

Using Fine Arts Integration and Picturebooks
to Enrich Middle Years' Students' Literacy Learning Experiences

by

Korry Elliott

Bachelor of Arts, University of Victoria, 2003

Bachelor of Education, University of Victoria, 2007

A Project Submitted in Partial Fulfillment
of the Requirements for the Degree of

MASTER OF EDUCATION

In the Area of Middle Years Language and Literacy

Department of Curriculum and Instruction

© Korry Elliott, 2011
University of Victoria

All rights reserved. This project may not be reproduced in whole or in part, by photocopy
or other means, without the permission of the author.

Abstract

The purpose of this project was to examine the value of multimodal education and integrated curriculum, through fine arts integration using picturebooks. Semiotics, multimodality, multiliteracies and multiple intelligences provided the framework for this investigation as well as the creation of a unit plan consisting of 10 sequential activities that integrate literacy, the semiotic resources of fine arts and the multimodal nature of picturebooks. The primary goal of the unit is to enrich a middle years' language arts program in a way that also effectively teaches and honours the fine arts. However, the unit could also be a valuable part of an integrated fine arts (music, drama and visual arts) program. Reflecting on the review of relevant literature and the creation of the unit plan, it is evident that literacy, fine arts and picturebooks can be integrated in a meaningful and an authentic manner to create a holistic learning experience for students.

Table of Contents

Abstract.....	ii
Table of Contents.....	iii
Acknowledgements.....	v
Dedication.....	vi
Chapter 1: Introduction.....	1
Why Fine Arts and Language and Literacy?.....	1
Creating the Unit: Developing Literacy and Global Awareness in Grade 6 Through the Fine Arts and Picturebooks	2
Project Overview.....	6
Chapter 2: Review of the Literature.....	8
Multiple Ways of Knowing and the Construction of Meaning.....	8
Semiotics and transmediation.....	8
Multimodality.....	9
Multiliteracies.....	14
Multiple intelligences	15
Fine Arts Integration	17
The fine arts as sign systems	18
Creating an inclusive learning environment through fine arts integration ...	21
Teacher’s apprehensions and concerns	23
Picturebooks in the Classroom.....	25
Picturebooks as multimodal texts.....	25
Picturebook selection.....	27

Effective use of picturebooks in the classroom.....	28
Summary	30
Chapter 3: Reflections.....	32
Semiotics, Multimodality, Multiliteracies and Multiple Intelligences.....	32
Fine Arts Integration	33
Picturebooks in the Classroom.....	36
Overall Reflections.....	38
References.....	40
Appendix.....	45

Acknowledgements

This project would not have been possible if not for the support and encouragement of my supervisor, my professors, my fiancé, my friends and my family.

Thank you, Dr. Sylvia Pantaleo, for your guidance through this process. I am so grateful for your kind words, constructive feedback and patience. I admire your dedication to teaching and learning and your vast expertise. You have given me something to aspire to.

I would also like to thank my professors, in particular Dr. Deborah Begoray, for being a source of support, direction and expertise as well as a sounding board throughout my graduate learning experience.

It is especially important that I thank my fiancé, Chad Vath. I would have been lost in this process without your love and encouragement. You believed in me even when I was not sure I believed in myself. Your support has been invaluable and your sacrifices have not gone unnoticed.

As always, I owe my best friend and other half, Raina Pierce, a depth of gratitude for her unwavering support and positivity, particularly through the final few months of this project. Thank you not only for your help with proofreading and editing, but also for being the voice of reason and giving me perspective.

I must also thank my family for cheering me on over the past two years and Amy Collins, my partner in this endeavour, for sharing this experience with me and reminding me that I was not alone during the many late nights.

Dedication

For my former, current and future students. If I can make a small impression in your lives, you will have made an incredible difference in mine; thank you for allowing me to contribute to your life-long learning.

Chapter 1

Introduction

Why Fine Arts and Language and Literacy?

Traditionally, language and literacy instruction has focused on reading and writing. Today, literacy is much more broadly defined to include viewing and representing through a variety of modes (e.g., images, speech, gestures). This broader definition encourages educators to create multimodal learning experiences within their language arts programs. Looking to make connections between my current job assignment as an elementary music teacher and literacy in my project, I decided to research multimodality, more specifically multimodal pedagogy implemented through fine arts integration and the use of picturebooks in middle years' language arts classrooms. My interest in fine arts integration is derived from my experiences as a music teacher, having seen arts education devalued by administrators, fellow teachers, parents and even students. Currently, in my own practice as a music teacher, I strive to counteract the skeptical attitudes towards the arts by implementing a strong program based on curriculum, student interest and authentic music experiences. I have also tried to strengthen my music program by using picturebooks, connecting them to the students' music learning experiences. While this literacy integration is still in the beginning phases, there has been a positive response from the students. This response lead to my piqued interest in picturebooks and the role they can play in a multimodal, integrated literacy learning experience. Despite the presence of fine arts skeptics, there are also many other teachers who appreciate arts education and can see the value in integrating it into their literacy program. However, not all teachers are confident in their ability to teach and integrate the arts (Grant, Hutchison, Hornsby, & Brooke, 2008;

Lynch, 2007). This fact, along with my interests and experiences led me to my project and my goal, to learn more about effective fine arts integration and the use of picturebooks, and to create a user-friendly unit (see Appendix) that could contribute to a richer, more inclusive language arts program that honours the fine arts and that capitalizes on the potential offered by the arts, picturebooks and an integrated, multimodal pedagogy.

Creating the Unit: Developing Literacy and Global Awareness in Grade 6 Through the Fine Arts and Picturebooks

Once I decided to focus on creating a multimodal language arts unit that integrated both fine arts and picturebooks, I needed to choose a grade level to focus on and a topic that would be engaging for students. I chose to base the unit on grade 6 for two reasons. First, this grade level is middle ground, between the other middle grades (7, 8 and sometimes 9) and the intermediate Grades, 4 and 5, making it more easily adapted for teachers within that grade range. Second, while this unit does not include social studies learning outcomes, it has the potential to address the British Columbia social studies curriculum, which in Grade 6 focuses on Canada and the world, providing teachers with another opportunity for integration (British Columbia Ministry of Education, 2006). Global awareness seemed like an ideal focus because it is a current topic of societal concern that is broad enough that students with a range of background knowledge and interests can make connections to it. For the purposes of this unit, global awareness refers to an awareness of the current world conditions and developments, respect for the diversity of ideas and cultures found across societies, an appreciation of the interconnectedness that prevails despite the many differences that exist and an understanding of how human choice can affect the world. (Hanvey, 1976; Landorf, Rocco & Nevin, 2007). Middle school students today are more

likely than ever to be interested in global awareness, not only because of its breadth, but also because the world they live in is becoming increasingly more global and drawn together largely as a result of continuous and rapid advancements in communications technology (Jewitt, 2008). Students have access to more of the world now than ever, increasing the likelihood that they will be intrigued by the topic of global awareness. The topic also lent itself to the inclusion of picturebooks and fine arts because of the great potential for thought-provoking and emotional content.

It was not only important to create a practical resource for teachers that would interest and engage students, but also to bring multimodal pedagogy, fine arts integration and picturebooks in the middle years' classroom to the forefront. A review of the literature revealed that much of the research regarding all three of these topics is qualitative and has been conducted in elementary schools, largely at the primary level (e.g., Cowan & Albers, 2006; Grant, Hutchison, Hornsby, & Brooke, 2008; Lynch, 2007). Scholars have commented on the implications of arts integration, but few studies have provided any quantitative evidence of gains in literacy or fine arts learning. The majority of the literature on incorporating the fine arts into literacy instruction focuses on drama and the visual arts, with little being said about the benefits of music integration beyond applications for emergent readers (e.g., Gromko, 2005; Register, 2001; Wiggins, 2007). Also, across all three topics, few studies have been done in Canada. While this unit plan is not a primary research project in and of itself, it could be the foundation for a study in a Canadian middle school aiming to provide information that would help to fill the gap in current literature.

Regardless of whether a unit plan is part of a research project or not, one aspect must be present: curricular connections. A benefit of an integrated unit is the significant

amount of curriculum that one is able to teach. My carefully planned unit was created with the intention of providing students with authentic and diverse opportunities to achieve prescribed learning outcomes from the British Columbia Ministry of Education language arts curricula. Learning outcomes, however, are not the only way in which this unit plan is aligned with the curriculum. Many of the principles and philosophies that guide the curriculum are also at the core of this unit. The language arts curriculum values oral language, reading and viewing, and writing and representing (British Columbia Ministry of Education, 2006). These emphases are mirrored throughout the unit plan as it provides students with opportunities to engage in multimodal activities. The Ministry also emphasizes the new literacy demands that are placed on today's students. This unit plan supports students in their endeavours to become literate in the contemporary sense by inviting them to develop their digital literacies and work collaboratively with their peers to represent and communicate their ideas and their learning through a variety of means.

The arts education curriculum notes how integral the fine arts are to students' intellectual and personal growth (British Columbia Ministry of Education, 2010a). This guiding philosophy is central to the unit plan, evidenced by the meaningful integration of the fine arts in each activity. The curriculum documents contain the three common areas within arts education: (1) creating, expressing, perceiving and responding, (2) knowledge, skills, and techniques, and (3) personal, social, cultural, and historical contexts. The activities included in the unit provide students with opportunities to create products, express ideas, and view and respond to various media. They are also explicitly instructed in and invited to explore the knowledge, skills, and processes associated with the arts. Students also engage with representations from a variety of contexts, be they cultural or

historical via a picturebook, social through collaborative projects, or personal as they make their own connections to the content and concepts. The Ministry recognizes that the arts need to be honoured and taught purposefully for their inherent value. It is also noted, however, that arts education enables students to develop skills that can be applied across the curriculum, such as critical thinking and interpretation (British Columbia Ministry of Education, 2010a). This unit plan capitalizes on these cross-curricular connections in order to provide students with a more cohesive and holistic learning experience.

Several components of the unit plan serve to encourage such holistic learning. Each activity invites students to respond to a prompt (a song or song and video) by writing or representing in a journal. These prompts serve to provide context and spark interest. Class discussion also plays a significant role in the activities, helping students to process the content and concepts and construct meaning through conversation. Research indicates the importance of collaborative discussions as means to support students as they personally construct their understanding of curriculum through emergent, multivocal discourse (Lyle, 2008; Sawyer, 2004). Lyle states that collaborative discussion allows students to “play an active role in developing a personally constructed understanding of the curriculum through dialogic interchange” (2008, p. 279). Each activity (except for number 9, a time set aside for reflection) also includes a read-aloud of a picturebook. The books form the basis for discussion and interpretation. Students have the opportunity to work collaboratively with their peers to respond to the activities’ topics, presented through the picturebooks, the journal prompts and the class discussions. Each activity concludes with an opportunity for students to share their responses, ranging from dramatic performances to visual art creations. The unit culminates in an activity that allows students to compile their new

knowledge and skills and create a public service announcement to communicate and share their learning. This final activity requires students to construct meaning by translating their understanding and ideas between various modes and sign systems, incorporating multiple intelligences, interacting within and across students (Moran, Kornhaber, & Gardner, 2006; Siegel, 1995).

The unit plan is intended to be user-friendly and includes all of the information necessary to implement these activities successfully. Along with activity outlines, the unit includes an annotated bibliography of all suggested picturebooks as well as a bibliography of the songs and videos used as journal prompts throughout the unit. A scope and sequence has been included to provide a quick overview for teachers. A glossary to define and clarify unfamiliar concepts can be found in the unit's appendix, along with a bibliography of additional suggested picturebooks and thirteen assessment tools. While it is impossible to anticipate the needs of every teacher, the unit was created with the intention of being as ready-to-use as possible.

Project Overview

In Chapter 1, I have discussed what brought me to this project, its defining components and how it connects to the curriculum. Chapter 2 provides a review of the literature, serving as an overview of information and research that was foundational to this project. The review addresses a variety of interrelated topics including semiotics, multimodality, multiliteracies, multiple intelligences, fine arts integration and using picturebooks in the classroom. Chapter 3 consists of a reflection, connecting the unit plan (found in the appendix) to current literature and discussing my learning process.

The unit, “Developing Literacy and Global Awareness in Grade 6 Through the Fine Arts and Picturebooks,” is found in the Appendix. Each of the 10 sequential activities in the unit includes a time for free-form journaling, in which students respond to a prompt (a song and/or video) through writing or representing. All, but one of the activities, include picturebook read-alouds that serve as the basis for class discussions as well as an arts-based activity. The comprehensive content of the unit includes suggestions for introducing the unit, a list of necessary resources, materials and equipment, a list of addressed learning outcomes, an annotated bibliography of included picturebooks, a bibliography of the songs and videos used as journaling prompts, a scope and sequence overview of the unit, and outlines for each activity. An Appendix at the end of the unit includes a glossary, additional suggested picturebooks and activities and assessment tools. The intention is for these components, collectively, to provide educators with the information and tools necessary to easily implement the unit.

Chapter 2

Review of the Literature

This project required a review of literature in several different, but related areas, including semiotics, multimodality, multiliteracies and multiple intelligences. The common theme within the literature is that there are multiple ways of knowing and meaning can be constructed collaboratively through a variety of means and translations between them. Fine arts integration and use of picturebooks provide opportunities for students to engage in this type of meaning-making. This review is by no means comprehensive, but serves as a foundation of information drawn from these interrelated areas of study.

Multiple Ways of Knowing and the Construction of Meaning

Traditionally, literacy programs have privileged language as a means of learning and demonstrating understanding (Siegel, 1995). Current literature indicates, however, that there are multiple ways of knowing and constructing meaning. Ways of knowing have been theorized from many perspectives, including semiotics, multimodality, multiliteracies and multiple intelligences. Below is a brief review of the literature regarding each of these topics.

Semiotics and transmediation.

Chandler (2007) defines semiotics as the study of signs. He elaborates, explaining that a sign can take many forms including, but not limited to words, sounds, images, scents, flavours, objects or acts. It is important to note, however, that signs have no intrinsic meaning and “only become signs when sign-users invest them with meaning with reference to a recognized code” (Chandler, 2007, p. 260). Broken down even further, signs are comprised of the signifier, the material that forms the sign, and the signified, the concept

represented by a signifier. However, it is the individual who interprets the sign, constructing meaning within a cultural context.

Contemporary semiotics looks not at signs in isolation, but collectively, as part of semiotic sign systems. Each sign system (e.g., reading, writing, drama, music, art, dance, mathematics) has multiple signs that provide people with multiple ways of representing, expressing and interpreting meaning. Different sign systems allow for meaning to be expressed in different ways (Courtland & Gambell, 2010). Semioticians study how this meaning is made and how reality is represented by sign systems.

Siegel (1995) notes how meaning is made when one sign is translated into another. This translation is known as transmediation. Eco (1984 cited in Siegel, 1995) explains that transmediation is not only the translation of a sign, but also indicates an increase in the individual's understanding of it. Siegel asserts that transmediation is a generative process in which new meanings are produced. In order to generate these new meanings, the original sign or sign systems need not only be translated, but in the process must be reinterpreted. Siegel argues that this interpretation element is key to the concept of transmediation, moving the process beyond mere translation and supporting the development of cognitive, aesthetic and psychomotor skills. According to semioticians, sign systems are at the root of representation and expression, and transmediation is at the core of understanding and learning when students engage in semiotic meaning-making.

Multimodality.

Semiotics provides a framework for understanding multimodality because “it offers a way of thinking about meaning and text that does not privilege language over all other sign systems” (Siegel, 2006, p. 68). Multimodality is an approach to representation,

communication and interaction involving multiple ways of knowing and communicating (Jewitt, 2009). Traditionally, meaning has primarily been made through linguistics. A multimodal perspective, however, is inclusive of modes and systems of making meaning that move beyond writing and speech to include resources such as music/sound, action and visual communications in various multimodal combinations (Jewitt, 2008). The concept of multimodality consists of various sub-concepts, including modes of representation, media, materiality, modal affordances and design. Not only is multimodality a concept and a pedagogical perspective, it is both the result of, and a response to, a shift in thought brought about by the transformation of communications in the 21st century. Kress (2004) discusses the changing landscape of communication and how it not only has led to multimodality, but also calls for a shift towards it. Specifically, Kress (2000) notes that “the world of communication is multimodal, no longer reliant on language-as-speech or on language-as-writing alone” (p. 139). Today, language is only one part of a set of multimodal resources that have the potential to contribute equally to the construction of meaning (Jewitt, Bezemer, Jones, & Kress, 2009). The components of multimodality need to be understood and constantly analyzed to ensure that communicational and representational needs are being met, and the means for making meaning are advanced in a way that improves learning, understanding and the construction of knowledge.

Mode and medium are two subcomponents of multimodality. A mode is a “socially and culturally shaped resource for making meaning” (Bezemer & Kress, 2008, p. 171). There are many different modes, including but not limited to writing, images, speech, layout, gestures and moving images. Modes vary in their modal resources. Writing, for example, has grammatical, lexical, syntactic and graphic resources. Speech shares the

aspects of grammar, lexis and syntax, but also has resources such as intensity, intonation, tonal quality, length and silence. The modal resources of image are quite different and include spatial relation, shape, colour and potentially temporal succession and movement, to name a few. The variation in modal resources means that modes have different potentials and constraints, or affordances when it comes to meaning-making (Bezemer & Kress, 2008). Kress (2004) notes that “not only do they mean different things, they *mean* differently” (p. 111).

