold.

I am (10) years old.

I have a toothache.

My favourite subject is gym.

It is a beautiful day.

I am excited.

I speak German.

I like your shirt.

My favourite sport is hockey.

I would like some pizza.

On the weekend, I'm going to see my Grandma.

I have a pet cat.

My name is

What would you like to do?

What time is it?

In winter, I have to wear boots.

I have two brothers.

I have one sister and one brother.

He broke his arm.

I can't find my jacket.

That is too loud.

Can I borrow a pencil?

Can you help me?

It's my birthday.

My grandfather died.

I have a new baby sister.

I feel very sad.

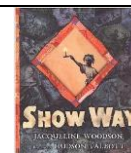
A Collaborative Contributor:

Because I am a team player, I know that 'Together is Better', and we will live our lives like Jesus.

JUNIOR

Mentor Text: Show Way

by Jacqueline Woodson ISBN 0-399-23749-6



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Works effectively as an independent team member.</p> <p>Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good.</p> <p>Exercises Christian leadership in the achievement of individual and group goals.</p> <p>Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.</p>
Scriptural Reference	<p>1 Corinthians 3:13-15 Our work will be tested and rewarded by God</p> <p>Genesis 2:5 Work is not a result of the fall, it is part of God's created order for humanity.</p>
Task Rationale	<p>The students will grow in their understanding of how people work together for a common good; the end of slavery came about after years of collective hard work. There is still work to do to end prejudice and discrimination.</p>
Reflective Questions	<p><i>Freedom is the power given by God to act or not to act, to do this or to do that, and so to perform deliberate actions on one's own responsibility. Freedom characterized properly human acts. The more one does what is good, the freer one becomes. (# 363, Compendium of the Catechism of the Catholic Church)</i></p> <p><u>Creating and Presenting:</u> Referring to the text, how did the quilts act as secret maps to freedom? Discuss (p. 39, The Arts) whether the maps were real or symbolic? How is symbolism used to guide people to freedom? What colours and symbols can you use to guide your own journey to freedom? How can you share your ideas about the way to freedom today?</p> <p><u>Reflecting, Responding, and Analysing:</u> Explain how you feel when you hear the story of the Show Ways people? Why do you think the author/illustrator chose specific symbols to show the way to freedom? How did the Show Ways bring hope and freedom to the people?</p> <p><u>Exploring Forms and Cultural Contexts:</u> How was slavery different for each generation? How did the Show Ways reflect the beliefs and traditions of the people in different times? What people in our world need Show Way maps today?</p>



JUNIOR: Collaborative Contributor

Show Way

DANCE

Co-operative Jump Rope Sequences

Before the Lesson: Consider with students elements of dance (*The Ontario Curriculum, The Arts, Glossary p.160*) Have the students collect thick elastic bands to make elastic jumping bands. Suggested religion integration: Catholic Graduate Expectation, Collaborative Contributor.

Warm-up: Through co-operative learning group the students in threes. Have the students practice jumping, in and out of the bands at varying levels. Students take a turn to be an ender (elastic band on ankles) and a jumper. Suggested music integration: Wade In The Water (available on the internet)

Play music (teacher choice). Have the children explore moving using the elements of dance.

Fundamental Concept(s): A player starts by jumping the elastic at ankle height. Then it is raised to the middle of the leg, then to the knees.

To play this jump rope game, players follow these steps: Jump into the middle of the elastic band. Open and close your legs three times. Jump to one side of the elastic band and step on it. Jump to the other side and do the same. Jump out of the elastic band. Jump from the outside to the inside and try to take the elastic band with you. You have to cross the elastic from the right to the left. Jump to open and close your legs three times. Make a big hop and try to keep the elastic band between your legs. Jump out and go to the next level. You have to play like that until you get to the third level. Whoever falls or steps on the elastic band at the wrong time loses their turn.

Consolidation: Students create their own collaborative jumping sequence and share with the class or invite a buddy class to play.

DRAMA - Exchanging Perspectives and Writing in Role

Before the warm up activity, discuss the meaning of the lyrics for the slave song *Follow the Drinking Gourd*.

<https://www.songsforteaching.com/folk/followthedrinkinggourd.php>

Have the link below ready to play samplers of *Follow the Drinking Gourd* as the students work through the Information Circle activity below.

<https://www.youtube.com/watch?v=kjBZEMkmwYA>

Try samples by Leon Bibb, Taj Mahal and Eric Bibb

Warm-up: Pass the Secret Message – Discuss with students that the messages about freedom for slaves had to be very secretive to avoid punishment or death. In this activity, students form a circle holding hands and pass the squeeze. The object is to pass the squeeze without being detected but working together is essential for success. In the second round, students secretly pass a small piece of paper with a freedom symbol on it (a symbol based on the text)

Information Circle – If needed, reread the text. Students form 2 circles, A and B, one inside the other, facing each other. In this activity, students move slowly in opposite directions while the song *Follow The Drinking Gourd* is played (see above). When the music stops, partners share for 10 seconds each. The first exchange is to exchange information about slavery. The second round is to exchange feelings about slavery and the third is to choose one symbol they would include in a Show Way. Ask *What have you learned about yourself from doing these activities?*

Fundamental Concept(s): Have students pair up and choose a character from the text. Once they have chosen the character, have them complete a placemat for that character. Partners then line up on opposite sides of the room, one partner assuming the role of the character as a slave and the other imagining the character as free.

The Drinking Gourd could be used as the signal to begin moving across

the room towards their partner. Characters maintain eye contact as they move to the centre of the room, slowly transforming from the slave to a free person. When they meet in the centre they are neither free nor a slave. Once they have reached the opposite side of the room, have them add to the character placemat.



Teacher Prompt: *How does this drama make you feel? What does it make you wonder about?*

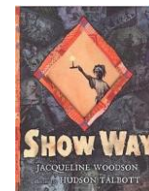
Source: http://www.followthedrinkinggourd.org/Appendix_Recordings.htm

Consolidation: In partners, write a journal entry as their character from a critical moment in the text and /or create an image or symbol to add to a Show Way quilt for present day. The message of the image should depict the statement from the Catechism of the Catholic Church: *“The more one does what is good, the freer one becomes.”*

Other titles: The Freedom Quilt, Henry’s Freedom Box, Number the Stars, The Underground Railroad

JUNIOR: Collaborative Contributor

Show Way



MUSIC

Finding the Hidden Meanings Behind Spiritual Songs

Warm-up: Familiarize students with spirituals as songs. Slaves sang songs in the fields to help pass time, but also to pass on secret messages to one another. Songs would be religious in nature, but often the lyrics in the songs had hidden meaning. Hand out the song *Wade in the Water* (available on the internet). Students will fill out the worksheet, [Thinking About A Song](#)

Fundamental Concept(s): Teach the class the song *Follow The Drinking Gourd*. Explain to the class that this song was used to teach slaves the route for escape to the North. There are many versions of the song on youtube.com. Discuss the code words found in the song. An explanation of the lyrics can be found at http://www.followthedrinkinggourd.org/What_The_Lyrics_Mean.htm Students will choose one line from the song and create a visual representation of the lyrics on 11 x 17 inch paper. Students must include the lyrics on the on the page.

Consolidation: Show the class the Reading Rainbow video, “Follow The Drinking Gourd”.

VISUAL ARTS

Plasticine Sculpture Freedom Quilt Map

Before the Lesson: View the quilt patches shown in the text, and discuss (*The Ontario Curriculum, The Arts, p.39*) how line, shape, space, and colour are used to create patterns and maps.

Warm-up: Students visualize (*The Ontario Curriculum, The Arts, p.42*) images that represent a path to freedom. On CD sized squares of paper, brainstorm (*The Ontario Curriculum, The Arts, p.39*) symbols and methods to create a design for a map to freedom, using symbols from the text.

Fundamental Concept(s): Create a map showing the way to freedom in a clear CD case using sculptural techniques of plasticine illustration: pinch, flatten, roll, cut, texture with tip of pencil.

See Making Plasticine Pictures available at: <http://www.barbarareid.ca/makingpictures.html>

Consolidation: Put the CD cases together on the floor in a quilt formation and discuss (using the *Critical Analysis Process Appendix E*) how collaboratively, we contribute to freedom in our world.

Teacher's Notes, Ideas & Extensions:

Literacy Connection: You are the writer of a new reality TV show where awards are given to people whose jobs have made the world a better place. Write a letter nominating Soonie and the women in her family for their work. Use specific ideas from the text along with some of your own. (Robust Thinking Tasks and the Ontario Catholic Graduate Expectations, CCC 2009)

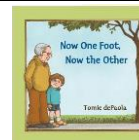
A Caring Family Member:

Because I care, I pray for all m families, and I will live my life like Jesus.

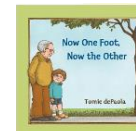
JUNIOR

Mentor Text: Now One Foot, Now the Other

by Tomie dePaola ISBN: 0-14-240104-8



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Relates to family members in a loving, compassionate and respectful manner.</p> <p>Ministers to the family, school, parish and wider community through service.</p>
Scriptural Reference	<p>James 5: 14-15</p> <p>Is any sick among you? Let me call for the elders of the church; and let them pray over him, anointing him with oil in the name of the Lord: and the prayer of faith shall save the sick, and the Lord shall raise him up; and if he has committed sins they shall be forgiven him. Confess your faults one to another, and pray one for another</p>
Task Rationale	<p>Students will understand that Jesus is the ultimate model of how we are called to care for those that society overlooks. We are asked to reflect upon "What does Jesus ask of us?"</p>
Reflective Questions	<p>It is suggested that the teacher integrate all The Arts activities for this lesson to plan and prepare a liturgy.</p> <p><u>Creating and Presenting</u>: How can you create and present an Arts work (Dance, Drama, Music, and Visual Arts) to demonstrate service to others?</p> <p><u>Reflecting, Responding, and Analysing</u>: What different emotions does the text suggest to you? How can you demonstrate ministry through The Arts in your daily life?</p> <p><u>Exploring Forms and Cultural Contexts</u>: What are some examples of ministry that are associated with special events in your family? Do you know if they are connected to Catholic beliefs in your family? How can you find out?</p>



JUNIOR: Caring Family Member

Now One Foot, Now the Other

DANCE

Prayerful Dance

Before the Lesson: Consider with students (*The Ontario Curriculum, The Arts, Glossary p.159-160*) audience etiquette, ABA., call & response, contact improvisation.

Warm-up: Suggested music integration, [Here I Am, Lord](#) .The teacher will model or review the 4 choices of movement (ABA, call & response & contact improvisation). Students can be placed in 4 stations or groups.

Fundamental Concept(s): Students will create a prayerful dance. The teacher will assign each group a different movement from the four choices of movement. Students will use the selected song from *CBW III*, and the movement to demonstrate the characteristics of music ministry.

Teacher prompt: *How do you use liturgical dance to demonstrate music ministry?*

Consolidation: Students will share their prayerful dance selected from *CBW III*, for an assembly, primary class, or mass. Suggested literacy integration: Students will choose their favourite part of the prayerful dance and illustrate using words, symbols or pictures.

DRAMA

Tableau Storytelling , Expressing and Understanding Emotions

Before the lesson: Review with students storytelling, tableau, and voices in the head conventions (*The Ontario Curriculum, The Arts, Glossary p.172, 174*)

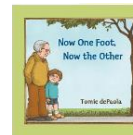
Warm-up: Create with the class an anchor chart of emotions felt by the characters from text. Students sit in their own personal space. Teacher chooses one emotion from the chart and students show this emotion with their faces and bodies. Repeat with other emotions from chart.

Fundamental Concept(s): Select students to represent different characters from the text, e.g. Bob, Bobby, mom, dad at different emotional points in the text, e.g. when Bob teaches Bobby to walk, when mom brings Grandpa home, when dad explains that Grandpa is ill. The student representing the character remains silent while others in class express the thoughts and feelings the characters might be feeling at this point. Discuss. In small groups of 3-4, students will create a tableau to show the emotions that each family member experiences at different points in the story chosen from above.

Consolidation: Teacher prompt: *How does this drama help us to understand about his family's experience? What kinds of ministry do members of this family show? Discuss in small groups, then in large group.*

JUNIOR: Caring Family Member

Now One Foot, Now the Other



MUSIC

Music Ministry and Preparing Music for a Liturgy

Before the Lesson: Gather copies of *CBW III* and *Letter to The Artists John Paul II* available on the web.

Warm-up: Review examples of ministry that Bobby demonstrates towards his grandfather. Teacher prompts: *Are there ways in which a person can be a music minister?* Discuss the role of a music minister in the church.

Fundamental Concept(s): The teacher will lead students in the singing of *Here I Am Lord*. Review lyrics in the song that demonstrate the characteristics of ministry. Students will be placed in groups and given a copy of *CBW III*. Groups will select a song from the book that also demonstrates the characteristics of ministry. Groups will share their song with the class and discuss their reasons for choosing the song.

Consolidation: Students will perform *Here I Am Lord* and 1-2 additional songs from *CBW III* that they are familiar with in a liturgy using the theme of ministry. After the liturgy, students will write a reflective paragraph identifying their strengths and areas for growth as musical performers.

VISUAL ARTS

Relief Printmaking to Decorate Altar Cloth

Before the lesson: Have students discuss ways in which they can serve others.

Warm-up: Students draw several thumbnails of outlines of footprints with lines, shapes and texture to suggest their ideas of personal service.

Fundamental Concept(s): Students choose one design and use a pencil to etch lines, shapes and texture of the design into a *polystyrene plate* (approx 5 cm x 8 cm) (*The Ontario Curriculum, The Arts, Glossary p.201-202*). Students *ink* this plate with a *brayer*, and *print*, first printing several prints onto paper, then as one part of a border around the edges of a 1.5 metre fabric square. All student footprints collectively make the border for this altar cloth.

Consolidation: Display the finished altar cloth artwork and have students give oral explanations of their artwork as they stand or sit in a circle around it. The altar cloth maybe used in the liturgy.

Teacher's Notes, Ideas & Extensions:

Literacy Connection: Discuss how Bobby demonstrates the characteristics of a minister to his grandfather. How can you be a minister in your daily life? (Robust Thinking Tasks and the Ontario Catholic Graduate Expectations, CCC 2009)

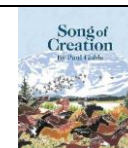
A Responsible Citizen:

Because I accept my responsibilities, I can make a difference, and I will live my life like Jesus.

