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I believe that we need to provide opportunities for students to engage in language learning opportunities in which they have a certain amount of power and control. We need to structure various drama contexts in which students have opportunities to talk and write about something of significance.
- Kathleen Gould-Lundy

Graffiti is a collaborative learning strategy that can be used before or after an assigned reading. Here you can see how it might be used after reading to have students write in role as a character from the text. The strategy involves students working in groups to generate and record ideas on chart paper. The teacher sets up as many chart pages as there are groups. On each chart page, the teacher writes a topic related to the assigned reading. The groups travel in rotation from chart to chart, writing responses to the topic in and out of role and responding to comments previously written by other groups.

Purpose
- Provide an opportunity for students to make a personal connection to a topic or unit of work by expressing their opinions, demonstrating their understanding of the assigned text and making connections to their prior knowledge and experience.

Payoff
- Students will:
  - connect their personal knowledge and experience with a curriculum topic or issue.
  - expand their understanding of the reading by seeing and hearing ideas and opinions of others.
  - use a sample text as the basis for writing in role as a fictional character.

Tips and Resources
- Randomly assign roles in small groups (have the students number off from 1-5 if you would like students to be working in five groups). After grouping the students, assign a particular role (e.g., recording, reporting, displaying work) to each number. Rotate the roles as the students continue with the exercise.
- In the version of graffiti described here, each group uses a different coloured marker so that everyone can identify the group that made each contribution to the charts.
- Each group travels to each chart in a circular fashion until they arrive back at their own chart.
- The rotation and recording aspect of this strategy should take about 15 – 20 minutes. Allowing groups too much time at a chart won’t leave anything for subsequent groups to write.
- Subsequent groups should put checkmarks beside points that they agree with, write disagreements beside points they do not agree with, add new information and ideas and/or place question marks beside points on which they require clarification.
- For step-by-step instructions on leading the class through the graffiti strategy, see Teacher Resource Graffiti Strategy – Procedure for Groups.
- Choose resources where the students may respond to questions in role, discuss dialogue (such as in a script) or solve a problem that is presented through drama, and explain ways in which each solution is effective.

Further Support
- Pre-teach some vocabulary related to the topic or issues, to support struggling or English Language Learners. Consider putting key terms on a Word Wall.
- Assign two students the role of reporter, to ensure that struggling or English Language Learners are supported if they are chosen for that role.
## Reacting to Reading: Responding to Text (Graffiti)

**DRAMATIC ARTS Grades 7 & 8: Role on the Wall**

### What teachers do | What students do
--- | ---
**Before**
- Assign the reading to the students.
- Determine how many groups of five you will have in the class and set up that many “stations.” At each station put a chart page and a different coloured marker. On each page write one issue or topic related to the reading. See Teacher Resource—Graffiti Strategy Topics for Drama.
- Define Graffiti for the class (e.g., scribbling on walls or in public places that represents a highly personal expression of thoughts or feelings) or ask students for their own definitions.
- Explain the graffiti process to students: groups of five students will begin at each chart page, choosing one student to record their information and ideas with their coloured marker. See Teacher Resource—Graffiti Strategy Procedure for Groups.
- Ask students to number off from one to five to create groups.
- Indicate that number one will be the recorder for the first chart page. Recorders for later chart pages will follow sequentially, and other students will be designated at the end of the rotation to display and report on the original chart page.
- Read the assigned text.
- Contribute to the discussion about graffiti.
- Listen carefully to the instructions about the process. Clarify if needed.
- Get into groups of five.
- Select their first recorder.

**During**
- After a specified length of time, ask groups to rotate to the next chart page, taking the same coloured marker with them. At the next chart page, a new recorder will be chosen to write down ideas and information, and so on.
- Monitor activity and remind students of the task and process.
- Rotate as a group to each chart page, keeping the same coloured marker.
- Respond to the next topic or question using the same coloured marker they began with.
- Have a different recorder for each chart page.
- Ensure that each group member has an opportunity to contribute to the graffiti.
- Conclude at the original chart page.
- Write thoughts and ideas in role as the character on the opposite side of the page.
- Review original chart page together to ensure that each item can be read and understood.
- Display and report the information on their chart page.
- As other groups report, individually note the top three items of interest or concern.
- Reread the text and identify where the information was located in their reading.
- Write a letter, diary entry or monologue in role as the character.

**After**
- Ask students to flip their pages over and draw a picture of a selected character from the text. Repeat the activity, asking students to use their answers to write the character’s thoughts, feelings and ideas in “thought bubbles” around the picture.
- Designate group members (by number) to report and display their pages. All students are then accountable while they are working.
- As groups report, ask other students to record in their notes the top three items of interest or concern to them.
- Invite students to reread the assigned reading and identify where the information was located in their reading.
- After viewing all of the pages, have students write in role as the character from the text.
- Write thoughts and ideas in role as the character on the opposite side of the page.
- Review original chart page together to ensure that each item can be read and understood.
- Display and report the information on their chart page.
- As other groups report, individually note the top three items of interest or concern.
- Reread the text and identify where the information was located in their reading.
- Write a letter, diary entry or monologue in role as the character.
Graffiti Strategy—Topics for Drama

- Using scripts or literature with characters often provides useful topics for graffiti charts when you are posing questions to students and asking them to write in role.

- In this instance, the topics are based on solving problems presented in the text, “The Woman Who Outshone The Sun” by Alejandro Cruz Martinez (San Francisco: Children’s Book Press, 1991).

- Try to keep questions short so that they do not take up too much space on the chart.

Graffiti Activity Step 1—Opening Questions:

1. Why is beauty a hardship for Lucia?
2. Why do the other villagers ignore Lucia?
3. What is the significance of the river?
4. Why do the elders see things from a different perspective than the other villagers?
5. What are some of the lessons/values learned from this legend?

Graffiti Activity Step 2—Writing in Role:

Have students draw a figure (i.e., Lucia) on the back of the graffiti chart paper. Using the responses they have read on other groups’ chart papers, ask students to reflect on the thoughts, feelings and qualities that are unique to the character and record these words on or around the figure. This activity can be structured in the following ways:

- consider the character’s inner characteristics and outer characteristics;
- consider the community’s view of this character, the family’s view, or the character’s view of herself;
- consider the external forces working for and against the character, as well as inner forces working for and against this character;
- consider what is known and not known about the situation.

Graffiti Strategy – Procedure for Groups

1. Form groups of five students each.

2. In each group, assign each student a number from 1 to 5. (Tell the students that they will not know their role for that number until later, and the roles will change. They are all accountable for the work in the group.)

3. Give each group a colour name (e.g., red, blue, green, black, brown), and a marker of that colour. The group will keep that marker as they move to a different chart page and topic.

4. Give each group a piece of chart paper with a topic already written at the top.

5. Tell the students that they will have about three minutes to write their group’s responses to the topic on the first piece of chart paper. Number 1 will be the recorder when the group is at the first chart; Number 2 will be the recorder when they rotate to the second chart etc.

6. As the first three minute time limit approaches, tell students, ‘When I give you the signal, finish your last word, leave your chart paper where it is, and move to the next chart page. Be sure to take your marker with you and give it to the new recorder in your group. You will have two to three minutes to read the responses at the next chart page, and add comments, question marks, disagreements, or additional points’.

7. As the students return to the chart page where they first started (their colour of marker will be the first on the page), tell them: ‘Prepare to report on the information by reading it carefully, and number comments from most to least important. I will choose a reporter and a displayer when the time comes to report. Everyone should be ready to take on these roles.’
In this activity, students use the dramatic form of Readers’ Theatre as a basis for their own creative writing. In this strategy, students ask questions to support and elaborate on the main ideas from their first draft of a piece of writing, eventually creating a polished poem or descriptive paragraph that can be used as the basis for a Readers’ Theatre performance. In this particular example, the occasion of Halloween has been chosen as a fun opportunity for students to learn about its history and create poems that celebrate the event. This activity can be adapted to a study of seasons, holidays or any other appropriate subject matter. A structure for asking questions is provided.

Purpose
- Provide additional specific and supportive detail in the writing.
- Polish written work and find creative ways for presenting that work.

Payoff
Students will:
- add depth and breadth to writing by including appropriate details.
- explore the dramatic form of Readers’ Theatre using both published and original writing.

Tips and Resources
- Make sure the paragraph composed for this activity is “bare-bones,” leaving out most details and posing many unanswered questions. For example, see Student/Teacher Resource - Readers’ Theatre Activity: Celebrating Halloween.
- As a next step in the writing process, consider following this activity with a peer editing activity.

Further Support
- Encourage students to use anecdotes and examples, as well as facts. Ask students to use appeals to the senses (sight, sound, taste, touch, smell) when writing descriptively. Teachers may want to brainstorm adjectives on the chalkboard before beginning this writing activity.
### Developing and Organizing Ideas: Adding Details

#### DRAMATIC ARTS Grades 7 & 8: Readers’ Theatre

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
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<tbody>
<tr>
<td><strong>Before</strong></td>
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<tr>
<td>• Have an opening discussion about the history of Halloween (or another topic). Ask students to write a short paragraph describing this subject.</td>
<td>• Compose a descriptive paragraph about the assigned subject matter.</td>
</tr>
<tr>
<td>• Compose a brief paragraph or choose a piece of writing that explains or describes the chosen subject matter (e.g., Halloween). See Student/Teacher Resource—Readers’ Theatre Activity: Celebrating Halloween.</td>
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<tr>
<td><strong>During</strong></td>
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<tr>
<td>• Provide students with a copy and read the passage aloud.</td>
<td>• Perform the sample paragraph using Readers’ Theatre.</td>
</tr>
<tr>
<td>• Ask students to use Readers’ Theatre to try a dramatic reading of the paragraph or poem. They can add effects with their voices only.</td>
<td>• Read the paragraph and the Stretching Ideas handout and identify places where more information is needed.</td>
</tr>
<tr>
<td>• Have students present their readings and discuss the most descriptive and effective parts of the writing.</td>
<td>• Volunteer questions from the handout for the teacher to answer.</td>
</tr>
<tr>
<td>• Distribute or display the Student/Teacher Resource—Stretching Ideas handout.</td>
<td>• Begin revision of their own work, using questions from the handout.</td>
</tr>
<tr>
<td>• Ask students to reread their own paragraphs and identify all the places where more descriptive information is needed.</td>
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<tr>
<td>• Respond to student questions by adding more details, examples or anecdotes.</td>
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<tr>
<td>• Guide students in discussion to see how additional supporting detail improves the quality of the writing.</td>
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<tr>
<td>• Direct students (individually or in pairs) to use the Stretching Ideas handout to guide revision of their own first drafts.</td>
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<tr>
<td><strong>After</strong></td>
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<tr>
<td>• (Optional) Assign the revision of the first draft as homework for a subsequent class.</td>
<td>• May complete revision of the first draft as homework.</td>
</tr>
<tr>
<td>• (Optional) Have students work with the handout and the revised draft to identify further areas for revision.</td>
<td>• May use the handout and the revised draft (individually or in pairs) to identify further areas for revision.</td>
</tr>
<tr>
<td>• Ask students, in groups, to use Readers’ Theatre to present their own descriptive writing.</td>
<td>• Present their polished writing using Readers’ Theatre.</td>
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</table>
ThiNk LiTERACy: CoRss-CurRIculAR AproaChes, GradeS 7-12

Developing and Organizing Ideas: Adding Details

DramatIc ArTS Grades 7 & 8: Readers’ Theatre

Readers’ Theatre Activity: Celebrating Halloween

Some Background on the Halloween:

Halloween is weird. Its symbols of skeletons, ghosts and witches are all designed to scare us. Children demand treats and adults meekly hand them over. Although Halloween has become a favourite celebration with many children in North America, it began in ancient times as a very serious and important religious festival celebrating the gathering of the harvest and the coming of winter. Over long periods of time Halloween became melded with other festivals and has survived into the modern world as a secular celebration. As if to recognize its religious past, Halloween is still followed by important dates in the religious calendar. Halloween falls on the eve of All Saints’ Day. All Saints’ Day was established by the Church in the 9th century. All Souls’ Day, on November 2, was established by the Church in the 10th century. Halloween is related to similar holidays around the world. The Day of the Dead is a Mexican holiday. On the Day of the Dead, Mexicans decorate their homes with skeletons, leave offerings of food, and tend the graves of their deceased relatives.

Instructions for Readers’ Theatre

Readers’ Theatre is a form of theatre that relies on the power of story and the skill of the readers to fully engage an audience in a reading of a piece of text. The readers of the story, poem or play rehearse their reading extensively before sharing it with an audience. Readers’ Theatre does not involve costumes, set, props or movement. The readers generally stand while reading, using their voices to bring the action of the scene to life.

Below is a sample of a poem that students could use as an extension of the Adding Details paragraph on the theme of Halloween.

Halloween night
on all hallows eve
when the moon is out
when the sky is pitch black
and the goblins come out

when ghosts are set free
to taunt all the children
when the witches fly high
into the sky
to get to their cauldron

when vampires seek out
for someone to bite
when trick-or-treaters
are in a big fright.
but its all just a myth,
right?

Author Unknown
Developing and Organizing Ideas: Adding Details

DRAMATIC ARTS Grades 7 & 8: Readers’ Theatre

Stretching Ideas

- **Expand**
  - How is this so?

- **Extend**
  - Such as? For example?

- **Elaborate**
  - And an example is...
    - This looks like...
    - Tell me more about...

- When you write -
  - always remember the three Es:
    - EXPAND...EXTEND...ELABORATE.
In this strategy, students individually consider an issue or problem and then discuss their ideas with a partner. This activity is an excellent one to use in conjunction with a text as a springboard for further role-playing and writing in role.

**Purpose**
- Encourage students to think about a question, issue, or reading, and then refine their understanding.
- Use class discussion as the basis for an exploration of a text through role-playing.

**Payoff**
Students will:
- reflect on subject content.
- deepen their understanding of an issue or topic through clarification and rehearsal with a partner.
- develop skills for small-group discussion, such as listening actively, disagreeing respectfully, and rephrasing ideas for clarity.

**Tips and Resources**
- Use Think/Pair/Share in all subject areas for almost any topic. In the example chosen from Felice Holman’s novel, *Slake’s Limbo*, students answer questions about the text and then use their gained understanding as a springboard to further explore the issues in the text.
- Use the strategy to help students with their in-class reading. Ask them to read a piece of text, think about the ideas, and then take turns retelling the information to a partner.
- Use it at any point during a lesson, for very brief intervals or in a longer time frame.
- Increase the amount of time devoted to Think/Pair/Share, depending on the complexity of the reading or question being considered. This strategy can be used for relatively simple questions and for ones that require more sophisticated thinking skills, such as hypothesizing or evaluating.
- Take time to ensure that all students understand the stages of the process and what is expected of them.
- Review the skills that students need to participate effectively in Think/Pair/Share, such as good listening, turn-taking, respectful consideration of different points of view, asking for clarification, and rephrasing ideas.
- After students share in pairs, consider switching partners and continuing the exchange of ideas.