Media, or the medium, refers to the substance of distribution that is associated with a given mode of communication or representation (Bezemer & Kress, 2008). It is the vehicle in which meaning is realized and made available to others. A book is a medium for writing, for example, and a screen may be the medium for images. As technology advances and more and more digital mediums are being used, defining the medium for a digital mode can become more complicated and consist of a chain of materials. Media are not bound to only one form. A medium can be reshaped and manipulated to create a *site of display* that best suits the interest of a given audience (Bezemer & Kress, 2008). The medium of paper can be changed into various sites of display, for instance, such as a poster or a booklet. Regardless of how the medium is used, meaning is constructed and communicated.

Every mode requires a material with which to create it. Speech, for instance, uses the material of sound, and writing requires the use of graphics. The materiality of modes plays a role in what it is capable of accomplishing when it comes to meaning-making; different materials allow for different affordances. Jewitt (2008) defines modal affordance as “what is possible to express and represent easily” (p. 247). Affordances are determined by how a mode has been used in the past, what it has been used to mean and do repeatedly

and the social conventions that shape its use within context. A mode's cultural history shapes the way it is used and incorporated. Kress (2004) notes that certain modes or signs evoke meaning by cultural association. The physical, social and material affordances of each mode engender particular logic and create different representational and communicational potentials and limitations (Jewitt, 2008).

Not only are the affordances of a mode dependent on its history of cultural work, but the meaning of any given representation – in any mode – or sign is also socially, culturally and historically situated. Kress (2004) notes that socially-situated meaning is derived from specific societies and their cultures. While social meanings are undeniable, it can still be said that they can be intentional and based on a specific culture (Kress, 2004). Kress gives the example of the final letter *e* in a *Bar and Grille* sign at an airport eatery. The *e* has been added to intentionally evoke culturally-specific associations, in this case to a sense of tradition and 'Englishness', as would a sign bearing the name *Ye olde gifte shoppe*. Though these associations and meanings are socially constructed the representation – the sign – has been designed with intention and relies on a meaning that is connected to a particular culture. Bezemer and Kress (2008) define design as “the practice where modes, media, frames, and sites of display on the one hand, and the rhetorical purposes, the designer's interests, and the characteristics of the audience on the other are brought into coherence with each other” (p. 174). Thus, design is the process of representing the intentions, interests, and purposes of the designer from the available multimodal resources in a way that meets the assumed needs and characteristics of a specific audience. This definition illustrates a shift in thought wherein signs-as-texts are not longer composed, but designed. Kress (2004) asserts that designers of contemporary texts are no longer authoring

authoritative texts, but are instead providing material in a way that they see best fits the demands of an imagined audience. The designer has intention, but the reader – or viewer as the case may be – is no longer unilaterally led as was generally the case with traditional text formats. In a sense, design is a shared endeavour; the process of creating texts and reading texts are both part of the greater design process.

The creator of a text participates in design by making choices in context (Kress, 2004). These choices rest on the assessment of the environment and an imagined audience. It is necessary to consider which mode is most appealing and most corresponds to the audience's as well as the designer's own interests. A medium that is perceived to be preferred by the intended audience and/or by the designer must be selected. The designer is not authoring an authoritative text, but is instead providing “material arranged in relation to the assumed characteristics of the imagined audience” (Kress, 2004, p. 114). The task is to assemble materials so that they can become information for the viewer, corresponding to their interests. The designer must also consider how the chosen mode will position them as the creator of the text. Overall, designers must make choices that allow them to make their communications most effective for their audience and the current context.

Multiple ways of knowing are encouraged through this design process and supported by the inclusion of a variety of modes and media for instruction and learning. A multimodal pedagogy enables students to construct meaning through various means, providing opportunities for learners to capitalize on the semiotic resources of a range of sign systems.

Multiliteracies.

Multiliteracies is another perspective that addresses ways of knowing and representing is multiliteracies. A term first coined by the New London Group (1996), multiliteracies broadens the definition and scope of literacy and literacy pedagogy in order to better meet the demands of the culturally and linguistically diverse as well as increasingly globalized society in which we live. According to the multiliteracies perspective, a new definition of literacies must incorporate new text forms that are based on multimedia and information technologies. Literacy pedagogy must support the development of understanding and competence with these new representational forms. Changing work, public and personal lives require that educators prepare students so that they are able to understand and communicate using multiple text forms or modes. The increasing complexity and inter-relationship between these modes of meaning are a key idea within the multiliteracies approach. The New London Group (1996) asserted that a functional grammar, or metalanguage, is required “for analyzing the Design” of meaning associated with different modes of meaning (p. 77). They identified six modes of meaning that require metalanguages: Linguistic Design, Visual Design, Audio Design, Gestural Design, Spatial Design and Multimodal Design. Multimodal Design represents the patterns of connection that exist between the other five modes. In fact, the New London Group noted that multimodal modes of meaning are the most significant because they interconnect all other modes in dynamic relationships.

In order for learners to gain competent control over the various modes of meaning, a multiliteracies pedagogy is required. According to the New London Group (1996), this approach calls for the integration of four components: situated practice, overt instruction,

critical framing and transformed practice. Situated practice immerses students in experiences and discourses from their private lives, as well as those that are found in work and public spaces. The goal of overt instruction is to provide “systemic, analytic and conscious understanding” or the various modes of meaning (New London Group, 1996, p. 88). Critical framing refers to the critical viewing of texts, in the multiliterate sense, in relation to the context in which they were created or presented. Finally, transformed practice requires students to apply their meaning-making practice in other contexts or sites.

The what and how of multiliteracies pedagogy support the concept of multiple ways of knowing in that they acknowledge and honour a variety of modes for making meaning. The New London Group (1996) advocated for a shift towards a pedagogy that empowers students to engage in multimodal design and that teaches them how to make and transform meaning in ways that will best serve them in the future.

Multiple intelligences.

According to multiple intelligences theory, not only do multiple ways of knowing and constructing meaning exist, but students have intelligence profiles that result in them having a propensity for certain learning orientations (Moran, Kornhaber, & Gardner, 2006). Multiple intelligence theory was originally intended as an explanation of how the mind works, demonstrating the diverse intellectual profiles students bring to the classroom. These profiles consist of a combination of strengths and weaknesses in relation to eight different intelligences, each oriented to a particular type of information: linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, naturalistic, interpersonal and intrapersonal (Gardner & Moran, 2006). A ninth intelligence, existential, has not been fully incorporated into the theory, but has the potential to be part of a student’s profile. Students’

penchants for particular intelligences – or ways of knowing and constructing meaning – can be addressed by providing rich learning experiences that engage students across multiple dimensions simultaneously. Integrating various intelligences through these rich learning experiences often leads to cross-curricular connections. Gardner and Moran (2006) also stress that these intelligences are not isolated, but instead are interrelated. This interaction not only takes place within students, but also between students. Multiple intelligence theory encourages learners to collaborate with one another (Moran, Kornhaber, & Gardner, 2006) and collaboration in the classroom is echoed by other scholars, such as Lyle (2008) who contends that collaborative discussion can support the literacy development of all students.

It should be noted, however, that there are limitations to Gardner's multiple intelligences theory. Intelligence profiles imply that students' learning styles are static and unchanging (Klein, 1997). Research conducted in various areas of study (e.g., development, transfer of learning, psychometrics) provides little support for Gardner's theory as it is currently presented. Attributing achievement in any particular area to an intelligence rather than the acquisition of knowledge, for instance, implies that the level of achievement will be relatively stable over time. These implications and the lack of supporting empirical evidence limit the extent to which multiple intelligence theory can be applied to educational practices.

Nonetheless, creating rich learning experiences that support students' dynamic learning needs and allowing students to work and discuss content collaboratively can help to build active learners who are capable of constructing meaning in a variety of ways.

Fine Arts Integration

Research indicates that an integrated curriculum produces improved educational results (Lewis & Shaha, 2003). Lewis and Shaha (2003) contend that “learning is more powerfully enabled when curricular are integrated such that connections are established between subject areas rather than as fragmented islands of information or knowledge” (p. 538). They conducted three studies to compare the educational and attitudinal gains made between an integrated curricula and compartmentalized curriculum. Over 400 students and 15 teachers participated in nine different high schools. English, math and science courses were included in the study. Pre- and post-assessments of learning outcomes were conducted with all students. Student assessment scores from the integrated approach were significantly higher than those produced through the isolated subject instruction, strengthening the assertion that integrated curricula leads to significantly improved educational gains. Beane (1991) argues that an integrated curriculum is effective because it presents students with the bigger picture, which is a more accurate representation of what students encounter in real life experiences. He elaborates, arguing that true integration must imply unity and wholeness as opposed to fragmentation and separation, and it must also address issues and questions that are meaningful to the learner in order to be successful. When these two conditions are met, integrated curricula can provide opportunities for students to participate in authentic learning experiences, increasingly the likelihood of their success.

Fine arts integration is a pedagogical approach that combines fine arts subjects with other subject areas – primarily literacy in this review – in a meaningful way, supporting development in all areas. For the purposes of this project, the fine arts include, but are not

limited to, music, drama and visual arts. A review of the literature regarding fine arts integration reveals three common themes. First, the arts are semiotic or sign systems through which meaning is constructed and communicated. Second, arts integration supports the creation of an inclusive learning environment by providing learners with multiple modes through which to learn and demonstrate their understanding. Finally, while many educators may feel apprehensive about arts integration, the majority of teachers' concerns can be alleviated through careful consideration, collegial support and professional development. Together, these recurring themes indicate that arts integration supports literacy development and is, therefore, a worthwhile pedagogical endeavour.

The fine arts as sign systems.

One of the primary reasons that arts integration supports literacy development is the semiotic or multimodal nature of the fine arts. Each art form operates as a sign system and serves as a way of knowing. Meaning is constructed, represented, and interpreted via various semiotic systems or modes (Lynch, 2007). Lynch conducted an exploratory study to better understand what arts-integrated lessons looked and sounded like and how they supported and/or constrained meaning-making. Over a four-week period, she observed Grades 3, 4 and 5 students engage in arts-based literacy activities. Lynch found that the semiotic affordances of the fine arts made integration engaging and successful for three main reasons. First, students were able to use their hands, bodies and voices as “tools for learning in an arts integration lesson” to interact with content and construct meaning (Lynch, 2007, p. 36). As described in Piaget's (1972) theory of developmental stages, students aged 7 to 11 are generally in the concrete operational stage in which they reason best with physical objects, making hands-on learning especially beneficial in the

intermediate and middle grades. Second, teaching through the arts also provided the students with choice in how they interacted with content. As a result of this choice, the students approached content from different angles and made decisions about how best to use their selected sign system to represent their understanding, requiring them to take more responsibility for their learning. Lastly, the arts integration in this study lent itself well to the social construction of learning as Lynch stated that the students interacted in ways they may not have if traditional pedagogy had been applied. The multimodal nature of arts integration was evident in the multiple modes and media students accessed to represent and communicate their thoughts and understanding, as well as the role they played as designers, making purposeful decisions as they created their representations.

The arts as semiotic systems through which to construct and communicate meaning is beneficial to learners, but Cowan and Albers (2006) assert that it is the construction and translation of meaning *across* sign systems that enables students to develop rich, complex literacy practices. Semiotic representations not only demonstrate student understanding of content and concepts, but also student knowledge of and facility with various communication systems. In order for students to be considered literate in today's society, they must be able to understand and respond to various systems (Evans, 2009). Teaching and learning across semiotic systems is holistic, involving the whole child by immersing them "intellectually, physically, and, therefore rigorously" (Lynch, 2007, p. 37). Siegel (1995) writes about the merits of transmediation, the translation of content from one sign system to another. She notes that transmediation is grounded in the belief that different sign systems (e.g., linguistic, pictorial, gestural, musical) provide means for making greater sense of the world. Encouraging meaning-making through and across these sign systems

can support the development a range of aesthetic, cognitive and psychomotor skills that may otherwise go untapped. Transmediation not only helps students to understand, but is also a generative process in that it often produces new meanings (Siegel, 1995). This generative quality is derived from the fact that students are often faced with the task of inventing a connection between sign systems when they undertake transmediation.

McCormick (2011) notes that there is not a dictionary that tells students, explicitly, how to represent language, for instance, in images or movement. The generative nature of transmediation supports students as they cultivate multiple ways of knowing. A student who translates a poem he has written into choreographed movement must analyze the meaning of the written words, develop movements to represent them and therefore, invent the connection between the two sign systems. This invented connection represents new meaning and understanding that has been generated through the transmediation.

Scholars (e.g., Cowan & Albers, 2006; Harste, 2000; Leland, Harste & Helt, 2000; Lynch, 2007) agree that there are multiple ways of knowing and the fine arts can provide opportunities for some of these ways. In order for the arts to serve this purpose, however, their value must be acknowledged; the arts are not simply vehicles for demonstrating learning in other disciplines, but are instead a valuable mode themselves, providing for, another way to know and learn. Berghoff et al. (2000) asserted that “other sign systems do things that language does not, or else they would cease to exist” (as cited in Lynch, 2007, p. 38). The fact that the arts have prevailed as long as they have and played such an important role throughout human history is testament to their value as semiotic systems and ways of knowing. Cornett (2006) notes that children demonstrate a talent for communication via the arts from birth through their musical babbling as infants, their spontaneous dancing as

toddlers, and their tendency towards make-believe throughout their childhood. When given the opportunity to use the sign systems to which they are partial, students can develop more complex, sophisticated literacy practices. This notion connects to Gardner's multiple intelligences theory which states that students bring diverse intellectual profiles to the classroom. Profiles consist of a combination of weaknesses and strengths in various areas or intelligences including linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, naturalistic, interpersonal and intrapersonal. Children's tendency towards the arts combined with their Gardner's concept of intellectual profiles may provide an argument for implementing a multimodal, fine arts integration approach in an attempt to meet students' diverse learning needs

. Current literature indicates that fine arts integration supports literacy development by enabling students to demonstrate their learning through sign systems that best serve their unique needs, provides an opportunity for learners to translate their learning across multiple ways of knowing, and supports their natural proclivity towards such semiotic representations.

Creating an inclusive learning environment through fine arts integration.

The arts lend themselves to the aim of creating an inclusive learning environment. The various semiotic affordances associated with the fine arts allow students to learn in ways beyond traditional language. Lynch (2007) notes that privileging language over other ways of constructing and communicating meaning marginalizes many students while simultaneously inhibiting the expansion of abilities of students who have a cognitive bias towards the traditional literacy skills of reading and writing. Lynch's aforementioned study revealed the possibility that arts integration can help support all children in their

understanding of classroom content. Students who do not read at grade level, for instance, can access and engage with content by seeing it, doing it and acting it out. Regardless of whether students are struggling or thriving, the arts can act as a catalyst to improve confidence, achievement and communication skills.

Lynch (2007) contends that integrating the arts with classroom curriculum helps to create Vygotsky's (1978) Zone of Proximal Development. Students who struggle academically are given the opportunity to represent their learning through various sign systems and can be supported as they segue into difficult or unfamiliar content and concepts. On the other hand, those students who are competent with traditional language arts can be challenged to translate their knowledge across sign systems (Lynch, 2007). Lynch's exploration of how meaning-making is supported and /or constrained through arts integration indicated that arts activities were inclusive and invited all students to take part in the learning process. The students saw the arts as creative and enjoyable because they were encouraged to explore content in ways they were accustomed to doing outside of school. Previously reluctant students were curious and found that learning through arts integration could be a pleasurable experience.

Integrating the fine arts can also help to create a safe, non-threatening learning environment where learners were more likely to take risks (Evans, 2009; Grant, Hutchison, Hornsby, & Brooke, 2008; Lynch, 2007). Grant et al. (2008) conducted a two-phase study at a primary school in Melbourne, Australia in which they investigated the extent to which art-based pedagogies provided opportunities for students to engage holistically with literature and literacy learning. Five teachers took part in the study, along with the 15 nominated students of varying abilities. The students, ranging from kindergarten to Year 6,

responded to literature through such arts-based activities as sculpting, chanting and role-playing. Participating teachers noted that the playful nature of arts integration was generative of language which allowed previously under-achieving students to become more socially confident and articulate in their contributions. Strand (2006) argues that the value of arts integration lies in its potential to create holistic learning experiences that connect students' personal feelings with physical and intellectual skill development, helping students to anticipate and approach learning challenges with a positive attitude.

Without access to this holistic experience of the fine arts, students are limited to processing and communicating their ideas through reading, writing, speaking and listening. Privileging language over the multimodal experiences offered by fine arts education can leave many students without a voice, particularly those who struggle with traditional literacies. Fine arts integration can contribute to an inclusive classroom by providing learners with access to a multitude of sign systems and a safe, inviting and engaging learning environment.

Teachers' apprehensions and concerns.

Despite the benefits of fine arts integration noted in the literature, it is not necessarily embraced by all teachers for a variety of reasons. The most recurring concerns revolve around knowledge of and confidence with fine art concepts and processes, the availability of resources, including time and money, and classroom management during collaborative, lively art-based activities (Cowan & Albers, 2006; Grant et al., 2008; Lynch, 2007). Despite the prevalence of these concerns, most scholars and practitioners have found that they need not be obstacles. Grant et al. (2008) saw a shift in the mindset of the teachers who participated in their study of "art-full" pedagogies. Participating teachers began to see

obstacles such as limited time and knowledge and classroom management as opportunities, embracing arts integration as time well-spent, an opportunity for them to build on their own knowledge of the arts and a chance for students to engage in collaborative, cooperative exploration. The teachers learned to be intentional in their use of the arts and prioritized them rather than considering them as embellishments. When arts integration is not well-organized and does not honour the value of the arts, the end result can be frustration for teachers (Strand, 2006). Purposeful planning and implementation can help teachers address some of the most common concerns.

Cowan and Albers (2006) provide practical suggestions for minimizing potential obstacles to arts integration. They note that teachers who have concerns regarding the depth of their knowledge do not need to become experts in the arts. They recommend making arts integration part of one's professional inquiry and drawing from practices in which one already has confidence. They also state that art supplies do not have to be costly, proposing that teachers make use of the materials that are readily available in most schools (e.g., paper, paint, glue, pastels, fabric) or those supplies intended for school-use that are generally relatively inexpensive.