JUNIOR

Mentor Text: Song of Creation

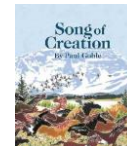
Paul Goble (Author/Illustrator) ISBN 978-0802852717



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Promotes the sacredness of life.</p> <p>Respects the environment and uses resources wisely.</p>
Scriptural Reference	<p>Genesis 8:16-17</p> <p>God said to Noah, 'Go out of the ark...Bring out with you every living thing that is with you of all flesh-birds and animals and every creeping thing that creeps upon the earth-so that they may abound on the earth, be fruitful and multiply on the earth.'</p>
Task Rationale	<p>Students will deepen their understanding that all of creation comes from God. They will consider ways that they can work to be responsible citizens of the earth, and convince others to join them on this quest.</p>
Reflective Questions	<p><u>Creating and Presenting</u>: What can you do as a responsible citizen to appreciate the sacredness of life, and God's creations? How can the arts be used to show this? How do the arts help us to appreciate our world?</p> <p><u>Reflecting, Responding, and Analysing</u>: How does the illustrator use images to convey the sacredness of life? What benefits come from people who respect the natural environment? Explain why the all creatures of God such powerful symbols of love?</p> <p><u>Exploring Forms and Cultural Contexts</u>: How does your family, your school, your church and your community embrace God's creation? How can community groups advocate using resources wisely?</p>

JUNIOR: Responsible Citizen

Song of Creation



DANCE

Movement Through Story Telling Elements

Before the Lesson: Consider (*The Ontario Curriculum, The Arts, Glossary p.159-160*) audience etiquette, AB., canon & collage.

Warm-up: (*The Ontario Curriculum, The Arts, p.40-41*) Use modelling or guided activity to have the students explore the 4 choices of movement (AB., call & response, canon & collage).

Fundamental Concept(s): Suggested music integration playing a rhythm on the drum. The teacher will assign each individual or partner pairs a page from the mentor text. The students will review their assigned page and create using the listed movement techniques.

e.g. O you the _____, bless you the Lord: praise him, and magnify him forever

Students will use the selected phrase, and the movement to demonstrate the characteristics of the animals in the mentor text. Students form a circle and prayerfully share their movement sequence.

Consolidation: Students will perform their dance selected from page of the mentor text, for an assembly, primary class, or mass. Suggested literacy integration: Students will choose their favourite part of the dance and illustrate using words, symbols or pictures.

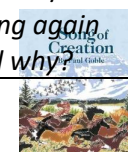
DRAMA –Choral Reading- Expressive Voices and Bodies

Before the Lesson: Review meaning of choral reading (*The Ontario Curriculum, The Arts, Glossary p.166*).

Warm-up: Seated in their own personal space, have students say their own names in a variety of ways- loudly, whispering, joyfully, sadly, surprised, etc. Ask *How can you change your voice and facial expressions to convey meaning to your audience?* Tongue twisters – create an anchor chart of tongue twisters with students. See link for more: : <https://www.engvid.com/english-resource/50-tongue-twisters-improve-pronunciation/> Try a variety of ways to say them, repeat them, say them in pairs, in groups, echo back and forth, in a round, making sure students focus on enunciation and pace with their audience in mind.

Fundamental Concept(s): Inform student that as *Song of Creation* is read to them, the purpose for listening is to think about how it could be effectively and creatively chorally read for an audience. Create an anchor chart with students about possible ways to chorally present. Read the text with students. Review the anchor chart and add and delete ideas as students suggest. Try out some of the ideas by reading the text again with students and ask for feedback. With student input, assign parts. Preparing for the choral reading will require several short practice sessions in small groups, then as a whole group. Reflecting and Analysing Teacher Prompts: *What can we do to create or enhance the intended mood? How can we adjust our gestures, voice, bodies and movements to communicate clearly and creatively to our audience? How can we show unity when we present?*

Consolidation: Students present choral reading to an audience and /or as part of a liturgy with all the Arts. Ask *If we were to do this reading again what could we do differently to make it even more effective and why?*



JUNIOR: Responsible Citizen

Song of Creation

MUSIC

Storytelling through hand drumming

Before the Lesson: You will need a class set of hand drums for this activity. If your school does not have any you may choose to make some, or you can contact a water supply company and ask if they will loan you large water cooler bottles.

Warm-up: Arrange the class in a circle on chairs. The teacher gives a brief introduction of First Nations music and call and response form (*The Ontario Curriculum, The Arts, Glossary p.175*). Teacher prompts: *First Nations music is often used as a means of storytelling. Elders would teach songs to younger generations through call and response. The instrument they use most often is the drum.*

Teacher prompts: *What is your name?* At the same time the teacher will play the rhythm of the words on the drum. Students will take turns answering this question while playing their rhythm on the drum. This is an example of call and response form.

Fundamental Concept(s): The book *Song of Creation* follows the call and response pattern. The class will determine what the response is (praise him and magnify him forever), and determine how to make the response into a rhythmic pattern on the drum.

Once the pattern for the response has been determined, each student will be given a line from the book and asked to be the caller. The student will create a rhythm that matches their line. Once students are ready, have each student call out their line of the song (in order) in both words and rhythm. The rest of the class will say and play the response.

Consolidation: Students may learn how to make a First Nation's drum. Instructions can be found at <http://www.native-drums.ca/>.

VISUAL ARTS

Illuminated Manuscript Adoration Prayer

Before the Lesson: Students brainstorm (*The Ontario Curriculum, The Arts, p.39*) copy parts of, or create a prayer of adoration for what they appreciate in the natural world. This may be preceded by a nature walk with sketchbooks in hand.

Warm-up: Research and discuss (*The Ontario Curriculum, The Arts, p.39*). the purpose of illuminated manuscripts as a form of sacred text and prayer.

Illuminated Manuscripts available at:
<https://www.britannica.com/art/illuminated-manuscript>

And modern illumination: <http://www.saintjohnsbible.org/> and The Saint John's Bible.

Students practice a variety of drawing techniques to draw symbols of nature in the style of illustration from the illuminated manuscripts (*The Ontario Curriculum, The Arts, Glossary p.191*). Students also practice the style of handwriting or calligraphy they will use in their prayer.

Fundamental Concept(s): Students will create an illuminate manuscript of their prayer of praise and adoration to God.

Consolidation: Bind together the illuminated manuscripts to create a book of prayers for the altar table. In a liturgy circle, students will take turns reading their prayers.

Teacher's Notes, Ideas & Extensions:

Literacy Connections: *Song of Creation* is a replacement for *Dear Children of the Earth* which was the text used in *Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009*. Some literacy links for Songs of Creation are:

Before reading, refer to the scriptural reference of Genesis 8:16-17. Explain that the text is a variation of an old prayer of praise to God for creation. Students can think, pair, share about what they think the prayer will include.

During reading, have students jot down their thoughts, connections and ideas.

After reading, groups students (3-4) and have them discuss the ideas they jotted down. In a large group, each group shares one reflection with the whole group. If students completed the Robust Thinking Task on *Dear Children of the Earth*, create an anchor chart of similarities and differences between the 3 texts (include Genesis 8:16-17).



“Engaging the Soul through the ARTS
and
The Ontario Catholic Graduate Expectations”

**INTERMEDIATE
LESSONS**

A Discerning Believer: *Because I am a believer, I will live my life like Jesus.*

INTERMEDIATE

Mentor Text: Luba, The Angel of Bergen-Belsen

by Michelle R. McCann and Luba Tryszynska-Frederick ISBN 978-1-58246-098-7



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Integrates faith with life. Develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good. Understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey. Respects the faith traditions, world religions and life-journeys of all people of good will. Speaks the language of life...."recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it".</p>
Scriptural Reference	Matthew 5:3-12 The Beatitudes
Task Rationale	Students will grow in their understanding that God has a plan for each of us. We need to listen to God's voice.
Reflective Questions	<p><i>Sin is "a word, an act, or a desire contrary to the eternal Law" (Saint Augustine). It is an offence against God in disobedience to his love. It wounds human nature and injures human solidarity. Christ in his passion fully revealed the seriousness of sin and overcame it with His mercy. (# 108, Compendium of the Catechism of the Catholic Church)</i></p> <p><u>Creating and Presenting:</u> Using the arts, how would you communicate messages about good and evil? How can a work in any of the arts free us from the slavery of sin (i.e. a miracle)? How can you create works of art to inspire miracles?</p> <p><u>Reflecting, Responding, and Analysing:</u> How do the images in the text illustrate feelings, issues, and themes of good and evil? How do they reflect a sense of personal or social responsibility? What other voices are represented in the text? Where is the sin in the text? Explain how you know it is sin.</p> <p><u>Exploring Forms and Cultural Contexts:</u> How do social, family and political contexts change the way the characters in the story view the world? Explain how you know it is sin.</p>



INTERMEDIATE: Discerning Believer

Luba, The Angel of Bergen-Belsen

DANCE

Statues

Before the Lesson: Review the mentor text and discuss (*The Ontario Curriculum, The Arts, p.39*) symbolism with the students. Cross-curricular link to History and WWII. Consider the following terms: Audience etiquette, choreographic form& mirroring balance, body base, freeze & shape(*The Ontario Curriculum, The Arts, Glossary p.159-162,165*).Discuss the issues in the text and how statues can reflect meaning of Good vs. Evil.

Warm-up: Through guided exploration (*The Ontario Curriculum, The Arts p.40*), introduce mirroring as a whole class activity. Have students view illustrations in the mentor text and discuss symbols and facial expressions. Partner students and have them create a list of facial expressions and static body poses that represent Good vs. Evil.

Fundamental Concept(s): In partners, use static poses as a language to communicate messages about the Common Good.

Consolidation: Suggested technology integration, including multimedia, to enhance the message communicated by the choreography in a dance piece e.g. use lights and costumes to create a mood; project images on the dancers or a backdrop to illustrate a theme or take a photo of the collage of statues

DRAMA

Role Playing Different Perspectives

Before the Lesson: With students, create a chart of situations with columns for teens, parents and teachers where there is a problem to be solved e.g. teen – not wanting to go to a family event, parent – applying for a new job, teacher- talking to a student who has cheated on a test. Copy **Discerning Believer Intermediate Drama Placemat Activity for Luba** following this lesson.

Warm-up: Students form into groups of 2- 3. One person becomes the central role of a teen, parent or teacher. This person chooses the situation from the chart created and improvises in role to solve the problem with group member(s). Teacher signals for group members to switch roles in the same situation. Repeat with new situations. Teacher Prompt: *How did your point of view change as a different character in the same situation?*

Fundamental Concept(s): Students will role play characters in the text, i.e., guard, baker, butcher, cook, and respond to Luba's actions. Students work in groups according to roles to create a placemat for their character from that character's point of view. Use the Placemat Activity sheet provided at the end of this lesson. Once created, teacher or student in role, as Luba, walks through the corridor of voices (*The Ontario Curriculum, The Arts, Glossary p.167*) for each character e.g. baker. Students in role as the baker express thoughts, feelings and moral concerns they might have when they talk with Luba as she walks by. Repeat for each character. Teacher Prompt: *How can corridor of voices help you to experience other perspectives on what the character might think and feel?*

Consolidation: Teacher Prompt: *Write a diary entry about your encounter with Luba today. How might the thoughts, feelings and moral concerns of your character changed if they had listened to God's voice?*



INTERMEDIATE: Discerning Believer

Luba, The Angel of Bergen-Belsen

MUSIC

Identifying Heroes in Music

Before the Lesson: On the back of the book, Luba writes, “But I found that inside every human being there is a hero waiting to emerge.” List the characteristics that Luba possessed that made her a hero on chart paper.

Warm-up: Teach the class, *Strong Enough* (Compare the qualities in the song with those found in Luba.

Fundamental Concept(s): Students will research a composer/musician who demonstrated heroics in his/her lifetime (e.g. Beethoven went deaf but still composed beautiful music, Handel was blind while he composed and performed *Messiah*). Cooperatively develop a list of possible composer for research purposes. For an online list visit:

<http://myhero.com/myhero/go/directory/directory.asp?dir=musician>

Using the list of characteristics created before the lesson, and then compare and contrast the composer or musician to Luba.

VISUAL ARTS

Linocut Print Artist Trading Cards

Before the Lesson: Discuss (*The Ontario Curriculum, The Arts, p.39*) how symbolism played an important part in the second World War, and why related human choices to those can imply good or evil meanings to those symbols.

Warm-up: Students research and draw designs for symbols of the Catholic world view that believes in “humanism that accords dignity and freedom to human activity as glory of God in humanity fully alive” (St. Irenaeus). See Catholic symbols:

<https://owlcation.com/humanities/catholic-symbols>

Fundamental Concept(s): Students make a series of linocut prints that are variations on the theme of symbols that represent human dignity and freedom (*The Ontario Curriculum, The Arts, Glossary p.201-202, 204*). The card will become printed on card sized heavy paper to create artist trading cards (*The Ontario Curriculum, The Arts, Glossary p.188*). See how to make Linoleum Block Prints:

<https://artclasscurator.com/making-art-with-kids-block-printing/>

Consolidation: Using the *Critical Analysis Process*, Appendix E, discuss how a sinful perspective or related symbol cause evil in the world? How can a positive symbol inspire good in the world?