**Further Support**
- Students may benefit from a discussion with the teacher (teacher modelling) to articulate their ideas before moving on to share with a partner.
## Pair Work: Think/Pair/Share

### DRAMATIC ARTS Grades 7 & 8: Dramatic Exploration of a Text

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
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<tbody>
<tr>
<td><strong>Before</strong></td>
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<tr>
<td>• Have students read a selection or prepare a topic, question, or prompt for a planned <em>Think/Pair/Share</em> activity. Or, choose a “teachable moment” during the class where the process of reflection and shared discussion would bring deeper understanding, and insert a brief <em>Think/Pair/Share</em> activity into the lesson at that point. See Example <em>Student/Teacher Resource</em>—<em>Questions on Slake’s Limbo</em>.</td>
<td>• Read the text, if the <em>Think/Pair/Share</em> is based on information and ideas from a reading selection.</td>
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<td>• Consider the social and academic goals for the <em>Think/Pair/Share</em> activity, and plan for pairing of particular learners that would further those goals.</td>
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<td><strong>During</strong></td>
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<td>• Ask students to spend several minutes thinking about and writing down ideas in response to the questions posed and record their ideas in the first column of <em>Student Resource: Think/Pair/Share Graphic Organizer</em>.</td>
<td>• Formulate thoughts and ideas, writing them down as necessary to prepare for sharing with a partner.</td>
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<tr>
<td>• Set clear expectations regarding the focus of thinking and sharing to be done.</td>
<td>• Practice good active listening skills when working in pairs, using techniques such as paraphrasing what the other has said, asking for clarification, and orally clarifying their own ideas.</td>
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<tr>
<td>• Put students in pairs to share and clarify their ideas and understanding. Ask students to complete the graphic organizer.</td>
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<td>• Monitor students’ dialogue by circulating and listening.</td>
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<td><strong>After</strong></td>
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<td>• Call upon some pairs to share their learning and ideas with the class.</td>
<td>• Pinpoint any information that is still unclear after the pair discussion, and ask the class and teacher for clarification.</td>
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<td>• Possibly extend the <em>Think/Pair/Share</em> with a further partner trade, when students swap partners and exchange ideas again.</td>
<td>• Use their responses as a basis for role-play by creating tableaux or writing in role.</td>
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<tr>
<td>• Ask students to use their responses to create a series of tableaux (frozen pictures). In the given example from <em>Slake’s Limbo</em> ask students to create a tableau depicting the difficult situation in which Slake finds himself.</td>
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<tr>
<td>• Consider adding a journal writing activity in role as a productive follow-up to a <em>Think/Pair/Share</em> activity.</td>
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Sample Questions on *Slake’s Limbo*

Have students read *Slake’s Limbo* by Felice Holman (First Aladdin Paperback, 1986), and then discuss some of the questions below:

- What are the reasons for Slake running away? What similar problems have you seen or experienced in your school?
- What are the implications of Slake going underground?
- Why or how does society take a role in Slake’s bullying?
- How does the community bring Slake back into the mainstream?
- Why do you think bullying occurs to this degree?
- How can Slake’s community, and our own community, take steps to prevent bullying?

**Follow-up Activity:**

- Ask students, in small groups, to create a series of tableaux (frozen pictures) depicting Slake’s situation. These may include tableaux that depict the bullying Slake experiences, his experiences underground, and/or the resolution of Slake’s problems.
- Ask students to write in role as the character of Slake. They may wish to write about Slake’s feelings while he was being bullied, or from the point at which he goes underground.
### Pair Work: Think/Pair/Share

**DRAMATIC ARTS Grades 7 & 8: Role-Playing**

#### Think/Pair/Share Graphic Organizer

<table>
<thead>
<tr>
<th>Question/Prompt</th>
<th>What I Thought</th>
<th>What My Partner Thought</th>
<th>What We Will Share</th>
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Reading Different Text Forms: Reading Literary Texts

DANCE Grades 7 & 8: Interpreting a Text Through Movement

Literary texts (such as stories, descriptions, essays, biographies, dialogues, novels, scripts, poems, newspapers, periodicals and picture books) are written to entertain, provide insights or communicate a writer’s ideas and viewpoints. Literary texts are sometimes incorporated into informational text forms. Providing students with an approach to reading this type of text can help them to become effective readers in other contexts as well. In this activity, students use this approach to read a selected text and interpret it through movement.

Purpose

• Become familiar with the elements and features of literacy texts used in the instruction of dance.
• Explore a process for reading literary texts, using a range of strategies for before, during and after reading.
• As a way to determine the seeds for dance composition/potential for movement.

Payoff

Students will:
• read for information and enjoyment.
• practice essential reading strategies and apply them to different types of course related materials.
• discover the relationship between words on a page and capacity to explore movement as another vehicle for expressing ideas and sharing understanding of the text.

Tips and Resources

• Literary texts come in a wide range of fiction and non-fiction, with many forms and genres. Each uses language and literary elements in particular ways to communicate something significant.
• Some of the elements of fiction are characters, plot, setting, theme (big idea), perspective (point of view taken by the narrator), style, language and structure. Theatre (scripts and dialogues) uses many of the same elements as novels and short stories, but may include special features such as stage directions, acts and scenes and notations. Poems use elements such as structure, rhythm, rhyme, imagery and figurative language to communicate an idea, feeling or image.
• Non-fiction literary texts include biographies and essays. Biographies often tell the story of their subject through narrative elements. Elements of biography include setting (how it influences the events in the person’s life), characterization of the subject (representation of the subject’s character and motives), theme, accuracy, structure (time sequence), illustrations, graphic features, structural patterns and organizational features (table of contents, index, references). Essays might be persuasive, personal or descriptive but often use the same elements to communicate a significant idea or viewpoint. These elements include thesis, introduction, body, conclusion, arguments and evidence.
• Many of the strategies used for reading informational text and graphical texts can be used effectively to read literary texts (see Think Literacy Cross-Curricular Connections, pages 80 – 82 and 84 - 86).
• See Student Resource - Tips for Reading Literary Texts. Focus on one or two tips at a time to help them before, during and after the assigned reading. Add tips needed to guide the students as they read.
• Suggested ideas for selecting literary texts for dance include, but are not limited to: biographies of famous dancers or choreographers, newspaper articles about professional dance companies or troupes, novels or poems on the theme of dance and movement, scripts or monologues from a collection.

Further Support

• Provide students with an advance organizer to guide them as they read a particular text. This might be a series of prompts to guide them through the reading task.
• Have students use literary texts of their own choosing for course assignments.
Reading Different Text Forms: Reading Literary Texts

DANCE Grades 7 & 8: Interpreting a Text Through Movement

**What teachers do**

**Before**
- help students to connect new content and ideas with their prior knowledge by encouraging them to think about what they already know about the topic or type of reading material.
- Ask students to **brainstorm** related ideas and themes, **recall** previous experiences and feelings related to the subject or theme, or **list questions** they might have about the topic.
- Provide students with related experiences, discussion topics, readings or background information to **increase background knowledge** about the form, author or subject.
- Pose questions to students before they read, to help them **determine a purpose** for reading.
- Invite students to ask questions about the story or the subject.
- Model (using a **Think Aloud**) how to **predict** the content based on the text features, specialized vocabulary, illustrations, introductory information or personal experience. **Skim**, **scan** and **sample** the text to make informed decisions.
- **Identify** and pre-teach unfamiliar vocabulary and concepts that appear in the text.

**During**
During reading, help students to connect the information and ideas in the text with what they already know as they monitor their understanding. (Monitoring understanding means recognizing when confusion occurs and identifying strategies that help to regain meaning.) For example:
- Have students describe and model the different reading strategies they might use, such as **predicting**, **questioning**, **activating prior knowledge**, **inferencing**, **monitoring**, **adjusting**, **rereading** and **decoding**. Model (using a **Think Aloud**) strategies for pausing and thinking about the text. For example, **pause**, **think** and **create thinkmarks** (quick comments questions, personal connections or interesting phrases) as you read. Have students write a quick sentence at intervals while reading the text.
- Have students record images and then retell and paraphrase with a partner to create a movement idea that reflects the essence of the text (e.g., noting key action words that reflect the image, idea or concept, note the mood, rhythm and pace of the story line, note music ideas, sound effects that underscore action and support imagery.)
- Invite students to **visualize** the concepts as they read. Have partners share and compare their images.
- Provide students with focus questions to help them **make inferences** and “read between the lines.” For example:
  - What details are included?
  - Why did the author tell you that?
  - What details have been left out?
  - Why didn’t the author tell you this?

**After**
After reading, help students to consolidate and extend their understanding of the content.
- Ask partners to **retell** or **paraphrase** what they have read, and to **note similarities and differences** in the retellings.
- Model (using a **Think Aloud**) how to **summarize** a narrative by identifying the theme, main characters, setting and events, then organize the information to show how the characters, setting and plot develop throughout the story.
- Have students create a dance composition interpreting images from the source. Incorporate elements of text into the dance work either in a separate group chorally supporting the dance or by having the dancers themselves echo key phrases from a paraphrased version of the original text.
- Review the process that students used for reading literary texts, including strategies before during and after reading. See **Student Resource—Tips for Reading Literary Texts**.
Tips for Reading Literary Texts

Before Reading:

- Read the title and think about what might happen in the story or what the essay might be about. Does the title suggest any connections to your own life or raise any questions?
- Recall other selections you may have read by this author.
- Look at any illustrations. What do they tell you about the story or subject?
- Look the text over and sample the text to note its length, organization, level of language and structure.
- Pay attention to punctuation.

During Reading:

- As you read, ask questions about what is happening. Make predictions about what might happen next.
- Form opinions about what is going on. Think about your responses and reactions to what you are reading. Making notes can help you focus when you read.
- Picture the setting, events or images in your mind. Sketch them. As you read, imagine how the words will be spoken and ‘see’ the action.
- While reading a narrative selection, try the following:
  - Read the first page and pause. What do you know so far about the people (characters), setting, conflict and point of view? Where do you think the storyline is going? Make connections to what you already know.
  - Who are the people and how are they related to each other? Put yourself in their place. What would you say or do?

After Reading:

- Write down favourite quotations from the text. Share and compare them with a partner.
- Create a visual interpretation of the text, such as a web, story map, or timeline, to show the relationships among major characters and their feelings and attitudes.
- Create a sensory web of the setting. Use a graphic organizer to illustrate the story’s plot or sequence of events (e.g., situation, complications, climax, resolution).
- Retell/summarize the content in your own words, orally or in writing.

Dance Extension:

- Use the details you have recorded about images from the text to create a dance composition. Note key action words that reflect the image, idea or concept, note the mood, rhythm and pace of the story line, note music ideas or sound effects that underscore action and support imagery.
- Have a separate group chorally support the dance by echoing key phrases from a paraphrased version of the original text.
When students can get the “picture” of a form of writing in their heads, they feel more confident about creating the final product. A template or framework is a skeletal structure for a writing form that allows students to organize their thoughts and researched information in order to write a first draft. In this activity, students use the template of report writing as the basis for a writing assignment in an ongoing study of world dance forms.

**Purpose**
- Provide students with a template to scaffold their understanding of a form of writing and help them organize information before drafting the piece.
- Use their learning of world dance forms as the basis for authentic writing.

**Payoff**
Students will:
- learn the common expectations for the form and components of a particular writing assignment.
- organize their writing and ensure that it meets the requirements of the assignment.
- consolidate their understanding of world dance forms in a report on world dance forms.

**Tips and Resources**
- This writing strategy should be part of an ongoing study of dance (e.g., a unit on world dance forms). This research piece should be linked with experiential learning whenever possible (e.g., videos, guest artists, field trips to view performances).
- To help students understand how to construct a writing assignment, they may first need to deconstruct an example of the assignment. The same template that is used for structuring student writing can be used initially to analyze examples of a writing form. For instance, before having students use the template to write in a specific form, give them an example of the same kind of writing and have them use the template to identify the example’s main idea, supporting details, transitional sentences, etc. Using the template to deconstruct a piece of writing before writing their own version gives students an exemplar from which to work when they begin their own writing. This activity can also be done in pairs or in small groups.
- Use examples from the Ontario Curriculum Exemplars.
- See the explanations and template for report writing.
- Topics for writing reports for the subject area of dance may include: reviews of performances, history of dance, scriptwriting, health and nutrition, reports on choreographers, dancers or dance techniques.

**Further Support**
- The template for any individual writing assignment can be revised to make the modifications or accommodations necessary for students with special needs. For example, reduce the number of paragraphs or supporting details, create differing expectations for research, or for the complexity of the main idea, etc.
## Writing for a Purpose: Using Templates

**DANCE Grades 7 & 8: Writing a Dance Report**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
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<tbody>
<tr>
<td><strong>Before</strong></td>
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<tr>
<td>• Find an example (consider using samples from the Ontario Curriculum Exemplars) of report writing that students can deconstruct. Make photocopies, and distribute the example to the students.</td>
<td>• Ask students to work in groups of four to deconstruct the rest of the example.</td>
</tr>
<tr>
<td>• Model the method for deconstructing the piece of writing using the first paragraph or part of the example.</td>
<td>• Work in groups to determine what happens in each subsequent paragraph or part of the example. Contribute responses to the class discussion.</td>
</tr>
<tr>
<td>• Introduce the report writing form.</td>
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<tr>
<td>• Ask aloud, “What happens in this paragraph of this piece of writing?”</td>
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</tr>
<tr>
<td>• Answer that question: “This first paragraph of the report is called a summary. In a few sentences, it gives me a sense of what this report is all about and provides two major recommendations.”</td>
<td></td>
</tr>
<tr>
<td>• Ask students to work in groups of four to deconstruct the rest of the example.</td>
<td></td>
</tr>
<tr>
<td>• Engage students in a class discussion following their group work, and record responses about what happens in each part or paragraph of the example.</td>
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</tbody>
</table>

| **During**                                                                      |                                                                                |
| • Distribute Student Resource—Sample Dance Report Template to students to help them consolidate their understanding of what happens in each part of the assigned piece of writing. | • Begin completing the template by adding (in the appropriate places) the information they have researched or prepared (e.g., results of data gathered through a survey, or background information searched on the Internet). |
| • Share a sample of a template that has been partially completed. Direct students to use this template to organize the information they have prepared/researched for this assignment. |                                                                                |
| • Monitor students’ work as they begin completing the template.                  |                                                                                |

| **After**                                                                       |                                                                                |
| • Assign a completion date for the template.                                     | • May complete the template as a homework assignment.                           |
| • Use peer, self, or teacher assessment of the completed template in a subsequent class, before students begin drafting their report or procedure. | • May participate in peer or self-assessment of completed templates in a subsequent class. |
Writing a Report

What is a report?

A report is a form of writing that provides information. There are different types of reports, and they can be organized in different ways depending on the purpose and audience. However, a report is usually based on researched facts or on accurate details of a situation or event, not just on the writer’s own knowledge. You might write a report for Health class on the effects of second-hand cigarette smoke, or you might write a report for Science class on the increasing uses of lasers as tools in industry and medicine. You might also write a report detailing the organization, costs, participation, and success of a certain event such as a concert or banquet. In business situations, or in science or medical journals, reports are organized with a summary (or abstract) at the beginning. The purpose of this summary is to give the person reading the report a sense of the main content. The rest of the report fills in the background information, the process by which the information was obtained, and makes recommendations.