Fine arts integration is multimodal, inclusive and can be relatively easy to implement. Arts-based instruction provides students with a variety of semiotic resources for constructing and communicating meaning. The various modes and media associated with the arts afford learners of varying abilities and interests a variety of opportunities to successfully engage with content. These opportunities can be created without the need for artistic expertise or an abundance of costly resources. Fine arts integration can facilitate students' and teachers' participation in effective and holistic learning experiences.

Picturebooks in the Classroom

Many children are first exposed to fine art through picturebooks (Evans, 2009). In picturebooks, the artwork is integral to the experience and understanding of the text (Miller, 1998). Experiences with picturebooks can help readers develop an understanding of the active role they play in the construction of meaning (Bainbridge & Pantaleo, 2001). The multimodal nature of picturebooks lends itself to this interaction between reader and text because of the many potential creative interpretations (Cassady, 1998). Current literature discusses the multimodality of picturebooks as well as two very important factors in determining their effectiveness in the classroom: selection and implementation.

Picturebooks as multimodal texts.

Picturebooks are polysemic (including two different sign systems) by definition (Tulk, 2005). Images and words interact and are of equal importance. The artwork is integral to the story, telling parts that the words do not express and communicating moods and emotions to readers. Arizpe and Styles (2003) contend that picturebooks are books in which the story is dependent on the interaction between image and text “where both have been created with a conscious aesthetic intention” (p. 22). The multimodal nature of picturebooks makes them valuable instructional resources. The two sign systems help to make them accessible to all students, and provide multiple opportunities for creative interpretation. Picturebooks can be particularly appealing to adolescents (Cassady, 1998).

The combination of text and images makes picturebooks accessible to students of varying abilities. Struggling readers and English-language learners can have successful reading experiences with picturebooks. The integral role that the images play in meaning-

making with picturebooks can support those students who find reading text challenging. Using the artwork, students can develop and engage in reading strategies, such as making predictions and connecting to texts, regardless of their reading level (Billman, 2002). Picturebooks are also familiar and nonthreatening, making students less likely to feel intimidated by the activities into which they are incorporated. When students can access a text and experience success, they are less likely to avoid and dislike reading activities, increasing the likelihood that they will practice and continue to develop their skills (Cassady, 1998).

Picturebooks offer readers a rich literacy experience (Tulk, 2005). Cassady (1998) notes that one of the most important advantages of using picturebooks in the classroom is the “endless potential for creative interpretation” (p. 428). Interpretation is not simply an added benefit of picturebooks, however. Bainbridge and Pantaleo (2001) argue that writerly texts – books that require readers to fill in the gaps and take an active role in the construction of meaning – help to develop students’ abilities to comprehend texts through inferential and critical thought. Picturebooks can be viewed as writerly texts as readers make their interpretations through careful consideration of the images and text as an aesthetic whole, each component contributing to the total effect and worthy of study (Evans, 2009).

The exquisite artwork of picturebooks, with its details and subtleties, is particularly appealing to adolescent learners (Giorgis, 1999). Older students are bombarded with visual media on a daily basis in our visually-oriented culture (Burke & Stagg Peterson, 2007; Girogis, 1999). This experience gives them a propensity towards learning via images and also makes it imperative that they have the opportunity to develop and practice critical

visual literacy skills. Indeed, quality picturebooks can provide an opportunity to practice critical visual literacy skills, however, Courtland and Gambell (2010) contend that the images presented in picturebooks, along with countless other visual mediums *necessitate* critical exploration so that “students can deconstruct and construct personal and social meanings on the social, cultural, and political messages embedded in the images” (p. 17). Careful attention to the artwork of picturebooks can also provide opportunities for teaching the visual elements of art within a familiar context. Picturebooks are available that specifically address the visual arts, depicting artist biographies, stylized artwork as well as artistic elements and media, making them a valuable resource for integrated visual arts and literacy instruction (Wolfenbarger & Sipe, 2007). The images, coupled with their relatively short length, make picturebooks ideal for group work and collaborative meaning-making, which appeals to sociable, middle years’ students (Bainbridge & Pantaleo, 2001; Billman, 2002). The brevity combined with the increased availability of nonfiction picturebooks also makes them an ideal source of information for research projects, a common component in middle years’ education. Fiction or nonfiction, adolescent learners have much to gain from picturebooks as multimodal texts when these literature selections are carefully chosen and used effectively.

Picturebook selection.

The inherent multimodality of picturebooks does not guarantee quality. Academics agree that careful selection of picturebooks, particularly for use with adolescents, is critical (Billman, 2002; Burke & Stagg Peterson, 2007; Cassady, 1998; Giorgis, 1999). Many aspects must be considered when selecting a picturebook for use in the classroom. The intended purpose of the book should be clear, particularly in how it complements and

extends the theme or topic being addressed (Billman, 2002; Cassady, 1998; Costello & Kolodziej, 2006; Giorgis, 1999). One must also consider the complexity of the text and the issues being addressed (Costello & Kolodziej, 2006; Giorgis, 1999). Powerful texts with sophisticated themes have the potential of pushing students further in their thinking (Burke & Stagg Peterson, 2007; Giorgis, 1999). The illustrations must be intriguing, whether they are appealing, challenging or disturbing in nature and the stories need to be interesting and thought-provoking (Giorgis, 1999; Billman, 2002). Students are more likely to embrace the experience if they can connect to the book; students will gain more from the activity if they can see some aspect of themselves and their life experiences in the focus text. Themes and information should also be authentic and current. All of these factors can be addressed through thoughtful and purposeful selection of picturebooks.

Effective use of picturebooks in the classroom.

Once quality picturebooks have been selected, multiple opportunities exist for their incorporation into instruction. Burke and Stagg Peterson (2007) note that picturebooks are a valuable medium for teaching critical and visual literacy across the curriculum. These selections of literature can be used as a motivating introduction to abstract concepts, to activate prior knowledge, or to enhance a unit in any content area (Cassady, 1998; Miller 1998). The interaction between the images and the text also make picturebooks useful in vocabulary development and a source of easily accessible information for research projects (Miller, 1998).

Regardless of the purpose that picturebooks are used for in the classroom, the research literature provides best practice suggestions for effective implementation. Careful consideration needs to be given to pre-reading, during-reading and post-reading activities.

Teachers need to be mindful of how they introduce picturebooks to their students, particularly adolescent learners (Giorgis, 1999). No apologies should be made for bringing picturebooks into a middle or secondary school classroom. Teachers need to demonstrate and to discuss how picturebooks are an appropriate text for adolescents (Billman, 2002; Giorgis, 1999). It is also important that the term picturebook is used and that students are aware of how the text and illustrations work in concert to create meaning (Billman, 2002; Cassady, 1999). Setting the stage in a positive manner will help students engage with the texts. It is also beneficial to help students connect with the texts by providing context for the story and through pre-reading class discussions (Billman, 2002; Giorgis, 1999).

Once students have been introduced to a picturebook, teachers should read the story aloud, again to endorse it as a valuable text (Billman, 2002). It is also important that teachers model and discuss by asking questions and conducting think-alouds (Cassady, 1998) how the artwork conveys meaning. The brevity of picturebooks allows them to be read and responded to in a short period of time (Brainbridge & Pantaleo, 2001). Teachers should take advantage of this attribute and avoid spreading a reading over multiple classes (Giorgis, 1999). Students should also have access to the entire story rather than excerpts. Reading or hearing the entire picturebook in one lesson allows for greater understanding and construction of meaning, and therefore more meaningful connections and responses to the book.

Students must have the opportunity to discuss and respond to picturebooks after a whole-class read-aloud. Class discussions can help to develop critical thinking skills and facilitate students' interactions with a text at a deeper level (Billman, 2002). It is also important that learners have the chance to read, interpret the text and illustrations

independently, but also in small groups to allow for collaborative construction of meaning through discussion (Bainbridge & Pantaleo, 2001; Cassady, 1998). Following discussions, students should be allowed to respond creatively (Cassady, 1998). Response options should not be about creating perfect products or presentations, but should instead serve as means for extending discussions of the picturebook (Bainbridge & Pantaleo, 2001). Responses may take the form of journal entries or less formal, more creative options such as art or drama (Bainbridge & Pantaleo, 2001). Readers should be pushed to “use their critical and creative thinking skills to make inferences, solve problems, connect the story to their own lives and their own lives to the story, and complete the indeterminacies of the texts in their own way” (Bainbridge & Pantaleo, 2001, p. 409).

As mentioned earlier, picturebooks are well-suited to group work and collaborative interpretation. Bainbridge and Pantaleo (2001) identify various aspects for teachers to consider when students participate in response groups. Teachers must decide how the picturebooks will be selected, how students will be organized and interact, what options students will have for responding to texts, which instructional strategies to implement, how much in-class time will be allowed, what the role of the teacher will be, and how students will be assessed. It is crucial that teachers’ decisions help to develop students’ interactions with and comprehension and interpretation of the text.

Summary

The literature indicates that there are numerous theories and approaches that advocate for multiple ways of knowing and constructing meaning. Semiotics, multimodality, multiliteracies and multiple intelligence theory, though unique in many ways, all support the shift towards literacy pedagogy that encourages meaning-making

through multiple means. The literature review also illustrated how fine arts integration and picturebooks can help educators implement such pedagogy by offering students a multitude of sign systems to work with and serving as accessible, multimodal texts that contribute to an inclusive, engaging and holistic learning environment.

In Chapter 3, I reflect on the literature, make connections between the literature and the unit plan (found in the Appendix) and reflect on the literature review process and gaps in the literature.

Chapter 3

Reflections

The many different components of the unit plan that follows in the appendix all contribute the overall aim of the unit to provide students with authentic and meaningful learning experiences. In this chapter I discuss how the unit's approach and activities are consistent with the current literature on multimodality, fine arts integration, and the use of picturebooks in middle years' classrooms.

Semiotics, Multimodality, Multiliteracies and Multiple Intelligences

The body of literature on multimodality reviewed in Chapter 2 calls for a shift towards this type of pedagogical approach in response to a communication revolution, and argues for students having opportunities to both learn and demonstrate their learning through various modes and media (Kress, 2000). The New London Group (1996) asserts that changing work, public and private lives demand a multiliterate, and thus multimodal curriculum. Kress (2004) discusses the concept of design within the multimodal process and the need for designers to make important decisions as they create texts. The unit plan that was created for this project is multimodal in nature. Students are asked to learn and demonstrate their learning through various modes, including writing, images, speech, music, gestures and moving images. Students have opportunities to interact with a range of media including books, various art materials, sound, movement and the screen. Modes and media were selected for the unit based on their affordances to ensure that students were empowered by activities that are well-suited to the content, the picturebooks and the curriculum outcomes. Students also have opportunities to be designers, making choices regarding modes of representation for certain components of the unit, be it choosing

between writing or representing in their free-form journals or deciding which modes best serve the purpose of their public service announcement. Throughout the unit plan, the learners are encouraged to engage with the content and their classmates through multimodal means, for instance, by participating in collaborative role-play, creating visual art and working with peers to create a rap song.

Fine Arts Integration

The multimodal means for learning and constructing meaning in the unit plan are primarily based on the fine arts. As is indicated in the literature review, much of the merit of fine arts integration is attributed to the semiotic nature of the arts, providing students with a multitude of sign systems to work with and to engage in different ways of knowing. “Increasingly important are modes of meaning other than linguistics” (New London Group, 1996, p. 80). Just as the New London Group suggests, this unit brings attention to ways of knowing beyond linguistic to include many modes of meaning through the arts. The fine arts are integrated into the unit in various ways. Students are presented with information and ideas via music, images and drama, and in turn, students are required to respond to texts through various activities based on the arts, such as writing and performing rap songs, drawing and creating collages, and participating in readers’ theatre and tableaux. Students not only represent their ideas and their understanding through sign systems of the fine arts, but they are also constantly translating across systems. For example, students translate from music to language or images in their free-form journals, from image to gestures in their tableaux performances and from language to image in their collages. Cowan and Albers (2006) assert that this translation leads to the development of rich, complex literacy practices. Siegel (1995) writes that this translation, termed transmediation, supports literacy

development, improves student understanding, and generates new meaning for students all the while honouring a variety of sign systems.

The arts in this unit plan do not serve as mere vehicles for achieving traditional literacy outcomes. They are honoured through purposeful instruction and authentic application. The lessons are about fine arts strategies, processes, skills and techniques as much as they are about meeting language arts outcomes. This purposeful structure is in response to the literature's call for the arts to be prioritized through fine arts integration, rather than marginalized in comparison to the, traditionally, more privileged sign system of language.

By not privileging language over other sign systems, fine arts integration can contribute to an inclusive learning environment (Lynch, 2007). Providing students with options for engaging with content honours multiple ways of knowing and can facilitate a more holistic pedagogy, creating the rich learning experiences that are necessary for students with a wide range of strengths and weaknesses to succeed (Moran, Kornhaber, & Gardner, 2006). Throughout this unit plan, students have opportunities to access information and represent what they know in many different ways. This variety of opportunities supports the notion that students bring diverse intelligences to the learning environment and thus need to be able to access and communicate information and ideas via multiple means (Moran, Kornhaber, & Gardner, 2006). Students who struggle with reading are supported through teacher read-alouds and the use of picturebooks with powerful images. Students who may not best represent their learning through writing can share their ideas and interpretations through discussion, drawing or drama. Students who do not

struggle with language become more holistically involved in their learning, expanding the way in which they learn and share their knowledge (Lynch, 2007).

Although fine arts integration can help students of varying abilities, many teachers have concerns about implementing such a pedagogical approach. Research indicates that teachers are apprehensive about incorporating the arts due to concerns regarding time, resources, knowledge-base and classroom management (Cowan & Albers, 2006, Grant, Hutchison, Hornsby, & Brooke, 2008; Lynch, 2007). The planning and organization of the unit addressed these potential issues. The goal was to create a user-friendly unit plan that provided teachers with all of the information they need to implement it effectively. The inclusion of curricular connections, lists of objectives, bibliographies, activity outlines, assessment documents and a glossary alleviate the time required to gather information, plan lessons and research concepts. Effective use of time is fundamental in teaching, so clearly organized information and easy to follow instructions and guidelines are necessary to ensure that unit implementation is time well-spent. Just as time is limited in schools, so are resources. This unit plan does not require the use of resources, materials and equipment that are not readily available in most schools. Picturebooks can be found in libraries, music can be located online, and art supplies (e.g., paper, glue, paint, pastels) are likely to already be in stock at school and, if not, can be found around home or can generally be purchased at low cost.

Knowledge regarding the arts is also a resource that some teachers may feel they lack. As argued by Cowan and Albers (2006), this arts-integrated unit does not require teachers to be experts. None of the activities require teachers to be proficient artists. The glossary provides easy to understand definitions and examples to guide instruction and

demonstrations. Finally, the unit plan also includes components intended to support teachers in their classroom management. Teachers are encouraged to set the stage by discussing participation and behaviour expectations on which students will be assessed. Students are also given ample time to participate in discussions and focused work with their peers, in an attempt to meet the social needs of adolescents and address the tendencies for decreased productivity when these needs are not met. By meeting the needs of the students and the teacher, this unit aims to alleviate teachers' apprehensions to integrate the fine arts into their instruction.

Picturebooks in the Classroom

This unit plan capitalizes on the multimodal nature of picturebooks by incorporating books that include rich text and powerful images that are integral to the telling of the stories. The illustrations in the focus literature have been created using various media and through a variety of processes. The content is complex, but the text and images are accessible to students of varying reading and comprehension abilities. The words and images of the picturebooks are powerful and expressive and likely to appeal to middle years' students who are more than familiar with visual media.

Appealing to the students was only one consideration that was made when the picturebooks were selected for this unit. The books were chosen purposefully for their intriguing content, beautiful artwork and ability to be the foundation for an authentic fine arts integrated literacy activity. The written text of the books ranges from simple to sophisticated, but the issues addressed in the literature are complex and thought-provoking. Most of the stories revolve around children, making it easier for students to connect to the content. The overarching topic of global awareness deals with authentic and current themes

and information, also increasing the likelihood of students making connections to the picturebooks selected for this unit.

The unit plan combines quality picturebooks with activities that effectively incorporate them into the instruction. It is suggested that students be made aware of the value of picturebooks at the middle school level and be exposed to quality books prior to the unit commencing so that they will embrace their use throughout the unit and realize that they are appropriate for their level of learning (Billman, 2002; Giorgis, 1999). The books are presented at the beginning of the activities to ensure that they are read in their entirety during one lesson which contributes to student understanding and comprehension of the content. Discussions are a large part of this unit, in hopes of extending students' learning, helping them to connect to the literature and benefit as much as possible from the experience. Following discussions, students are asked to use their inferential and critical thinking skills to respond to a text in a variety of ways, some formal and some informal, encouraging creativity through the arts. Eeds and Peterson contend that it is crucial for response activities to elicit authentic responses to text (1997 cited in Bainbridge & Pantaleo, 2001) Bainbridge and Pantaleo (2001) add that these response activities should enable the reader to construct meaning and become closer to the text. The unit achieves these goals by providing opportunities for students to respond collaboratively through means beyond the traditional modes of language.

Finally, the intention of this unit is to provide teachers with a well-organized, effective plan for meaningful, authentic instruction, helping them to create learning experiences that are worthwhile, enjoyable and grounded in scholarly literature. The goal is to give students an opportunity to use a variety of tools and strategies to construct

knowledge and develop skills related to not only the prescribed curriculum, but also to meet their own needs and help them to interact with the world around them.

Overall Reflections.