Teacher's Notes, Ideas & Extensions:

Literacy Connections: In this story, Luba asks the question “Why was I spared?” Write a letter to Luba answering her question. Use the chart notes to guide your answer. Refer to the Catholic Graduate Expectation: “Understand that one’s purpose or call in life comes from God and strive to discern and live out this call throughout life’s journey” in your answer. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

Additional Text Suggestions: Hana’s Suitcase by Karen Levin, Who was the Woman Who Wore that Hat? By N. Patz, Ericka’s Story by Ruth Vander Zee



A Discerning Believer Intermediate Drama Activity - Placemat Sheet for Luba

Character's Name and Approximate Age: _____

<p>HOME –where the character lives or has lived in the past</p>	<p>RELATIONSHIPS –family, friends, colleagues, people that the character might connect with</p>
<p>DAILY ROUTINES- habits, education, training, work, leisure</p>	<p>PERSONALITY- what qualities do other people see in this character?</p>

An Effective Communicator: *Because I have a voice, I will use it lovingly, and I will live my life like Jesus.*

INTERMEDIATE

Mentor Text: Old Turtle

by Douglas Wood ISBN: 0-938586-48-3



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Listens actively and critically to understand and learn in light of Gospel values.</p> <p>Presents information and ideas clearly and honestly and with sensitivity to others.</p>
Scriptural Reference	<p>Genesis 1: 1-28 Creation Story</p> <p>Exodus 3:14 I am that I am.</p> <p>Jeremiah 1:4-10</p> <p>Then the Lord put forth his hand, and touched my mouth. And the Lord said unto me, Behold, I have put my words in thy mouth.</p>
Task Rationale	<p>Students will be reminded that God created the world and all that was in it; that the world's imperfections were generated by the creatures that inhabit it. In order to guide His creations, God spoke to them in the voice of a turtle.</p> <p>They will understand that they need to listen and hear, for the voice of God in the world.</p>
Reflective Questions	<p><u>Creating and Presenting</u>: How has the text used the elements of creation to include different perspectives and enhance the message?</p> <p><u>Reflecting, Responding, and Analysing</u>: How can creation images express ideas or concepts (e.g. The powers of nature as represented in the text's illustrations?). What makes one image a stereo-type and another an authentic expression? How can you use the Arts to reflect a personal or social responsibility that demonstrates the Creation Story?</p> <p><u>Exploring Forms and Cultural Concepts</u>: What are the similarities and differences in how each of the Arts expresses ideas and emotions? How can you incorporate the words from the book <i>Old Turtle</i> in each of the four Arts strands?</p>



INTERMEDIATE: Effective Communicator

Old Turtle

DANCE

Collective Creation-Nature's Elements

Before the lesson: Discuss the mentor text and list examples of wind, water, earth and fire in nature. Consider the terms audience etiquette, AB., canon & collage (*The Ontario Curriculum, The Arts, Glossary p.159-160*).

Warm-up: The teacher use (*The Ontario Curriculum, The Arts, p.41*) modelling to investigate the 4 choices of movement (AB., call & response, canon & collage) with the students.

Fundamental Concept(s): Suggested music integration: Students will create a liturgical dance. The teacher will assign each individual or partner pairs a page from the mentor text. The students will review their assigned page and create using the listed movement techniques.

e.g. O you the _____, bless you the Lord: praise him, and magnify him forever

Students will use the selected phrase, and the movement to demonstrate the characteristics of the animals in the mentor text. Students form a circle to perform their class movement creation.

Consolidation: Students will perform their liturgical dance selected from page of the mentor text, for an assembly, primary class, or mass. Suggested literacy: Students will choose their favourite part of the Liturgical Dance and illustrate using words, symbols or pictures.

DRAMA

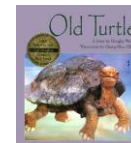
Monologue, mask and soundscape – A collective creation

Before the Lesson: Students create masks as a character/element from the story. Based on the character/element, students create a monologue (*The Ontario Curriculum, The Arts, Glossary p.170*). Copy **An Effective Communicator Intermediate Drama Activity – Monologue** sheet at the end of the lessons based on Old Turtle.

Warm-up: Read story to class so they can work as a group to create a soundscape (*The Ontario Curriculum, The Arts, Glossary p.159-172*). On an anchor chart record the moments and the moods/effects where sounds using voices, body and objects could be added. Choose excerpts to experiment with.
Teacher Prompt: *How will we use these soundscape ideas in conjunction with the text and characters in a presentation of a scene from Old Turtle?*

Fundamental Concept(s): Students decide how to use their characters with masks and monologue with soundscape, to present a part or whole of the story. They work on creating an environment and blocking, (*The Ontario Curriculum, The Arts, Glossary p.166-167*) considering the elements of drama (character/role, focus, place and time, relationships and tension). Ask *What is our intention for the presentation? How can it be structured so the intention is clear?*

Consolidation: Students present their creation.
Teacher prompt: *What voices would you add to the collective creation to reflect the voice of God? How could the monologue you created be used as a prayer?*



INTERMEDIATE: Effective Communicator

Old Turtle

MUSIC

Drum Rhythm Circle

Before the Lesson: Gather a class set of rhythm instruments, including hand drums, for this activity. If none are available, students can make homemade rhythm instruments. You can find instructions at:

<http://www.nancymusic.com/PRINThomemade.htm>

For hand drums, contact a water supply company and ask if they will loan you large water cooler bottles. Ensure the class is familiar with various dynamic terms (*The Ontario Curriculum, The Arts, Glossary p.177*) and tone colours/timbre (*The Arts, Glossary p.183-184*)

Warm-up: This book contains a great deal of dialogue. Each of the characters in the story has a distinct manner of speaking. As a class, generate a list of the words used that give the characters a distinct voice (e.g. *quiet* as the breeze/stone/mountain, *murmured* the willow, and *argued* the island). The descriptions of God also contain many distinctive words. Generate a list for these as well. (God is a *twinkling*, God is a *sound*, God is a *runner*). Teacher prompts: *Which instrumental sounds might you use to represent the descriptive words used in the story? Why? What tempo speaks well for each character? We naturally use dynamics in our speech. How can we use it to communicate using the rhythm instruments?*

Fundamental Concept(s): As a class, students will use the rhythm instruments provided to give a voice to the characters and descriptions of God in the story. Divide the students into groups and assign them 1-2 pages of the story. The groups will select the rhythm instruments to use and create a short rhythmic pattern to accompany the words as they are being read. Once complete, student groups will perform their page(s) and explain their choices.

Consolidation: Students could perform this book with costumes, props, actors and music during a school assembly for Earth Day.

VISUAL ARTS

Creation Mask Portraits

Before the Lesson: View natural images and analyze how line, shape, form, colour, texture and value are used to create character in the animals, and the four elements: earth, air, water, and fire.

Warm-up: Students brainstorm and experiment (*The Ontario Curriculum, The Arts, p.39*) with ideas for masks using the above elements. Plan for materials and techniques to be used. Several web sites offer tips on Mask Making such as: <http://www.allspecies.org/edu/maskmaking.htm> and How to Make African Style Animal Masks with Kids available at: http://www.ehow.com/how_4725373_african-style-animal-masks-kids.html#ixzz0svx40Zut

Fundamental Concept(s): Students gather materials and build parts of 3D shape in choice of materials (paper sculpture, papier mache, or plaster gauze).

Consolidation: Students create a monologue to introduce their masks, then dialogue to retell the story.

Teacher's Notes, Ideas & Extensions:

Literacy Connection: Old Turtle appeared in the story twice. He brought the creatures and the people of the Earth two very important messages from God. If turtle were to come back today, who might he speak to? Why? What might his message be? Write your response in the form of a letter, song, poster or comic strip, or continue the story. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

Alternate Drama Activity: Students rewrite their monologue as a prayer.



An Effective Communicator Intermediate Drama Activity – Monologue

Writing a One Minute Monologue

You have created a character mask from the story *Old Turtle*. When writing a monologue for this character, your goal is to give **insight into your character**. Your **audience** will be the other characters in the story. Your monologue should have a beginning, **middle and an end with a high point** to emphasize the most important aspect of your character or one of your beliefs. When preparing your monologue, you will need to create a **character sketch**. Be sure to **use your mask** to create the character. Once this is completed, you will be ready to write or present your monologue.

Character Sketch:

Consider the three layers of your character: Outer, Middle and Inner

Outer Layer: the character's physical attributes and gestures, ways of walking, talking

Name (and reason for name):

Physical attributes: describe in detail what the character looks like: for example-

Hair or fur or feather colour, style, characteristics

Height or length

Weight

Body Structure

Distinguishing features – scars, skin markings, smile

Eyes

Frequently used facial expression or other physical gesture

Middle Layer: the character's demographic information, likes and dislikes

Age:

Knowledge:

Family:

Friends:

Place of residence (earth, sky, water):

Frequently used expressions:

Worst past experience:

Best past experience:

Favorite foods:

Habits (bad and good):

Inner Layer: the character's goals, dreams, beliefs

Main goal (dream) when the character was first introduced in the story

Secondary goals:

Beliefs about particular issues:

Religious beliefs:

Outline for your monologue:

Your audience - the other characters/elements in *Old Turtle*

Beginning - introduce yourself. Use the most important ideas from your character sketch.

Middle- from your character sketch, choose an issue to talk about that is important to you

-state the issue or point, how you feel about it and what you want to do about it (This is the high point of your monologue)

End – tie up any loose ends, and leave your audience thinking about your issue or point

Presenting your monologue:

- Read your monologue out loud and time it.
- If it is longer than a minute, read it again to see if there is something you can delete to make your monologue more concise.
- Once you are happy with how the monologue is written, practice it using different voices to get the effect you want for your audience. Consider rhythm, pace, tone, volume and pitch.

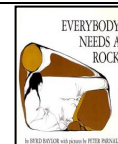
Reflective, Creative & Holistic Thinker:

Because I have ideas, I have a purpose, and I will live my life like Jesus.

INTERMEDIATE

Mentor Text: Everybody Needs a Rock

Byrd Baylor, author 978-1416953975



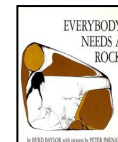
ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Creates, adapts and evaluates new ideas in light of the common good.</p> <p>Adopts a holistic approach to life by integrating learning from various subject areas and experience.</p> <p>Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.</p>
Scriptural Reference	<p>Isaiah 55:12-13</p> <p>The mountains and hills will burst into song before you, and all the trees of the field will clap their hands. All this will be a memorial for the Lord, a sign that for all time will not be cut off.</p>
Task Rationale	<p>Students will understand that by thinking and acting creatively about what and how we “celebrate” we may influence others to become more protective and respectful of what God has created for us.</p>
Reflective Questions	<p>It is suggested that students create a rite of passage ritual and celebration for this integrated arts and literacy activity (Pre-ritual: artistic expression of personal hopes and fears; Ritual: symbols, movement, music and declaration of passage; Post-ritual: celebration of rights, responsibilities and rewards).</p> <p>Students will understand that making decisions in light of Gospel values requires them to be self aware. Young men and women need a time and place for quiet to search for and celebrate self. The search for a rock is a metaphor for search for self – a quest that needs distance from the peer group, that requires <i>contemplation, study and a grasp of the spiritual realities one faces</i> (# 557, Compendium of the Catechism of the Catholic Church).</p> <p>Scriptural Passage: “In an age, which seems more fearful of the future, we are directed to give and account of the hope that is within us.” (1 Peter 3, 15) “You are Peter and upon this rock I will build my church.” (Matthew 16: 18,19)</p>

Creating and Presenting: In what ways can the Arts communicate an experience that is internal and deeply personal? What are the internal changes that happen during such an experience? How the Arts help you express the before and after of these experiences? What symbols could you use to represent what happens inside a person?

Reflecting, Responding, and Analysing: What connections can you make between the text and your own experience of searching for something? What do you think the author had in mind when he created the work? How can the rock be considered a metaphor for search for self; why must this be done alone? Explain how this text might be considered as a story about a rite of passage ritual. What is contemplative prayer and/re Examination of Conscience? How can this form of prayer assist you in self-reflection? What are the rewards of going through a rite of passage?

Exploring Forms and Cultural Contexts: What are rites of passage rituals in different cultures: Confirmation, First Nations Vision Quest, Bar Mitzvah, Australian Walk-About? How does contemplative prayer play a role in these rites? What rules do you follow in your own life: personal, peer, family, school, law, Ten Commandments, Beatitudes, Catholic Graduate Expectations? How are these rules related to rites of passage rituals?





INTERMEDIATE: Reflective, Creative, & Holistic Thinker

Everybody Needs a Rock

DANCE

Rock/Stomp

Before the Lesson: Suggested technology/music integration: using a smart board/data projector with speakers. Show the students the opening scene from STOMP.

Read the mentor text. Review the mentor text and make a chart to compare material belongings and God's Gifts. Consider with students, accent, asymmetry, balance, body storming, freeze, free-flow movement, personal space (*The Ontario Curriculum, The Arts, Glossary p.159-160, 162, 164*).

Warm-up: Group the students into four groups. Have each group use brainstorming (*The Ontario Curriculum, The Arts, p. 39*) to create ideas to develop STOMP through movement in cooperative groups. Stomp is a performance group that is incredibly unique: they use broomsticks, pots and pans, garbage cans, and even kitchen sinks in a mostly-percussive manner to make music. Numerous clips are available on the internet.

Fundamental Concept(s): The groups create a movement sequence using the STOMP concept. Suggested music integration: Creating a life soundtrack (see music lesson)

Teacher prompt: *How can we 'celebrate' and influence others to become more protective and respectful of what God has created for us? Why is solitude important in our lives?*

Consolidation: Students will share their STOMP routine, for an assembly, other class, or mass. Suggested technology integration, including multimedia, to enhance the message communicated by the choreography in a dance piece. (e.g. use lights and costumes to create a mood; project images on the dancers or a backdrop to illustrate a theme or take a photo of the collage of statues).

DRAMA

Storytelling -The Rock as a Metaphor for Self

Before the Lesson: Read *Everyone Needs a Rock*. Work through the Critical Analysis Process in *The Ontario Curriculum, The Arts, p.24-26* having students respond to the text. Students should have found a rock that is a metaphor for qualities of self.

Warm-up: Two truths and a lie – On cue cards, have students write down two true statements and one false one about themselves. Then in small groups have students volunteer to read their statements. The class then tries to choose which statement is a lie, while celebrating the truths.

Fundamental Concept(s): Explain to students that they will be identifying qualities in their rocks that reflect themselves. As they sit in their own personal space at desks or in the room, lead them through a series of guiding questions from the Critical Analysis Process (see above) inserting *rock* instead of *work*. Have students record their thoughts as ideas for creating a story, rap, comedy routine, poem, dramatization or monologue based on how the rock is a metaphor for who they are and who God calls them to be.

Consolidation: Create a liturgical ritual using students' rocks. Each student, in turn, places the rock at the liturgical table saying: *I am (name.) I offer you my (states quality). With this (quality) I hope to (states how quality will be used)*. Class responds with: *(Name) we thank God for your (quality)*.

See <http://www.catholiccurriculumcorp.org> and click on Resources for Gifts of Love for a collection of classroom prayers and liturgies.