How do you write a report?

1. Research your information, finding it in several different sources (e.g., books, magazines, the Internet).
2. Take notes from your sources of the key details that you need. Be sure to record where your information comes from so that you can give credit to your sources.
3. Use an organizer such as a chart, web, or sub-topic boxes to sort and classify your information into different areas for sub-topics.
4. When writing your introduction, think of who your audience might be. If your report is to be made orally to your classmates, you will want to catch their interest, perhaps by referring to some personal experiences. If your report is for the teacher or for an “expert” on your topic, you should be more formal and to the point, avoiding the use of “I” and being more objective.
5. Develop each sub-topic paragraph with an appropriate topic sentence that shows how the sub-topic links to the topic.
6. Make sure that your sub-topic paragraphs have a logical order and that they flow smoothly. Use sub-headings to guide your reader through a lengthy report with many sub-topics.
7. Write a conclusion that summarizes two or three of the main points you wish to make about your topic. Depending on the type of report, write several recommendations.
8. Give credit to your sources by acknowledging them. List the sources alphabetically by the author’s surname, following the pattern below:

**Sample Dance Report Template**

**Introduction:**

_**Introduce** your topic and classify it or put it in a category (e.g., “Dance involves patterned and rhythmic bodily movements, usually performed to music, that serve as a form of communication or expression.”) In **two or three sentences**, give the reader a “map” of what you plan to do with the topic. Essentially you are naming your sub-topics (e.g., “Dance can be art, ritual, or recreation. Two main kinds of dance exist: dances for participation, which do not need spectators; and dances for presentation, which are designed for an audience. Dance often occurs at rites of passage, or ceremonies performed when an individual passes from one role to another.”)

**First sub-topic:**

_**Define** your topic and give some general information about it (e.g., define what dance is, and give some brief history). You may also choose to provide this information in your introduction. Make several **key points** with information from your research. Write a transitional sentence or question (e.g., “Many contemporary dance forms can be traced back to historical, traditional, ceremonial, and ethnic dances.”)

**Second sub-topic:** (e.g., types of dance)

Make key points from your research.

Write a transitional sentence.

**Third sub-topic:** (e.g., dance in society)

Make key points from your research.

Write a transitional sentence.

**Conclusion:**

_**Re-state** some of your key points (e.g., dance throughout history, or dance as more than an art form in society).

Write an emphatic concluding sentence (e.g., “The dance world will continue to adopt dance styles of different countries, as well as continue the creation of new dance forms based on mixtures of various national styles.”)
Pair Work: Take Five
DANCE Grades 7 & 8: Elements of Dance

In pairs, students take five minutes to orally review a concept and present it to the class, usually at the beginning or end of a class period. In this activity, students use the strategy to consolidate their understanding of the elements of dance studied in class as part of an ongoing study of dance forms.

Purpose
- Consolidate or reinforce learning of the elements of dance.

Payoff
Students will:
- develop a strategy that can be used to review content material in their study of dance.
- share responsibility for teaching and reviewing with each other.
- “talk” their way into meaning and understanding through verbal rehearsal.
- perceive continuity with content from class to class, especially when a lot of material is being covered quickly.

Tips and Resources
- Use this review-and-share strategy on a regular basis to reinforce the learning of subject-specific vocabulary.
- Have the Take Five pairs present their reviews on sheets of chart paper, which you can then post in the classroom for ongoing review.
- Try not to pair students who are too far apart in their ability or understanding of the material.

Further Support
- English Language Learners may benefit from pairing with a partner who speaks the same first language so that they can clarify the concepts in their first language and build more confidently on their prior knowledge.
**Pair Work: Take Five**

**DANCE Grades 7 & 8 : Elements of Dance**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
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</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
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<tr>
<td>• Decide on a concept from the previous day’s lesson for review and consolidation (e.g., the elements of dance).</td>
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<tr>
<td>• Arrange students in Take Five buddies, with a designated student A and student B in each pair.</td>
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</tr>
<tr>
<td><strong>During</strong></td>
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</tr>
<tr>
<td>• Invite students to engage in a Think/Pair/Share with their partner on a concept, formula, term, etc., from the previous day’s work, assigning a different task to the A and B students. (e.g., student A recalls the definition of movement, while B does the same for the definition of space. Each shares the information with his/her partner.)</td>
<td>• Review notes, texts, and other materials relating to the concept being discussed.</td>
</tr>
<tr>
<td>• Encourage students to “perform” an example of their terms. See Student/Teacher Resource—Elements of Dance Terms and Teacher Resource—Suggested Take Five Prompts for Students.</td>
<td>• Consolidate learning through sharing, discussing, and clarifying the concepts together.</td>
</tr>
<tr>
<td>• Review notes, texts, and other materials relating to the concept being discussed.</td>
<td>• Plan how to present the concept to the class if called upon to do so.</td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
<tr>
<td>• Let students know that one of each pair will be responsible for reviewing the concept with the whole class and “performing” an example.</td>
<td>• Support each other as a team in recalling and explaining the details to the class.</td>
</tr>
<tr>
<td>• Ask one pair to write the information or concept on the board or chart paper and review it with the class.</td>
<td>• Practice and develop the skills of explaining, rephrasing, and clarifying for the class.</td>
</tr>
<tr>
<td>• Repeat the process, if appropriate, by rearranging the pairs and setting another Think/Pair/Share task for review and discussion.</td>
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</tbody>
</table>
Elements of Dance Terms

Movement
- **locomotor**: walk, run, leap, hop, jump, skip, slide, gallop
- **non-locomotor**: bend, twist, stretch, swing
- leading/following

Time
- fast/medium/slow
- with music/without music

Space
- **levels**: low, medium, high
- **direction**: forward, backward, sideways, diagonal, turning
- **focus**: straight/curved, open/closed

Energy
- strong/light
- sharp/smooth

Body
- **shape**: the body can contort itself into different shapes (e.g., curves, angles)
- **parts**: the arms, legs, head, toes, fingers can take on different focuses (e.g., open, closed, relaxed)
Suggested *Take Five* Prompts For Students:

**The Elements of Dance**

- Explain and show an example of the element of ____________________
  (movement/ time/space/energy/body).

- Describe and perform a locomotor movement.

- Describe and perform a non-locomotor activity.

- Create a simple two-step dance that incorporates at least one of the elements of dance and explain what it is.
Unseen text is the information that resides inside the reader’s head: ideas, opinions, and essential background knowledge. The unseen text is unique to each reader. (Cris Tovani, 2002)

Visualizing text is a crucial skill for students because if they can get the picture, they’ve often got the concept. When students don’t get those pictures in their heads, the teacher may need to think aloud and talk them through ideas in the text, explaining the pictures that come to mind. Visualization can help students to focus, remember, and apply their learning in new and creative situations. In the drama classroom, visualizing can be a key strategy to help students visualize characters from a written script, placing themselves in the mindsets of characters in order to think through the information given to create well-developed characters for role playing.

Purpose
• Promote comprehension of the ideas in written scripts by forming pictures in the mind from the words on the page.
• Identify key details in scripts as a basis for character creation.
• Understand the physical and emotional development of a character and how to portray that character effectively.

Payoff
Students will:
• read scripts and reflect on the character details found in the text.
• develop skills for independent reading and dramatic work.
• improve focus and attention to detail.
• use details from the script as a basis for character creation.

Tips and Resources
• Working with script for the first time can be a very abstract activity for some students. Many students are unsure of how to begin when reading a script and developing a character from a written text. Teaching students to visualize or create sensory images helps them transform words into concepts, ideas, and emotions, in order to more easily inhabit the mindset of the character.
• In order to visualize text, students must understand the concepts of seen text and unseen text. Seen text (in dramatic terms often called the given circumstances) involves everything we can see on the page. Unseen text (or subtext) draws on our background information and experiences and asks us to use this information to fill in the unknown details about the character.
• See Teacher Resource: Visualizing – Sample Text to Read Aloud. Also see Student Resource: Practice Visualizing from Text.


Further Support
• Learning to visualize takes practice. Model the strategy of visualizing for your students, using a variety of stories, poetry and scripted texts.
• Put students in pairs from the beginning of this strategy and allow them to work through the texts together.
## Engaging in Reading: Visualizing

**DRAMATIC ARTS Grade 9: Creating Character**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Read the scripted text to students, asking them to try to “see” in their minds the character speaking in the text. Ask them to think about the information we learn about the character that is <em>in</em> the text (the <em>given circumstances</em>) such as age, physical appearance, occupation, etc.</td>
<td>• Listen carefully to the script, trying to picture the words and how they relate to the character speaking.</td>
</tr>
<tr>
<td>• Share mind pictures derived from the text. See <em>Teacher Resource: Visualizing – Sample Text to Read Aloud.</em></td>
<td>• Volunteer descriptions of the character they are visualizing in their minds.</td>
</tr>
<tr>
<td>• Invite students to share pictures in their heads of the character described.</td>
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<tr>
<td><strong>During</strong></td>
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<tr>
<td>• Provide text examples of the same script or from a variety of character scripts with chart paper and markers.</td>
<td>• Read silently and make notes about mind pictures that emerge from the character details in the script.</td>
</tr>
<tr>
<td>• Ask students to create mind pictures from the text of the information that is <em>not</em> seen in the text, but is implied or can be created (e.g., the character’s background, family situation, fears and desires). This imagining can take the form of ideas, pictures or questions students have about the fictional character. See <em>Student Resource: Practice Visualizing from Text.</em></td>
<td>• Describe these details to partners, as if they are telling them about a real-life person they know very well.</td>
</tr>
<tr>
<td>• Students should then describe these unseen details to their partners.</td>
<td>• Listen to each others’ character details and sketch a drawing of the character, adding pertinent details, such as family, hobbies, and interests onto the paper in thought bubbles or in a chart or tree form.</td>
</tr>
<tr>
<td><strong>After</strong></td>
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</tr>
<tr>
<td>• Engage students in a discussion about the kinds of details that may have triggered their mind pictures or mental images (e.g., understanding of a specific word, a past experience, something read previously).</td>
<td>• Contribute their responses to a class discussion.</td>
</tr>
<tr>
<td>• Confirm that individuals may have very different pictures in their minds, based on differing personal experience. This difference accounts for the variety of performances we encounter—no one plays the same character the same way, and that this kind of creative license should be encouraged.</td>
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</tr>
<tr>
<td>• An extension to this activity could be to ask students to create a “Circle of Life” for their created character. See Jonathan Neelands and Tony Goode’s <em>Structuring Drama Work</em> for more details.</td>
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</tr>
<tr>
<td>Sample Text</td>
<td>Given Circumstances : What We Know</td>
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<tr>
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<td>------------------------------------</td>
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<tr>
<td>I don’t really know why I did it. Why I left, I mean. I don’t want to be considered one of those clichés from an afterschool special—the troubled kid with the mean parents who left home and ended up begging for change on the streets. It wasn’t like that. My parents weren’t mean or abusive, they just weren’t around much. <strong>We work hard to support you and your brother, Julia, we give you everything a kid could ever want.</strong> Yeah—except for attention. And time.</td>
<td></td>
</tr>
</tbody>
</table>
| ● this person ran away from home  
● parents weren’t around much  
● name is Julia  
● has one brother | ● didn’t fit in at school  
● got as far as high school  
● not athletic  
● had two friends: Andrew and Chantel  
● Chantel cried when she left | I’ve seen those television programs on runaways. I’ve seen teenagers on the street downtown, asking for money. This girl seems different: I picture a quiet and sullen girl, maybe fifteen or sixteen. She probably hides in her room when she is at home. I can picture her parents saying that to her, trying to make her feel better. Maybe they feel guilty about not being home much. I wonder how they reacted when she left? How would her brother feel? |
| School was awful too. From the first day of grade nine I was on the outside looking in. I wasn’t bubbly or friendly like those girls in the hallway; I wasn’t athletic enough to make any teams. Sure, I had a few friends—acquaintances, really—like Andrew and Chantel. I always thought they didn’t like me much, that they were just like me and needed people around them so they didn’t look like total outcasts, but when I told Chantel I was leaving, she was really upset. She cried. | ● ran away to a city  
● she still has problems  
● doesn’t have much money  
● living at a hostel  
● working at a fast food place | I can picture her standing in a busy hallway on the first day of grade nine. I felt overwhelmed too on my first day. She is looking at everyone and feeling like she doesn’t belong anywhere - with the problems at home, that must make her feel depressed. |
| Was leaving home the right choice? I still don’t know. I thought leaving home and heading to the city would get me some space, further from my problems, but I realize now I took most of my problems with me, and created a few more. Now money is a huge issue. They gave me a little when I first arrived at the hostel but it was just enough to get through the day. Finding a good job is tough with no high school diploma—I’m ringing up french fries at a local fast food place. And I’m still sad, just as sad as when I was home. Only now, I guess I have more reasons to be sad. | | I wonder what her friends Andrew and Chantel are like. I can picture them being different from the other kids. I think they care about her, since Chantel cried when she ran away. Did they try to stop her? |
| | | I can picture Julia in a busy city, maybe getting off a bus at a station downtown. What city is this? Did she live in the country or the suburbs? I can see her dressed in an ugly uniform, making burgers and feeling worse about herself. I can’t really picture what a hostel would look like, since I’ve never been in one. What are hostels, anyway? Are they homes for runaway teens? |
| | | Julia keeps repeating that she is sad. Perhaps she has a psychological problem. Maybe she is depressed. |
## Engaging in Reading: Visualizing

**DRAMATIC ARTS Grade 9: Creating Character**

### Practice Visualizing from Text

<table>
<thead>
<tr>
<th>Sample Text</th>
<th>Given Circumstances: What I Know About This Character</th>
<th>What I Imagine/Wonder About This Character</th>
</tr>
</thead>
</table>
| Adam and I have known each other since we were four. That's when he moved here with his mom and his two sisters. They moved onto our street, in the white house with the green shutters. His mom came over to our house and introduced herself to my mom. *Oh, Dylan, you should meet my son Adam. He's turning five soon, and he loves hockey. Do you?*

That's how we bonded, I guess. Over hockey. We would play every day after school and all day on Sundays. In the winter, on really cold days, we would play and then head to the arcade at the mall and play video games all afternoon. That's where we met Steve, at the arcade. Right from the beginning I knew he was bad news.

I don’t really know when Adam began changing, but I know it was after we met Steve. He just wasn’t the same smart, easy going person. His personality got darker. Sometimes, when we would play hockey, he would get really mean, checking me hard. Once he hit me so hard I couldn’t move my neck for days. I had to tell my mom I got hurt in gym class doing headstands.

I heard rumours. Rumours that Steve and Adam were up to stuff. Illegal stuff. Adam always denied it to me—we still hung out, no matter what, but it wasn’t the same. Deep in my heart I knew Adam was a good guy, but I also knew he was on a path to destruction. That’s why I wasn’t surprised when I heard the news.
Generating Ideas: Rapid Writing

DRAMATIC ARTS Grade 9: Focus on Bullying

Writing in role as a fictional character is an effective activity for fostering literacy and getting students thinking empathetically about the characters they play. When students engage in rapid writing at the beginning of an activity or assignment, they access their prior knowledge, engage with content, review and reflect, and begin to set direction for role playing and writing pieces such as monologues and dialogues.