Reviewing the literature and creating the unit proved to be challenging for a variety of reasons. Primary research conducted at the middle school level was limited and Canadian-based studies seemed to be far less prevalent than American research. Much of the work was qualitative, and while it provided many interesting insights for implementation, clear findings were not abundant. Further research, ideally Canadian, in the areas of multimodal pedagogy, fine arts integration and the use of picturebooks, all at the middle school level, is important and necessary. Research was also made difficult by the challenge of finding successful search terms. Another challenge was the complexity of the theories and approaches that frame this project. The language found in literature regarding semiotics and multimodality is not always easily accessible. Fortunately, scholars such as Chandler (2007) and Jewitt (2007) made understanding and writing about these frameworks more manageable. Developing a unit plan based on these frameworks was challenging, but satisfying. Creating authentic, meaningful learning experiences that will appeal to adolescents required time, thought, detailed planning and reflection. Careful consideration of which resources (e.g., picturebooks, songs) to include and mindful activity selection is critical to successful implementation. Creating assessment tools that are easy to interpret and utilize is also essential. Planning the unit required me to consider the needs and interests of both the teacher and the students. My goal was to create a unit plan that would be engaging for students, but also accessible to teachers who may lack confidence in their ability to integrate the fine arts into their literacy program. My intention was to

include all of the resources and information necessary to teach the unit, making it a user-friendly resource for educators of all abilities and interests. My current job assignment does not provide me with the opportunity to teach this unit as it is presented here, but I intend to use this project in three ways: as a resource for colleagues, as a guide for my continued integration of literacy into my music program, and as a knowledge-base which I hope will allow me to support other teachers in their implementation of multimodal pedagogy.

Completing this project has been a challenging, but rewarding learning experience, to say the least. Guided by the literature (and my supervisor), I aimed to create a unit and compile information that would be useful not only for myself, but for my fellow teachers. My hope is that through its application others can learn too, both educators and students.

References

- Arizpe, E., & Styles, M. (2003). *Children reading pictures: Interpreting visual texts*. London: RoutledgeFalmer.
- Bainbridge, J., & Pantaleo, S. (2001). Filling the gaps in text: Picturebook reading in the middle years. *The New Advocate, 14*(4), 401-411.
- Beane, J. (1991). The middle school: The natural home of integrated curriculum. *Educational Leadership, 49*(2), 9-13.
- Bezemer, J., & Kress, G. (2008). Writing in multimodal texts: A social semiotic account of designs for learning. *Written Communication 25*(2), 166-195.
- Billman, L. W. (2002). Aren't these books for little kids? *Educational Leadership, 60*, 48-51.
- British Columbia Ministry of Education. (2006). *Social studies grade 6: Integrated resource package*. Retrieved from http://www.bced.gov.bc.ca/irp/course.php?lang=en&subject=Social_Studies&course=Social_Studies_K_to_7&year=2006
- Burke, A., & Stagg Peterson, S. (2007). A multidisciplinary approach to literacy through picture books and drama. *English Journal, 96*(3), 74-79.
- Cassady, J. K. (1998). Wordless books: No-risk tools for inclusive middle-grade classrooms. *Journal of Adolescent & Adult Literacy, 41*(6), 428-433.
- Chandler, D. (2007). *Semiotics: The basics*. New York, NY: Routledge.
- Cornett, C. (2006). Center stage: Art-based read-alouds. *The Reading Teacher, 60*(3), 234-240.

- Costello, B., & Kolodziej, N. (2006). A middle school teacher's guide for selecting picturebooks. *Middle School Journal*, 38(1), 27-33.
- Courtland, M. C., & Gambell, T. (2010). Sociocultural constructivist pedagogy for literacy teaching and learning. In *Literature, media & multiliteracies in adolescent language arts*, 25-56. Vancouver: Pacific Educational Press.
- Cowan, K., & Albers, P. (2006). Semiotic representations: Building complex literacy practices through the arts. *The Reading Teacher*, 60(2), 124-137.
- Evans, J. (2009). Creative and aesthetic responses to picture books and fine art. *Education 3-13*, 37(2), 177-190.
- Gardner, H., & Moran, S. (2006). The science of multiple intelligences: A response to Lynn Waterhouse. *Educational Psychologist*, 41(4), 227-232.
- Giorgis, C. (1999). The power of reading picturebooks aloud to secondary students. *The Clearing House*, 73(1), 51-53.
- Grant, A., Hutchison, K., Hornsby, D., & Brooke, S. (2008). Creative pedagogies: "Art-full" reading and writing. *English Teaching: Practice and Critique*, 7(1), 57-72.
- Gromko, J. E. (2005). The effect of music instruction on phonemic awareness in beginning readers. *Journal of Research in Music Education*, 53(3), 199-209.
- Hanvey, R. G. (1976). *An attainable global perspective*. New York: The American Forum for Global Education.
- Harste, J. C. (2000). Six points of departure. In B. Berghoff, K. A. Egawa, & J. C. Harste, *Beyond reading and writing: Inquiry, curriculum and multiple ways of knowing* (pp.1-16). Urbana, IL: National Council of Teachers of English.

- Jewitt, C. (2008). Multimodality and literacy in school classrooms. *Review of Research in Education, 32*, 241–267.
- Jewitt, C. (Ed.). (2009). *The Routledge handbook of multimodal analysis*. New York: Taylor & Francis.
- Jewitt, C., Bezemer, J., Jones, K., & Kress, G. (2009). Changing English? The impact of technology and policy on a subject in the 21st century. *English Teaching: Practice and Critique, 8*(3), 8-20.
- Klein, P. D. (1997). Multiplying the problems of intelligence by eight: A critique of Gardner's theory. *Canadian Journal of Education, 22*(4), 377-394.
- Kress, G. (2000). A curriculum for the future. *Cambridge Journal of Education, 30* (1), 133-145.
- Kress, G. (2004). Reading images: Multimodality, representation and new media. *Information Design Journal, 12*, 110-119.
- Landorf, H., Rocco, T.S., & Nevin, A. (2007). Creating permeable boundaries: Teaching and learning for social justice in a global society. *Teacher Education Quarterly 34*(1), 41-56.
- Leland, C. H., Harste, J. C., & Helt, C. (2000). Multiple ways of knowing: Lessons from a blue guitar. In M. A. Gallego & S. Hollingsworth (Eds.), *What counts as literacy: Challenging the school standard*, (pp. 106-117). New York: Teachers College Press.
- Lewis, V. K., & Shaha, S. H. (2003). Maximizing learning and attitudinal gains through integrated curricula. *Education, 123*(3), 537-547.
- Lyle, S. (2008). Learner's collaborative talk. *Encyclopedia of Language and Education, 3*, 279-290.

- Lynch, P. (2007). Making meaning many ways: An exploratory look at integrating the arts with classroom curriculum. *Arts Education*, 60(4), 33-38.
- McCormick, J. (2011). Transmediation in the language arts classroom: Creating context for analysis and ambiguity. *Journal of Adolescent & Adult Literacy*, 54(8), 579-587.
- Miller, T. (1998). The place of picture books in middle-level classrooms. *Journal of Adolescent & Adult Literacy*, 41(5), 376-381.
- Moran, S., Kornhaber, M., & Gardner, H. (2006). Orchestrating multiple intelligences. *Educational Leadership*, 64, 22-27.
- New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-92.
- Piaget, J. (1972). Intellectual evolution from adolescence to adulthood. *Human Development*, 15, 1-12.
- Register, D. (2001). The effects of an early intervention music curriculum on prereading/writing. *Journal of Music Therapy*, 38(3), 239-248.
- Sawyer, R. K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher*, 33(2), 12-20.
- Siegel, M. (1995). More than words: The generative power of transmediation for learning. *Canadian Journal of Education*, 20(4), 455-475.
- Siegel, M. (2006). Rereading the signs: Multimodal transformations in the field of literacy education. *Language Arts*, 84(1), 65-77.
- Strand, K. (2006). The heart and the journey: Case studies of collaboration for arts integrated curricula. *Arts Education Policy Review*, 108(1), 29-40.

- Tulk, S. (2005). Reading picture books is serious fun. *English Teaching: Practice and Critique*, 4(2), 89-95.
- Vygotsky, I. (1978). *Mind in society*. (M. Cole, V. John-Steiner, S. Scribner, & E. Souberman, Eds.). Cambridge, MA: Harvard University Press.
- Wiggins, D.G. (2007). Pre-K music and the emergent reader: Promoting literacy in a music-enhanced environment. *Early Childhood Education Journal*, 35(1), 55-64.
- Wolfenbarger, C. D., & Sipe, L. R. (2007). A unique visual and literary art form: Recent research on picturebooks. *Language Arts*, 84(3), 273-280.

Appendix

Developing Literacy and Global Awareness in Grade 6 through the Fine Arts and

Picturebooks

Developing Literacy
and
Global Awareness in Grade 6
Through the Fine Arts and Picturebooks



Table of Contents

Table of Contents.....	2
Rationale	3
Curricular Connections	5
English Language Arts Curriculum.....	5
Arts Education Curriculum	8
What is Included in this Unit.....	12
Introduction to the Unit.....	13
Resources, Materials and Equipment.....	14
British Columbia Curriculum Prescribed Learning Outcomes.....	15
Annotated Bibliography of Picturebooks	22
Bibliography of Songs and Videos	24
Unit Plan Scope and Sequence	26
Activity Outlines.....	30
Appendix.....	54
Glossary	54
Additional Suggested Picturebooks.....	61
Additional Suggested Activities	64
Assessment Tools.....	65
References.....	86

Rationale

A multitude of instructional resources are available to language arts teachers. Educators have the daunting task of sifting through these materials and determining what will be useful to them and best serve their students. One critical determining factor of a resource's value is whether or not it is grounded in current, scholarly literature. Throughout the process of creating this unit, careful consideration was given to the academic literature and research to ensure that the document was based on best practice and relevant theory.

The theoretical foundation of this unit is semiotics. Semiotics is the study of signs (Chandler, 2007). Signs or sign systems are forms of communication and ways for making meaning. Traditionally, meaning has been made primarily through language. This unit plan, however, takes a multimodal approach to teaching and learning, using a variety of sign systems or modes of representation for teaching and learning. A multiliteracies, multimodal perspective includes modes beyond writing and speech to include sign systems such as music, gestures and visual communications (Jewitt, 2008; New London Group, 1996). This approach allows students to learn and express their learning via means that may not only better suit their individual needs, but also enables teachers to capitalize on students' personal, out-of-school literacies. Students not only enjoy learning and communicating through a variety of modes, but it is also essential that they develop proficiency with these new literacies. New literacies generally refer to digital forms of communication, such as blogs, websites and social media and tend to be more collaborative than traditional literacies (Knobel & Lankshear, 2007). The New London Group (1996) contends that the culturally and linguistically diverse and increasingly globalized society we live in demands that the citizens of tomorrow have competent control over these new literacies to empower

them in their future work, public and private lives. Current literature emphasizes the need for students to be literate in this contemporary sense to ensure their success in an on-going communication revolution and the technologically advancing world in which they live (Kress, 2000).

This unit plan meets the multimodal needs of teachers and students through the fine arts integration and the use of picturebooks. Drama, music and visual arts are used throughout the unit as means for constructing knowledge and ways of knowing. During this unit, students engage with content in ways traditional literacies generally exclude, most notably movement, sound, images and collaboration (Lynch, 2007). These opportunities honour and empower learners who Moran, Kornhaber & Gardner (2006) state have diverse intelligence profiles, or propensities for knowing in particular ways. Students are encouraged to not only make meaning through these sign systems, but also to translate meaning across them, helping them to develop rich, complex literacy practices (Cowan & Albers, 2006). Students translate their understanding of a text, an image, a song or a video into another form of communication, be it written, dramatic, musical or visual. This transmediation supports students in their understanding and is generative of new meaning (Siegel, 1995, 2006). Students can be holistically engaged by the inclusion of these multiple modes of representation (Cowan & Albers, 2007; Lynch, 2007) and this approach to teaching creates an inclusive learning environment that can support a range of learners. Students who struggle with traditional literacies have the opportunity to represent their learning through other modes and those who are competent in language arts are challenged to translate their knowledge across sign systems (Lynch, 2007).

Picturebooks offer two sign systems to readers (text and images) and lend themselves to translation to other modes. Students can discuss and respond to the text and art work through many modes. In this unit, learners are encouraged to respond through fine arts sign systems. The multimodal nature of picturebooks makes them accessible to students of varying abilities, again, contributing to an inclusive classroom.

This unit plan aims to meet the needs of both educators and learners by providing opportunities for teachers and students to interact and engage with content in authentic, meaningful ways that honour multiple means for constructing and communicating meaning.

Curricular Connections

Implementation of this unit can meet a variety of learning objectives across several subject areas. Further, the unit plan coincides with many of the pedagogical principles and philosophies of the British Columbia Ministry of Education curricula. The Grade 6 English Language Arts and Arts Education outcomes have been used as guidelines for this unit. There is the potential for other curricular areas to be integrated into this unit as well, particularly social studies, but as it is presented here, the unit focuses on the English language arts and the fine arts curriculum.

English Language Arts Curriculum

The English Language Arts curriculum aims to provide students with the opportunity to grow both personally and intellectually through speaking, listening, reading, viewing, writing, and representing in order to make meaning (British Columbia Ministry of Education, 2006). The document is structured using the three curricular organizers of oral language, reading and viewing, and writing and representing. All of the Language Arts components are incorporated into the activities in this unit. Students have the opportunity to

use oral language in class discussions, group work and presentations. The unit includes a variety of picturebooks, providing learners with opportunities to read and view various types of information. Students will also view each other's representations throughout the unit. The activities afford students the opportunity to write (e.g., rap lyrics, reflections, responses) and represent (e.g., drawings, collages, digital images). The variety of tasks reflects the curriculum's emphasis on the various purposes of language, including communication, comprehension and response, and personal and social applications. Throughout this unit, students are encouraged to construct and communicate meaning and information via various modes of representation. The analysis of picturebooks, song lyrics, and videos requires learners to comprehend and respond to a variety of texts and media. The constant thread of group work and information sharing that runs throughout the activities also gives students the chance to develop the language skills that will help them in their personal and social lives.

The curriculum document acknowledges that the literacy demands being placed on today's students are ever-changing and growing (British Columbia Ministry of Education, 2006). The Ministry of Education notes that students need to be competent beyond the traditional skills of reading and writing. Students need to be literate across various texts and media, particularly in the digital sense; students need to be proficient with new literacies. New literacies are not only digital, but are also collaborative and participatory (Knobel & Lankshear, 2007). Through the integration of literacy, picturebooks, fine arts and the use of digital technology, the nature of this unit plan aims to provide students with opportunities that will enable them to be multiliterate and successful with new literacies in their language arts classroom and beyond.

The curriculum deals not only with content, but also the learning process, noting that it is crucial that students have the opportunity to learn both independently and with others (British Columbia Ministry of Education, 2006). Throughout this unit plan, students are asked to work as a whole-class, in small groups or pairs as well as independently, allowing them to learn and develop their critical thinking and communication skills through a variety of group dynamics.

Whether working collaboratively or independently, the curriculum calls for tasks that require higher order thinking. A particular emphasis is placed on a few key principles. For example, the document notes the link that exists between literacy and thinking, asserting that learners are active, thoughtful participants when interacting with texts (British Columbia Ministry of Education, 2006). Throughout this unit plan, students are asked to use texts as the basis for critical thought. The curriculum also highlights the connections among oral language, reading and writing, stating that students use these language arts components interdependently to create meaning. These components of literacy are intertwined throughout the activities included in this plan. The Ministry also places emphasis on comprehension and metacognition, and the latter are reflected in the unit's aim to provide students with sufficient time with text and the opportunity for reflection on the transformation of their thinking. Literacy learning across the curriculum is also an important part of the Ministry's philosophy, which is evident in the integration of literacy and the fine arts throughout this unit plan.

Finally, the English Language Arts curriculum encourages educators to consider six key strategies with respect to assessment: setting and using criteria, self-assessment, feedback for learning, goal setting, collecting evidence, and communicating using evidence

of learning (British Columbia Ministry of Education, 2006). The framework of this unit plan incorporates each of these elements. Students are included in the creation of criteria and rubrics. They are also included in the assessment process through the completion of self-evaluations and providing feedback to peers. The co-created criteria and/or rubrics provide students with clear criteria and feedback for learning with each activity. Prior to beginning the unit, students are encouraged to set a goal for themselves, be it in literacy, fine arts or more generally related to work habits or participation. The 4-6 week time span and the multimodal nature of this unit provide students with opportunities to demonstrate their learning multiple times in a variety of ways. The variety of activities enables teachers to assess various types of evidence of learning including student products, observations and conversations with students. Lastly, students *and* teachers are able to reflect and talk about the learning that is taking place, in reference to the evidence as the activities build upon each other and require learners to communicate and reflect upon their thinking and understanding.

Arts Education Curriculum

The Ministry asserts that arts education is an integral part of students' educational growth (British Columbia Ministry of Education, 2010a). The curriculum notes that the arts can enable learners to gain an understanding of society, culture, and history, playing an essential role in the development of their individual potential, social responsibility, and cultural awareness. The arts offer an expressive means for students to explore the world around them. Throughout this unit plan, drama, music and visual arts are employed to help students understand concepts and literature by transforming and expressing their knowledge through alternate modes of representation. As the curriculum states, partaking in

these creative processes allows students to communicate and give meaning and form to their ideas and their learning. This unit aims to give students such opportunities.

According to the Ministry, the arts are not only a way for students to represent their learning, but also a way to develop critical thinking skills (British Columbia Ministry of Education, 2010a). In this unit, students are asked to critically analyze texts and information and represent their analysis via one or more of the fine arts. Whether they are considering the rights of children or cultural similarities and differences within our global village, students are demonstrating their critical thinking skills through their artistic representations.