INTERMEDIATE: Reflective, Creative, & Holistic Thinker

Everybody Needs a Rock

MUSIC

Creating a Soundtrack of My Life – Life Stories Through Music

Before the Lesson: Choosing the rock in the story is described as a very personal experience, and should have special meaning for only the person finding it. Music can also be a very personal experience. Teacher prompts: *Are there songs that you listen to that carry a personal meaning for you, or that you share with another person?*

Warm-up: Read the following quote, “Music is the soundtrack of our lives.” As a class, define the word soundtrack and share examples of common soundtracks. Relate to the students that song selections for a soundtrack are not simply based on what is popular, but what lyrics/tempo/dynamics best reflect the mood of that particular scene in the movie.

Fundamental Concept(s): Students will generate a soundtrack based on their life. Songs will be chosen based on relevance to relationships with family, friends, a particular time in their lives, or as a reflection of who they are. Each student will choose 5 songs and write a paragraph describing what elements in the song (lyrics/tempo/dynamics/mood) led them to choose this song and will then describe the period of time this reflects. Students can create a CD cover and title for their soundtrack and, if possible, generate an audio CD of the soundtrack.

Consolidation: The class could choose songs for a class soundtrack. Songs could be ones they have listened to/sung in class, songs that were popular throughout the year, or songs they feel best describe the class dynamic. If possible, audio CD’s of the soundtrack could be created as a keepsake for the class.

VISUAL ARTS

Visual Arts – Rock Painting

Before the lesson: After reading the story, discuss the *literal* interpretation with your class. Ask your students to reflect on whether the story could also be *symbolic* or *figurative* (to convey a deeper meaning through the use of an extended metaphor). *What else could the “rock” represent? What else do people “search” for?* Find examples of the use of a rock as a metaphor in scripture. Record examples on chart paper and discuss. (*David’s Song of Thanksgiving* 2 Samuel 22:2, Psalm 18:2; *The Two Foundations* Matthew 7:24-29, Luke 6:46-49; *Peter, Rock of the Church* Matthew 16:18; *Judah’s Song of Victory* Isaiah 26:4). Ask students to reflect on the following questions: *Who has been a “rock” in your life? Who or what helps you to stay grounded in your faith? What gifts from the Holy Spirit can help you to build a “solid foundation” for your life?*

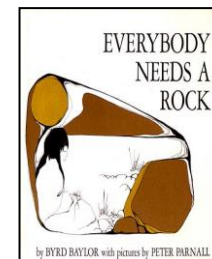
Warm-up: Tell your students that they are going to go on a literal and figurative rock hunt in the school yard. Students should follow the 10 rules for finding a rock listed in the book. Once students find their rock, they should sit in quiet contemplation and reflect on one thing they want to pursue in order to build a solid foundation in their spiritual life (prayer, forgiveness, hope, peace, patience). Classes could brainstorm a list of possibilities in advance. Students will paint their chosen word onto their rock as a daily reminder to reflect upon the things that really matter.

Fundamental Concept(s): Students will make several thumbnail sketches (*The Ontario Curriculum, The Arts, Glossary p.206*) of their word in their sketchbook. Encourage students to be creative and to experiment with colour and font style to make their rock special and unique. Before painting the word on their rock, students should practice first by writing their word in their sketchbook and tracing it with a fine paintbrush or squeeze bottle. Students should use acrylic or fabric paint.

Consolidation: Display the completed rocks on a prayer table or as part of a sandscape or water fountain display. During daily prayer, encourage students to petition God to help them develop their individual gifts.

Teacher's Notes, Ideas & Extensions:

Alternate Visual Arts Activity: For confirmation, students could write the name of their chosen saint onto their rock to remind them of their chosen path.



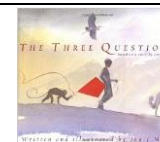
A Self-Directed, Responsible Lifelong Learner:

Because I am a learner for life, I can reach for my dreams, by living my life like Jesus.

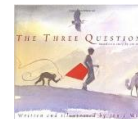
INTERMEDIATE

Mentor Text: The Three Questions

Based on a story by Leo Tolstoy by Jon J. Muth ISBN 978-0-439-19996-4



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities.
Scriptural Reference	<p>Proverbs 9:9</p> <p>Give instruction to the wise and they will become wiser still; teach the righteous and they will gain in learning.</p>
Task Rationale	<p>Students will link their thinking about the answers to the three questions</p> <p>When is the best time to do things? Who is the most important one?</p> <p>What is the right thing to do, according to the teachings of Christ in the Gospels?</p> <p>They will deepen their understanding of how they can be a 'good person', and what that means in the light of being a Christian.</p>
Reflective Questions	<p>How might the turtle's answers to Nikolai's questions reflect the teachings of Christ? Use examples from the Gospels along with your own ideas to support your thinking.</p> <p><u>Creating and Presenting</u>: How can you create and present an artwork that demonstrates doing good for the one you are with now?</p> <p><u>Reflecting, Responding, and Analysing</u>: How does the author's view match or contrast with your own view of the world? Has your point of view changed after reading the book? How has it changed? What made you change your mind? How can works of art reflect personal, social and Catholic responsibility?</p> <p><u>Exploring Forms and Cultural Contexts</u>: How did the mentor text show influences from other cultures around the world? What are some examples of community artworks around us? In what way can collaboration and group work be used to produce artworks? What is the positive impact of community artwork?</p>



INTERMEDIATE: Self-Directed, Responsible, Lifelong Learner The Three Questions

DANCE

Liturgical Dance

Before the Lesson: Discuss (*The Ontario Curriculum, The Arts*, p.39) the three questions from the mentor text.

Teacher prompt: *When is the best time to do things? Who is the most important one? & What is the right thing to do?*

Consider the terms with students, audience etiquette, ABA, call & response, contact improvisations (*The Ontario Curriculum, The Arts, Glossary p.159-160*).

Warm-up: Moving Sculptures. Group the students in threes. Teacher claps a slow three count. On the first clap, have a student strike a pose and on the second the next student responds with their body to compliment the body pose. On the third clap the final student completes the statue and the sequence repeats. Have students continue to repeat the sequence on the claps.

Fundamental Concept(s): Students will create a liturgical dance. The teacher will assign each group a different movement from the four choices of movement. Students will use the selected song from *CBW III*, and the movement to demonstrate the characteristics of music ministry.

Teacher prompt: *Ask students, How do you use liturgical dance to demonstrate music ministry?*

Consolidation: Students will perform their liturgical dance for an assembly, another class, or mass.

Suggested Literacy integration: Have the students read, *The Three Questions* by the author Leo Tolstoy and create a liturgical dance to accompany his storyline.

DRAMA

Improvisation and Hot Seating- Learning About Oneself

Before the Lesson:

Warm-up: YOU– a group cohesion game – In a circle, one person gestures to someone and says *YOU*. The recipient gestures to someone else and says *YOU*. The energy and volume builds as this sequence repeats until someone receiving the gesture and *YOU* feels it is time to decrease the energy. This person only passes the *YOU* by mouthing it and making eye contact. Eventually the mouthing stops and the only way to continue the communication is by eye contact. The game ends spontaneously.

Fundamental Concept(s): Review with students the three questions Nikolai asked and post on an anchor chart. Nikolai unwittingly answers the questions himself. In groups of 3-4 students, have students choose the point in the story where Nikolai finds the one important time, who the most important one is or what is the right thing to do. Have students improvise (*The Ontario Curriculum, The Arts, Glossary p.169*) the scene and at the crucial moment, stop the scene and have the remainder of the group engage in hot seating each of the characters about their thoughts and feelings in that moment (*The Ontario Curriculum, The Arts, Glossary p.169*). Ask *What value do you think this drama has in your own life?*

Consolidation: Round robin monologue – Students sit in circle and imagine they are Nikolai faced with responding to the statement, e.g., *Leo the turtle says to you at the end, 'This is why we are here.'* Students, in role, in turn come up with one sentence in response to this statement, which may conflict, agree, connect or build upon the previous statement.



INTERMEDIATE: Self-Directed, Responsible, Lifelong Learner The Three Questions

MUSIC

Writing New Lyrics to Familiar Songs

Before the Lesson: Students should be familiar with writing new words to familiar melodies.

Warm-up: There are three main questions the main character wished to understand. *When is the best time to do things? Who is the most important one? What is the right thing to do?* In our lives, we may find ourselves asking many questions for which we may not be able to easily find answers. Teacher prompts: *What questions do you have that you have yet to find the answer for? In what ways are they similar to the questions in the book? In what ways are they different?*

Fundamental Concept(s). Students compare the questions posed in the in the book and those posed by the students. In small groups, students will then write their own questions that could be sung to the melody of the verses. Each group is responsible for one verse (two questions). Students will sing their new verse for the class.

Consolidation: Perform this song at a school or class liturgy.

VISUAL ARTS

Watercolour Painting Collective Artwork

Before the Lesson: Have students view illustrations from mentor text to identify watercolour techniques used (*The Ontario Curriculum, The Arts, Glossary p.207*).

Warm-up: Through guided exploration (*The Ontario Curriculum, The Arts, p.40*) students experiment (*The Ontario Curriculum, The Arts, p.39*) with a variety of watercolour techniques on paper (dry brush, salt resist, wash, wet on dry, wet on wet).

Fundamental Concept(s): Students choose a set of letters from the text theme, “When is the best time to do things? Now. Who is the most important one? The one you are with. What is the right thing to do? Do good for the one who is standing at your side.” (135 characters to be divided among all students). Students draw outlines of bubble letter shapes on a white paper strip, then divide each letter shape into several sections. Have students use a variety of watercolour techniques to fill in their letter shapes.

Consolidation: Link the painted letters to create a large bulletin board display. Discuss (*The Ontario Curriculum, The Arts, p.39*) ways in which students can exemplify wisdom through their Catholic faith.

Teacher’s Notes, Ideas & Extensions:

Literacy Connections: Discuss how their thinking has changed by the end of the story. How might the turtle’s answers to Nikolai’s questions reflect the teachings of Christ? Use examples from the Gospels along with your own ideas to support your thinking. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC 2009)

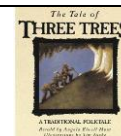
A Collaborative Contributor:

Because I am a team player, I know that 'Together is Better', and we will live our lives like Jesus.

INTERMEDIATE

Mentor Text: The Tale of Three Trees

Retold by Elwell Hunt, ISBN: 0-74594-082-X



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Develop one's God-given potential and makes a meaningful contribution to society.</p> <p>Thinks critically about the meaning and purpose of work.</p>
Scriptural Reference	<p>Ecclesiastes 3:22</p> <p>So I saw that there is nothing better than that a man should rejoice in his work, for that is his lot. Who can bring him to see what will be after him?</p>
Task Rationale	<p>Students will develop a deeper understanding of how we are all contributors to society and are called to make a difference using our God given strengths and talents.</p>
Reflective Questions	<p><u>Creating and Presenting</u>: Elaborate on the metaphor of the tree as connection to the sacred. When creating from the natural world, how can you communicate the benefits and challenges of collaborative contributions? How will you use the arts to convey this message?</p> <p><u>Reflecting, Responding, and Analysing</u>: What moods are created in the text; how and why? How did the trees' perception of success change? How can a tree represent an idea, a concept, or the sacred? Notice the different ways the trees became collaborative contributors. What metaphor would you use to describe yourself as a collaborative contributor? Analyse a contemporary artist and explain to what degree they act as collaborative contributors to our world today.</p> <p><u>Exploring Forms and Cultural Contexts</u>: How do today's avant-garde artists reflect the current time, place, and society that convey the message of supporting one another in the Catholic faith? Identify a variety dances and how they contribute to society.</p>



INTERMEDIATE: Collaborative Contributor

The Tale of Three Trees

DANCE

Jumping Bands/Rope/Wooden Sticks

Before the Lesson: Review with students (*The Ontario Curriculum, The Arts, Glossary p.161*).elements of dance. Review the CGE Collaborative Contributor expectations.

Warm-up: Moving Sculptures -Group the students in threes. Teacher claps a slow three count. On the first clap, have a student strike a pose and on the second the next student responds with their body to compliment the body pose. On the third clap the final student completes the statue and the sequence repeats. Have students continue to repeat the sequence on the claps.

Fundamental Concept(s): Through co-operative learning (*The Ontario Curriculum, The Arts, p.39*).group the students in threes. Have the students practice jumping, in and out of the bands at varying levels. Students take a turn to be an ender (elastic band on ankles) and a jumper. A player starts by jumping the elastic/rope/stick at ankle height. Then it is raised to the middle of the leg, then to the knees.. To play this jump rope game, players follow these steps: Jump into the middle of the elastic band. Open and close your legs three times. Jump to one side of the elastic band and step on it. Jump to the other side and do the same. Jump out of the elastic band. Jump from the outside to the inside and try to take the elastic band with you. You have to cross the elastic from the right to the left. Jump to open and close your legs three times. Make a big hop, and try to keep the elastic band between your legs.

Consolidation: Students create their own collaborative jumping sequence and share with the class or a buddy class. Suggested Physical Education integration: Use the jumping routines for physical education class or DPA.

Teacher Prompt: *How would you use jumping bands to be a collaborative contributor?* The students create a jumping bands routine, accompanied with music to show that 'Together is Better'.

DRAMA

Dramatization

Before the Lesson: This version of a folktale can be dramatized for a school presentation during Lent.

Warm-up: Circle Story- Students sit in groups and choose a folk or fairy tale told in first person. One student starts the story with the first sentence. E.g. A long time ago, I had long, curly hair that formed beautiful locks (Goldilocks). The story continues with next student adding the next sentence and so on. If a student doesn't know the story, the sentence can be improvised. The purpose of the warm-up is to practise sequencing, description and clarity and showing the story, not telling it.

Fundamental Concept(s): Re-read *The Tale of the Three Trees* to students. Create an anchor chart of the elements of the story, including characters, setting, situation, main events in the plot (first, next, then, finally) and the resolution of the story. In groups of 2-3 have students summarize the story using narration, mime or tableau drama conventions. Create an anchor chart of the Fundamental Concepts or Elements for Grade 7 or 8, i.e. role/character, relationship, time and place, tension, focus and emphasis (*The Ontario Curriculum, The Arts, p.138,150*).. Ask *After viewing different drama conventions for summarizing the story, what conventions could we incorporate into a presentation for the school?* Once ideas have been shared, decide on the conventions to be used, and work through the Fundamental Concepts to begin to shape the drama. Chart the ideas and allow students to choose roles. To prepare, remind students that a story needs to be shown, not told and that the audience can be drawn into the story if they have the opportunity to use their senses especially sight and hearing, but perhaps smell, touch and taste. Several short sessions will be required to prepare.