Purpose

- Help students to start writing and ultimately to produce more writing.
- Help students begin organizing ideas.
- Encourage fluency in generating ideas for improvisational role play and scriptwriting.
- Help students make empathetic connections with fictional characters and situations through writing in role.

Payoff

Students will:

- rapidly generate fresh ideas about the characters they are playing and the context of the role play.
- write down general ideas without self-editing.
- generate raw material for more polished work.
- complete writing activities on time, overcome writer’s block, and improve test-taking skills.

Tips and Resources

- This activity should be part of a longer process drama structure related to the issue of bullying, but could be easily adapted into a number of different contexts.
- There are many excellent resources related to the issue of bullying, from the play The Shape of a Girl by Joan MacLeod, to news stories about real-life bullying victims like Reena Virk, to the documentary film It’s a Girl’s World by the National Film Board of Canada. Choose a rich source to begin talking about the issues surrounding bullying and ask students to create fictional characters either from their experiences or directly from the source material.
- The topic of bullying is an important and sometimes personal subject; for this reason, it is important to do work with students in preparing them for this kind of unit. Reading news articles, watching documentary films and allowing students to assume roles that are comfortable to them are all excellent ways to prepare them. Whenever possible, give students permission to take on a variety of roles in the story, including the victim, the bully and the bystander.


Further Support

- Special needs students may want to use computers for this activity if they are available to them; if not, try having students improvise their responses in role while another student or the teacher transcribes their words onto paper.
## What teachers do

- Introduce students to the issue of bullying through your chosen source (e.g., reading excerpt, news articles, documentary film) or use/adapt the source. **Student/Teacher Resource - Prompt for Rapid Writing: Amy’s Diary.**
- Pair students and ask them to assume the roles of a) Amy or b) Amy’s concerned friend Renée.
- Set the scene for the two players: Renée is concerned that Amy has become more withdrawn, and suspects that friend/bully Sarah has something to do with it. Amy (Person A) wants to open up to her friend, but is afraid of retaliation from Sarah.
- Ask students to engage in a one-way conversation that takes place on the last day of ninth grade. Person A (Amy) cannot speak but may react through body language and Person B (Renée) must try to get the victim to open up about what is bothering her.

## What students do

- Participate in discussions and different role playing exercises about the issue of bullying.
- Form a pair with another student and assume the assigned role of victim or friend and improvise a one-way conversation about what is happening to the victim.

## Notes

- Participate in discussions and different role playing exercises about the issue of bullying.
- Form a pair with another student and assume the assigned role of victim or friend and improvise a one-way conversation about what is happening to the victim.

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### Before

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<td><strong>During</strong></td>
</tr>
<tr>
<td>Introduce students to the issue of bullying through your chosen source (e.g., reading excerpt, news articles, documentary film) or use/adapt the source. <strong>Student/Teacher Resource - Prompt for Rapid Writing: Amy’s Diary.</strong></td>
<td>Write in role, without stopping, as the character they just played. Try to articulate the feelings, questions and concerns that the character has at this moment in time, just after the conversation has taken place.</td>
</tr>
<tr>
<td>Pair students and ask them to assume the roles of a) Amy or b) Amy’s concerned friend Renée.</td>
<td>Choose one sentence from their letters that stands out from the rest.</td>
</tr>
<tr>
<td>Set the scene for the two players: Renée is concerned that Amy has become more withdrawn, and suspects that friend/bully Sarah has something to do with it. Amy (Person A) wants to open up to her friend, but is afraid of retaliation from Sarah. Ask students to engage in a one-way conversation that takes place on the last day of ninth grade. Person A (Amy) cannot speak but may react through body language and Person B (Renée) must try to get the victim to open up about what is bothering her.</td>
<td>The raw material generated from the rapid writing could be used in a number of ways: students can use it as a basis for monologue writing, or as a scripted conversation between these two characters. Teacher can go around the room and “thought track” the characters to hear excerpts from their writing. <strong>Teacher Resource: Strategies for Using Rapid Writing in the Drama Classroom.</strong></td>
</tr>
</tbody>
</table>

### During

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td>After</td>
<td>Use the rapid writing created for further role-playing exercises and written work.</td>
</tr>
<tr>
<td>The raw material generated from the rapid writing could be used in a number of ways: students can use it as a basis for monologue writing, or as a scripted conversation between these two characters. Teacher can go around the room and “thought track” the characters to hear excerpts from their writing. <strong>Teacher Resource: Strategies for Using Rapid Writing in the Drama Classroom.</strong></td>
<td>Use the rapid writing created for further role-playing exercises and written work.</td>
</tr>
</tbody>
</table>
Prompt for Rapid Writing: Amy’s Diary

Read the following diary entry aloud to students to get them thinking about Amy’s situation and the emotions she is feeling at this moment in time. Then have students move into pairs to begin their improvised conversations as Amy and Renée.

Tuesday, June 22nd

Dear Diary:

Well, it’s three days until summer break and I can’t wait! Ninth grade went by so slowly and I can’t wait to be away from school, even if it is only for two months. My mom thinks I’m excited because we’re going away to the cottage for the summer, but secretly I’m just really relieved to have a break from Sarah. We haven’t spoken in two weeks, since “the incident” and I really need to get away from her dirty looks and the notes she passes to Julie and Renée that I just know are all about me.

It’s weird that the person who is my oldest friend is also my worst. At this point I don’t even know why I consider Sarah a friend. Are friends supposed to snicker at you and make fun of your clothes? Are friends supposed to call you stupid and ignore you for no reason at all? The way Sarah treats me is embarrassing, but I don’t know what to do. To stop being friends with her would be the worst—I’d be totally alone in September and would probably lose Julie and Renée as friends as well, since all they do is follow Sarah around like puppy dogs.

It’s been getting harder and harder to get up everyday and go to school, knowing that I’m facing another day of insults and mean mind games. At this point, I’m not even sure I want to come back to this school next year. I know my mom and even some of my friends see that I’m unhappy, but I’m afraid to talk about it with anyone. If I open up to Julie and Renée, wouldn’t they go running back to Sarah to tell her everything I said? That would just make things worse. At this point I’m so confused—I just want to spend the summer hiding under the covers in my bed, hoping it will all just go away.

I’ll write more later,
Amy
Generating Ideas: Rapid Writing

DRAMATIC ARTS Grade 9: Focus on Bullying

Tips for Rapid Writing

• Write as fast as you can.

• Do not stop to correct or erase words.

• Write until your teacher says STOP—do not stop before!

• Don’t lift your pen/pencil from the paper or remove your hands from the computer.

• If you get stuck, jumpstart your brain by writing point form words or phrases that describe your character’s feelings, and then extend them into sentences.

• Be prepared to share your writing.
Strategies for Using Rapid Writing in the Drama Classroom

1. As a Basis for Script Writing

   • Ask students to take their rapid writing and to rewrite it in the form of a monologue. Ask students to consider the emotional journey of the rapid writing and encourage them to incorporate these emotions (fear, frustration, desperation) into their monologues. They should consider to whom the character is speaking, why they are telling this story, and where the monologue takes place.

   • Ask pairs to regroup after their writing and to read their pieces aloud. Then, together, they can draft a script of these two characters speaking to one another.

   • Another option might be to ask students to speculate about “the incident” that Amy alludes to in her diary entry. Students can brainstorm ideas about what happened between Amy and Sarah and create scenes depicting their ideas.

2. As a Basis for Thought-Tracking

   • Ask students to arrange themselves in a tableau with their partner, writing in hand. Walk around the room and “thought-track” each character by gently touching them on the shoulder. In the first scenario ask students to begin reading their writing when they are tapped, and to stop reading once the next person tapped begins speaking.

   • In the second scenario, ask students to read only their chosen line—the one that best sums up how they feel. Create an interesting aural collage by varying the rhythm in which students are tapped, or repeating certain powerful lines by tapping the same person in succession.

3. As a Basis for Narration

   • In small groups, ask students to pick one rapid writing piece as a basis for a scene that they will create. Group members should improvise what might happen next and create a script for the narrator to perform while the actors pantomime the action.

   • Students can use their pieces to construct a choral reading, in which words and phrases are repeated for effect, sound effects are added, and sentences overlap with each other.

Jigsaw is a complex form of cooperative learning and it is important that students have experience with small group learning skills before they are involved in jigsaw. Jigsaw is a cooperative learning technique that provides students with an opportunity to actively help each other in their learning. Each student is assigned to a “home group” of three to five, and an “expert group” consisting of members from different home groups. Students meet in their expert group to discuss specific ideas or solve problems. They then return to their home groups, where all members share their expert knowledge. In this activity, students use the jigsaw method in the drama classroom as a way of reviewing dramatic terminology for an upcoming test or exam.

**Purpose**
- Encourage group sharing and learning in relation to the study of key terms used in the drama classroom.
- Provide struggling learners with more opportunities to comprehend meaning and ask for explanations than they would normally get in a class situation.

**Payoff**
Students will:
- increase their comprehension and have a compelling reason for communicating with one another.
- receive support and clarification from other students.
- share responsibility for each other’s learning as they use critical thinking and social skills to accomplish the learning task.
- gain self-confidence through their contributions to the group effort.
- review drama terminology in a fun and active way by teaching each other and creating examples for the class.

**Tips and Resources**
- Create expert groups so that students of varying skills and abilities have the opportunity to learn from each other as they become experts on the material.
- As students enter the classroom, hand out cards with the expert group numbers or symbols on them, in order to manage the logistics of breaking off into expert groups. The various readings can also be coded in this manner for easy distribution.
- Have students stand and act out examples of the terms they are reviewing.
- Many of the terms listed can be found in the following resource:


**Further Support**
- Give students a framework for managing their time on the various parts of the jigsaw task.
- Circulate to ensure that groups are on task and managing their work well. Ask groups to stop and think about how they are checking for everyone’s understanding and ensuring that everyone’s voice is heard.
Small-group Discussions: **Jigsaw**

**DRAMATIC ARTS Grade 9: Key Terms in Drama**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>- Prepare individual copies of <em>Student/Teacher Resource: Key Terms in Drama</em>.</td>
<td>- Meet briefly in the home groups before breaking off into the expert groups.</td>
</tr>
<tr>
<td>- Assign each student to a “home group” of three to five students.</td>
<td></td>
</tr>
<tr>
<td>- Assign each student to an “expert group.”</td>
<td></td>
</tr>
<tr>
<td>- Give each member of the expert group the same <em>Key Terms</em> Sheet.</td>
<td></td>
</tr>
<tr>
<td><strong>During</strong></td>
<td></td>
</tr>
<tr>
<td>- Ask students to read aloud the terms and definitions for which they will be responsible. Expert groups should a) be able to define the term in their own words and b) provide an example.</td>
<td>- Work together to make sure that all group members become “experts” on their particular part of the reading task, and help each other to decide how to report the learning to the home group.</td>
</tr>
<tr>
<td>Term: Soundscape</td>
<td>- Use small-group discussion skills to share “expert” knowledge with the home group until all members have arrived at a common understanding of the entire task.</td>
</tr>
<tr>
<td>Explanation: Creating sounds of an environment.</td>
<td>- When presenting information, monitor the comprehension of the group members by asking questions and rephrasing until it is clear that all group members understand the points.</td>
</tr>
<tr>
<td>Example: Create sounds of a rain forest.</td>
<td></td>
</tr>
<tr>
<td>- Convene home groups so that each student can share his or her expertise with all members of the home group.</td>
<td></td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
<tr>
<td>- Ask students in home groups to create a short example of their term for the class. Present these examples and ask the class to identify the term that is applicable to the example.</td>
<td>- Ask the teacher to clarify any information or ideas that are still unclear or confusing.</td>
</tr>
<tr>
<td>- Post the terminology in the classroom so that students and teacher can refer to it when reviewing terms for the test or exam.</td>
<td>- Discuss what communication helped them to understand the material explained by others.</td>
</tr>
</tbody>
</table>
Small-group Discussions: **Jigsaw**

**DRAMATIC ARTS** Grade 9: Key Terms in Drama

**Instructions:** Read over the drama terms assigned to your expert group. Try explaining them in your own words and think of one example for each term. When you return to your home group, it will be your job to teach the group these terms and perform an example.

<table>
<thead>
<tr>
<th>Expert Group #1</th>
<th>Expert Group #2</th>
<th>Expert Group #3</th>
<th>Expert Group #4</th>
<th>Expert Group #5</th>
<th>Expert Group #6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ensemble Work</strong>&lt;br&gt;Working together as a collective, where everyone has an equal say in decision-making.</td>
<td><strong>Cheating Out</strong>&lt;br&gt;Adjusting body position onstage so that the player can be seen from the audience.</td>
<td><strong>Choral Speaking</strong>&lt;br&gt;Creating vocal layering of a text using sound, song, repetition, emphasis and a variety of voices.</td>
<td><strong>Soundscape</strong>&lt;br&gt;Creating sounds of a specific environment to create mood and atmosphere.</td>
<td><strong>Dance-Drama</strong>&lt;br&gt;When movement and dance techniques are used to tell a story.</td>
<td><strong>Thought-Tracking</strong>&lt;br&gt;When players, in character, are tapped to reveal their private thoughts and reactions aloud.</td>
</tr>
<tr>
<td><strong>Staying in Character</strong>&lt;br&gt;Sustaining a role without breaking concentration or focus.</td>
<td><strong>Tableau</strong>&lt;br&gt;When action is frozen in time to create a still image.</td>
<td><strong>Hot-Seating</strong>&lt;br&gt;When a group, in or out of role, poses questions to a role player who remains in character while giving answers.</td>
<td><strong>Narration</strong>&lt;br&gt;When one or more players provide commentary to accompany action happening onstage.</td>
<td><strong>Mime</strong>&lt;br&gt;Using movement and actions rather than speech to tell a story or portray a character.</td>
<td><strong>Improvisation</strong>&lt;br&gt;“Improv” is the act of making something up as it is performed, using the player’s instincts.</td>
</tr>
</tbody>
</table>
Students are required to learn, on average, over 2000 words each year in various subject areas. Those who have trouble learning new words will struggle with the increasingly complex texts that they encounter in the middle and senior school years. A word wall is a wall, chalkboard or bulletin board listing key words that will appear often in a new unit of study, printed on card stock and taped or pinned to the wall/board. The word wall is usually organized alphabetically. In this particular activity, students use the word wall activity to consolidate learning of dance composition terms.

Purpose:
Students will:
- Demonstrate elements of dance (e.g., shape, time, energy, space) alone and in combination.
- Identify types and/or styles of dance, describing them orally and in written form.
- Explore and demonstrate knowledge of the four basic dance elements—shape, time, energy, space.
- Identify unfamiliar vocabulary and create a visible reference in the classroom for significant words.

Payoff:
It is imperative that dancers learn correct terminology early in their dance education in order to:
- expand their repertoire ability.
- accurately communicate their movement intentions.
- become familiar with terminology so that when given literature and/or an assignment, they comprehend the task.
- improve and maintain comprehension, spelling and familiarity.