More generally speaking, the Ministry notes that arts education provides opportunity for growth in three common areas (British Columbia Ministry of Education, 2010a).

- Creating, expressing, perceiving and responding
- Knowledge, skills, and techniques
- Personal, social, cultural, and historical contexts

These areas of growth are integrated throughout this unit plan. Each activity provides students with the chance to create a product or presentation and express their ideas, emotions and learning. Through this creative process, students are responding and sharing their perception of the concepts and literature presented to them. Simultaneously students are gaining the specific knowledge, skills and techniques associated with each arts education subject (e.g., tableaux, rap music, collage).

The Ministry contends that quality arts integration requires that these specific skills and techniques be honoured through proper instruction, respecting the unique characteristics of each arts education subject (British Columbia Ministry of Education,

2010a). The essential processes associated with fine arts activities must be made evident to students, which is why the activities in this unit plan specify that teachers teach fine arts concepts, and use appropriate processes and proper terminology.

While the arts education subjects are unique, they also share several common areas of learning (British Columbia Ministry of Education, 2010a). As previously mentioned, arts education, in general, supports learning of creative processes and structures and serves as a means of expression and communication. The arts also provide opportunities for students to use production elements and media, and to take part in the rehearsal and performance process. The concept of roles and responsibilities is also a constant across arts education subjects. This unit highlights and showcases these connections between the fine arts, enabling students to create products and performances to express and communicate their ideas and understanding of the picturebooks and the concepts presented to them. Student products include a variety of production elements (e.g., scripts, roles, props, theatre, rehearsal) and media (e.g., images, video recordings, gestures).

As well as connections amongst art education subjects, connections between the arts and other curricular areas (British Columbia Ministry of Education, 2010a) provide the foundation for this unit plan. The connections between arts education and literacy are at the forefront and include areas such as forms of communication, storytelling, poetic metre, script and lyric writing and multimedia productions. Having students address areas of learning across the curriculum helps to not only strengthen their learning but it also makes the learning more meaningful and authentic, which is one of the primary goals of this integrated unit.

Thus, this unit strives to meet the need for effective pedagogy through the careful alignment with the curriculum in terms of outcomes, and with the principles and philosophies to which British Columbia teachers are expected to subscribe. Through meaningful integration this unit aims to assist educators in their pursuit to create superior learning opportunities for their students.

What is Included in this Unit?

British Columbia Ministry of Education Prescribed Learning Outcomes

The learning outcomes that are addressed during the lessons that constitute this unit are listed.

Bibliographies

Annotated Bibliography of Picturebooks

The annotated bibliography provides a brief overview of the topic(s) covered in each book. The books are also coded (e.g., B1, B2 etc.) for ease of reference when looking at the scope and sequence.

Song and Video List

This list includes all of the songs and videos that are used as prompts for the free-form journal entries, and these texts are also coded (e.g., S1, S2 etc.) for easy reference.

Scope and Sequence

This part provides a brief overview of the activities, including topics, estimated number of required lessons, required resources, materials and equipment, outcomes addressed and assessment information.

Activity Outlines

The outlines provide an overview of each activity, including the objectives addressed and the expectations for the assignments that students complete during the allotted lesson time. Bold, italicized terms can be found in the glossary in the appendix if further explanation is required.

Appendix

Glossary

The glossary provides a quick reference for unfamiliar terms or further elaboration on concepts related to arts education subjects as well as language arts.

Additional Suggested Picturebooks

This briefly annotated list of picturebooks provides ideas for other resources that are related to the unit. These books could be used as substitutes, as supplementary texts or as options for activity #6 in which students create a soundtrack and sound effects to accompany a selected picturebook.

Additional Suggested Activities

This is a list of suggested activities that could be used to supplement or extend the unit.

Assessment Tools

Assessment options for each activity provide teachers with flexible guidelines and templates for evaluation. Teachers may choose to revamp the tools or have their students co-create more descriptive criteria for success.

Introduction to the Unit

Setting the Stage for Success

Set the stage for success by addressing a few important topics before beginning the unit. Consider:

- Discussing arts integration and the benefit of learning through various modes of representation.
- Discussing the value of picturebooks at the middle years' level, perhaps even sharing high-quality picturebooks with them ahead of time to increase their investment in the unit.
- Co-creating criteria for safe, respectful and cooperative group and partner work as well as for audience, rehearsal and performance behaviour.
- Encouraging students to set goals for themselves. These goals may be related to language arts, fine arts, work habits or participation.

Throughout the unit the assessment tools associated with each activity may be elaborated by working as a class to establish more descriptive criteria for success. Assessment criteria should be shared with the students to guide them as they work through the various activities.

A Note about the Content

Some of the picturebooks included in this unit deal with weighty topics such as war, injury, poverty and loss. It is important that teachers approach these topics in a sensitive manner that best suits the needs and personalities of their specific group of students. There are also themes of activism, change, love and support, which can help to balance out the heavy nature of some of the topics. Please see the appendix for additional suggested activities and picturebooks if you feel the need to adapt the unit to make it more appropriate for your students.

Resources, Materials and Equipment

Resources

- Picturebooks
 - Refer to the annotated bibliography for a brief description of each book
 - Also refer to the list of additional suggested picturebooks in the appendix
- Songs and Videos
 - Many of the songs and videos can be legally accessed online or purchased through online services for a nominal fee per song.

Materials

- Notebooks to use as journals
- Magazines that can be cut up
- Art supplies: pencil crayons, crayons, pastels, felts, paper, glue
- Transparency paper
- Chart paper

Equipment

- LCD projector, an interactive whiteboard or access to a computer lab
- Sound system with a CD and/or MP3 player jack/iPod dock
 - Multiple CD/MP3 players for student use would be ideal for some activities

Production equipment is also necessary, including, but not limited to

- Digital cameras with recording capabilities (more than one would be ideal)
- Digital voice recorders (more than one would be ideal)

British Columbia Curriculum Prescribed Learning Outcomes

Below are the Prescribed Learning Outcomes (PLOs) that are addressed in the overall unit and in the activities. Many outcomes have more specific, sub-segments (e.g., A1.1, A1.2 etc.) that elaborate on the more general outcomes (e.g., A1, A2 etc.).

English Language Arts (ELA) – Grade 6

ORAL LANGUAGE (<i>Purposes</i>)	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
A1 use speaking and listening to interact with others for the purposes of A1.1 contributing to group success A1.2 discussing and comparing ideas and opinions A1.3 improving and deepening comprehension A1.4 discussing concerns and resolving problems A1.5 completing a variety of tasks	<ul style="list-style-type: none"> • Whole class and small group discussions
A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1 using prior knowledge and/or other sources of evidence A2.2 staying on topic in focused discussions A2.3 presenting in a clear, focused, organized, and effective manner A2.4 explaining and effectively supporting a viewpoint	<ul style="list-style-type: none"> • Whole class and small group discussions
A3 listen purposefully to understand and analyse ideas and information, by A3.1 summarizing and synthesizing A3.2 generating questions A3.3 visualizing and sharing A3.4 making inferences and drawing conclusions A3.5 interpreting the speaker’s verbal and nonverbal messages, purposes, and perspectives A3.6 analysing A3.7 ignoring distractions	<ul style="list-style-type: none"> • Whole class and small group discussions

ORAL LANGUAGE (Strategies)	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
A4 select and use strategies when interacting with others, including A4.1 accessing prior knowledge A4.2 making and sharing connections A4.3 asking questions for clarification and understanding A4.4 taking turns as speaker and listener A4.5 paraphrasing to clarify meaning	<ul style="list-style-type: none"> • Whole class and small group discussions

ORAL LANGUAGE (Features)	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
A12 recognize the structures and patterns of language in oral texts, including A12.1 literary devices A12.2 sound devices	<ul style="list-style-type: none"> • Activity # 2 – Rights rap

READING AND VIEWING (Thinking)	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
B8 respond to selections they read or view, by B8.1 expressing opinions and making judgments supported by explanations and evidence B8.2 explaining connections (text-to-self, text-to-text, and text-to-world) B8.3 identifying personally meaningful selections, passages, and images	<ul style="list-style-type: none"> • Whole class and small group discussions • Free-form journaling • Activity #9 – Reflection

WRITING AND REPRESENTING (<i>Purposes</i>)	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
<p>C4 create meaningful visual representations for a variety of purposes and audiences that communicate personal response, information, and ideas relevant to the topic, featuring</p> <p>C4.1 development of ideas using clear, focused, and useful details, and by making connections to personal feelings, experiences, opinions, and information</p> <p>C4.2 an expressive voice</p> <p>C4.3 an organization in which key ideas are evident</p>	<ul style="list-style-type: none"> • Free-form journaling • Activity #8 – Collage • Culminating Activity – Public service announcement

WRITING AND REPRESENTING (<i>Strategies</i>)	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
<p>C5 select and use strategies before writing and representing, including</p> <p>C5.1 setting a purpose</p> <p>C5.2 identifying an audience, genre, and form</p> <p>C5.3 analysing examples of successful writing and representing in different forms and genres to identify key criteria</p> <p>C5.4 developing class-generated criteria</p> <p>C5.5 generating, selecting, developing, and organizing ideas from personal interest, prompts, texts, and/or research</p>	<ul style="list-style-type: none"> • Activity #2 – Rights rap • Activity #3 – Tableaux • Activity #8 – Collage • Culminating Activity – Public service announcement
<p>C7 select and use strategies after writing and representing to improve their work, including</p> <p>C7.1 checking their work against established criteria</p> <p>C7.2 reading aloud and listening for fluency</p>	<ul style="list-style-type: none"> • Activity #2 – Rights rap • Activity # 9 – Reflection • Culminating Activity – Public service announcement

C7.3 revising to enhance writing traits C7.4 editing for conventions	
WRITING AND REPRESENTING (<i>Thinking</i>)	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
C8 use writing and representing to express personal responses and relevant opinions about experiences and texts	<ul style="list-style-type: none"> • Free-form journaling • Activity #2 – Rights rap • Activity #8 – Collage • Activity #9 – Reflection • Culminating Activity – Public service announcement

Note. Adapted from *English language arts grade 6: Integrated resource package 2006*. Copyright 2006 by the British Columbia Ministry of Education.

Arts Education: Drama (D) – Grade 6

EXPLORING AND CREATING	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
A1 use the creative process to explore a range of issues and responses	<ul style="list-style-type: none"> • Activity #2 – Rights rap • Activity #3 – Tableaux • Activity #4 – Readers’ theatre • Activity #5 – Radio reading
A2 create roles that are true to the drama	<ul style="list-style-type: none"> • Activity #4 – Readers’ theatre • Activity #5 – Radio reading
A3 use a variety of drama strategies and forms to make meaning through drama	<ul style="list-style-type: none"> • Activity #3 – Tableaux • Activity #4 – Readers’ theatre • Activity #5 – Radio reading • Activity #6 – Soundtrack
A4 demonstrate collaborative skills during drama	<ul style="list-style-type: none"> • Activity #3 – Tableaux • Activity #4 – Readers’ theatre • Activity #5 – Radio reading • Activity #6 – Soundtrack • Culminating Activity – Public service announcement

DRAMA FORMS, STRATEGIES AND SKILLS	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
B1 use voice and movement to communicate meaning	<ul style="list-style-type: none"> • Activity #2 – Rights rap • Activity #4 – Readers’ theatre • Activity #5 – Radio reading • Activity #6 – Soundtrack • Activity #7 – Capture the essence chant • Culminating Activity – Public service announcement
B2 participate in a variety of drama forms	<ul style="list-style-type: none"> • Activity #3 – Tableaux • Activity #4 – Readers’ theatre • Activity #5 – Radio reading
B3 participate safely in drama activities	<ul style="list-style-type: none"> • Activity #3 – Tableaux • Activity #4 – Readers’ theatre • Activity #5 – Radio reading

PRESENTING AND PERFORMING	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
D1 participate in drama performances	<ul style="list-style-type: none"> • Activity #3 – Tableaux • Activity #4 – Readers’ theatre • Activity #5 – Radio reading
D2 apply established criteria to analyse their own and others’ performances	<ul style="list-style-type: none"> • Activity #3 – Tableaux • Activity #4 – Readers’ theatre • Activity #5 – Radio reading

Note. Adapted from *Drama grade 6: Integrated resource package 2006*. Copyright 2006 by the British Columbia Ministry of Education.

Arts Education: Music (M) – Grade 6

EXPLORING AND CREATING	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images and feelings	<ul style="list-style-type: none"> • Activity #2 – Rights rap • Activity #6 – Soundtrack • Activity #7 – Capture the essence chant
A2 analyse thoughts, images, and feelings derived from a variety of music media sources	<ul style="list-style-type: none"> • Free-form journaling • Activity #6 – Soundtrack • Activity #9 – Reflection
A3 apply rhythm, melody, and elements of expression in their compositions	<ul style="list-style-type: none"> • Activity #2 – Rights rap

CONTEXT	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
C1 participate in music from a range of historical, cultural, and social contexts	<ul style="list-style-type: none"> • Free-form journaling • Activity #1 – Name the country

PRESENTING AND PERFORMING	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
D1 apply skills and attitudes appropriate to a range of music experiences, demonstrating: D1.1 Performance skills and etiquette D1.2 Audience engagement D1.3 Respect for the contributions of others	<ul style="list-style-type: none"> • Activity #2 – Rights rap
D2 apply established criteria to analyse their own and others' performances	<ul style="list-style-type: none"> • Activity #2 – Rights rap • Activity #6 – Soundtrack

Note. Adapted from *Music grade 6: Integrated resource package 2006*. Copyright 2006 by the British Columbia Ministry of Education.

Arts Education: Visual Arts (VA) – Grade 6

CREATIVE PROCESSES	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
A1 compile a collection of ideas for images using feelings, observations, memory, and imagination	<ul style="list-style-type: none"> • Free-form journaling • Activity #8 – Collage • Culminating Activity – Public service announcement
A5 create 2-D and 3-D images A5.1 That express beliefs and values	<ul style="list-style-type: none"> • Free-form journaling • Activity #8 – Collage • Culminating Activity – Public service announcement

SKILLS AND STRATEGIES	
Prescribed Learning Outcomes	Unit Plan Activities
<i>It is expected that students will...</i>	<i>Students will be instructed in, assessed on or exposed to these objectives through the following activities</i>
B1 analyse and apply image-development strategies	<ul style="list-style-type: none"> • Free-form journaling • Activity #8 – Collage • Culminating Activity – Public service announcement
B3 analyse and use a variety of materials, technologies, and processes to create images	<ul style="list-style-type: none"> • Free-form journaling • Activity #8 – Collage • Culminating Activity – Public service announcement

Note. Adapted from *Visual arts grade 6: Integrated resource package 2006*. Copyright 2006 by the British Columbia Ministry of Education.

Bibliographies

Annotated Bibliography of Picturebooks

B1

Agra Deedy, C. (2009). *14 cows for America*. Atlanta, GA: Peachtree Publishers.

Carmen Agra Deedy tells the story of how a relatively small African tribe in Kenya makes a profoundly compassionate gesture of support and compassion to the American people following the events of September 11th, 2001. Kimeli and his fellow Maasai people make a grand offering of kindness by presenting an American diplomat with a gift that represents life to the Maasai – 14 cows – in hopes of alleviating some of the suffering and sorrow brought on by the World Trade Center tragedy.

B2

Akbarpour, A. (2005). *Good night, commander*. Toronto: Groundwood Books.

Good Night, Commander tells the story of a young, Iranian boy living in post-war Iran, coping with the loss of his mother and his leg, and coming to terms with his father remarrying. The young boy grieves and faces these challenges by imagining a battle against the enemy in his bedroom and communicating with a picture of his mother on the wall. He is set to destroy his enemy until he comes across an imaginary young soldier like himself who has also lost his mother and his leg. The young commander begins to see the enemy in a different light and demonstrates a level of compassion that would make his mother proud.

B3

Baker, J. (2010). *Mirror*. Somerville, MA: Candlewick Press.

Mirror tells the story of two boys – one from Morocco and one from Australia – and their daily lives, through illustrations alone. The images make evident the differences between the two cultures while simultaneously revealing connections and similarities between the two boys and their lives.

B4

Brown, P. (2009). *The curious garden*. New York: Hachette Book Group.

This story begins in a city without greenery where few people spend time outdoors. A curious young boy named Liam ventures outside and comes across a small patch of colour and decides to help it flourish. As his garden grows across the city, Liam continues to care for it, changing the scenery and the lives of its citizens forever. *This story is also available on DVD. Both formats will be used in this lesson plan.*

Brown, P. (2010). *The curious garden* [DVD]. Norwalk, CT : Weston Woods Studios/Scholastic

See above annotation.

B5

Castle, C. (2000). *For every child*. London: Random House.

For Every Child depicts a select list of children's rights, as defined by the United Nations Convention on the Rights of a Child, through poetic words and unique illustrations done by artists from all over the world.

B6

Mortenson, G. (2009). *Listen to the wind*. New York: The Penguin Group.

Greg Mortenson tells of his journey to Pakistan and how he helped the people of Korphe during his stay. Dr. Greg helped in many ways, but as the story illustrates, one of his most important contributions was his role in building a new school for the children of the village. *Listen to the Wind* tells of the obstacles he faced and the efforts that were required to support the children of Korphe in their quest for a better education.

B7

Smith Milway, K. (2008). *One hen: How one small loan made a big difference*.

Toronto: Kids Can Press.

One Hen illustrates the potential for micro-financing to make a big difference in developing countries. It tells the story of how one small loan enabled a young boy in Africa to start a small business selling eggs that would gradually lead him towards formal education and a larger business that enabled him to support and empower himself, his family and his community.