Consolidation: Present the dramatization to an audience. Teacher prompt: *What aspects of the drama did you enjoy most? What skills are you most proud of? Can you identify one skill that you feel you need to practise? How does our work together on this dramatization reflect the CGE, A Collaborative Contributor?*



INTERMEDIATE: Collaborative Contributor

The Tale of Three Trees

MUSIC

Using Musical Themes to Enhance the Story

Before the Lesson: Students must be familiar with the concept of a musical theme.

Warm-up: Have students listen to Peter and the Wolf by Sergei Prokofiev. There are several versions of Peter and the Wolf on the internet (i.e. You Tube), but the preferable version includes the classic cartoon. Play some of the music first without showing the video. Discuss how the use of musical themes enhances the story. Teacher prompts: *Does it help create a visual representation of the characters?*

Show the rest of the story with the video. Teacher prompts: *How similar was the cartoon images to the ones you envisioned?*

Fundamental Concept(s): In small groups, students will select music, instrumental or vocal, which could represent each of the three trees in the story. Songs could also be chosen for the parts of the story in which the trees were cut down and used for a purpose. Students could perform the book as a musical, with costumes, props and narration.

Consolidation: Students will write a reflection on their songs and the reason for choosing them.

VISUAL ARTS

Visual Arts - Design & Build a Cross

Before the Lesson: Discuss the three little trees' dreams for the future. How did they end up making a meaningful contribution? Brainstorm words or biblical passages which could represent the students' future aspirations towards making a meaningful contribution to society "Let your light shine" Matthew 5:16, "Do unto others" Luke 6:31.

Warm-up: Discuss the significance of the cross symbol to our Christian faith. Show photos of various styles of crosses (Jerusalem Cross, Celtic Cross, Franciscan Cross, Maltese Cross). Tell students that they will be making a cross out of wood to hang on their wall at home. Students will be decorating their cross with a biblical passage or a design of words selected from the brainstorm activity. Students draw several thumbnail sketches (*The Ontario Curriculum, The Arts, Glossary p.206*) of different cross styles before selecting the one they will create. Students draw a full scale blueprint to use as a template for measuring, cutting, and gluing wood pieces.

Fundamental Concept(s): Students create their cross out of Jinx wood, popsicle sticks, or wooden craft sticks. Students may use permanent marker, paint, or pencil crayons to write a scripture passage or inspirational words onto their cross. Their text selection should remind themselves that part of being a Catholic means that everyone should develop their God-given potential and that we are all called to contribute to the common good.

Consolidation: Display the completed crosses on a prayer table. Invite a priest to bless the crosses during a classroom liturgy. Encourage students to hang their cross in their home.

Teacher's Notes, Ideas & Extensions:

Drama Extension: View Tale of the Three Trees DVD. Compare and contrast the animated version to the book using a Venn diagram.

Literacy Connection: Defend what you believe to be the most meaningful, purposeful job a person can do? In small groups, work together to defend why a certain job makes an important contribution to society. You may wish to use power point, drama or other creative methods to present your ideas.

Alternate Visual Arts Activity: Students create one large cross for classroom or school use.



A Caring Family Member: *Because I care, I pray for all my families, and I will live my life like Jesus.*

INTERMEDIATE

Mentor Text: My Papa Lost His Lucky

by David Bouchard ISBN: 0978432737



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Values and honours the important role of the family in society</p> <p>Relates to family members in a loving, compassionate and respectful manner</p>
Scriptural Reference	<p>Matthew 6:19-21 Treasure in Heaven; Matthew 5: 3-10 -Beatitudes</p> <p>Matthew 19:21 Jesus said to him, 'If you wish to be perfect, go, and sell what you have and give to the poor and you will have treasure in heaven. Then come, follow me.'</p>
Task Rationale	Students will understand that to be rich in Spirit is more important than to be rich materially. Just like Jesus, our parents attempt to teach us what we should value.
Reflective Questions	<p><u>Creating and Presenting:</u> How have the Arts in the various media demonstrated the function and role of family over time? How can one use the Arts to show appreciation for being a caring family member? How might we express, through the Arts, our belief in the Catholic teachings on being a loving, compassionate and respectful family member?</p> <p><u>Reflecting, Responding and Analysing:</u> What is the definition of a family? What place and role does the family occupy in society today? What is the relationship between church and family? What are the duties of the parents? The children? Society?</p> <p><u>Exploring Forms and Cultural Contexts:</u> Describe the roles of families in communities around the world. How do different cultures and different times value family? What are some examples from various cultural traditions that celebrate and strengthen family relationships? How can they be captured in different Arts forms?</p>



INTERMEDIATE: Caring Family Member

My Papa Lost His Lucky

DANCE

Movement Through Story Telling

Before the Lesson: Review/introduce the main idea of the mentor text. Suggested terms: audience etiquette, ABA., contact improvisation, gesture & personal space, pattern form, repetition & quality (*The Ontario Curriculum, The Arts, Glossary p.159,162,164*). Discuss the concept of 'Fairness' and have the students share examples from their own life, e.g. personal writing/oral: think-pair share (*The Ontario Curriculum, The Arts, p.42*)

Warm-up: Review the mentor text and discuss, 'unconditional love', create an anchor chart to demonstrate gestures of how family members show love, compassionately and in a respectful manner.

Fundamental Concept(s): Through guided exploration (*The Ontario Curriculum, The Arts, p.40*), introduce movement through storytelling. Students listen to the teacher read aloud and show movements to demonstrate the verbs into actions and gestures.

Teacher prompts: *Use dance as a language to express feelings and ideas suggested in the mentor text &/or scriptural references, with a focus on the element of body, particularly body shapes e.g. special place of magic*

Consolidation: Suggested drama integration: Students will share their dance through Reader's Theatre, for an assembly, another class, or mass.

Suggested Technological Integration: Prayerfully share the collective piece for the class or use a multimedia presentation to enhance the message of 'Together is Better'.

DRAMA

Retirement Home Board of Directors Decide on Pet Policy

Before the Lesson: Review [The Process of Mathematical Modelling, The Ontario Curriculum, Grades 1-8 Mathematics, 2020](#) p 34-35. Create an anchor chart with students if there isn't already one posted. Read the text to students. Ask *What questions does this text bring to mind for you?* Post questions on an anchor chart. E.g. Why couldn't Papa live with his family? Ask students to vote on: *Should pets be allowed in a retirement home?* Record results.

Warm-up: Partner students. From the created questions on the anchor chart, students choose a question that has information 'missing' from the text. Students improvise the 'missing scene'. Students present scenes. Teacher prompt: *What further questions arise from this missing scene? What family values are evident or missing?*

Fundamental Concept(s): Teacher in role (*The Ontario Curriculum, The Arts, Glossary p.173*) as director of the retirement home calls class together for a board of directors meeting. Students choose roles as board group members i.e., housekeeping/maintenance, finance, nursing, pastoral care, resident council, life enrichment. The board meeting agenda is to consider allowing residents to have pets. In groups, students use problem solving model to decide whether pets should be allowed. Groups gather as one to present viewpoints. Director calls for a vote. Results are recorded and compared to previous results.

Consolidation: Students write a journal response to the results of the vote as a member of the board. Teacher Prompts: *How their views have changed? What values were important to you in making up your mind?* Exchange and share journals.



INTERMEDIATE: Caring Family Member

My Papa Lost His Lucky

MUSIC

Examining Music as a Means for Healing

Before the Lesson: Ensure the students will have access to computers to complete this lesson.

Warm-up: Throughout the story, the main character found comfort in difficult times through the words of her Papa. Music has the power to soothe and comfort as well. Invite students to share personal examples of times when music has been used as a means for healing. Invite students to share songs that have offered healing to them or that have a healing message in them.

Fundamental Concept(s): Students will research a song or musical event that was created to offer healing. As a class, brainstorm different songs (*We Are the World*, *Wavin' Flag*) and musical events (One World: Together At Home COVID Concert, SARS Concert, benefit concerts for 9/11). Students will discuss the history of the tragic event that inspired the song or concert, who participated, and the outcome (was money raised?)

Consolidation: Students will create their own mp4 collection of healing songs, either individually, in small groups, or as a class.

VISUAL ARTS

Visual Arts – Family Portrait in Mixed-Media Collage

Before the Lesson: After reading the story, *My Papa Lost His Lucky*, facilitate a class discussion about family relationships and how families help each other through problems. Encourage sharing. *Do you have a similar relationship with someone in your family? What does God say about families in the Bible? How can we live out our calling to be caring family members? How do our roles in the family change as we get older? Why didn't this story have a happy ending?* Take a closer look at the art work in the book by illustrator Josée Bisaillon. Ask students to give examples of how the text and the illustrations work together to express the love and care between grandfather and granddaughter. Ask students to identify the different types of media (drawings, collage, and digital montage) used in the book to create the textures, patterns, and shapes (*The Ontario Curriculum, The Arts, Glossary p.206, 199, 204*). Show samples of other collage illustrations found in children's books. Cooperatively create a list of collage materials used to create texture (fabric, wall paper, scrapbook paper, tissue paper, sandpaper, wrapping paper, newspaper, corrugated paper, magazines, maps, stickers, ribbon, scrap fabric, stamps, tickets, etc.). Start collecting these materials.

Warm-up: Teacher Prompts: *If you could make a collage to express your feelings about your family, what would it look like? What words would you use? What colours, images, and textures would help tell your story?* Students will need time to gather family photos (originals, scanned copies, or photocopies) and additional collage materials (heritage items – country flags, maps, homestead pictures, family trees) to use in their family portrait. Students should draw several thumbnail designs into their sketchbooks to label and map out the arrangement of materials.

Fundamental Concept(s): Students will make a family portrait collage using a variety of media (photography, digital imagery, fabric, torn paper, drawing, painting, oil pastel)

	<p>Provide each student with a large piece of cardstock or heavy art paper as a base for their collage. Encourage students to combine a variety of images, textures, and media to tell a story about their family.</p> <p>Consolidation: Host a drop-in open house café and gallery viewing for family members. As a class, determine how to showcase students' family portraits, create vignettes, and arrange furniture to allow guests to flow through your gallery and mingle with the artists.</p>
<p>Teacher's Notes, Ideas & Extensions:</p> <p>Alternate Visual Arts Activity: Create a mural-size school community collage for the school foyer using school photos, awards, poetry, and other images which celebrate your caring family community at school. (Available online at http://www.davidbouchard.com/mtw/papabook.pdf).</p> <p>Supporting Texts for Collage Art: <u>The Very Hungry Caterpillar</u>, <u>The Mixed-Up Chameleon</u>, and <u>Dream Snow</u> by Eric Carle, <u>Swimmy</u>, <u>A Colour of His Own</u>, and <u>Frederick</u> by Leo Lionni, <u>Uptown</u> by Bryan Collier, <u>Feathers For Lunch</u>, <u>Snowballs</u>, and <u>Pie In The Sky</u> by Lois Ehlert, <u>The Snowy Day</u>, <u>Hi, Cat!</u> And <u>Peter's Chair</u> by Ezra Jack Keats, and <u>Behold the Bold Umbrellaphant</u> and <u>OK Go</u> illustrated by Carin Berger.</p>	

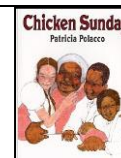
A Responsible Citizen:

Because I accept my responsibilities, I can make a difference, and will live my life like Jesus.

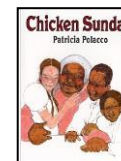
INTERMEDIATE

Mentor Text: Chicken Sunday

by Patricia Pollacco ISBN: 0-399-22133-6



ARTS Overall Expectations	<ol style="list-style-type: none"> 1. Apply the creative process to create and present, using the elements and techniques of The Arts to communicate feelings, ideas, and understandings. 2. Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of The Arts works and experiences. 3. Demonstrate an understanding of a variety of forms and styles from The Arts, both past and present, and their social and community contexts.
Catholic Graduate Expectations	<p>Contributes to the common good.</p> <p>Witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society.</p> <p>Acts morally and legally as a person formed in Catholic traditions.</p> <p>Accepts accountability for one's actions.</p>
Scriptural Reference	<p>Micah 7:18-19 Who is a God like you who pardons sin and forgives the transgression of the remnant of his inheritance? You do not stay angry forever but delight to show mercy. You will again have compassion on us; you will tread our sins under foot and hurl all our iniquities into the depths of the sea.</p> <p>Luke 6:35-37 But rather love your enemies and do good to them, and lend expecting nothing back; then your reward will be great and you will be children of the Most High...</p>
Task Rationale	Students will develop an increased awareness of what it means to be responsible and act responsibly.
Reflective Questions	<p><u>Creating and Presenting:</u> How can one use the Arts to show and appreciate responsible citizenship? to the Common Good? How can we express through the Arts the Catholic Social Teachings of equality democracy and solidarity for a just, peaceful and compassionate society?</p> <p><u>Reflecting Responding and Analyzing:</u> What statements are made about responsibility and acting responsibly in this text? How do these messages relate to your own personal opinions and life experiences? How does the story's theme and point of view address the scriptural references to Micah and Luke?</p> <p><u>Exploring Forms and Cultures:</u> Identify and explain some of the ways in which artistic traditions in a variety of times and places have been maintained, adapted, or appropriated (e.g. PYSANKY EGGS). What are the Catholic Social Teachings that promote responsible citizenship? How do the Arts connect to these teachings and ultimately support, and promote responsible citizenship? Find examples to share. (e.g. Catholic World Youth Day, Benefit Concerts, Arts for Aids International, Dance-a-thons, National Dance Day)</p>



INTERMEDIATE: Responsible Citizen

Chicken Sunday

DANCE

Liturgical Dance

Before the Lesson: Review the mentor text with students and terms audience etiquette, AB., canon, contrast & collage (*The Ontario Curriculum, The Arts, Glossary p.159-161*).

Warm-up: Through focused exploration, (*The Ontario Curriculum, The Arts, p.39*). have the students form a circle to share. Discuss the line from the mentor text. Teacher Prompt: *How can you create a movement pattern to express the author's words, "slow thunder, sweet rain? How did the use of the canon form emphasize the message of the dance piece?*

Sounds of rain available on the internet (e.g. you tube search-'choir making rainstorm'). Use guided exploration to explore the rain activity. The teacher will use modelling (*The Ontario Curriculum, The Arts, p.41*). to demonstrate the 4 choices of movement (AB., call & response, canon & collage).