Tips and Resources:
- It is imperative that teachers are familiar with the description of the dance elements, and are able to concisely communicate them to the learners.
- *Skimming* means to read quickly—horizontally—through the text to get a general understanding of the content and its usefulness.
- *Scanning* means to read quickly—vertically or diagonally—to find single words, facts, dates, names, or details.
- For directions, see Student Resource—Skimming and Scanning to Preview Text.
- Before building the word wall, consider using Analyzing the Features of a Text from Think Literacy: Cross Curricular Approaches, Grades 7-12 to help students become familiar with the text.
- Consider posting certain words for longer periods (e.g., words that occur frequently in a unit, words that are difficult to spell, and words that students should learn to recognize on sight).
- Have students refer to the word wall to support their understanding and spelling of the words.

Think Literacy: Cross Curricular Approaches, Grades 7-12, 2003, pg. 30-33.

Further Support:
- Wherever possible, add shapes or pictures to the word as a support for English Language Learners and emerging readers.
- Provide each student with a recording sheet so that they can make their own record of the key words for further review.
- If it appears that students will need additional support, review the terminology on the word wall in the two classes following this activity, using the Take Five or Think/Pair/Share methods.
## Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

### DANCE Grade 9: Composition Unit

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Prior to class, review and prepare elements of dance and coordinating action</td>
<td>• Find an appropriate area of the room for each group to discuss and debate their</td>
</tr>
<tr>
<td>words.</td>
<td>opinions and knowledge.</td>
</tr>
<tr>
<td>• Have bright card stock cards prepared with the elements of dance and separate</td>
<td>• Following the discussion of elements of dance, learners should be given time</td>
</tr>
<tr>
<td>cards with descriptive action words that are examples of the elements.</td>
<td>after the lesson’s introductions to ask questions and clarify any uncertainties.</td>
</tr>
<tr>
<td>• Divide students into groups of 4 or 5. Provide each group with a roll of tape.</td>
<td></td>
</tr>
<tr>
<td>• Explain your intentions to your students. You (the teacher) will be defining</td>
<td></td>
</tr>
<tr>
<td>and providing illustrations for the various dance elements.</td>
<td></td>
</tr>
<tr>
<td>• In their groups students can debate where the action words belong while the</td>
<td></td>
</tr>
<tr>
<td>teacher pastes the words below the element that their group has agreed is</td>
<td></td>
</tr>
<tr>
<td>most suitable.</td>
<td></td>
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<tr>
<td>• Have the class examine the results and together discuss if they are in the</td>
<td></td>
</tr>
<tr>
<td>correct places.</td>
<td></td>
</tr>
<tr>
<td>• Find an appropriate area of the room for each group to discuss and debate</td>
<td></td>
</tr>
<tr>
<td>their opinions and knowledge.</td>
<td></td>
</tr>
<tr>
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</tr>
<tr>
<td>after the lesson’s introductions to ask questions and clarify any</td>
<td></td>
</tr>
<tr>
<td>uncertainties.</td>
<td></td>
</tr>
<tr>
<td>• Give each group at least one action word per person.</td>
<td></td>
</tr>
<tr>
<td>• Allow and encourage group participation. Remind students that the entire group</td>
<td></td>
</tr>
<tr>
<td>is accountable for the action words.</td>
<td></td>
</tr>
<tr>
<td>• Give them adequate discussion time before you allow them to go and post their</td>
<td></td>
</tr>
<tr>
<td>actions under the elements.</td>
<td></td>
</tr>
<tr>
<td>• Be sure that the students can understand the correct punctuation, and clarify</td>
<td></td>
</tr>
<tr>
<td>any unfamiliar words.</td>
<td></td>
</tr>
<tr>
<td>• Engage students in conversation about the words. If strong comments or big</td>
<td></td>
</tr>
<tr>
<td>ideas emerge, list them on the board.</td>
<td></td>
</tr>
<tr>
<td>• Students are encouraged to share ideas and communicate with the others in</td>
<td></td>
</tr>
<tr>
<td>their group.</td>
<td></td>
</tr>
<tr>
<td>• Have students make a note of any unfamiliar terms.</td>
<td></td>
</tr>
<tr>
<td>• Discuss if the word is familiar in the context of dance, and if not what</td>
<td></td>
</tr>
<tr>
<td>connotation it might have.</td>
<td></td>
</tr>
<tr>
<td>• Have students post their action word under the most appropriate element.</td>
<td></td>
</tr>
<tr>
<td>• Once they have finished they should return to a general seating pattern.</td>
<td></td>
</tr>
<tr>
<td>• Verbally review each element.</td>
<td></td>
</tr>
<tr>
<td>• Beginning with one element review the description of the elements.</td>
<td></td>
</tr>
<tr>
<td>• The teacher will be responsible for reorganizing any action words that are</td>
<td></td>
</tr>
<tr>
<td>not in the most suitable place. In case of errors respect student anonymity.</td>
<td></td>
</tr>
<tr>
<td>• By lesson’s completion all of action words should be under the appropriate</td>
<td></td>
</tr>
<tr>
<td>element.</td>
<td></td>
</tr>
<tr>
<td>• Allow time for one final review. Teacher can leave the card stock on the wall</td>
<td></td>
</tr>
<tr>
<td>or board as long as they deem necessary.</td>
<td></td>
</tr>
<tr>
<td>• Teachers should give examples of movements and if time permits allow the</td>
<td></td>
</tr>
<tr>
<td>students the same opportunity.</td>
<td></td>
</tr>
<tr>
<td>• Teacher should inform students of next steps (e.g., the significance of this</td>
<td></td>
</tr>
<tr>
<td>lesson and where it will be leading them).</td>
<td></td>
</tr>
<tr>
<td>• Students should be encouraged to ask questions in order to assure that they</td>
<td></td>
</tr>
<tr>
<td>are clear on the day’s lessons.</td>
<td></td>
</tr>
<tr>
<td>• Time permitting students can stand up and physically illustrate some of the</td>
<td></td>
</tr>
<tr>
<td>action words.</td>
<td></td>
</tr>
<tr>
<td>• Ask students to list the terms that they thought were unfamiliar and in their</td>
<td></td>
</tr>
<tr>
<td>journals give a description of that term.</td>
<td></td>
</tr>
</tbody>
</table>
## Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

### DANCE Grade 9: Composition Unit

<table>
<thead>
<tr>
<th>Elements of Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape:</strong> The spatial contour the body makes, such as a curved, angular, twisted, straight, symmetrical or asymmetrical.</td>
</tr>
<tr>
<td><strong>Energy:</strong> The amount of tension or stress of a movement; the flow and control of force. It is defined by the degrees of impetus and follow through which are employed.</td>
</tr>
<tr>
<td><strong>Time:</strong> A concept which organizes movement; it encompasses tempo, rhythm and duration.</td>
</tr>
<tr>
<td><strong>Space:</strong> The unlimited area that extends in all directions and within which all things exist. It involves use of level, pathway, shape, positive and negative space, general and personal space, size, focus, and direction.</td>
</tr>
</tbody>
</table>

### Action Words

- Adagio
- Toward
- Square
- Flick
- Allegro
- Quick
- Melt
- Away
- Float
- Circle
- Under
- Slash
- Stillness
- Punch
- Waltz
- Diagonal
Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

DANCE Grade 9: Composition Unit

Examples of Completed Word Walls

- Float
- Slash
- Energy: The amount of tension or stress of a movement; the flow and control of force. It is defined by the degrees of impetus and follow through that Skimming are employed.
- Punch
- Space: The unlimited area that extends in all directions and within which all things exist. It involves use of level, pathway, shape, positive and negative space, general and personal space, size, focus, and direction.
- Toward
- Under
- Diagonal
- Away
# Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

## DANCE Grade 9: Composition Unit

### Skimming and Scanning to Preview Text

#### Skimming

<table>
<thead>
<tr>
<th>What is it?</th>
<th>When you SKIM, you read quickly to get the main idea of a paragraph, page, chapter, or article, and a few (but not all) of the details.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why do I skim?</td>
<td>Skimming allows you to read quickly to get a general sense of a text so that you can decide whether it has useful information for you. You may also skim to get a key idea. After skimming a piece, you might decide that you want or need to read it in greater depth.</td>
</tr>
</tbody>
</table>
| How do I skim?    | 1. Read the first few paragraphs, two or three middle paragraphs, and the final two or three paragraphs of a piece, trying to get a basic understanding of the information.  
2. Some people prefer to skim by reading the first and last sentence of each paragraph, that is, the topic sentences and concluding sentences.  
3. If there are pictures, diagrams, or charts, a quick glance at them and their captions may help you to understand the main idea or point of view in the text.  
4. Remember: You do **not** have to read every word when you skim.  
5. Generally, move your eyes horizontally (and quickly) when you skim. |

#### Scanning

<table>
<thead>
<tr>
<th>What is it?</th>
<th>When you SCAN, you move your eyes quickly down a page or list to find one specific detail.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why do I scan?</td>
<td>Scanning allows you to locate quickly a single fact, date, name, or word in a text without trying to read or understand the rest of the piece. You may need that fact or word later to respond to a question or to add a specific detail to something you are writing.</td>
</tr>
</tbody>
</table>
| How do I scan?    | 1. Knowing your text well is important. Make a prediction about where in a chapter you might find the word, name, fact, term, or date.  
2. Note how the information is arranged on a page. Will headings, diagrams, or boxed or highlighted items guide you? Is information arranged alphabetically or numerically as it might be in a telephone book or glossary?  
3. Move your eyes vertically or diagonally down the page, letting them dart quickly from side to side and keeping in mind the exact type of information that you want. Look for other closely associated words that might steer you toward the detail for which you are looking.  
4. Aim for 100% accuracy! |
In this strategy, learners will ask questions to support and elaborate on main ideas of their first drafts of writing. The students will begin individually, and later be grouped together. The groups must collectively choose one story or meld some of their stories together, and collaboratively elaborate on their story. The story will form the basis for a piece of choreography. A structure for asking questions is provided to aid students in their creation of their stories.

This process can be followed with a peer revision task as well.

**Purpose:**
- Provide additional specific and supportive detail in the writing.

**Payoff:**
Students will:
- add depth and breadth to writing by including appropriate details.
- increase their collaboration skills.

**Tips and Resources:**
- The initial structure must be a skeletal structure only, leaving out most details and posing many unanswered questions. See the following example.
- As a next step in this process consider following this activity with peer editing.
- Once students have finished adding details and are satisfied with their stories, they should use the concept mapping diagram provided to think through their choreographic process and add stage blocking, character development, movement, choreographic form, music, etc. in order to turn their stories into a dance composition.

**Further Support:**
- Encourage students to use anecdotes and examples as well as facts.
- Teachers should ensure that groups are on task and working with constructive and positive cooperation.
Developing and Organizing Ideas: Adding Details

DANCE Grade 9: Composition Unit

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Ask the students to compose a brief one or two paragraph synopsis of a story</td>
<td>• Organize themselves in to small groups and compose a brief synopsis.</td>
</tr>
<tr>
<td>with less than five characters. See Teacher/Student Resource—Example of a</td>
<td>• Complete the first draft by a due date decided by the teacher and students.</td>
</tr>
<tr>
<td>Basic Story.</td>
<td></td>
</tr>
<tr>
<td>• Do not tell students where this lesson is leading, as it will likely alter</td>
<td></td>
</tr>
<tr>
<td>the results.</td>
<td></td>
</tr>
<tr>
<td>• This task may be offered as homework, done in class time, or a combination</td>
<td></td>
</tr>
<tr>
<td>of both.</td>
<td></td>
</tr>
<tr>
<td><strong>During</strong></td>
<td></td>
</tr>
<tr>
<td>• Distribute or display the Teacher/Student Resource: Stretching Ideas.</td>
<td>• Read aloud their individual stories.</td>
</tr>
<tr>
<td>• Once students have their rough drafts, draw names and organize students into</td>
<td>• Decide on one story to elaborate. It is possible to combine some of the</td>
</tr>
<tr>
<td>groups of 4 or 5.</td>
<td>stories together, but there should not be more characters in the story</td>
</tr>
<tr>
<td>• Teacher should have groups assign &quot;group roles&quot; to each of the members of the</td>
<td>than there are individuals in the group.</td>
</tr>
<tr>
<td>group in order to keep the activity on task. See Group Roles on pages 80-82.</td>
<td>• Once the groups have decided on the story, they should use Teacher/Student</td>
</tr>
<tr>
<td>• Students should read their stories aloud (within their group) and choose their</td>
<td>Resource: Stretching Ideas to add emotion, character development, and all</td>
</tr>
<tr>
<td>favourite stories; encourage participation and monitor the stories to be sure</td>
<td>pertinent details that would constitute a grammatically correct and exciting</td>
</tr>
<tr>
<td>the content is appropriate.</td>
<td>creative writing piece. See Student/Teacher Resource—Example of a Modified</td>
</tr>
<tr>
<td>• It is likely that this section of the assignment may benefit by having a</td>
<td>Story After Adding Details.</td>
</tr>
<tr>
<td>couple of in-class work days.</td>
<td>• Students are responsible for playing an active role within their group, as</td>
</tr>
<tr>
<td>• It may be beneficial to keep the stories within the group, so the other</td>
<td>well as maintaining their duties as group participants.</td>
</tr>
<tr>
<td>classmates do not learn the stories before they see the dances.</td>
<td></td>
</tr>
</tbody>
</table>
Example of a Basic Story – “Send in the Clowns!”

Three young girls were walking through the park one day. They were best friends and having a lot of fun. They came upon a clown who was making them laugh. They stayed and watched the clown for a long time. The clown had many talents. Eventually it became late and the girls had to leave the clown to go home for dinner. The clown’s smile turned into a frown.

The next day the clown was walking through the park ready to begin his day. He noticed that there were three small clowns in the spot where he usually stood. He could see that they were novice clowns, and was not very happy that they were standing in his usual place.

As he approached the clowns he realized that he recognized them from the day before. They were the three girls. They laughed and waved at him. He knew that he had nothing to be worried about and joined the girls.

The clown began teaching the girls clown tricks. They all laughed and played and became great friends.
Example of a Modified Story after Adding Details—“Send in the Clowns!”

Heather, Marnie and Jessie were the very best of friends. Whenever they played together they would giggle until their bellies would hurt and always have a great time. During the weekends they liked to go to the big park in the centre of the city. One sunny Saturday in the park, they came upon a funny dressed clown who made them laugh. He had a red nose and large green and purple shoes. The clown was so funny that they stayed and watched him for a long time. He was a talented clown who could juggle, ride a unicycle, and be very silly. As the sun crept behind the tall trees, the girls knew it was dinnertime and were very sorry to leave their new friend. The clown’s smile turned into a frown. Although the clown did not talk they knew he liked them and wanted them to come back and see him another day.

The very next day the clown was riding his unicycle through the park ready to begin his day. He noticed that there were three small clowns in the spot where he usually stood. They were dressed in very bright colours, and had balloons tied all over the trees. He could see that they were novice clowns, and was not very happy that they were standing in his usual spot.