B8

Smith, D. J. (2002). *If the world were a village: A book about the world's people*.

Toronto: Kids Can Press.

Smith helps the reader put the world's population and the distribution of resources and services among global citizens into perspective through analogy. Creating a relative parallel between our world and a village of 100 people, he clearly illustrates who is part of our global village and how inequity and inequality are present in today's society.

B9

Williams, K. L., & Mohammed, K. (2007). *Four feet, two sandals*. Cambridge, MA: Eerdmans Publishing Co.

This story is set in a refugee camp in Peshawar, Pakistan where two Afghani girls each find one sandal brought to the camp by relief workers. The girls decide that each having one sandal is not helpful and arrange to share the pair of shoes. When one girl's family is given the opportunity to move to the United States, they decide to each keep a shoe, despite the impracticality of it, to help them remember each other and the experience they shared.

Bibliography of Songs and Videos

S1

Kilcher, J., & Leonard, P. (1998). Hands [Recorded by Jewel]. On *Spirit* [CD]. Atlantic Records.

S2

King, B.E., Leiber, J., & Stoller, M. (1961). Stand by me [Recorded by Playing for Change]. On *Playing for change: Songs around the world* [CD]. Hear Music. (2009). Video retrieved from http://playingforchange.com/episodes/2/Stand_By_Me

S3

Lennon, J. (1971). Imagine [Recorded by Playing for Change]. On *Playing for change: Songs around the world* [CD]. Hear Music. (2009). Video retrieved from <http://playingforchange.com/episodes/38/Imagine>

S4

McLachlan, S. (1991). Shelter. On *Solace* [CD]. Canada: Nettwek.

S5

Microfundo. (2011). *Microfundo: Music + microfinance* [Video file]. Video posted to <http://www.youtube.com/watch?v=3iGEZuYV0Dw>

S6

Powers, C. (1967). Get Together [Recorded by The Youngbloods]. On *The Youngbloods* [LP]. RCA Victor.

S7

Putumayo World Music. (1999). [Recorded by various artists]. *World Playground: A musical adventure for kids* [CD]. Putumayo World Music (1999).

S8

Saint-Saëns, C. (1886). *Carnival of the Animals* [Recorded by Charles Dutoit, London Sinfonietta, Pascal Rogé & Philharmonia Orchestra][CD]. Decca Music Group (1980).

S9

Strouse, C. (1989). What's mine is yours [Recorded by Burt Reynolds]. On *All dogs go to heaven* [CD]. Curb Records.

S10

Warsame, K. A., Hernandez, P., Lawrence, P., & Daval, J. (2008). Wavin' Flag [Recorded by K'naan and the Young Artists for Haiti]. On *Young Artists for Haiti* [Digital download]. A&M (2010).

S11

Whitfield, N., & Strong, B. (1969). WAR [Recorded by Edwin Starr]. On *War & Peace* [LP]. Gordy (1970).

Unit Plan Scope and Sequence

#	Topic	# Lessons	Resources	Objectives	Main Activities	Assessment
1	Our Global Community	1	<ul style="list-style-type: none"> • B8 • S2 (lyrics optional) • S7 • LCD projector or interactive whiteboard 	ELA-A1, A2, A3 M-C1	<ul style="list-style-type: none"> • Guessing game: Which country/culture does this music come from? (S7) • Read-aloud: <i>If the World Were a Village</i> • Introduction to free-form journaling (S1) 	<ul style="list-style-type: none"> Discussion (scale) Journal entry (scale)
2	Children of Our Global Community; Their Rights	2-3	<ul style="list-style-type: none"> • B5 • S4 (lyrics optional) • Digital video camera(s) or voice recorders 	ELA-A1, A2, A3, A12, C5 M-A1, A3, C1	<ul style="list-style-type: none"> • Free-form journaling (S4) • Read aloud: <i>For Every Child</i> • Rights Raps 	<ul style="list-style-type: none"> Journal entry (scale) Discussion (scale) Rights rap (rubric) Self-assessment (scale) Peer feedback (scale) Drama participation (scale)

Scope and Sequence (continued)

3	Experiences and Perspectives of the Children of Our Global Community	1	<ul style="list-style-type: none"> • B3• S6 (lyrics optional) • Digital camera 	ELA-A1, A2, A3D-A1, A3, A4, B1, B2, B3, D1, D2	<ul style="list-style-type: none"> • Free-form journaling (S6) • Read-aloud: <i>Mirror</i> • Group Tableaus 	Journal entry (scale) Discussion (scale) Tableau (checklist) Drama participation (scale)
4		1-2	<ul style="list-style-type: none"> • B9 • S9 (lyrics optional) • Digital video camera(s) or voice recorders 	ELA-A1, A2, A3 D-A1, A2, A3, A4, B1, B2, B3, D1	<ul style="list-style-type: none"> • Free-form journaling (S9) • Read aloud: <i>Four Feet, Two Sandals</i> • Readers' theatre groups 	Journal entry (scale) Discussion (scale) Readers' theatre (checklist) Drama participation (scale)
5		1-2	<ul style="list-style-type: none"> • B2 • S11 (lyrics optional) • Digital video camera or voice recorder 	ELA-A1, A2, A3 D-A1, A2, A3, A4, B1, B2, B3, D1, D2	<ul style="list-style-type: none"> • Free-form journaling (S11) • Read aloud: <i>Good Night, Commander</i> • Radio Reading & Soundscape (as a class) 	Journal entry (scale) Discussion (scale) Drama participation (scale)

Scope and Sequence (continued)

6	Supporting Our Global Community	2-3	<ul style="list-style-type: none"> • B4 • S8 (lyrics optional) • Digital video camera(s) or voice recorders 	ELA-A1, A2, A3 D-A3, A4, B1 M-A1, A2, D2	<ul style="list-style-type: none"> • Free-form journaling (S8) • Read aloud: <i>The Curious Garden</i> • Picturebook Soundtrack & Sound Effects 	Journal entry (scale) Discussion (scale) Soundtrack & sound effects (scale) Self-assessment (scale) Peer feedback (scale) Drama participation (scale)
7		1	<ul style="list-style-type: none"> • B6 • S1 (lyrics optional) • Digital video camera(s) or voice recorders • Photocopies of story excerpts • Highlighters 	ELA-A1, A2, A3 D-A4, B1 M-A1	<ul style="list-style-type: none"> • Free-form journaling (S1) • Read aloud: <i>Listen to the Wind</i> • Capture the Essence Chants 	Journal entry (scale) Discussion (scale) Chant (checklist) Drama participation (scale)
8		1-2	<ul style="list-style-type: none"> • B7 • S5 (lyrics optional) • Magazines, newspapers, etc. • Glue sticks • Paper 	ELA-A1, A2, A3, C4, C5, C8	<ul style="list-style-type: none"> • Free-form journaling (S5) • Read-aloud: <i>One Hen</i> • Collage 	Journal entry (scale) Discussion (scale) Collage (checklist)

Scope and Sequence (continued)

9	Reflection	1-2	<ul style="list-style-type: none"> • S3 	ELA-A1, A2, A3, B8, C7, C8 M-A2	<ul style="list-style-type: none"> • Free-form journaling (S3) • Reflection 	Journal entry (scale) Discussion (scale) Reflection (scale) Self-assessment (scale) Peer feedback (scale)
10	Culminating Activity: How can we Support Our Global Community	2-4	<ul style="list-style-type: none"> • B1 • S10 (lyrics optional) • Digital production equipment (cameras, video cameras, voice recorders, access to computers with appropriate software applications, etc.) 	ELA-A1, A2, , C4, C5, C7, C8 D-A1, A4, B1, D1 M-D1 VA- A5	<ul style="list-style-type: none"> • Free-form journaling (S10) • Read aloud: <i>14 Cows for America</i> • Public Service Announcement 	Journal entry (scale) Discussion (scale) PSA (scale) Self-assessment (scale) Peer feedback (scale) Drama participation (scale)

Activity Outlines

Each activity outline contains the following components.

Topic

This unit is divided into five topics. Some topics are addressed through a single activity while others involve more than one.

Outcomes

A list of the outcomes, taken from the Grade 6 curriculum documents, are provided for each specified activity. Please refer to the full list of prescribed learning outcomes on page 13 for elaboration of the sub-segments of the outcomes (e.g., A1.1, A1.2) for each activity.

Objectives

The objective(s) provide a snapshot of the task(s) the students will be completing in the specified activity.

Requisite Concept and/or Strategy Instruction

This section provides a quick list of the concepts and/or strategies that need to be addressed in order for students to complete the activity successfully (e.g., principles of design in visual arts, rap as a genre of music). Picturebooks for read-alouds and songs and/or videos for journal prompts have been coded (e.g., B1, S1). Please refer to the respective bibliographies for specific titles.

Assessment

This section provides a list of the products, presentations or conversations that are to be assessed during the specified activity. Assessment tools are included in the Appendix.

Resources, Materials and Equipment

This section lists everything that is required to complete the specified activity.

Activity Sequence

This section includes descriptions of tasks, journal prompts and possible discussion topics and questions, as well as a suggested order of events for the specified activity. Terms that are ***bold and italicized*** can be found in the glossary in the Appendix.

Closing

Each activity has a concluding task or discussion.

Activity #1

Topic: Our Global Village

Number of Lessons: 1

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

M-C1 participate in music from a range of historical, cultural, and social contexts

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal

Requisite Concept and/or Strategy Instruction:

- n/a

Assessment:

- Discussion participation
- Journal entry

Resources, Materials and Equipment:

- B8
- S2 (lyrics optional)
- S7
- LCD projector or interactive whiteboard

Activity Sequence:

Music from around the world

- S7 - Play 6-10 songs from the Putumayo World Music CD and ask students to guess the country or culture of origin.
- Review afterwards to confirm or correct students' guesses

Discussion:

- What are some similarities and differences between the different songs?

- How prevalent is music across the globe?
- How does music unite people? (music as a universal language)
- Use this discussion as a segue to *If the World Were a Village*, making the connection between music connecting people and the analogy of the world being a small village.

Read aloud

B8 - *If the World Were a Village* by D. J. Smith

Discussion: What is a global village?

- What is meant by the phrase 'global village'?
- What do the numbers from the book indicate in terms of equality and equity?
- Use this discussion as a lead-in to the unit, both in terms of content that will be addressed and the types of activities that will be included.

Free-form journaling

Prompt: S2 - *Stand by Me* song and video by Playing for Change

- Introduce free-form journaling (through writing and/or representing) as a 10-minute opportunity to share and analyze thoughts, images and feelings generated from the music and/or video prompts.
- Inform the students that they will be journaling at the beginning of each activity (not necessarily each lesson) and having a brief discussion afterwards.
- Review the journal rating scale (see Appendix: Assessment Tools) with the students. You may wish to co-create more descriptive criteria to help students have a clearer picture of what a quality journal entry looks like.
- Inform the students that at the end of the unit they will have the opportunity to write a reflection of their journal entries along with other unit activities.
- Show students the prompt and ask them to begin their first free-form journal entry. Presenting the song lyrics to the students as part of the prompt is optional.

Closing:

- What connections did you make today?
- Discuss how the world music, picturebook and journal prompt are connected and how they all relate to the overarching topic of global awareness.

Activity #2

Topic: Children of Our Global Community

Number of Lessons: 2-3

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

ELA-A12 recognize the structures and patterns of language in oral texts, including A12.1, A12.2

ELA-C5 select and use strategies before writing and representing, including C5.1, C5.2, C5.3, C5.4, C5.5

M-A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images and feelings

M- A3 apply rhythm, melody, and elements of expression in their compositions

M-C1 participate in music from a range of historical, cultural, and social contexts

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will work in a small group to compose a rap about children's rights

Requisite Concept and/or Strategy Instruction:

- *Rap* as a genre of music
- *Form (couplets, sets, refrain)*
- *Literary* and *sound devices* (definitions of examples also in glossary)

Assessment:

- Discussion participation
- Journal entry
- Rights rap

Resources, Materials and Equipment:

- B5
- S4 (lyrics optional)
- Digital video camera(s) or voice recorders if providing students with this performance option

Activity Sequence:Free-form journaling

Prompt: S4 – *Shelter* by Sarah McLachlan

- Students who wish to may share their thoughts and/or journal responses.

Discussion

- What is this song about?
- How does it connect to what we learned in the previous lesson about our global village?
- Use this discussion as a segue to *For Every Child*, prefacing the read-aloud by telling the students that it is a picturebook about the rights of children according to the United Nations.
 - You may wish to have students engage in A/B partner talk about what rights are and why they are important and then discuss as a whole class.

Read aloud

B5 – *For Every Child* edited by C. Castle

Discussion

- Which rights mentioned in the book are most important to you? (record on chart paper)
- What rights would you add? (record on chart paper)

Rights Rap

- Review co-created criteria for respectful group work.
- Introduce **rap** as a genre of music, discussing its general characteristics.
- Demonstrate the suggested **form** for the rights raps they will write.

Set 1 (two couplets)

Line 1: A

Line 2: A

Line 3: B

Line:4: B

Refrain

Line 1: A

Line 2: A

Set 2 (two couplets)

Line 1: A

Line 2: A

Line 3: B

Line:4: B

Refrain**Set 3 (two couplets)****Refrain**

- Provide examples of this form and co-write a few examples as a class.
- Discuss *literary* and *sound devices* and how they can be used in writing rap lyrics.
- Provide examples of *literary* and *sound devices* and co-write a few examples as a class.
- Have students to work in pairs or small groups to write their rights rap songs.
- Review the co-created criteria for rehearsal, performance and audience skills (e.g., respectful viewing and listening, showing appreciation) when students are ready to begin practicing their raps.
- Provide students with sufficient time to practice their raps.

Closing:

- Provide an opportunity for students to share their raps through live, recorded or videotaped performances.
- Have students complete a self-assessment of their rap and their performance using the rubric provided (see Appendix: Assessment Tools).
- Have each pair or group provide peer feedback to at least one other pair or group, also using the rubric. Students may also give anecdotal feedback.

Activity #3

Topic: The Experiences and Perspectives of the Children in our Global Village**Number of Lessons:** 1**Outcomes:**

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

D-A1 use the creative process to explore a range of issues and responses

D- A3 use a variety of drama strategies and forms to make meaning through drama

D- A4 demonstrate collaborative skills during drama

D- B1 use voice and movement to communicate meaning

D- B2 participate in a variety of drama forms

D- B3 participate safely in drama activities

D- D1 participate in drama performances

D-D2 apply established criteria to analyse their own and others' performances

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will work in a small group to create tableaux based on the picturebook *Mirror*

Requisite concept and/or strategy instruction:

- *Tableau*

Assessment:

- Discussion participation
- Journal entry
- Tableau

Resources, Materials and Equipment:

- B3
- S6 (lyrics optional)
- Digital camera if you wish to create a slideshow of the students' tableaux

Activity Sequence:

Free-form journaling

Prompt: S6 – *Get Together* by The Youngbloods

Discussion

- What is the message of the song?
- How does it connect to the concept of a global village?
- Use this discussion to segue into the topic of the activity and *Mirror*, making the connection between togetherness and sameness, despite apparent differences.

Read aloud

B3 – *Mirror* by J. Baker

Discussion

- What is the book's message?
- Why is it called *Mirror*?
- How does it connect to the concept of a global village?
- Use this discussion as a segue into the tableau activity, making the connection between the book title and the nature of tableaux presentations, which may be interpreted as a glance in a mirror.

Tableaux

- Review co-created criteria for respectful group work.
- Introduce *tableau* as a form of drama.
- Review checklist of criteria for the tableau activity (see Appendix: Assessment Tools).
- In small groups, have students select scenarios from the book and create a tableau based on the images and the message, focusing on similarities, differences and emotions.
- Review co-created criteria for rehearsal, performance and audience skills.
- Provide students sufficient time to prepare a tableau to share with the class.

Closing

- Provide an opportunity for students to share their tableaux with the class.
 - You may wish to take digital photos of the tableaux and put together a slideshow.
- Close with a discussion of the merits and drawbacks of tableaux as a drama form. Also discuss elements that made the student tableaux strong and what could have been done to improve the performances.

Activity #4

Topic: The Experiences and Perspectives of the Children in our Global Village

Number of Lessons: 1-2

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

D-A1 use the creative process to explore a range of issues and responses

D- A2 create roles that are true to the drama

D- A3 use a variety of drama strategies and forms to make meaning through drama

D- A4 demonstrate collaborative skills during drama

D- B1 use voice and movement to communicate meaning

D- B2 participate in a variety of drama forms

D- B3 participate safely in drama activities

D- D1 participate in drama performances

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will work in small groups and participate in a readers' theatre performance based on the picturebook *Four Feet, Two Sandals*

Requisite Concept and/or Strategy Instruction:

- *Readers' theatre*
- *Vocal elements*

Assessment:

- Discussion participation
- Journal entry
- Readers' theatre performance

Resources, Materials and Equipment:

- B9
- S9 (lyrics optional)
- Digital video camera(s) or voice recorders if providing students with this performance option

Activity Sequence:Free-form journaling

Prompt: S9 – *What's Mine is Yours* by C. Strouse

Discussion

- What is the purpose of this song?
- How is it related to our discussion of a global village and the other activities we have been doing?
- Use this discussion as a segue to *Four Feet, Two Sandals* by asking students to predict what the song and the book may have in common.

Read aloud

B9 – *Four Feet, Two Sandals* by K. L. Williams & K. Mohammed

Discussion

- What are the messages in this book?
- What does the book tell us about the experiences of some children in our global village?