Fundamental Concept(s): Students will create a liturgical dance. The teacher will assign each group a different movement from the four choices of movements. Students will use the song selections from teacher choice (ie: Act Justly, by Dan Loewen), <https://www.rethinkworship.com/worship-and-justice-song-with-our-god-micah6/>) and the movement to demonstrate the characteristics of music ministry.

Teacher prompt: *How do you use liturgical dance to demonstrate responsible citizenship?*

Consolidation: Students will share their liturgical dance selected from page of the mentor text, for an assembly, another class, or mass. Suggested literacy integration: Students will choose their favourite part of the Liturgical Dance. Have the students compose a narrative with illustrations to reflect the meaning of their movement creation.

DRAMA

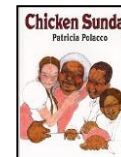
The Healing Circle

Before the Lesson: See link and review The Talking Circle from Aboriginal Perspectives, the Teacher's Toolkit
<http://www.edu.gov.on.ca/eng/aboriginal/strategygr05lancircle.pdf>
http://www.cehd.umn.edu/ssw/rjp/Resources/RJ_Dialogue_Resources/Peacemaking_Healing_Circles/Talking_Circles.pdf
http://www.cehd.umn.edu/ssw/rjp/Resources/RJ_Dialogue_Resources/Peacemaking_Healing_Circles/Peacemaking_Circles_08.pdf
 Copy **Responsible Citizen Intermediate Drama – Healing Circle Activity Sheet** found at the end of these lessons.

Warm-up: Create an anchor chart of examples of responsibility and compassion in the classroom and school community. In groups of 2-3, students choose an example and prepare a mime dramatization to be used at the beginning a liturgy focusing on community.

Fundamental Concept(s): Simulation of a Healing Circle from *Chicken Sunday*. See Healing Circle Drama Activity Sheet, found at the end of these lessons, based on the Mr. Kodinski's business being egged and the children being accused of the act. Link the Healing Circle with how the resurrection of Jesus is accompanied by signs of healing and of new life and faith. The risen power of the Lord today brings healing to our society. Students attending circle could bring an item of personal meaning based on their role, to place in the center, which is used to help create a safe space where all people are respected.

Consolidation: Students reflect on the process in large group. Students write a journal reflection on the drama in role.



INTERMEDIATE: Responsible Citizen

Chicken Sunday

MUSIC

Preparing Music for a Liturgy on Responsible Citizenship

Before the Lesson: Gather copies of CBW III (ask local church).

Warm-up: Review examples of responsible citizenship found in the story.

Fundamental Concept(s): The teacher will lead students in the singing of Act Justly. Review lyrics in the song that demonstrate the characteristics of responsible citizenship. Students will be placed in groups and given a copy of CBW III. Groups will select a song from the book that demonstrates responsible citizenship. Groups will share their song with the class and discuss reasons for choosing the song.

Consolidation: Students will perform *Act Justly* and 1-2 additional familiar songs from CBW III with in a liturgy using the theme of responsible citizenship. After the liturgy, students will write a reflective paragraph identifying their strengths and areas for growth as musical performers. For additional information and support review Unit 8-3 in the Grade 8 Religion Program which outlines planning a Eucharistic celebration.

VISUAL ARTS

Photography Ad Campaign

Before the Lesson: Show examples of billboards, magazine advertisements, posters, and graffiti art to students. Identify the message conveyed for each example. Discuss the manner in which each artist uses the elements and principles of design (*The Ontario Curriculum, The Arts, Glossary p.192, 201*).to communicate a message (e.g. the use of line, colour, balance, movement). Facilitate a class discussion about how art can influence and persuade our opinions and point of view? Teacher Prompts: *How are youth portrayed in the media? The three children in Chicken Sunday were wrongfully accused of throwing eggs; have you ever been wrongfully accused of something? How did it make you feel? The children in the story were able to overcome their feelings and prove their innocence; would you be able to do the same?* Tell your students that they are going to produce an ad campaign with a dual purpose: 1) to inform adults that the students in your school are responsible citizens 2) to persuade younger students that it's cool to behave responsibly.

Warm-up: Students work in small groups to brainstorm a variety of ways to represent the concept of responsible citizenship through a photographic or digital art message. Students should discuss location, setting, subject's position, camera angles, lighting, wardrobe, and camera effects. Each student creates 2 or more thumbnail sketches (*The Ontario Curriculum, The Arts, Glossary p.206*).of potential ad campaign ideas in their sketchbook (*The Ontario Curriculum, The Arts, Glossary p.204*). Groups share and discuss all of the ideas put forth and then select one. Students prepare a detailed plan to "stage" and photograph it.

Fundamental Concept(s): Groups gather props and create a master sketch outlining the key components of their composition (*The Ontario Curriculum, The Arts, Glossary p.190*).Using digital cameras, groups stage and take several photos of their ad campaign composition.

Groups upload their digital pictures and choose their best photograph to create a graphic art advertisement for their campaign to promote responsible citizenship. Students use a computer software program to enhance their photographic image and add text.

Consolidation: Print the completed advertisements on photo paper or take the saved files to an office supply store and have them printed on heavy poster-size paper. Frame and display the completed art work in the school.

Teacher's Notes, Ideas & Extensions:

Literacy Connections: The children were not responsible for the crime yet they acted with responsibility. Discuss using evidence from the text and your own ideas. Students may decide to agree or disagree with this statement. (Robust Thinking and the Ontario Catholic Graduate Expectations, CCC, 2009)

Alternate Visual Arts Activity: Create a computer slide show of the advertisements for a school assembly. Add music and a voice track of your students talking about how Jesus calls each one of us to be a responsible citizen.



Responsible Citizen Intermediate Drama - Healing Circle Activity Sheet

Purpose: The purpose of peacemaking circles is to create a safe, nonjudgmental place to engage in a sharing of authentic personal reactions and feelings that are owned by each individual and acknowledged by others, related to a conflict, crisis, issue, or even to a reaction to a speaker or film. The circle process allows the opportunity for each person to speak, without interruptions from others.

<https://www.healthiersf.org/RestorativePractices/Resources/documents/RP%20Curriculum%20and%20Scripts%20and%20PowePoints/Classroom%20Curriculum/Teaching%20Restorative%20Practices%20in%20the%20Classroom%207%20lesson%20Curriculum.pdf>

In a talking circle with *Chicken Sunday*, the **issue** is that Mr. Kodinski is upset because some people have thrown eggs at his shop window. He accuses three children of throwing the eggs. The talking circle begins at this point in the story. In this drama, students will decide on **which roles** to play in the drama. Examples of roles could be Mr. Kodinski, one the three children, Miss Eula, the children's parents, witnesses, adjacent shop keepers, etc. The talking circle **protocol** will be used, with participants listening in a respectful non-judgmental, safe setting. Students can choose the **talking piece** to be used, which could have some connection with the book. The **circle keeper** facilitates the communication. If this is the first time the class has been involved in a talking circle, the teacher might decide to be the circle keeper.

Protocol: Introduction- The circle keeper welcomes everyone, thanks them for coming and explains the reason for the circle and explains how the talking piece works (the piece is passed to the left). Guidelines for communication are discussed and agreed upon.

- Listen with respect
- Speak from the heart
- Each person has a chance to speak
- The person holding the talking piece is the only person speaking
- Speak for yourself, not for the group
- It is ok to disagree
- No name calling or attacking

First Pass: Participants introduce themselves (character name, age)

Second Pass: Circle keeper asks: why are you here?

Third Pass: How will we solve this problem?

Fourth Pass: From what was said about how to solve the problem, what will we agree upon?

Open Discussion (if time allows): Circle keeper allows group to speak without using the talking piece.

Closing Comments: Circle keeper comments on the agreed solution, thanks the participants for their respect and contributions.

(Adapted from Talking Circles, Mark Umbreit, 2003 and Healing Circles, Mark Umbreit, 2008)

Appendices

Appendix A:	Assessment and Evaluation in the Arts
Appendix B:	Bloom's Taxonomy of Higher Level Thinking Skills
Appendix C:	Elements, Principles, Conventions of Design
Appendix D:	Let's Create Art - The Creative Process
Appendix E:	Let's Talk About Art - The Critical Analysis Process
Appendix F:	Cross-Curricular Connections - The Big Picture
Appendix G:	The Collective Creation - One Strategy for Integration
Appendix H:	Safety in the Arts Classroom
Appendix I:	Mentor Texts - Ordering Information at a Glance

Appendix A: Assessment and Evaluation in the Arts

Currently, the Achievement Chart for the Arts (*The Ontario Curriculum, The Arts*, p.31-35) and Growing Success, 2010 are the documents supporting assessment and evaluation practices for the Arts.

The Ministry consistently reminds us that the function of assessment and evaluation is to improve student learning. In the areas of the Arts, and in tandem with the Ontario Catholic Graduate Expectations, teachers are empowered to improve students' love of learning by allowing them deep reflective experiences that help them to achieve all these expectations. In this document, we are hoping that students grow in their knowledge, understanding and response to God as they develop through a deeper understanding and 'living' of the Catholic Graduates in their lives. This means that a teacher takes into account how each child best comes to a richer understanding of God, others and self through differentiated instruction strategies and addressing multiple intelligence theories, most of which are most effectively facilitated through the Arts. These experiential, hands-on Arts learning opportunities provide an increased engagement factor for students and are rich and meaningful enough to inspire our students and to touch their souls. Consideration of the following points is recommended as they are recurring messages throughout all the curriculum documents and current research about how we can bring students to learn most successfully.

Arts: Creating Opportunities for Success

For many students, the Arts may be the area of the curriculum in which they can truly experience higher levels of achievement and, by virtue of the nature of the Arts and their potential impact on the soul, we expect that teachers will see that with these lessons and with higher levels of engagement, higher levels of achievement will become more accessible to many students setting the foundations for the love of learning as lifelong learners in the Arts.

Backward Design

Beginning with the end in mind can help teachers to focus on the goals which, in this case, will ultimately be the OCGEs. Provided herein there are Arts lessons which start with faith-filled guiding questions and then explode into all the areas of the Arts in an effort to truly engage the soul! The teachers' task is to select the criteria that will be used in the final rubric. Involving students in the selection of these criteria is one solid method to enrich this part of the evaluation process, offering them a greater chance as well to start their project work with the end in mind.

Assessment "for", "of" and "as" Learning

Preliminary profiling of students and diagnostic screening can assist in determining the learning styles to be considered when planning assessment. Ongoing assessments, through observation, self and peer assessments, and brief teacher interviews can provide direction for the flexible unfolding of a lesson or unit. Finally, after much practice and creative decision making, a final product can be evaluated. This, in turn, can inform teachers' decisions about what is needed most for follow-up lessons and next-time through.

Assessment and Evaluation Strategies

A variety of methods should always be considered to engage the soul through the Arts. Primarily, less paper and pencil style assessments should occur in favour of experiential forms of the demonstration of criteria.

Some ideas include:

- Checklists for monitoring process and progress (for example: Knowledge of Elements and Principals of Design)
- Tracking Sheets for Work Habits and Learning Skills (Growing Success)
- Demonstration of creative decision making
- Oral explanations of thinking and creative decision-making (for example: Making Meaningful Connections with self, others, and God)

Focus for Evaluation

Evaluation should always be based on the achievement of the *Overall Expectations* for the appropriate grade level from The Arts Curriculum document. Criteria can be chosen from the covering of the Specific Expectations and linking them to expectations from other curricular areas and the OCGEs to make the activities truly rich and rewarding for all concerned.



The Arts Achievement Chart

Categories	Level 1	Level 2	Level3	Level4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance				
The student demonstrates: Knowledge of content (e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions)	limited knowledge of content	some knowledge of content	considerable knowledge of content	knowledge of content
Understanding of content (e.g., concepts, ideas, procedures, processes, themes, relationships among elements, informed opinions)	limited understanding of content	some understanding of content	considerable understanding of content	thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
The student demonstrates: Use of planning skills (e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming, bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation)	planning skills with limited effectiveness	planning skills with some effectiveness	planning skills with considerable effectiveness	planning skills with a high degree of effectiveness
Use of processing skills (e.g., analysing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing)	processing skills with limited effectiveness	processing skills with some effectiveness	processing skills with considerable effectiveness	processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing)	critical/creative thinking processes with limited effectiveness	critical/creative thinking processes with some effectiveness	critical/creative thinking processes with considerable effectiveness	critical/creative thinking processes with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
The student demonstrates: Expression and organization of ideas and understandings in art forms (dance, drama, music, and the visual arts), including media/multimedia forms (e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques), and in oral and written forms (e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)	expresses and organizes ideas and understandings with limited effectiveness	expresses and organizes ideas and understandings with some effectiveness	expresses and organizes ideas and understandings with considerable effectiveness	expresses and organizes ideas and understandings with a high degree of effectiveness

Engaging the Soul through the ARTS and the Ontario Catholic Graduate Expectations