When he approached the girls he was sad and about to ask them to find their own spot to hang around, but as he got close to them he realized that they were his three new friends from the day before. He felt very silly and knew that he had nothing to be worried about and joined the girls. They all laughed really hard. Before long they were sharing all of their tricks and treasures and having even more fun than they had on the day before.

They were having so much fun together that they did not realize how many people were watching them. The crowd kept growing, and growing!! This was the biggest crowd any of them had ever seen. Once they realized how great their new team was, they all knew that they would be friends and fellow clowns for a long time to come!!
Developing and Organizing Ideas: Adding Details

DANCE Grade 9: Composition Unit

- Expand
  - How is this so?

- Extend
  - Such as? For example?

- Elaborate
  - And an example is...
  - This looks like... Tell me more about...

When you write - always remember the three Es:
EXPAND...EXTEND...ELABORATE.
Webbing Ideas and Information

**Character**
- Clown moves with quick & humourous motion

**Movement**
- Girls enter with ballet/demi character skips

**Stage Blocking/ Music**
- Girls enter stage left
- Music with no lyrics, playful melody

**Choreographic Form**
- ABCD ending climax

Send in the Clowns!
Many young learners are frightened to present themselves in front of their peers or a group of people. This fear is often amplified once they are required to perform on the stage. Having the ability to effectively present themselves will not only help learners in their educational careers and in the arena of life, but also on the stage as performing artists. Offering young learners this tool early in their secondary school career will greatly improve their comfort and success.

**Purpose:**
- Develop criteria for discussing a broad spectrum of dance (e.g., ballet, jazz, tap, swing)
- Clearly define exemplary presentation skills.
- Create a comfortable, safe environment in which students may be successful in presentations.

**Payoff:**
Students will:
- experience and compare effective and ineffective presentations.
- collaborate amongst their classmates and the teacher in order to improve the presentation.

**Tips and Resources:**
- For best results the teacher could model a presentation that lacks the skills outlined in the Student/Teacher Resource—Effective Presentation Skills. Teachers must be cautious while doing this, and be sure to maintain the classrooms integrity and respect. Humour, when used properly can be a great tool to attract student attention and soften the classroom mood.
- It may be helpful to videotape each of the presentations so the class can re-examine the faults, qualities and/or changes in the presentations.
- As a next step teachers may ask students to prepare brief presentations, and allow peers to assist them by completing the checklist in the Student/Teacher Resource—Effective Presentation Skills.

**Further Support:**
- Teachers may choose to allow students to correct individual errors and allow them to model correct versions of their presentations.
## Oral Communication: Presentation Modelling

### DANCE Grade 9

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Prepare a brief presentation for the class that lacks some effective presentation skills (e.g., one that exhibits poor posture, the use of lay person’s terms and/or slang language). Choose a topic related to their unit of study (e.g., history of jazz dancer Bob Fosse).</td>
<td>• Observe the teacher’s first presentation and jot down areas that need improvement.</td>
</tr>
<tr>
<td>• Post the <em>Listen and Speak and Present Posters</em>.</td>
<td></td>
</tr>
<tr>
<td><strong>During</strong></td>
<td></td>
</tr>
<tr>
<td>• Distribute <em>Student/Teacher Resource—Effective Presentation Skills</em>.</td>
<td>• Write down areas needing improvement.</td>
</tr>
<tr>
<td>• Ask students to jot down anything that they feel needs improvement.</td>
<td>• List the key points on the board, or large poster.</td>
</tr>
<tr>
<td>• Facilitate class discussion about the areas of the presentation that need improvement. Discuss how these improvements may take place.</td>
<td>• Observe the improved presentation.</td>
</tr>
<tr>
<td>• If you choose to videotape, show the class the presentation again and allow them more time to make further notes.</td>
<td></td>
</tr>
<tr>
<td>• While they are giving suggestions, prepare a new and improved model presentation.</td>
<td></td>
</tr>
<tr>
<td>• Perform the effective presentation, illustrating firm voice, appropriate language, confident posture, etc. See the following chart for further details.</td>
<td></td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
<tr>
<td>• Facilitate class discussion, filling in anything missing that needs to be added.</td>
<td>• Add any new ideas to their handouts.</td>
</tr>
<tr>
<td>• Give students a topic pertaining to dance for their presentations.</td>
<td>• From the Jazz Timeline choose a dancer/choreographer as a topic for presentation.</td>
</tr>
<tr>
<td>• Distribute a Jazz History Timeline and ask students to choose a dancer/choreographer around which to plan a presentation for the class.</td>
<td>• Prepare and practice presentations.</td>
</tr>
<tr>
<td></td>
<td>• Work in pairs during practice sessions in order to give one another constructive criticism, helpful hints and deserved praise.</td>
</tr>
<tr>
<td></td>
<td>• Before presenting, check the handout once again to ensure presentation effectiveness.</td>
</tr>
<tr>
<td></td>
<td>• Present to class.</td>
</tr>
</tbody>
</table>
**Effective Presentation Skills**

<table>
<thead>
<tr>
<th>Question</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Is the topic presented clearly and logically?</td>
<td></td>
</tr>
<tr>
<td>Is the presentation clearly organized with an introduction, middle and conclusion?</td>
<td></td>
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<tr>
<td>Does the speaker have a thorough knowledge of the subject?</td>
<td></td>
</tr>
<tr>
<td>Does the speaker gather information from a variety of sources?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker use visual aids to support the presentation?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker use appropriate tone and language for a classroom presentation?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker use effective eye contact with the audience?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker talk fluently without false starts?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker vary the volume of speech?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker vary the rate of speech?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker articulate clearly?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker explain unfamiliar terms to others?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker talk for the appropriate amount of time?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker avoid unnecessary movements such as shuffling, toe tapping and shaking?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker involve the audience in the presentation?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker engage and inspire the audience?</td>
<td></td>
</tr>
<tr>
<td>Did the speaker use conjunctions effectively? (e.g., and, then, because).</td>
<td></td>
</tr>
</tbody>
</table>

Source: *Think Literacy Cross Curricular Approaches, Grades 7-12*, Queen’s Printer for Ontario, 2003
Listen & Speak

To be an effective communicator, I ...

- focus on what is being said.
- keep an open mind.
- let the speaker finish before adding ideas.
- respond with a question.
- avoid sarcasm and put-downs.
Present

How can I improve my presentation skills?

1. Understand and explain your content.
2. Organize with a beginning, middle, and end.
3. Emphasize key ideas (repeat, rephrase).
4. Use strong, convincing language.
5. Use visual aids.
6. Repeat, rephrase key ideas.
7. Practise.
8. Prepare for questions.

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Communication
Engaging in Reading: Reading Between the Lines (Inferences)

DRAMATIC ARTS Grade 10: The Wedding Process Drama

An inference is the ability to connect what is in the text with what is in the mind to create an educated guess (Beers 2003).

Making inferences from words that are read or spoken is a key comprehension skill. Students may miss vital information if they fail to make appropriate inferences. By using process drama structures that introduce partial information on given subjects and asking students to “fill in the blanks” through role playing exercises, we can teach students to not only make inferences from written texts, but to “read” performance-based texts in order to make educated guesses as to what is happening in the process drama.

Purpose

- Draw meaning from written and performance-based texts through explicit details and implicit clues.
- Connect prior knowledge and experiences to the text in order to make good guesses about what is happening, may have happened, or will happen in the future of the process drama.

Payoff

Students will:
- develop greater awareness that texts can be understood on more than one level.
- become capable and confident in comprehending the subtle meanings in texts.

Tips and Resources

- **Explicit details** appear right in the text (e.g., names dates, descriptive details).
- **Implicit details** are implied by clues in the text. Readers are more likely to recognize implicit details if they relate to prior knowledge and experiences.
- Inferences are conclusions drawn from evidence in the text or reasoning about the text. “Readers transact with the text, constructing meaning from the information that the author provides in the text and the information they bring to the text.” (Beers 2003)
- You can encourage students to make inferences by providing sentence starters similar to the following:
  - I realize that.
  - Based on . . . I predict that . . .
  - I can draw these conclusions . . .
  - Based on this evidence, I think . . .
- This activity is part of a larger process drama structure created by Jonothan Neelands called “The Wedding.” For more information on this unit, see the following resource:


Further Support

- You may wish to pair special needs or English Language Learners with a partner as they do the activities in this strategy.
- In multicultural classrooms, discussions about love and marriage may yield a variety of different opinions, experiences and values depending on students’ cultural traditions. These differences are incredibly valuable and promote sharing and learning on both the students’ and teacher’s parts. Try to use these differences as opportunities for teachable moments; encourage discussion and the sharing of varying perspectives on the issue.
Engaging in Reading: Reading Between the Lines (Inferences)

DRAMATIC ARTS Grade 10: The Wedding Process Drama

<table>
<thead>
<tr>
<th>Before</th>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explain to students that some information is stated explicitly in the text (e.g., names, dates and definitions). On the other hand, sometimes readers must draw a conclusion about what is meant based on the text. This strategy is called “making inferences” or good guesses, and is also referred to as “reading between the lines.”</td>
<td>Read the assigned scenario on the handout and pick out the explicit information.</td>
<td></td>
</tr>
<tr>
<td>Divide students into small groups and distribute Student Resource—Reading Between the Lines Introductory Activity. Assign each group one of the scenarios listed.</td>
<td>Make inferences about what might be happening in this scenario, and create a tableau (frozen picture) of the scene for the class.</td>
<td></td>
</tr>
<tr>
<td>Ask students to pick out the explicit information in the scenario, and then to infer possible meanings. Ask student groups to create tableaux of their assigned scenarios.</td>
<td>View group tableaux and practice making inferences about what might be happening in each tableau. This might lead into a conversation about love, relationships and marriage.</td>
<td></td>
</tr>
<tr>
<td>Have students present tableaux to the class and facilitate a discussion of what possible inferences could be made about the situations being depicted.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>During</th>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post the Student/Teacher Resource—For Sale on the wall and read aloud to the class. Explain to students that this ad was found in a corner shop.</td>
<td>Read the wedding dress advertisement and make inferences as to why a woman might want to sell this dress.</td>
<td></td>
</tr>
<tr>
<td>Facilitate a discussion about the possible reasons why a woman would want to sell a wedding dress and rings.</td>
<td>Use some of the inferences generated in the group to create a short scene from the wedding of this mysterious person.</td>
<td></td>
</tr>
<tr>
<td>Have students create a 30-second clip or a series of 3 tableaux with movement transitions that takes place at the wedding of the woman who owns the dress. This presentation may provide insight as to what happened to cause the sale of the dress.</td>
<td>Present scenes or tableaux and compare opinions as to which are the most believable explanations for the sale.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>After</th>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continue building on the presentations created by students using dramatic forms (e.g., monologues, improvisation, hot-seating). See Jonothan Neelands Beginning Drama 11-14 for a full explanation of the unit.</td>
<td>Use the information generated in the scenes to build on the process drama and fully “flesh out” the story of the wedding.</td>
<td></td>
</tr>
</tbody>
</table>
Engaging in Reading: Reading Between the Lines (Inferences)

DRAMATIC ARTS  Grade 10 : The Wedding Process Drama

Reading Between the Lines – Introductory Activity

Explain what you think might be happening in one of the following situations. In your discussion consider the explicit details (what information is directly stated?) and the implicit details (what information can be implied by clues?).

Create a tableau (frozen picture) of one scenario to be presented to the class.

<table>
<thead>
<tr>
<th>Scenario #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>A young man brings a bouquet of red roses to the home of a girl who goes to his school.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scenario #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>A smiling couple dressed in fancy clothes poses for a photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scenario #3</th>
</tr>
</thead>
<tbody>
<tr>
<td>A man comes into a store and looks at an assortment of diamond rings.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scenario #4</th>
</tr>
</thead>
<tbody>
<tr>
<td>A group of young women try on different clothes and style each other’s hair excitedly.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scenario #5</th>
</tr>
</thead>
<tbody>
<tr>
<td>A crying young woman is comforted by a group of friends.</td>
</tr>
</tbody>
</table>
For Sale

Full-length white satin wedding dress
Sweetheart neckline, fitted to waist with diamante and pearl embroidery, size 10

$400 or best offer

Engagement and Wedding Rings

Set of 3
Engagement ring center stone emerald + 2 diamonds
14 carat-gold wedding rings

$400 or best offer

Telephone: Jacquie at 555-4562

Reacting, responding to and evaluating performance is a major part in any drama curriculum. Students are often asked to view and comment on the performances of others in a classroom setting; as well, drama students benefit greatly from observing in-school and professional productions. Viewing performances and writing reviews is an excellent vehicle for teaching the writing of the opinion paragraph in a way that is meaningful and enriching for the drama student.

Purpose
- To provide students with a template to scaffold their understanding of the opinion paragraph.
- To teach skills for viewing and responding to dramatic performances.

Payoff
Students will:
- learn the common expectations for the form and components of an opinion paragraph.
- organize their writing and ensure that it meets the requirements of the assignment.
- practice viewing and commenting on live performances.

Tips and Resources
- To help students understand how to construct a writing assignment, they may first need to deconstruct an example of that assignment. The same template that is used for structuring student writing can be used initially to analyze examples of play reviews. Before having students write their own play reviews, hand out examples and have them use the template to identify the example’s main idea, supporting details, etc. Using the template to deconstruct a piece of writing before writing their own version gives students an exemplar from which to work when they begin their own writing. This activity can also be done in pairs or small groups.

Further Support
- The template for writing performance reviews can be revised to make the modifications or accommodations necessary for students with special needs. For example, reduce the number of paragraphs or supporting details, create differing expectations for research, or for the complexity of the main idea, etc.
### Writing for a Purpose: Writing an Opinion Piece

**DRAMATIC ARTS Grade 10: Writing Performance Reviews**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Familiarize students with the form of play reviews by introducing samples in class. This may include having students bring in play reviews from the newspaper, reading reviews aloud and posting them in class.</td>
<td>• Find examples of play reviews from newspapers, the Internet, etc. and bring them to class.</td>
</tr>
<tr>
<td>• Model the method for deconstructing the piece of writing using questions outlined in Teacher/Student Resource—Analyzing Performance Review Samples to discuss the first paragraph of the sample review.</td>
<td>• Practice analyzing sample play reviews using the criteria outlined in Teacher/Student Resource—Analyzing Performance Review Samples, first with the teacher and then with a small peer group.</td>
</tr>
<tr>
<td>• Ask students to work in groups of four to deconstruct the rest of the example. Engage students in a class discussion following their group work, and record responses.</td>
<td>• View a live or recorded performance and record reactions on a T-chart diagram.</td>
</tr>
<tr>
<td>• Practice writing play reviews by viewing film versions of plays and having students record their opinions in a T-chart. See Student Resource—Writing Performance Reviews: Brainstorming with a T-chart.</td>
<td></td>
</tr>
<tr>
<td><strong>During</strong></td>
<td></td>
</tr>
<tr>
<td>• Distribute the template Student Resource—Performance Review Template for writing play reviews to help them consolidate their understanding of what happens in each part of the piece.</td>
<td>• Use the observations and opinions recorded on the T-chart to fill out the template.</td>
</tr>
<tr>
<td>• Direct students to use this template to organize the information they have prepared for this assignment.</td>
<td></td>
</tr>
<tr>
<td>• Monitor students’ work as they begin completing the template.</td>
<td></td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
</tbody>
</table>
| • Assign a completion date for the template.  
• Use peer, self or teacher assessment of the completed template in a subsequent class, before students begin drafting their newspaper-style reviews. | • Complete the template for homework and use it as a basis for writing a newspaper style review. |
Writing for a Purpose: Writing an Opinion Piece

DRAMATIC ARTS Grade 10: Writing Performance Reviews

Analyzing Performance Review Samples

Read the sample performance review provided and identify the following elements of the review.