Readers' Theatre

- Review co-created criteria for respectful group work.
- Introduce *readers' theatre* as a form of drama.
- Discuss how *vocal elements* can be used to more effectively communicate meaning during drama activities.
- Review checklist of criteria for students to use as a guideline as they work (see Appendix: Assessment Tools).
- Have students work in groups to create a script and rehearse *Four Feet, Two Sandals* as a readers' theatre performance.

- You may also wish to have students select similarly themed (e.g., sharing, kindness, middle-eastern experiences) books from the list of additional suggested picturebooks to make into a readers' theatre.
- Review co-created criteria for rehearsal, performance and audience skills.

Closing

- Provide an opportunity for students to share their readers' theatre presentations through live, recorded or videotaped performances.
 - It would be ideal if these presentations could be shared with another class or small groups of students from another class.

Activity #5

Topic: The Experiences and Perspectives of the Children in our Global Village

Number of Lessons: 1-2

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

D-A1 use the creative process to explore a range of issues and responses

D-A2 create roles that are true to the drama

D- A3 use a variety of drama strategies and forms to make meaning through drama

D- A4 demonstrate collaborative skills during drama

D- B1 use voice and movement to communicate meaning

D- B2 participate in a variety of drama forms

D- B3 participate safely in drama activities

D- D1 participate in drama performances

D-D2 apply established criteria to analyse their own and others' performances

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will work in a whole-class radio reading and soundscape performance of the picturebook *Good Night, Commander*

Requisite concept and/or strategy instruction:

- *Radio reading*
- *Soundscape*

Assessment:

- Discussion participation
- Journal entry
- Radio reading and soundscape participation

Resources, Materials and Equipment:

- B2
- S11 (lyrics optional)
- Voice recorder if you wish to capture the whole-class performance

Activity Sequence:Free-form journaling

Prompt: S11 – *WAR* by Edwin Starr

Discussion

- What emotions underlie this song?
- How do the lyrics of the song relate to our global community and its citizens?
- Use this discussion as a segue to *Good Night, Commander* making the connection between war and the life experiences of some children in our global village.

Read aloud

B2 – *Good Night, Commander* by A. Akbarpour

Discussion

- How does this story make you feel? Why? Provide some specific examples.
- What can we learn from this story about the different perspectives and experiences of children in our global community?

Radio reading and soundscape

- Introduce radio reading as a form of drama.
- Discuss strategies for making this drama strategy as effective as possible (e.g., *vocal elements*)
- Discuss what a *soundscape* is and how sound effects can add to a performance.

- Read through the story again, having students listen and making note of opportunities where sound effects could be added and what could be used to make the sounds.
- Ask students to volunteer for specific parts (e.g., narrator, ‘commander’, father, mother, grandmother, aunt, uncle, the enemy) and/or to be part of the soundscape by creating sound effects that are appropriate for the story.

Closing

- Review co-created criteria for rehearsal, performance and audience skills.
- Perform *Good Night, Commander* as a whole-class radio reading and soundscape presentation.
 - You may wish to share your presentation with another class to make the performance experience more authentic.
- Close by asking the students to discuss with a partner and then share with the class what was effective about radio reading as a form of drama and the class performance, and what the class could have done to improve the presentation.

Activity #6

Topic: Supporting our Global Community

Number of Lessons: 2-3

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

D- A3 use a variety of drama strategies and forms to make meaning through drama

D- A4 demonstrate collaborative skills during drama

D- B1 use voice and movement to communicate meaning

M-A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images and feelings

M-A2 analyse thoughts, images, and feelings derived from a variety of music media sources

M-D2 apply established criteria to analyse their own and others' performances

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will work in a small group to produce a soundtrack and sound effects to accompany a selected picturebook related to global awareness

Requisite concept and/or strategy instruction:

- *Soundtrack*
- *Sound effects*
- *Found sounds*
- *Found instruments*

Assessment:

- Discussion participation
- Journal entry
- Soundtrack and sound effects activity

Resources, Materials and Equipment:

- B4
- S8 (lyrics optional)
- Digital video camera(s) or voice recorders if providing students with this performance option

Activity Sequence:

Free-form journaling

Prompt: S8 – *Carnival of the Animals* by C. Saint-Saëns

- Play two songs to show contrast (e.g., *The Lion* and *The Tortoise*)

Discussion

- How were the two songs different and how did that affect your response to each of them?
- Ask students to keep these ideas in mind as you present them with the next picturebook in two different formats.

Read aloud

B4 – *The Curious Garden* by P. Brown

- Read the picturebook, then show the DVD version.

Discussion

- Talk about the differences between the book being read and watching the video.
- What elements were added?
- What is a *soundtrack*? What are *sound effects*? Why are they added to movies?
- Use this *discussion* to segue to the *soundtrack* and sound effect activity, explaining to students that they will have the opportunity to add these elements to a picturebook in an attempt to improve its ability to evoke emotion and communicate meaning.

Soundtrack and sound effects

- Review co-created criteria for respectful group work.
- Provide students with a selection of picturebooks related to global community and global awareness (see Appendix: Additional Suggested Picturebooks).
- Have students work in pairs or groups to select a picturebook to which they can add a soundtrack and sound effects.
- Share and discuss assessment criteria with students.
- Provide students with a selection of instrumental music on CDs, MP3 players or via computer access. Microsoft Office also includes instrumental sound clip art. Also tell students they are free to use their own music provided it is appropriate for the classroom setting.
- Introduce the concepts of *found sounds* and *found instruments* as ways to create sound effects.
- Review co-created criteria for rehearsal, performance and audience skills.
- Provide students with sufficient time to create and rehearse their performance.

Closing

- Provide students with an opportunity to share their presentations through live or videotaped performances.
- Have students complete a self-assessment of their soundtrack, sound effects and their performance using the rating scale provided (see Appendix: Assessment Tools).
- Have each pair or group provide peer feedback to at least one other pair or group, also using the rating scale provided. Students may also give anecdotal feedback.

Activity #7

Topic: Supporting our Global Community

Number of Lessons: 1

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

D- A4 demonstrate collaborative skills during drama

D- B1 use voice and movement to communicate meaning

M-A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images and feelings

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will create a chant by highlighting key words and phrases from an excerpt from the picturebook *Listen to the Wind*.

Requisite Concept and/or Strategy Instruction:

- *Capture the essence*
- *Chant*

Assessment:

- Discussion participation
- Journal entry
- Capture the essence chant

Resources, Materials and Equipment:

- B6
- S1 (lyrics optional)
- Digital video camera(s) or voice recorders if providing students with this performance option
- Photocopies of story excerpts

- Highlighters

Activity Sequence:

Free-form journaling

Prompt: S1 – *Hands* by Jewel

Discussion

- What are the messages in this song?
- How does this song connect to the concept of a global village and the importance of supporting our global community?
- Use this discussion to segue into *Listen to the Wind*, making the connection that there are many different ways to use our hands to support our global community.

Read aloud

B6 – *Listen to the Wind* by G. Mortenson

Discussion

- How are the experiences of these children similar and different from our own?
- Use this discussion as a segue into the chant activity, making the connection that depending on which parts of the story we focus on, we may see more similarities or more differences between us.

Capture the essence chants

- Provide students with word-processed copies of the first and last page of *Listen to the Wind*.
- Have students work in pairs to highlight key words and phrases from these excerpts that illustrate either how our experiences are similar or are different from the children of Korphe, Pakistan.
- Share and discuss assessment criteria with students.
- Have students arrange their highlighted words and phrases into a found poem.
- Review co-created criteria for rehearsal, performance and audience skills.
- Give students time to rehearse *chanting* their poem with their partner or group.

Closing

- Provide students with the opportunity to share their chants through live, recorded or videotaped performances.

Activity #8

Topic: Supporting our Global Community

Number of Lessons: 1-2

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

ELA-C4 create meaningful visual representations for a variety of purposes and audiences that communicate personal response, information, and ideas relevant to the topic, featuring C4.1, C4.2, C4.3

ELA-C5 select and use strategies before writing and representing, including C5.1, C5.2, C5.3, C5.4, C5.5

ELA-C8 use writing and representing to express personal responses and relevant opinions about experiences and texts

VA-A1 compile a collection of ideas for images using feelings, observations, memory, and imagination

VA-A5 create 2-D and 3-D images A5.1

VA-B1 analyse and apply image-development strategies

VA-B3 analyse and use a variety of materials, technologies, and processes to create images

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will work with a partner to create a collage that represents where and what support is needed in our global community

Requisite Concept and/or Strategy Instruction:

- *Collage*
- *Image-development strategies*
- *Principles of design*

- *Visual elements*

Assessment:

- Discussion participation
- Journal entry
- Collage

Resources, Materials and Equipment:

- B7
- S5 (lyrics optional)
- Magazines that may be cut and taken apart
- Glue sticks
- Paper on which to glue the collage materials

Activity Sequence:

Free-form journaling

Prompt: S5 – *Microfundon::Music + microfinance* video by Microfundo

Discussion

- How does the concept of microfinance support citizens of our global community?
- Use this discussion as a segue to *One Hen*, explaining to the students that there are many different ways that microfinancing can support our global community.

Read aloud

B7 – *One Hen* by K. Smith Milway

Discussion

- How was microfinancing beneficial to Kojo’s larger community in this story?
- Reflecting on the other books we have read and considering our own knowledge, how else can we support our global village?
- What kinds of support are needed and how can they be provided?
- Use this discussion as a segue into the collage activity, explaining to students that they can represent and share their ideas and important information in ways other than writing.

Collage

- Introduce collage as a form of visual art.
- Discuss the concepts of *image development*, *principles of design* and *visual elements* in terms of the role they play in communicating meaning through the visual arts.
- Have students work in pairs to create a collage that represents the need for global support and the types of support that are needed.

- Share and discuss assessment criteria with students.
- Provide students with magazines, newspapers, scraps of fabric and decorative paper etc. to cut out words, images and shapes to help convey the message.
- Instruct students to give their collage a meaningful title.

Closing

- Display collages and provide time for students to do a gallery walk around the room to view the work of their peers.

Activity #9

Topic: Reflection

Number of Lessons: 1-2

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

ELA-B8 respond to selections they read or view, by B8.1, B8.2, B8.3

ELA-C7 select and use strategies after writing and representing to improve their work, including C7.1, C7.2, C.3, C7.4

ELA-C8 use writing and representing to express personal responses and relevant opinions about experiences and texts

M-A2 analyse thoughts, images, and feelings derived from a variety of music media sources

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will produce a reflection based on their journal entries, picturebooks and various activities in which they have participate throughout the unit

Requisite Concept and/or Strategy Instruction:

- n/a

Assessment:

- Discussion participation
- Journal entry
- Reflection

Resources, Materials and Equipment:

- S3

Activity Sequence:Free-form journaling

Prompt: S3 – *Imagine* by John Lennon

Discussion

- Having begun this unit with a music video by *Playing for Change* and now seeing another after everything we have learned and discussed, what have we learned?
- What connections have we made?
- How has your thinking been confirmed and/or transformed?
- What are you left wondering?

Read aloud

n/a

Reflection

- Instruct students to peruse their journal entries, review completed products and previous activities, revisit picturebooks and listen to music from the unit.
- Have students produce a reflection of their experience of this unit, addressing the following questions.
 - What have you learned?
 - What connections have you made?
 - How has your thinking been confirmed?
 - How has your thinking transformed?
 - What questions remain unanswered for you?
- Reflections may be written or represented through another mode (e.g., a recorded interview, images with captions, a skit)
- Share and discuss assessment criteria with students.

Closing Discussion

- Have students complete a self-assessment of their reflection using the rating scale provided (see Appendix: Assessment Tools).
- Have students provide peer feedback to at least one classmate, also using the rating scale provided. Students may also give anecdotal feedback.
- Provide an opportunity for interested students to share their reflection with their peers.

Culminating Activity

Topic: How can we Help?

Number of Lessons: 2-4

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of A1.1, A1.2, A1.3, A1.4, A1.5

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by A2.1, A2.2, A2.3, A2.4

ELA-A3 listen purposefully to understand and analyse ideas and information, by A3.1, A3.2, A3.3, A3.4, A3.5, A3.6, A3.7

ELA-C4 create meaningful visual representations for a variety of purposes and audiences that communicate personal response, information, and ideas relevant to the topic, featuring C4.1, C4.2, C4.3

ELA-C5 select and use strategies before writing and representing, including C5.1, C5.2, C5.3, C5.4, C5.5

ELA-C7 select and use strategies after writing and representing to improve their work, including C7.1, C7.2, C7.3, C7.4

ELA-C8 use writing and representing to express personal responses and relevant opinions about experiences and texts

D- A4 demonstrate collaborative skills during drama

D- B1 use voice and movement to communicate meaning

M-D1 apply skills and attitudes appropriate to a range of music experiences, demonstrating D1.1, D1.2, D1.3

VA-A1 compile a collection of ideas for images using feelings, observations, memory, and imagination

VA-A5 create 2-D and 3-D images that A5.1

VA-B1 analyse and apply image-development strategies

VA-B3 analyse and use a variety of materials, technologies, and processes to create images

Objectives:

- Students will participate in small group and whole-class discussions
- Students will respond to a prompt by writing or representing in their journal
- Students will work in a small group to compose a rap about children's rights

Requisite Concept and/or Strategy Instruction:

- n/a

Assessment:

- Discussion participation
- Journal entry
- Public Service Announcement (PSA)

Resources, Materials and Equipment:

- B1
- S10 (lyrics optional)
- Digital production equipment (cameras, video cameras, voice recorders, access to computers with appropriate software applications etc.)

Activity Sequence:

Free-form journaling

Prompt: S10 – *Wavin' Flag* by K'naan and Young Artists for Haiti

Discussion

- How have K'naan and Young Artists for Haiti shown support for the citizens of Haiti? How will their gesture actually help?
- Use this discussion as a segue to *14 Cows for America*, explain that gestures of support range in intention and can take many forms.

Read aloud

B1 – *14 Cows for America* by C. Agra Deedy

Discussion

- How does the Maasai's gesture towards Americans show support?

- Use this discussion as a segue to the public service announcement activity, explaining that there are many things we could do to support our global community, sharing our knowledge with others about the circumstances and needs of certain communities is a good place to start.

Public Service Announcement (PSA)

- Introduce public service announcements as a medium for communication
 - Examples of PSAs can be found online on such websites as YouTube (www.youtube.com) or Concerned Children's Advertisers of Canada (www.cca-kids.ca).
- As a class, set the purpose for the PSA and review assessment criteria (see Appendix: Assessment Tools).
 - Students may help further develop the assessment criteria to ensure it fits the purpose and vision of the class.
- Discuss various modes and media of for communicating ideas and information, including but not limited to: images, music, videos, speech, sound bites, drama or writing.
- Provide students with access to necessary technology whenever possible. These technologies may include but are not limited to digital cameras, computers, voice recorders and CD/MP3 players.
- Discuss the importance of referencing the work of others when including it in your own work. Require students to include a bibliography of sources where applicable.
- Students may work in pairs or small groups.

Closing

- Provide an opportunity for students to share their PSAs.
- Have students complete a self-assessment of their PSA using the rating scale provided (see Appendix: Assessment Tools).
- Have each pair or group provide peer feedback to at least one other pair or group, also using the rating scale provided. Students may also give anecdotal feedback.

Appendix

Glossary

English Language Arts

alliteration*	the close repetition of initial consonant sounds, written for a sound effect within a phrase or line of text (e.g., “some smug slug,” “where the cotton blooms and blows”).
capture the essence	capture the essence is a SmartLearning strategy that requires students to look at a piece of text and highlight words and phrases that they feel are critical to the message or the emotion of the piece and arrange them into a poem or, in the case of this unit, a chant (Close, n.d.).
couplet	a couplet consists of two lines that rhyme with each other. The form is expressed as AA. (e.g., Humpty Dumpty sat on a wall/ Humpty Dumpty had a great fall).
form*	for purposes of the English Language Arts curriculum, form refers to the structure or organization of a text. However, form and content are complementary. Form could be discussed when teaching, for example, a sonnet, business letter, advertisement, or debate. For further elaboration, also see definition in Music section of this glossary.
hyperbole*	hyperbole is a literary device, and is the deliberate use of exaggeration for effect (e.g., “I have been waiting here for ages.” “I have a ton of homework.”).
literary devices*	the deliberate use of language to create a particular effect. They are focused and precise devices used to extend, enrich, or qualify the literal meaning of a text. Literary devices include allusion, imagery, symbolism, metaphor, and simile as well as sound devices.
metaphor*	a metaphor is a direct comparison of one thing to another, which is generally thought of as unrelated. The first thing is not merely “like” or similar to the second, but is wholly identified with it (e.g., the fog crept in on little cat feet). A metaphor may be specific to a single phrase or sentence, or developed over the course of an entire text, becoming an “extended metaphor.”

onomatopoeia*	a “sound” effect achieved when a word reflects its literal meaning (e.g., hiss, mumble, buzz, crash).
personification*	an example of a literary device, and refers to the act of giving human qualities to something that is not human (e.g., the weeping willow).
readers’ theatre*	the presentation of a text, or part of a text, as an alternative way of reading and/or studying literature. It can be as formal or informal as time or context dictates. Readers’ theatre does not require the formality of learning lines, or elaborate sets or costumes. Teachers and/or students may adapt stories for readers’ theatre through collaborative script writing activities. Readers’ theatre, like choral reading, is an effective means to practice fluency, especially when several students read each part together. For further elaboration, also see definition under Drama section of this glossary.
refrain	a phrase or verse that is repeated at recurring intervals throughout a poem or song. For the purposes of this unit, the refrain will also be a couplet.
set	A set consists of two couplets. The form is generally AABB, but could also be AAAA. (e.g., The sky was dark and filled with stars,/ No clouds were in sight, near or far./ I felt a chill creep down my spine,/ As I slowly looked up to see the moon shine.)
simile*	a figurative comparison of two unrelated things in which the words “like” or “as” are used (e.g., She ran like the wind).
sound devices*	sound devices (which for purposes of the English Language Arts curriculum are thought of as a subset of literary devices) refer to words or word combinations that are used primarily for their sound effects or as a way to manipulate sound. Rhyme, rhythm, alliteration, assonance, repetition, and onomatopoeia are all examples of sound devices.
symbolism*	different from a sign that holds only one meaning, a symbol is more complex and can mean more than one thing. Symbols stand for something other than their literal selves, but can mean different things depending on the context. Symbols can carry a universal or cultural meaning (e.g., a flag, a trickster), but symbols can also be created in a text by a writer who wants a certain object, or symbol, to mean something more than it is.