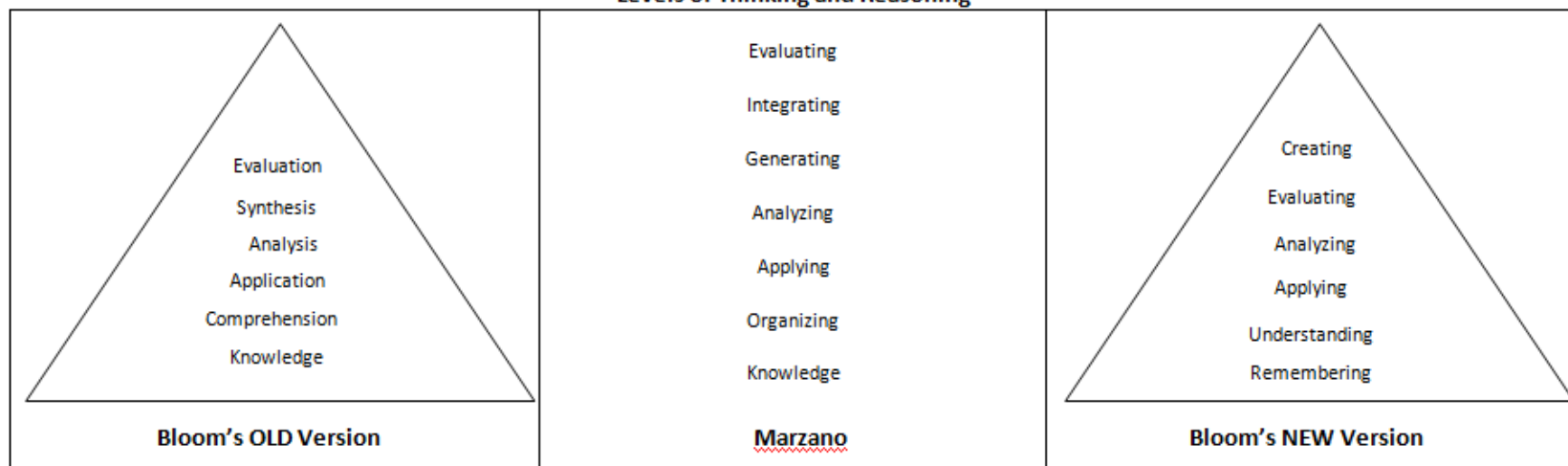
Communication Continued:				
Communication for different audiences (e.g., peers, adults, younger children) and purposes through the arts (e.g., drama presentations, visual arts exhibitions, dance and music performances) and in oral and written forms (e.g., debates, analyses)	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in dance, drama, music, and the visual arts (e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic forms, movement vocabulary) and arts vocabulary and terminology in oral and written forms	uses conventions, vocabulary, and terminology of the arts with limited effectiveness	uses conventions, vocabulary, and terminology of the arts with some effectiveness	uses conventions, vocabulary, and terminology of the arts with considerable effectiveness	uses conventions, vocabulary, and terminology of the arts with a high degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
The student demonstrates: Application of knowledge and skills (e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions) in familiar contexts (e.g., guided improvisation, performance of a familiar work, use of familiar forms)	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, strategies, processes, techniques) to new contexts (e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project)	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects)	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

Q-CHART

	is	did	can	would	will	might
Who						
What	Level 1 Knowledge <i>arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce</i>			Level 2, 3 Depending on the evidence <i>Apply, illustrate, operate, use, demonstrate, dramatize, construct, solve</i>		
Where						
When						
How	Level 2 Comprehension <i>Classify, arrange, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, select, translate</i>			Level 3, 4 Depending on the evidence <i>Compare, contrast, classify, distinguish, discuss, uncover, solve, experiment, question, compose, design, create, invent, plan, assemble, organize, arrange, generalize, <u>appraise, conclude, defend,</u> <u>prove, recommend, assess,</u> <u>reflect, rank, consider, judge,</u> <u>justify, evaluate</u></i>		
Why						

Appendix B: Bloom's Taxonomy of Higher Level Thinking Skills

Levels of Thinking and Reasoning



In 1956 Benjamin Bloom headed a group of educational psychologists who developed a classification of levels of intellectual behaviour important in learning. During the 1990's a new group of cognitive psychologists, led by Lorin Anderson (a former student of Bloom's), updated the taxonomy reflecting relevance to 21st century work. Note the change from nouns to verbs to describe the different levels of the taxonomy.



Terminology	Definition	Synonyms	Example Question
Remembering Can the student recall or remember the information?	Retrieving, recognizing, and recalling relevant knowledge from long term memory	Define, duplicate, list, memorize, recall, repeat, reproduce state	Describe where Goldilocks lived.
Understanding Can the student explain ideas or concepts?	Constructing meaning from oral, written, and graphic messages through interpreting, exemplifying, classifying, summarizing, inferring, comparing, and explaining	Classify, describe, discuss, explain, identify, locate, recognize, report, select, translate, paraphrase	Summarize what the Goldilocks story was about.
Applying Can the student use the information in a new way?	Carrying out or using a procedure through executing or implementing	Choose, demonstrate, dramatize, employ, illustrate, interpret, operate, schedule, sketch, solve, use, write	Construct a theory as to why Goldilocks went into the house.
Analyzing Can the student distinguish between the different parts?	Breaking material into constituent parts, determining how the parts relate to one another and to an overall structure or purpose through differentiating, organizing, and attributing	Appraise, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test	Differentiate between how Goldilocks reacted and how you would react in each story event.
Evaluating Can the student justify a stand or decision?	Making judgments based on criteria and standards through checking and critiquing	Appraise, argue, defend, judge, select, support, value, evaluate	Assess whether or not you think this really happened to Goldilocks.
Creating Can the student create a new product or point of view?	Putting elements together to form a coherent or functional whole; reorganizing elements into a new pattern or structure through generating, planning, or producing	Assemble, construct, create, design, develop, formulate, write	Compose a song, skit, poem, or rap to convey the Goldilocks story in a new form.

Appendix C: Elements, Principles, Conventions of Design *(Compiled from The Arts, 2009)*

Elements: Components used in the development of artworks

Principles: Concepts that help define the relationship of elements to the complete artwork

Conventions: Practices and forms of representation that are widely accepted for use in Arts instruction as ways to help students explore meaning and deepen understanding

Dance Arts	Dramatic Arts	Integrated Arts	Art of Media	Music	Visual Arts
<i>Elements</i>	<i>Elements/Conventions</i>	<i>Elements</i>	<i>Elements</i>	<i>Elements</i>	<i>Elements</i>
Body Space Time Energy Relationship Other: Shape	Role/Character Relationship Time & Place Tension Focus & Emphasis	Form Point of View Rhythm Time Line Space	Borrowed from whatever discipline is the focus Multi-Media Technology	Duration: Rhythm Beat/Metre Tempo Pitch: Melody Harmony Dynamics Timbre Texture/Harmony Form	Line Shape & Form Space Colour Texture Value
<i>Composition “Tools”</i>	<i>Principles</i>	<i>Principles</i>	<i>Principles</i>	<i>Working with Elements</i>	<i>Principles</i>
Ideation Execution/Exploration Form/Structure	Space Voice Movement Rhythm Contrast/Rhythm “In-Role” Conventions	Balance Emphasis Hybridization Interactivity Movement Variety	Hybridization Interactivity Duration Point of View	Texture Form	Contrast – Gr. 1 Repetition & Rhythm – Gr. 2 Variety – Gr. 3 Emphasis – Gr. 4 Proportion – Gr. 5 Balance – Gr. 6 Unity & Harmony – Gr.7 Movement – Gr. 8

Appendix C continued

Arts Forms, Techniques and Conventions: A Continuum							
	Grades 1-3	Grades 4 – 6	Grades 7-8		Grades 1-3	Grades 4-6	Grades 7-8
Dance:	Examples: <i>alter organic, pedestrian and percussive movements, canon, freeze, gesture circle, improvisation, interpret dance stimulus, movement phrases, manipulations, mirroring, movement vocabulary, pattern forms (e.g., AB, ABA), repetition, side coaching, transitions to connect movements</i>			Music:	Examples: <i>beat and rhythm; signing and playing in unison; singing, listening to, and moving to songs, rhymes and chants with various rhythms, repetition and meters; found sounds and instruments; moving to recorded and live music; simple rhythmic and melodic accompaniments; simple and invented notation; soundscapes and melodies based upon the pentatonic scale</i>		
		Add: <i>bodystorming, dance sequences, narrative form, call and response, flocking, guided improvisation, movement web, prepared improvisation, props and materials, retrograde, sequencing</i>				Add: <i>singing and playing in two parts (polyphony), pentatonic major or minor scales, simple bass lines; non-traditional and standard musical notation; theme and variations (existing melody or rhythmic motif); interpreting</i>	
			Add: <i>contact improvisation, invented dance notation, dance pieces, theme and variation, motif, concept map, rondo, entrances/exits</i>				Add: <i>note reading, music terminology, performance ensembles</i>

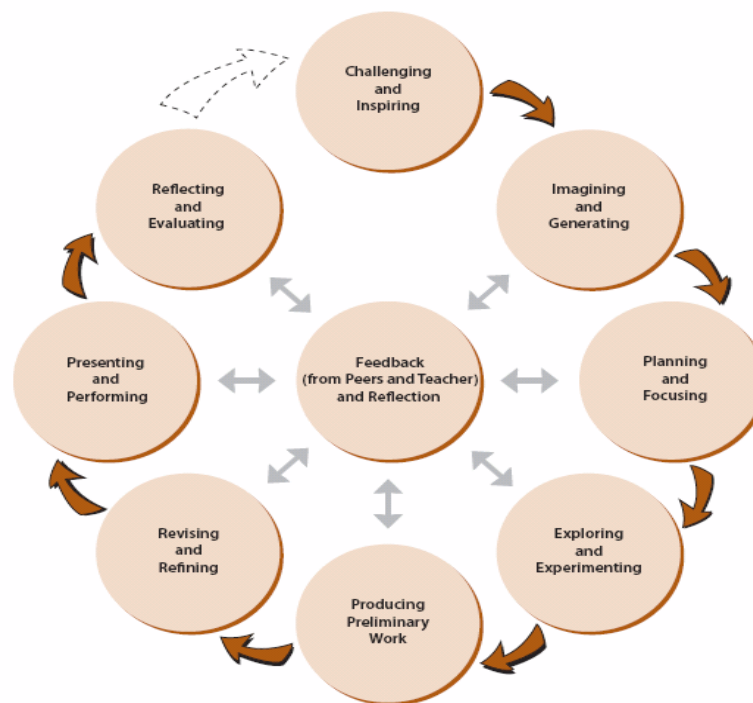
Arts Forms, Techniques and Conventions: A Continuum							
	Grades 1-3	Grades 4 – 6	Grades 7-8		Grades 1-3	Grades 4-6	Grades 7-8
Drama:	Examples: <i>creating an environment, dramatic play, drama games, guided imagery, hot-seating, improvisation, inner/outer circle, magic hand, mantle of the expert, mask play, mapping, mime, mirroring, movement/dance, process drama, puppet play, re-enacting, role on the wall, role play, sound/gesture circle, tableaux, teacher-in-role on the wall, thought tapping, thought tracking, visual art extensions, voices in the head, writing/speaking in role</i>			Visual Arts:	Examples: <i>drawing: chalk, markers, pencil crayons, stout crayons, thick primary pencils, oil pastel; sculpting: found objects, relief, freestanding, papier mache, wood joining; modeling: plasticine, hand building clay; painting: brushing and sponging with tempera, finger paint, food dyes, resist, watercolour; printmaking: stamping, monoprints; mixed media: collage, textured papers, texture rubbings, torn paper, found materials</i>		
		Add: <i>a day in the life, choral reading, corridor of voices, forum theatre, hieroglyphics, narration, prepared improvisation, reader's theatre, short scenes, story theatre, tableaux with transitions</i>				Add: <i>drawing: charcoal, sketching, pencils, scratchboard; sculpting: mask-making; painting: acrylic; printmaking: Styrofoam relief prints, glue line print, collagraphs; mixed media: assemblage, photomontage; technology: digital imaging or photography, drawn or 2D animation</i>	
			Add: <i>blocking, collaborative play building out of role, collective creation, critiquing, devised scenes, flashback and flash forward, monologue, spoken word</i>				Add: <i>blocking, collaborative play building out of role, collective creation, critiquing, devised scenes, flashback and flash forward, monologue, spoken word</i>

Appendix D: Let's Create Art - The Creative Process

Teachers should lead students through the following stages during any creative endeavor:

- **Challenge / Inspire:** *creative ideas*
- **Imagine / Generate:** *brainstorm*
- **Plan / Focus:** *gather information*
- **Explore / Experiment:** *practice*
- **Produce Preliminary Work:** *create*
- **Revise / Refine:** *refine and rework*
- **Present / Perform:** *share with audience*
- **Reflect / Evaluate:** *next steps and celebrate success*

The Creative Process



Appendix E: Let's Talk About Arts - The Critical Analysis Process

Initial Reaction

What does it remind you of?
What is your first impression?
What do you feel?
What are your questions?
What connections can you make?

Description

What do you see?
What grabs your attention?
What do you sense (e.g. see, hear, smell, feel, taste)?
What do you notice (e.g. elements and principles)?
What do you think the artist worked hard at in this work?

Analysis and Interpretation

What elements and conventions of the art form are used in this work?
How are the elements organized and, combined or arranged?
How does the work evoke ideas, feelings, and images?
What do you think is the theme of the work (e.g. what is the artist trying to communicate)?
How does this view match or contrast with your own view of the world?

Expression of Informed Point of View

How effectively does the artist use elements to achieve an intended effect?
What doesn't work and why?
Has your point of view shifted? If so how has it changed?
What made you change your mind (or why did you stay with your initial view)?
Is this an important work? Why?
For your own work:
In what ways do you feel your work is successful?
How did it affect the audience? Was it the way you intended?
How would you alter this work for a different audience, or to send a different message?