The 5 W’s : Who, What, When, Where, and Why

An effective performance reviews identifies the 5 W’s (Who, What, When, Where, Why) in the first 1-2 paragraphs in order to give the reader all the information he/she needs to understand the review.

**WHO :** Who wrote the play? Who is the director? Principal actors? Technicians?

**WHAT :** What is the title of the production?  
What kind of performance was it? (comedy, musical, etc.)  
What is the performance about? Give a brief summary of the story.

**WHEN :** When was the review published? When is the performance being staged?

**WHERE :** Where is the performance being staged?  
What kind of venue is it? (school, theatre space, festival venue, etc.)

**WHY :** Why should we see this performance? Why shouldn’t we?  
Give three examples the author gives as to why it is or isn’t a worthwhile production to view.  
Give three suggestions for the improvement of this production.

Areas of Critique

When writing play reviews, discuss the major areas that affect the overall production. These may include examples that relate to the following areas:

**Acting performances:**
Which characters stood out? What was effective/ineffective about each actor’s performance?

**Directing:**
How did the director’s choices in casting, blocking or structuring the play affect the production?

**Technical Elements:**
How did the theatre space, lighting, sound and costumes contribute to the performance?

**Playwriting:**
**Writing for a Purpose: Writing an Opinion Piece**

**DRAMATIC ARTS  Grade 10: Writing Performance Reviews**

**Writing Performance Reviews: Brainstorming with a T-Chart**

After you have seen the performance you are going to review, use the T-chart to record your reactions to the performance. Record **positive** comments on the left side under **PRO** and the **critical** comments under the **CON** column.

| PRO (positive aspects) | CON (aspects that need improvement) |
## Performance Review Template

**Title of Review:** [Blank]  
**Name of Reviewer:** [Blank]  

### Introduction:
- Establish the 5 W’s (Who, What, When, Where, Why?).
- State your overall opinion of the performance in a clincher statement.
- **For example:** The outstanding performances from the lead actors and the amazing use of sound and lighting made Sweetwater High School’s production of *Cabaret* a must-see event.

### First sub-topic:
- Choose your first area of critique (e.g., acting, directing, technical elements, playwriting).
- Discuss the pros and cons of this area using information from your T-chart.

### Second sub-topic:
- Choose your second area of critique (e.g., acting, directing, technical elements, playwriting).
- Discuss the pros and cons of this area using information from your T-chart.

### Third sub-topic:
- Choose your third area of critique (e.g., acting, directing, technical elements, playwriting).
- Discuss the pros and cons of this area using information from your T-chart.

### Conclusion:
- Re-establish your opinion stated in your opening clincher statement.
- Give your recommendation to readers (e.g., is the show worth viewing? How many stars would you give it?).
In this strategy, students and teachers work together to create a list of class norms regarding discussion etiquette to ensure shared ownership of the classroom environment. These class norms are particularly important in a drama classroom, where students take risks, experiment and explore sensitive issues. By having students discuss and reflect on the feedback they would like to receive from their fellow classmates when performing, they are taking ownership in creating a safe and supportive environment for drama work.

**Purpose**
- Lay the groundwork for respectful and purposeful class and group discussions.
- Create an environment in which students feel that their contributions are valued.

**Payoff**
Students will:
- feel that their contributions are valued.
- understand the expectations for appropriate behaviour, which are clearly set out.
- participate in class and group discussions.
- practice giving and receiving appropriate feedback on performances.

**Tips and Resources**
- Negotiate classroom discussion etiquette early in the year or semester. When students understand and participate in framing the rules at the outset, the result will be more respectful and productive discussions.
- Provide multiple opportunities for a range of classroom and group discussions on a variety of topics.
- Model the rules for class discussion behaviour and the use of inclusive and respectful language at every opportunity in your daily instructional practice.

**Further Support**
- This activity spans all grade levels and abilities. It is an excellent introductory activity in a course to “break the ice” with students and communicate the idea that the classroom is a shared space and a safe environment for expression, experimentation and risk-taking.
- After the activity is completed, post the class norms in a visible place. Having the list will help remind students of the behaviour expected of them in the classroom; in addition, you may find that students will refer to the list and call each other on inappropriate behaviour when they observe it!
# Whole-class Discussions: Discussion Etiquette

**DRAMATIC ARTS Grade 10: Giving Performance Feedback**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
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<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Discuss expectations for respectful and productive discussion behaviour in the</td>
<td>• Use prior experiences observing theatre to generate examples of what behaviours</td>
</tr>
<tr>
<td>dramatic arts classroom. See Student/Teacher Resource—Discussion Etiquette.</td>
<td>are appropriate and inappropriate when viewing performances.</td>
</tr>
<tr>
<td>• Prepare sheets of chart paper and markers for students to write their lists of</td>
<td></td>
</tr>
<tr>
<td>class norms.</td>
<td></td>
</tr>
<tr>
<td>• Use prior experiences observing theatre to generate examples of what behaviours</td>
<td></td>
</tr>
<tr>
<td>are appropriate and inappropriate when viewing performances.</td>
<td></td>
</tr>
<tr>
<td>• Set the stage for the brainstorm by telling students that this is an</td>
<td>• Brainstorm with a group to create a list of class norms that they would like</td>
</tr>
<tr>
<td>opportunity to jointly come up with a list of appropriate behaviours for the</td>
<td>students to follow when watching and responding to performances.</td>
</tr>
<tr>
<td>class related to performance feedback.</td>
<td>• Share these responses with the class and discuss the class norms generated by</td>
</tr>
<tr>
<td>• Facilitate a class discussion using questions from the handout. Ask</td>
<td>the entire class.</td>
</tr>
<tr>
<td>students to use these responses when creating a list of class norms.</td>
<td></td>
</tr>
<tr>
<td>• Ask students to share their class norms and write on a chart those</td>
<td></td>
</tr>
<tr>
<td>expectations that are agreed on by all.</td>
<td></td>
</tr>
<tr>
<td>• Brainstorm with a group to create a list of class norms that they would like</td>
<td></td>
</tr>
<tr>
<td>students to follow when watching and responding to performances.</td>
<td></td>
</tr>
<tr>
<td>• Share these responses with the class and discuss the class norms generated by</td>
<td></td>
</tr>
<tr>
<td>the entire class.</td>
<td></td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
<tr>
<td>• Ask students in small groups to choose a class norm from the list and create</td>
<td>• Use the class norms as a basis for performance by creating two scenarios</td>
</tr>
<tr>
<td>two short scenes: one depicting a situation in which a student is observing</td>
<td>that depict what happens when the class norm is or isn’t followed.</td>
</tr>
<tr>
<td>the class norm, and one situation depicting what happens when the student is</td>
<td>• Continue refining and adding to the list throughout the course.</td>
</tr>
<tr>
<td>not observing the class norm.</td>
<td></td>
</tr>
<tr>
<td>• Post the discussion etiquette list and accompanying language examples</td>
<td></td>
</tr>
<tr>
<td>prominently in the classroom and take opportunities to refer and/or add to</td>
<td></td>
</tr>
<tr>
<td>them throughout the year/course.</td>
<td></td>
</tr>
</tbody>
</table>

*Notes*
Whole-class Discussions: Discussion Etiquette

DRAMATIC ARTS Grade 10: Giving Performance Feedback

Discussion Etiquette

Discussion Questions:

● How does an audience show appreciation for a performance before, during and after a show?

● Which audience behaviours might distract an actor during his/her performance?

● What kind of feedback might an actor want to hear after his/her performance?

● How can criticism be given in a way that is helpful to the actor?

● Have you ever been to see a live theatre performance? How did the audience respond to the show? Did they exhibit any of the positive/negative behaviours we have discussed?

● What kinds of audience behaviour do you want to witness as an actor in this classroom?

Suggested Etiquette Rules:

When viewing a performance...

Use supportive gestures and body language:

● Maintain eye contact;

● Use encouraging facial expressions;

● Use respectful body language—sitting up, facing the performers;

● Don’t use inappropriate gestures or make distracting sounds.

When giving performance feedback...

● Participate fully.

● Take turns speaking—one person speaks at a time.

● Let others know that you have not finished speaking by using phrases such as I have one more thing to add, furthermore, in addition, etc.

● Begin with positive feedback.

● Always follow constructive criticism with a suggestion.

● Try not to single performers out when giving constructive feedback—make your comments general in nature and address criticism to the whole group.
Speaking Out

Phrases for giving positive feedback include:

What I really enjoyed about your performance was. . .
What I took away from your performance was. . .
I like the choice that you made to. . .
What stood out to me from your performance was. . .
What worked in your performance was. . .

Phrases for politely expressing an opinion include:

In my opinion. . .
I believe. . .
I think. . .
Personally, I feel. . .
Not everyone will agree with me, but. . .

Phrases for politely making suggestions include:

Why don’t you/we. . .
How about. . .
Why don’t we/you try. . .
One way would be. . .
Maybe we could. . .
I suggest we. . .
If I were you I might. . .
Getting Ready to Read: Previewing a Graphic Text

DANCE Grade 10: Modern Dance Unit

Graphical text forms (e.g., diagrams, photographs, drawings, sketches, graphs, schedules, maps, charts, timelines, and tables) are intended to communicate information in a concise format and illustrate how one piece of information is related to another. Providing students with an approach to reading graphical text also helps them to become effective readers.

Purpose

• Identify basic movement terminology pertaining to the world dance form(s) studied (e.g., turnout, step hop, port de bras, salutation, arabesque).
• Demonstrate basic body positions, movement skills, simple movement patterns, and combinations in at least one world dance form studied (e.g., modern).
• Become familiar with the elements and features of graphical texts.
• Explore a process for reading graphical texts, using a range of strategies before, during and after reading.

Payoff

Students will:
• become more efficient at “mining” graphical texts for information and meaning.
• practice essential reading strategies and apply them to different course-related materials.

Tips and Resources

• Sometimes a complicated idea or concept can be communicated more easily through a chart, graph, diagram or illustration. Many informational texts include graphics to supplement the main ideas and provide clues to the important concepts in the text. Some of the features of graphical texts include:
  o print features (e.g., typeface and size of type, bullets, titles, headings, subheadings, italics, labels and captions).
  o organizational features (e.g., tables of contents, legends, keys, pronunciation guides, labels and captions).
  o design features (e.g., colour, shape, line, placement, balance, and focal point). Design features can also include images, such as the ones included in the following example.
• Each graphical text uses these elements and features in different ways to effectively present information in a condensed format (particularly with dance positions).
• Many of the strategies for reading information and literacy texts can also be used effectively to read graphical texts.
• See Student Resource—Tips for Reading Graphical Texts. Focus on one or two tips at a time to help students before, during and after the assigned reading. Add tips as needed to guide the students as they read.

Further Support

• Provide students with an organizer to guide them as they read a particular text. This might be a series of prompts to guide them through the reading task.
# Getting Ready to Read: Previewing a Graphic Text

**DANCE Grade 10: Modern Dance Unit**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Select a graphic text or handout that is relevant to the lesson or movement being taught in the unit. See Student/Teacher Resource—Visuals for Learners.</td>
<td>• Ask clarifying questions about the task.</td>
</tr>
<tr>
<td>• Teachers may choose to conduct the lesson verbally or via a pen or computer, and may use small groups, individual or class discussion.</td>
<td></td>
</tr>
<tr>
<td><strong>During</strong></td>
<td></td>
</tr>
<tr>
<td>• Ask questions that help the learner connect the anatomical placement of the body with the vocabulary that describes the positions.</td>
<td>• Ask clarifying questions about the illustrations.</td>
</tr>
<tr>
<td>• See page 75. In the flat back photo the teacher may ask the students to describe the relationship of the femur bone to the lower back. What angle is it at? This will assist visual learners see the relationship between the body and the position at which the body should be. It is an excellent tool for students to have an illustration to quickly remind them of the position.</td>
<td>• Ask clarifying questions about the written text.</td>
</tr>
<tr>
<td>• Read the written description aloud to assist the students in making the connections, as well as assisting students with different learning requirements.</td>
<td>• Describe the position in their own words, in an effort to confirm their understanding of the position.</td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
<tr>
<td>• Teachers may physically show the students the movement or position.</td>
<td>• Physically attempt the position.</td>
</tr>
<tr>
<td>• Teachers may ask the students to stand up and attempt the position. This will help kinesthetic learners.</td>
<td>• Identify what was simple and or challenging for them.</td>
</tr>
<tr>
<td>• Discuss with the class the importance of visual texts and ask their opinion on how these have aided their learning.</td>
<td>• Verbalize and journal their thoughts about learning via a visual text.</td>
</tr>
<tr>
<td></td>
<td>• Keep the handout as a reference for the position.</td>
</tr>
</tbody>
</table>
Tips for Reading Graphical Texts

Before Reading

- Set a purpose for reading. Ask yourself why you are reading this particular text.

- Look over the text to determine what type it is and which elements are used.

- Examine the titles, headings, captions and images. Start with the title. The title tells you what the graphic is about. The captions may also use words and phrases from the text to show how the graphic is related to the information in the written text (e.g., “Figure 1.6”).

- Recall what you already know about the topic or subject.

- Record some questions you might have about the information presented.

During Reading

- Read all the labels and examine how they are related to the graphic. Each label has a purpose. The most important labels may be in capital letters, bold type, or a larger font.

- Follow the arrows and lines. They may be used to show movement or direction, or connect to the things they name.

- Look for the use of colour or symbols to emphasize important words and information. Some graphical texts have a legend or a key to explain the meaning of specific symbols and colours.

- Study the image carefully. See if you recognize the details in the image. Read the text near the picture to find an explanation of the information in the graphic. Use the figure number or title and key words to find and read the related information in the written text.

- Identify the relationships among the visuals and information presented.

After Reading

- Interpret the information conveyed in any of the graphics (e.g., diagrams, charts, graphs, maps). Ask yourself why this information might be important.

- Rephrase information orally or in writing. Imagine that you are explaining the graphic to someone who has not read it.

- Create your own graphical text (e.g., graph, map, diagram, table, flow chart) to represent the important information.
Horton Modern Technique

Flat Backs ~
The first major warm up exercise in a Horton class. Intended to stretch the hamstring and back muscles and strengthen the abdominal muscles.

Flat Back Forward ~
Stand with feet in Parallel 2nd, the torso tilted forward at a right (90°) angle, the buttocks, calves, and heels in a straight line, the arms in Natural Low or High Parallel.

Lateral ~
Stand with feet in Wide Natural 2nd, the arms in high parallel, the torso tilted sideward at a 90° angle, the weight shifted into the opposite hip (the hip is off center).

Writers revisit their writing as they draft to add, delete and change ideas and information. There are specific strategies writers use to revise their writing. One strategy writers use is ARMS (i.e., add, remove, move, substitute). (Faigley and Witte, 1991)

This task can be linked with the task of Developing and Organizing Ideas: Adding Details (see pages 46-51). The editing process is modified accordingly in order to assist the learners in turning their drafts into finished reports.

In this particular task students can ask questions about the content in order to fully understand the writing, and therefore further understand the finished report that it becomes.

**Purpose**
- Discuss the ideas in a piece of writing, in order to refine and revise the ideas.
- Provide additional specific and supportive details in the story.
- Identify the different strategies for reorganizing content and determine effectiveness of sentence and paragraph order.

**Payoff**
Students will:
- Demonstrate an understanding of the historical development of one or more dance form (e.g., ballet, jazz dance).
- Engage in meaningful discussion and deepen understanding about the subject content.
- Develop over time into supportive writing partners for peers.
- Recognize that authors own the writing, but that collaboration helps other students to recognize their audience and to focus their purpose in writing.
- Add depth and breadth to writing by including appropriate details.
- Increase collaboration skills.

**Tips and Resources**
- Revising is a term that refers to making changes to the ideas in a piece of writing. It may involve adding details (see pages 46-51), deleting details, or amending the order of wording to clarify ideas and points of view.
- See the handout of suggested prompts and questions, *Student Resource—Asking Questions to Revise Writing*.

**Further Support**
- Create groups of three or four students who will work together to support one another. Ensure that each group has an “ideas” person, a “skills” person (who has a good knowledge of organization and the conventions of writing, such as spelling and grammar), and a person who needs strong support.
### Revising and Editing: Asking Questions to Revise Writing

**DANCE Grade 9: Dance History**

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Prepare an overhead or paper copy of a writing sample based on a dance topic. See Student Resource—Dance History Reports: List of Suggested Topics.</td>
<td>• Look and listen for areas of confusion or concern in the writing sample.</td>
</tr>
<tr>
<td>• Read the sample aloud asking the students to follow along, and listen carefully to how it sounds.</td>
<td>• Offer suggestions for areas of concern or confusion.</td>
</tr>
<tr>
<td>• Ask students to identify areas of concern or confusion.</td>
<td>• Suggest the purposes or effects of the questions and prompts.</td>
</tr>
<tr>
<td>• Model the use of questions and prompts, asking students to consider the purpose of the prompts and how they help clarify thoughts.</td>
<td>• Complete first drafts of reports.</td>
</tr>
<tr>
<td>• Ask students to complete first drafts of their reports (e.g., a report on a well-known dancer or choreographer).</td>
<td></td>
</tr>
<tr>
<td><strong>During</strong></td>
<td></td>
</tr>
<tr>
<td>• Give the students the Student Resource—Asking Questions to Revise Writing, and take a few minutes to read it over with them.</td>
<td>• Read aloud or listen to the reports, jotting down areas that are confusing, unclear or choppy.</td>
</tr>
<tr>
<td>• Put students in cooperative learning groups of three or four to read each other’s writing.</td>
<td>• Refer to the handout and ask questions about the writing that may clarify and help the other students.</td>
</tr>
<tr>
<td>• Ask students to share their first drafts within the group.</td>
<td>• Remember to be kind and courteous with your peers, offer praise when necessary and be tactful when offering constructive criticism.</td>
</tr>
<tr>
<td>• Encourage students to read aloud (each other’s reports) as this will help quickly locate areas that are not grammatically correct.</td>
<td>• Exchange writing drafts with group members.</td>
</tr>
<tr>
<td>• Provide most of the class for this section of the exercise.</td>
<td></td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
<tr>
<td>• Engage the class in a discussion about the process. Ask them for their opinions about this exercise and about the pros and cons of questioning. How helpful was the process for revising and improving their drafts?</td>
<td>• Students should explain if there were suggestions that they did not accept and justify why they chose to not support them.</td>
</tr>
<tr>
<td>• Direct students to revise their writing drafts, and produce new hard copies with which to work.</td>
<td></td>
</tr>
</tbody>
</table>
## Revising and Editing: Asking Questions to Revise Writing

### DANCE Grade 9: Dance History

**Asking Questions to Revise Writing**

Your job as a revising partner is a very important one. You can help the writer by:

- Giving the writer a sense of how completely the task has been accomplished;
- Praising parts of the piece that are well expressed or well explained;
- Identifying areas of confusion;
- Targeting statements or arguments that may not be well supported with details;
- Suggesting new avenues of approach.

However, the writer owns the writing, and should not feel that your suggestions or ideas are being imposed as the solution. The best way to help your writing partner is to phrase your comments as open-ended prompts, as questions, or a combination of an observation and a question. Some suggestions are below.

- **Begin by using any “praise” statements that you can.**
- **If you can’t use the “praise” suggestion, you should use the “questions.”**

<table>
<thead>
<tr>
<th>Praise</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>This work seems very complete.</td>
<td>Your writing doesn’t seem to be finished. What are your plans for finishing it?</td>
</tr>
<tr>
<td>I really like the way you wrote. . .</td>
<td>This part confuses me. What could you do to make it clearer?</td>
</tr>
<tr>
<td>Your point of view is very clear.</td>
<td>What is your point of view here?</td>
</tr>
<tr>
<td>Your supporting details are very strong in this paragraph.</td>
<td>How can you support this argument with more strength?</td>
</tr>
<tr>
<td>Your introduction (or conclusion) is very strong.</td>
<td>What is your evidence in this paragraph?</td>
</tr>
<tr>
<td>Your introduction really gives me a clear picture of where this piece of writing is going.</td>
<td>How can you make your introduction (or conclusion) stronger?</td>
</tr>
<tr>
<td>You’ve organized your arguments in a very convincing way.</td>
<td>What could you add to your introduction to give me a “road map” of the direction of this piece of writing?</td>
</tr>
<tr>
<td>Your topic sentences state the main idea of each paragraph very clearly.</td>
<td>How could you organize this piece to really persuade your reader to agree with your point of view?</td>
</tr>
<tr>
<td>Your word choices are very suitable for this assignment and topic.</td>
<td>How could you rearrange the ideas in this paragraph to have a clear topic sentence?</td>
</tr>
<tr>
<td></td>
<td>Your language may be too casual for this type of assignment. How might you change some of the words to be more formal?</td>
</tr>
</tbody>
</table>
Dance History Reports: List of Suggested Topics

Choose one pioneer of dance from one the areas listed. Conduct research and write a report on your dance pioneer using the editing checklist provided as a guideline. Be prepared to bring your first draft to class to undergo peer editing and revising.

**Modern:**

- Martha Graham
- Lester Horton
- Isadora Duncan

**Jazz:**

- Luigi
- Bob Fosse
- Twyla Tharp

**Ballet:**

- Rudolph Nureyev
- Karen Kain
- Enrico Cecchetti
Oral Communication: Group Roles (Choreography)

DANCE Grade 10: Composition Unit

Students will be given an oral lesson outlining the importance of group roles and the duties of each role. Later the students will be divided into small groups (less than 5 students). They will be creating a group composition. There are many options for the composition, although it would be beneficial to the learners to begin with a simple structure so they can focus on their group roles (e.g., create a modern movement phrase using a piece of music).

Purpose
- Encourage active participation by all group members.
- Foster awareness of the various tasks necessary in group collaboration.
- Make students comfortable in a variety of roles.

Payoff
Students will:
- analyze their own dance works presented in small groups (e.g., duets, trios, quartets).
- reflect and report—in oral and written form—on their own compositions and those of others (their peers, dancers in other cultures).
- participate and grow as group members.
- fulfill all of the requirements of their role.
- receive and offer positive feedback and constructive criticism from/to their peers.
- increase their time management, social, and collaboration skills.

Tips and Resources
- It is important to vary the composition of small groups, allowing students to work with classmates of various abilities, interests, backgrounds, home languages and other characteristics.
- As well as the teacher monitoring the roles during the first task, the students’ roles should be recorded, so that the following times they employ group roles the students fill a different role.
- All roles should be of relatively equal measure. For example, should any research be required, all students should be responsible for this task.
- For examples of role ideas see Student/Teacher Resource—Group Choreography Roles.
- Not all activities will require all of the roles listed in the resource, and in some cases if the groups are smaller, students may be required to fulfill two roles.

Further Support
- It would benefit the students to have a handout which outlines the group roles.
## Oral Communication: Group Roles (Choreography)

### DANCE Grade 10: Composition Unit

<table>
<thead>
<tr>
<th>What teachers do</th>
<th>What students do</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Before</strong></td>
<td></td>
</tr>
<tr>
<td>• Cut small preprinted cards with group roles on them. Place in a bowl or bag from which students can choose cards.</td>
<td>• Understand their responsibilities as a learner and ask any questions if and when unsure.</td>
</tr>
<tr>
<td>• Prepare the classroom for group work.</td>
<td>• Listen and learn the responsibilities of each group role.</td>
</tr>
<tr>
<td>• Prepare a handout that outlines group roles.</td>
<td></td>
</tr>
<tr>
<td>• Offer the students a lesson on each of the group roles. It would be wise to give examples with each role. Circulate the handouts that explain the roles. See example to follow.</td>
<td></td>
</tr>
<tr>
<td>• Choose one generic piece of music that all groups will use. Suggestion: do not choose a piece that contains lyrics, so students avoid interpreting the lyrics.</td>
<td></td>
</tr>
<tr>
<td><strong>During</strong></td>
<td></td>
</tr>
<tr>
<td>• Divide and form the students into small groups.</td>
<td>• Students are to individually organize themselves into groups according to the teacher’s instruction.</td>
</tr>
<tr>
<td>• Present the parameters of the task. A good starter task would be to divide the class into groups of 5 or 6 students and have them work together on a creative movement phrase using the modern genre of dance.</td>
<td>• Recite their roles to each of the group members, and fulfill their roles to the best of their abilities.</td>
</tr>
<tr>
<td>• The phrase must include all of the dancers, and they are to work within their group roles, and create a 1-minute dance (suggested length: two classes). Time should be given at the end of the second lesson for a class discussion on group roles.</td>
<td>• Act positively to encourage all group members.</td>
</tr>
<tr>
<td>• Since they will be familiarizing themselves with group roles, students can concentrate on the actual roles without having too many stipulations that may impede their creative boundaries.</td>
<td>• Participate fully in all discussions, and later in all movement collaboration.</td>
</tr>
<tr>
<td>• Explain the time limits and keep track of time.</td>
<td>• Adhere to the time limits set by the manager/timekeeper and the teacher.</td>
</tr>
<tr>
<td>• The teacher should encourage participation and enforce a positive working environment.</td>
<td>• Stay on task, listen to and respect others, be creative and have fun.</td>
</tr>
<tr>
<td>• Comment constructively on the group process.</td>
<td>• Dancers are to create a one-minute dance. Stipulations would be minimal.</td>
</tr>
<tr>
<td><strong>After</strong></td>
<td></td>
</tr>
<tr>
<td>• Teachers may choose to ask students to document the process in their journals, or complete an evaluation of the lesson. Encourage them to discuss the pros and cons of working collaboratively on a creative piece.</td>
<td>• Students are to contemplate the experience and document the process in their journals, or from the Student Resource – Small Group Reflection. Some questions to consider: What are the difficulties of sharing a creative project with other classmates? How did working as a group improve our story? How did I feel when areas that I was passionate about were not chosen to be a part of our story?</td>
</tr>
<tr>
<td>• The teacher may choose to have an open forum discussion with the class about the pros and cons of sharing a creative experience with peers. Discuss etiquette, and explore the benefits that it produces.</td>
<td>• Discuss the activity amongst your group as well as amongst the class.</td>
</tr>
<tr>
<td>• If this is the end of the creation process, teachers should encourage the creativity by having students share their dances with their classmates.</td>
<td></td>
</tr>
<tr>
<td>• Plan to repeat similar exercises with the students trying alternative group roles.</td>
<td></td>
</tr>
</tbody>
</table>
Group Choreography Roles

Teacher
The role of the teacher in cooperative learning becomes predominantly that of planner and facilitator of active learning as opposed to that of instructor. Example activities are:

- observes and intervenes during in-class group work
- asks open-ended questions during in-class group work
- praises and encourages during in-class group work
- extends participation and involves group members
- facilitates student responsibility and self-evaluation
- promotes student learning of meta-cognitive and social skills

Students
Students become more active role players in learning - they become peer experts and act as peer instructors, responsible for each other and the group. Group roles may be assigned, rotated, or shared. Below is a list of many group roles. Not all group roles will be necessary for each task, so the necessary roles must be chosen before beginning the task. Some performance and production examples have also been added. Any of these roles can be shared amongst the learners. Examples of roles are:

Researcher: This person should be responsible for researching the dance (if this is the option that you choose). This person also works with the teacher to share moves with the team. Can be included for repertoire or historical activities.

Leader: This person is comfortable with transitions, is aware of the plan, leads practices, and consults with teacher and/or choreographer regarding moves and the direction of the group’s activities. Also responsible for organization and presentation.

Manager: Responsible for guiding the group in the direction that he/she deems most effective. Responsible for time keeping and staying on task and within the appropriate discussion area.

Choreographer: Discusses moves with group, creates moves, gathers ideas, teaches group, and works closely with writer and leader.

Writer: Writes out the choreographer’s plan, turns in typewritten copy and makes copies for the entire group. Asks the group to repeat important details for accurate recording.

Supporter / Encourager: This person aids in keeping relations positive amongst the group and offers encouragement. This group member recognizes who has contributed to the group as well as who must offer more input. He/she makes sure that tasks are equally contributed.

Reconciler / Mediator: This person aids in keeping relations positive amongst the group and offers encouragement. Should a disagreement occur this person should step in and solve the problem at hand.

Wardrobe Designer: Gathers ideas from the group, creates a plan that fits with the theme. Helps people who may not have appropriate attire gain access, works with the music director to coordinate theme/dress/music.

Lighting Designer: Gathers ideas from the group, creates a plan that fits with the theme, works with the lighting technician to coordinate lighting scheme.

Music Director: Discusses music with group, ensures music is appropriate for school, ensures music has smooth flow, ensures music works with choreography and theme.

Videographer: Responsible for video portion of project. Obtains video, tape, possibly consults with video productions, angle set up. Ensures music can be heard on video. Will either set up or video during practice and performance. Considers location of filming.

Resources:

Think Literacy Cross Curricular Approaches, Grades 7-12, Queen's Printer for Ontario, 2003.
Small Group Discussion Reflection Sheet

Name: _________________________________
Role: _________________________________

Comment on your group’s ability to work together in a positive manner. Consider cooperation, listening and organization.

What are your group’s strengths?

What are your group’s areas for improvement?

Comment on your own ability to work in a positive manner. Consider cooperation, listening, and organization.

What are your strengths?

What are your areas for improvement?

Comment on your success in fulfilling the role you were assigned.