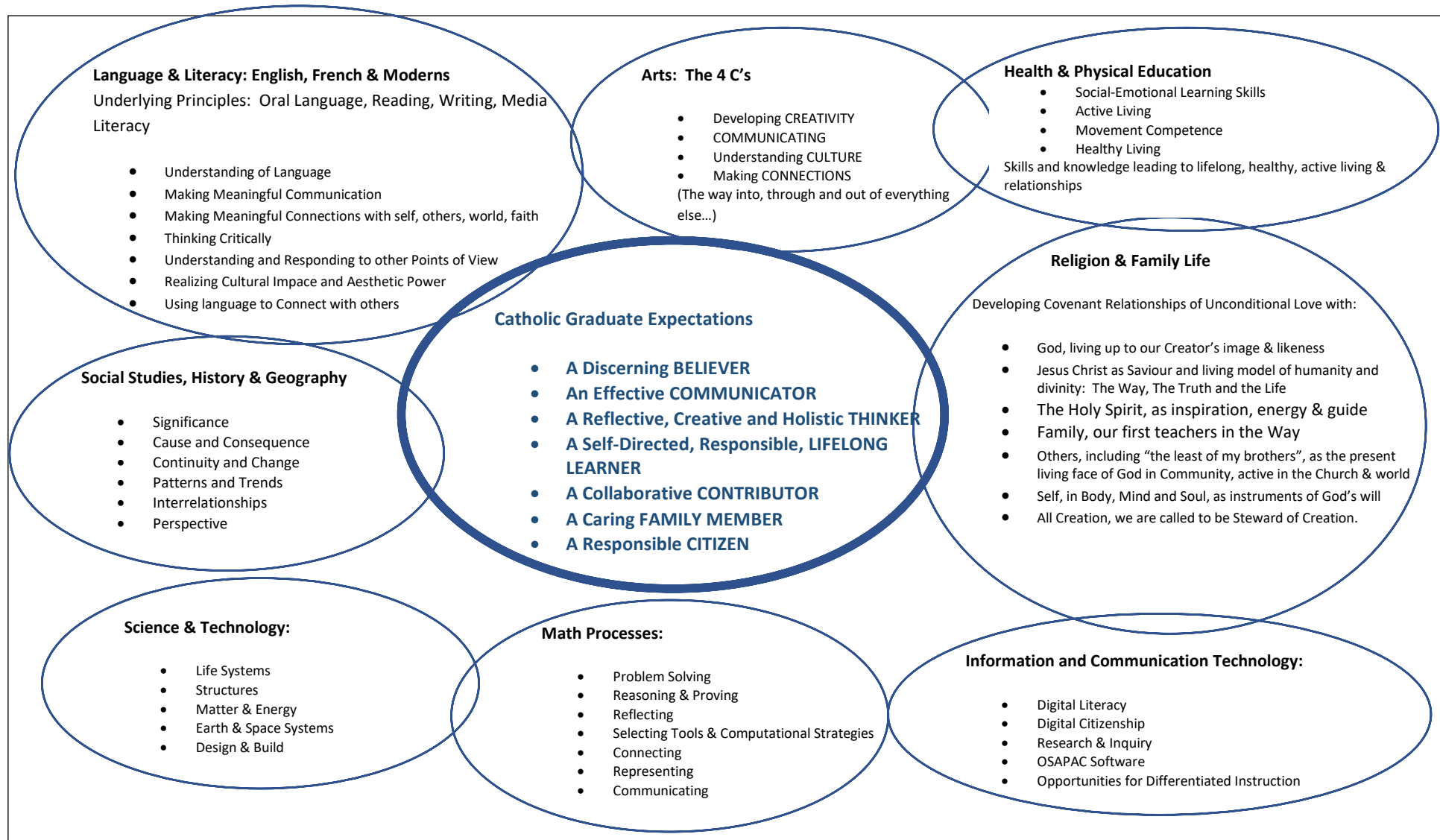
Consideration of Cultural Context

What helps us understand the meaning of the work (artist's life and work)?
Are there viewpoints that are left out of this work?
Do you agree with what the artist or critics say about the work? Why or why not?
How might different audiences view this work in a way that is different?
How might the work be understood differently by different people?
Develop your literacy in the arts: Create possibilities for your own work and creative goals, expand your repertoire of artistic strategies.



Appendix F: Cross-Curricular Connections - The Big Picture

(Developed and shared by Mary Holmes, London DCSB, 2009)



Appendix G: The Collective Creation - One Strategy for Integration

An Integrated Approach to Designing a Rich Performance Task in the ARTS

Topic: Any given issue that might evolve from any given lesson.

Product: A small classroom production or presentation, with the potential to be even larger.

Time Consideration: This can be done in 1 period or range from 5-20 periods, based on the degree of complexity.

Materials Needed:

Words (or Mentor Text): fact or fiction, to be spoken, improvised or read aloud, edited, interpreted, adapted to suit the artists' purposes.

Drama: roles or voices to play the parts, even if these voices are silent with messages communicated through movement alone.

Music/Sound Effects: as part of the opening and closing sections, as background or intermittently as appropriate, and maybe to provide transition between segments.

Dance or Creative Movement: can be used at the start or for the finish, and during transitions between scenes or segments as stated above. It can also be used to support the drama or words spoken on stage behind the action to punctuate, highlight, or demonstrate a visual representation of feelings or ideas.

Visual Arts: background set pieces, (even very small representational pieces), and use of light, colours, and props to help visually amplify the intended messages; realizing that visual arts connects with the Dramatic Arts in the visual placement of objects on the stage for any scene, and for the movement of the actors to afford greatest visibility and emphasis needed for the increased impact during important moments.

Costumes and make-up and hair styles as well, even though minimal, can involve simple choices to represent times and places and moods that could be communicated visually.

Important to Remember: We are aiming to give our students an opportunity to spend time with others, involved in the creative process, with our side-coaching (*The Ontario Curriculum, The Arts, Glossary p.172*) support, they should be able to truly show us what they've got to share in a rich and engaging way.

Benefits:

- full engagement for the entire class in the decision making and production process
- an opportunity for students to present their ideas kinesthetically and artistically as well as working on paper/pencil tasks
- students work independently to choose their activity and style of contribution
- students work in small groups, collaboratively, to fit their parts into the presentation
- students work cooperatively and holistically as part of the entire class' or large-group presentation
- less teacher-directed Instruction, therefore more opportunities to assist where needed, to observe, to coach, to inspire

The COLLECTIVE CREATION 5-STEP PROCESS

Step 1: MINDS ON!

Choose a topic or issue of real relevance to the class. As a teacher, you can steer them to the content you want covered, but let them help you come to the issue themselves so as to empower them in the decision-making process. Inspire enthusiasm to create and present a new perspective on this issue and a moving presentation.

For example:

- What words from the text are powerful and should be used?
- What other sources can you think of that will give us information or perspective on this issue?
- Can we use words, excerpts, taken from other sources?
- What words, lines do we need to write ourselves to make the piece dramatic?

Step 2: HANDS-ON

Using the “4 Corners” Technique: (*The Ontario Curriculum, The Arts, Glossary p.168*).have students, move on a signal to one of the 4 Corners’ Signs posted on the 4 walls or corners of the classroom. Signs should include both Words and Symbols:

DANCE (Creative Movement)

DRAMA (Role Play)

MUSIC (Sound)

VISUALS

The teacher will instruct the students to brainstorm about how their particular artistic strand can be exploited to present the chosen idea or theme with GUSTO!

Dramatists: Which roles need to be represented? Will each character develop, with the group’s assistance, a monologue or small dialogue to represent main ideas and /or conflicts? How will these be ordered for greatest impact?

Musicians (possibly with Dancers): Would it be appropriate to have an Opening piece of Music (recorded, or performed with instruments or found objects) and then match movement that will catch audience attention and introduce the central idea of the piece ? How can we bookend these plans to make a closing “Finale” section to wrap everything up. Will there be an opportunity to assist in the transitions between scenes?

Dancers: Will there be opportunities to perform some quick transitional movements to signify scene changes, or to support scenes with background movement?

Visual Artists: What can be done to visually enhance this small production: Set pieces, Lights, Projections, Costumes, Make-up, Props, Banners, Signs, Flags or Scarves?

Step 3: REFLECTION (*The Ontario Curriculum, The Arts, p.20 and Appendix D*).

Procedural Considerations: How many minutes and classes will be devoted to this? (Never give enough time. Let them know that “the show must go on...” with or without the entire vision having been realized. It’s far better to teach them how to think creatively to fill in missing parts of any production, and to reflect upon this later.

Production Meetings: Every time a practice occurs, have a brief Production Meeting led by the Executive Producer/Director (i.e. the teacher) to get updates and a needs assessment for the days’ work. (*Assessment “as” Learning*)

Work Habits and Learning Skills: Teacher will hover and wander around to visit in, do some side-coaching, and record *Assessment “for” Learning*.

Student’s Production Log/ Journal: Each day every student will be asked to conclude each working session by writing a very brief update in his/her Production Log (or Reflective Journal).

Step 4: FINAL PRODUCTION/PRESENTATION

On a set day at a set time, the production will be presented to an audience, (another classroom, a division, to the school, or just to the teacher for performance evaluation. Evaluation by teacher will address students’ Achievement of the Overall Expectations from the Arts Curriculum. Written and Oral Responses should be considered. Peer and Self evaluation can also be undertaken to provide meaningful feedback.

Step 5: FINAL REFLECTION

Teachers should lead an overall discussion based on feedback provided about the entire project. Use the Let’s Talk about Art Questions Appendix D to initiate discussions. Teachers will assign a written or oral response for *Assessment “of” Learning*. Finally, recommendations for further project work might be considered.

Next Steps: Once the process has been experienced, this format can be adapted to almost any subject area or topic, and can be used to prepare for any liturgical or holiday celebrations throughout the year. Classroom Collectives can always be developed upgraded and polished into more formal presentations if needed.

Appendix H: Safety in the Arts Classroom

Physical & Psychological Safety in the Arts Classroom

- Safe practices must be taught, modeled and utilized. All activities must emphasize safety and respect. Equipment must be appropriate to student use; teachers must be aware of its proper uses and limitations. Hazardous materials must be handled in accordance with the approved safety procedures of the district school board and WHMIS.
- Freedom of Information and Protection of Privacy: Teachers should be aware of the Freedom of Information and Protection of Privacy Act (FOIPOP Act) and arrange for release forms to be signed if students are being videoed or photographed. They should also familiarize students with this Act.
- The teacher is responsible for establishing an atmosphere in which students feel emotionally and socially safe. It is vital that participant respects each other's rights, roles and responsibilities. Bullying, aggressive behaviour and isolation should be considered unacceptable behaviour.
- Self-expression is a fundamental aspect of arts courses. When topics that are personal in nature arise, the teacher must be prepared to deal with them in an appropriate manner and involve specialists where necessary. Because arts content may be controversial, the teacher should be sensitive and use professional judgment in the selection of examples.
- Encourage students to be aware of and respect the needs of the viewing audience when choosing work that will be performed and/or exhibited.

The Creative Classroom

The Ideal Arts Classroom:

- is fun, safe and clean
- is spacious, well lit, uncluttered and well-stocked, has good ventilation, and online computer access
- is based on the underlying principle of RESPECT (for self, for others)
- has lots of variety (no one gets bored)
- encourages communication and the sharing of ideas
- has a balance between instruction, discussion, and active participation
- is based on cooperation
- is established so that the students can learn and the teacher can teach

Appendix H: Safety continued

The Teacher:

- gives well defined, clear guidelines of behavioral & procedural policies
- models respect for human dignity, spiritual values, cultural values, freedom, social justice, democracy and the environment
- acts as a mentor rather than 'master artist'
- provides a proper framework/background to support discussion
- acts as a facilitator in participatory learning experiences
- is enthusiastic and fair, knowledgeable and understanding, encouraging and consistent
- generates energy in the class by being passionate about teaching & learning
- communicates with parents, colleagues and administration

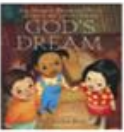
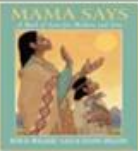







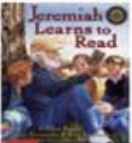




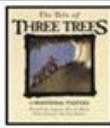




The Students:

- respect themselves and others
- respect their work and the work of others
- are actively involved, always prepared and on time
- assume responsibility for their own learning
- advance at their own pace
- express their individuality
- engage in personal discovery through their creativity
- display positive interaction with peers & with the teacher
- are diligent, focused and enthusiastic, as modeled by the teacher

How We Create It:

- live the dream!
- stay flexible
- act early to state objectives clearly (to students and to self as teacher/facilitator)
- communicate expectations and code of conduct in the beginning (written & spoken)
- follow through with clear & logical consequences (negative and positive) - be consistent
- involve student s in rule making process (they'll feel more responsible to them)
- establish classroom procedures which encourage safety and respect

Appendix I: Mentor Texts - Ordering Information at a Glance

Catholic Graduate Expectation	Primary	Junior	Intermediate
Discerning Believer	<u>God's Dream</u> Archbishop Desmond Tutu, Douglas Carlton Abrams (Authors) LeUyen Pham (Illustrator) 978-0-7636-3388-2 	<u>Mama Says: A Book of Love for Mothers and Sons</u> Rob D. Walker (Author) Leo & Diane Dillon (Illustrators) 978-0439932080 	<u>Luba, The Angel of Bergen-Belsen</u> Michelle Roehm Mccann (Author) Ann Marshall (Illustrator) Luba Trysynka-Frederick (Narrator) 978-1-58246-098-7 
Effective Communicator	<u>Enemy Pie</u> Derek Munson (Author) Tara Calahan King (Illustrator) 978-0-8118-2778-2 	<u>The Carpet Boy's Gift</u> Pegi Deitz Shea (Author) Leane Morin (Illustrator) 978-0884482482 	<u>Old Turtle</u> 978-0439309080 Cheng-Khee Chee (Illustrator) Douglas Wood (Author) 
Reflective, Creative, & Holistic Thinker	<u>Something Beautiful</u> Sharon Dennis Wyeth (Author) Chris K. Soentpiet (Illustrator) 978-0385322393 	<u>Something From Nothing</u> Phoebe Gilman (Author/Illustrator) 978-0590472807 	<u>Everybody Needs A Rock</u> Byrd Baylor (Author) Peter Pamall (Illustrator) 978-1416953975 
Self-Directed, Responsible, Lifelong Learner	<u>Jeremiah Learns to Read</u> Jo Ellen Bogart (Author) Laura Fernandez, Rick Jacobson (Illustrators) 978-0590249270 	<u>The Keeping Quilt</u> Patricia Polacco (Author/Illustrator) 978-0689844478 	<u>The Three Questions</u> Jon J Muth (Author/Illustrator) 978-0439199964 
Collaborative Contributor	<u>The Crippled Lamb</u> Max Lucado (Author) Liz Bonham (Illustrator) 978-0849910050 	<u>Show Way</u> Jacqueline Woodson (Author) Hudson Talbott (Illustrator) 978-0399237492 	<u>Tale of the Three Trees</u> Angela Elwell Hunt (Author) Tim Jonke (Illustrator) 9780745917436 
Caring Family Member	<u>Koala Lou</u> Mem Fox (Author) Pamela Lofts (Illustrator) 978-0152005023 	<u>Now One Foot, Now the Other</u> Tomie Depaola (Author/Illustrator) 9780399242595 	<u>My Papa Lost His Lucky</u> David Bouchard (Author) Josée Bisailon (Illustrator) 9780978432737 
Responsible Citizen	<u>A Chance To Shine</u> Steve Seskin, Allen Shamblin (Authors) R. Christie (Illustrator) 978-1582461670 	<u>Song of Creation</u> Paul Goble (Author/Illustrator) 978-0802852717 	<u>Chicken Sunday</u> Patricia Polacco (Author/Illustrator) 978-0399221330 