Note. All definitions marked with an asterisk (*) have been adapted from *English language arts grade 6: Integrated resource package 2006*. Copyright 2006 by the British Columbia Ministry of Education.

Drama

chanting	performing a text in a rhythmic manner.
radio reading	radio reading is a SmartLearning strategy similar to readers' theatre in that it is the oral reading of a story; however, instead of roles being read by individuals, groups of students choral read the various parts (Close, n.d.).
readers' theatre*	a drama form that involves interpreting an existing written text (e.g., a story, a poem, a song) as a drama. The focus is on expressive voice skills and gestures to interpret role; students generally remain stationary (seated or standing) during the reading, and staging, costumes, etc. are not used. Also see definition in English Language Arts section of this glossary.
soundscape*	a drama form that creates a sonic composition using any arrangement of sounds, and any combination of voices, traditional instruments, non-traditional instruments, voices, body percussion, natural sounds, found sounds, synthetic sounds, etc. Also see definition in Music section of this glossary.
tableau*	a drama form in which one or more people create a still picture with their bodies to represent an idea or concept.
vocal elements*	the ways in which an individual uses the voice to explore, develop, and portray a role. Vocal elements can include characteristics such as volume, pace, pitch, tone (e.g., soothing, scolding, tentative, authoritative), timbre (e.g., growly like a bear, squeaky like a mouse), articulation, enunciation and projection.

Note. All definitions in this section marked with an asterisk (*) have been adapted from *Drama grade 6: Integrated resource package 2010b*. Copyright 2010 by the British Columbia Ministry of Education.

Music

dynamics*	the level of loudness or softness of music. In standard notation, dynamic levels and dynamic changes are indicated by markings such as p (piano), mf (mezzo-forte), ff (fortissimo),  (crescendo), etc.
elements of expression*	the inter-related elements of tempo, texture, timbre, articulation, and dynamics.
form*	the way a work is structured. Also see definition in English Language Arts section of this glossary.
found instruments*	everyday objects used as classroom instruments to create music (e.g., PVC piping, pots and pans, kitchen utensils, bottles or glasses filled with water, garbage cans, cardboard boxes).
found sounds*	sounds taken out of context to create a music composition (e.g., found instruments, spoken word, natural sounds, synthetic sounds, technology).
performance skills*	qualities that enhance a formal presentation (e.g., focus, stage presence, performing energy, and clarity of execution, working as a group, effective translation of the composition).
principles of design*	unity, variety, contrast, repetition, and pattern, for example, in the use of the structural elements of music, particularly melody and rhythm. Principles of design in music relate to form (e.g., a rondo form includes pattern, repetition, variety, and contrast).
rap	a style of music characterized by rhymed lyrics that are spoken or chanted
sound effects	an artificial sound produced to add dramatic effect to a presentation, performance or film.
soundscape*	a free-form composition using any arrangement or ordering of sounds, and any combination of traditional instruments, non-traditional instruments, voices, body percussion, natural sounds, found sounds, synthetic sounds, etc. Soundscapes may be represented in standard notation, invented notation, or may not be notated. Also see definition in Drama section of this glossary.

soundtrack	music that accompanies a presentation, performance or film.
tempo*	speed or pace of music; the use of slower and faster beats. In standard notation, tempo and tempo changes are indicated by markings such as <i>andante</i> , <i>allegro</i> , <i>presto</i> , <i>ritardando</i> , <i>accelerando</i> , etc.
texture*	two or more simultaneous lines of pitched sounds, non-pitched sounds, or both.
timbre*	the characteristic or quality of sound that distinguishes one instrument, voice, or sound source from another. Sometimes referred to as the “colour” of the sound, timbre is determined primarily from the instrument’s materials (e.g., woods, metals, reeds, skins, strings).

Note. All definitions in this section marked with an asterisk (*) have been adapted from *Music grade 6: Integrated resource package 2010c*. Copyright 2010 by the British Columbia Ministry of Education.

Visual Arts

balance*	a principle of design concerned with the arrangement of one or more of the elements so that they give a sense of equilibrium in design and proportion (e.g., balance of shapes or colours, lightness and darkness). Balance includes • symmetrical balance —the image is equal on both sides of an imaginary line (e.g., a butterfly, a human face) • asymmetrical balance —each side of the image are different but equal (e.g., a large shape on one side and several small shapes on the other) • radial balance — the design radiates from a central point (e.g., a wheel, a mandala, a cross-section of a piece of fruit).
collage	an art form in which pieces of paper, cloth, photographs and other two-dimensional objects are juxtaposed and pasted on a dry ground.
contrast*	a principle of design that juxtaposes strongly differing uses of one or more of the visual elements for effect
elaboration*	an image-development strategy used to add detail or decoration to some or all of the components in an image.

emphasis*	a principle of design concerned with making one or more elements stand out in such a way as to appear more important or significant.
form*	the visual element that pertains to an actual or implied three-dimensional shape of an image. Forms may be geometric (e.g., sphere, cube, pyramid) or organic (e.g., animal forms).
fragmentation*	an image-development strategy used to detach, isolate, or break up some or all of the components in an image.
image-development	processes that transform ideas and experiences into visual images. Image-development strategies include elaboration, repetition, simplification, multiplication, fragmentation, serialization, stylization, rotation, reversal, point of view, magnification, minification and juxtaposition.
juxtaposition*	an image-development strategy used to place, side by side, two or more images or elements in a way that changes the meaning or effect of each.
magnification*	an image-development strategy used to increase the apparent size of some or all of the components in an artwork.
minification*	an image-development strategy used to decrease the apparent size of an image.
movement*	a principle of design concerned with creating a feeling of action or a series of actions, and with guiding a viewer's eye through an image.
multiplication*	an image-development strategy using repetition or reproduction to create an image or series of images.
pattern*	a principle of design concerned with repetition of one or more of the elements in a regular and planned way.
point of view*	an image-development strategy used to position the viewer relative to the created image (e.g., a worm's eye view, a bird's eye view).
principles of design*	the planned use of the visual elements to achieve a desired effect. Principles of design include pattern, balance, asymmetrical balance, contrast, emphasis, movement, and rhythm.

repetition*	a principle of design in which one or more of the elements of an image appear again and again for effect.
reversal*	an image-development strategy used to turn inside out, invert, transpose, or convert to the opposite an effect in all or a portion of the image.
rotation*	an image-development strategy used to revolve, move, or rearrange an image or parts of an image.
serialization*	an image-development strategy that repeats multiple variations of an image in connection with each other.
simplification*	an image-development strategy whereby an image is made less complex by the elimination of details.
space*	a visual element that pertains to the real or illusory 3-D expanse in which an image or the components of an image exist or appear to exist.
visual elements*	lines, shapes, colours, spaces, textures, form, values, and tones that constitute the component parts of a visual image.

Note. All definitions in this section marked with an asterisk (*) have been adapted from *Visual arts grade 6: Integrated resource package 2010d*. Copyright 2010 by the British Columbia Ministry of Education.

Additional Suggested Picturebooks

Below is a briefly annotated list of picturebooks that are related to the theme of this unit. They could be used as substitutes or as supplementary texts.

These books could also be presented to students as options for activity #6 where students create a soundtrack and sound effects for a selected picture book.

Bunting, E. (2005). *Gleam and glow*. Toronto: Harcourt Inc.

Bunting based this story on the real-life experiences of a Bosnian family torn apart by war.

Choy, Y. (2003). *The name jar*. Toronto: Random House.

Choy writes about the experience of a young Korean girl who is ashamed of her ethnic name when she comes to America and the process she goes through to embrace her culture.

Croza, L. (2010). *I know here*. Toronto: Groundwood Books.

Croza tells the story of her childhood, frequently moving with her family as they found work at various dam projects across Canada. This story deals with the experience of upheaval and challenging lifestyles within our own country.

Dennis Wyeth, S. (2002). *Something beautiful*. New York: Doubleday Dell Publishing Group.

This story is about a young African-American girl who searches for beauty amongst the less than beautiful images and events she witnesses in her neighbourhood.

Johnston, T. (2008). *The harmonica*. Watertown, MA: Charlesbridge Publishing.

This is the story of a Polish Jewish child who is taken from his family and sent to a concentration camp with only the harmonica given to him by his father. Johnston tells of the solace the harmonica's music gives the child and how it affects the cruel Nazis who have taken him from his home.

Levine, E. (2007). *Henry's freedom box*. Toronto: Scholastic Press.

Henry's Freedom Box is the true story of a young, black boy who mails himself to freedom during the time of slavery in the United States.

McBrier, P. (2004). *Beatrice's goat*. Charlotte, NC: Baker and Taylor.

McBrier's book illustrates the difference that can be made in the life of an African family when they are given the gift of just one goat from a charitable organization.

McGovern, A. (1999). *The lady in the box*. New York: Turtle Books.

McGovern tells the story of two young children who help to feed the homeless and the difference they make in the lives of people less fortunate than themselves through their generosity and volunteer work.

Muth, J. J. (2002). *The three questions*. New York: Scholastic Press.

In this retelling of a Tolstoy classic, a young boy named Nikolai asks his animal friends to help him answer three questions: When is the best time to do things? Who is the most important one? What is the right thing to do?

Nivola, C. A. (2008). *Planting the trees of Kenya: The story of Wangari Maathai*. New York: Macmillan Publishing Co.

In this story, Wangari Maathai takes action against the clearing of trees in her homeland, Kenya. She strives to restore the trees as well as the strength and health of her people.

Parry Heide, F., & Heide Gilliland, J. (1995). *Sami and the time of the troubles*. New York: Clarion Books.

This story is about a family in Beirut, Lebanon and how they struggle through their day to day lives during a time of war and upheaval.

Rumford, J. (2008). *Silent music*. New York: Roaring Book Press.

Rumford tells the story of a young boy from Baghdad who uses the art of calligraphy to help him cope with the war that is taking place in his city.

Skarmeta, A. (2003). *The composition*. Toronto: Groundwood Books.

This story is about children living in a dictatorship who are being forced to write compositions regarding what their parents do during the night and one boy's demonstration of his loyalty to his family through his writing.

Stock, C. (1993). *Where are you going, Manyoni*. Toronto: Harper Collins.

This simple picturebook tells the story of a young African girl's long journey to school, using limited narrative and beautiful watercolour pictures.

Trottier, M. (2011). *Migrant*. Toronto: Groundwood Books.

Migrant depicts the perspective of Anna, a young, Low German-Speaking Mennonite girl who lives in Mexico, but each spring must make the trek to Canada with her family in search of farm work. Anna dreams of what it would be like to stay in one place, sharing her thoughts and feelings about her experiences as the daughter of migrant workers.

Winter, J. (2002). *The librarian of Basra*. Toronto: Harcourt Children's Books.

Winter tells the true story of a woman and her struggle to save her community's collection of books in war-torn Iraq.

Winter, J. (2008). *Wangari's trees of peace: A true story from Africa*. Toronto: Harcourt Children's Books.

In this story, one woman, Wangari Maathai, strives to replace the trees in her home country, Kenya, that have been cut down, by planting one seed at a time and inspiring others to do the same thing.

Winter, J. (2009). *Nasreen's secret school: A true story from Afghanistan*. Toronto: Beach Lane Books.

This story is about a young girl in Afghanistan who has lost her parents and how her grandmother hopes to improve her life through education, despite girls being forbidden to attend.

Additional Suggested Activities

Integrating the Fine Arts

The topic of global awareness lends itself well to fine arts integration. The activities included in this unit are just a select few out of many possibilities, depending on the direction a teacher wishes to take. Below is a list of other possible activities.

- Work with the students to create a musical that brings awareness to the issues and needs that exist within the global community.
- Create paper maché masks that represent emotions depicted in picturebooks or a songs.
- Participate in a hand-drumming workshop, where students learn how to drum and learn about the role hand-drumming plays in certain cultures as a form of communication.
- Singing and/or playing songs from specific cultures, learning about the social and historical context of the music (e.g., songs sung by South Africans during celebrations of the abolition of apartheid, Maori chants that accompany stick games that were taught to young men to train them for spear fighting)

Supporting the Global Community

Students can take their learning to the next level through social activism. They can make a difference by sharing their learning, raising awareness and providing support for members of the global community, abroad and locally. Below are some suggestions for how this social activism could be accomplished.

- Hold an art auction where student artwork is sold to raise money that can be used to buy a goat for a family through World Vision, as a microfinancing loan through organizations such as KIVA, or to support a local food bank or shelter.
- Put on a musical for the community, with admission going towards a fund for building clean water wells.
- Have students create picturebooks that show how even the smallest of gestures can make a big difference to those in need (e.g., how a sock and mitten drive can help to keep homeless people warm through the cold winter months, how volunteering at a soup kitchen can help those in need of food).
- Have students design and make t-shirts that can raise awareness of how others can support the global community.

Assessment Tools

The following assessment tools and sample assessment record templates are included.

- Free-form journal rating scale
- Discussion participation record
- Self-assessment and peer feedback rating scale
- Tableau checklist
- Readers' theatre checklist
- Soundtrack rating scale
- Capture the Essence chant checklist
- Collage checklist
- Reflection rating scale
- Public service announcement rating scale
- Drama activities and performances participation rating scale
- Observation record

Discussion Participation

Outcomes:

It is expected that the students will...

ELA-A1 use speaking and listening to interact with others for the purposes of

- A1.1 contributing to group success
- A1.2 discussing and comparing ideas and opinions
- A1.3 improving and deepening comprehension
- A1.4 discussing concerns and resolving problems
- A1.5 completing a variety of tasks

ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences, by

- A2.1 using prior knowledge and/or other sources of evidence
- A2.2 staying on topic in focused discussions
- A2.3 presenting in a clear, focused, organized, and effective manner
- A2.4 explaining and effectively supporting a viewpoint

ELA-A3 listen purposefully to understand and analyse ideas and information, by

- A3.1 summarizing and synthesizing
- A3.2 generating questions
- A3.3 visualizing and sharing
- A3.4 making inferences and drawing conclusions
- A3.5 interpreting the speaker's verbal and nonverbal messages, purposes, and perspectives
- A3.6 analysing
- A3.7 ignoring distractions

Free-Form Journaling Ratings Scale

Outcomes:

It is expected that students will...

ELA-B8 respond to selections they read or view (see full list of objectives for more details)

ELA-C4 create meaningful visual representations for a variety of purposes and audiences that communicate personal response information, and ideas relevant to the topic (see full list of objectives for more details)

Rating Scale

Incomplete	Minimal entry (e.g., few details, little elaboration, limited or no personal connections)	Satisfactory entry (e.g. sufficient details, ideas have been elaborated, personal connections included)	Exceptional entry (e.g., extensive details, elaboration and connections,above and beyond requirements)
1	2	3	4

Also refer to the Grade 6 British Columbia Ministry of Education's Performance Standards for Personal Writing, available at http://www.bced.gov.bc.ca/perf_standards/writing.htm.

***Calculate mark for each student by dividing their total score by the number of possible journal entries multiplied by 3**

e.g., A student whose total score was 45 for 20 possible journal entries would get a mark of $45/(20 \times 3)$ or $45/60$

Self-Assessment (S) and Peer Feedback (P) Rating Scale

Outcomes:

It is expected that the students will...

ELA-C71 check their work against established criteria

D-D2 apply established criteria to analyse their own and others' performances

M-D2 apply established criteria to analyse their own and others' performances

Rating Scale

Incomplete	Minimal (e.g., few criteria considered, no anecdotal feedback given, little evidence of careful consideration)	Satisfactory (e.g., most or all criteria considered, anecdotal feedback provided, evidence of careful consideration)	Exceptional (e.g., all criteria considered, rationale for evaluation provided, anecdotal feedback provided with suggestions for improvement)
1	2	3	4

Rights Rap Rubric

Outcomes:

It is expected that the students will...

- ELA-A12 recognize the structures and patterns of language in oral texts, including literacy and sound devices
- ELA-C5 select and use strategies before writing and representing (see objectives for full list of strategies)
- ELA-C8 use writing and representing to express personal responses and relevant opinions about experiences and texts
- D-B1 use voice and movement to communicate meaning
- M-A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images and feelings
- M-A3 apply rhythm, melody, and elements of expression in their compositions
- M-D1 apply skills and attitudes appropriate to a range of music experiences, demonstrating performance skills and etiquette

Rights Rap Rubric (continued)

Criteria	1 Not Yet Meeting Expectations	2 Minimally Meeting Expectations	3 Fully Meeting Expectations	4 Exceeding Expectations
Form <i>(couplets, sets, refrain)</i> <i>ELA-A12</i>	Does not use an appropriate form or structure.	Uses an appropriate form or structure inconsistently.	Used an appropriate form or structure consistently.	Used a unique form or structure consistently.
Content <i>(topic, purpose, audience, use of literary and sound devices)</i> <i>ELA-A12, C5, C8</i>	Topic, purpose and intended audience are unclear. No use of literary or sound devices.	Topic, purpose and intended audience are evident, but not clearly supported. Incorporation of literary and sound devices is limited and/or weak.	Topic, purpose and intended audience clearly evident throughout the composition. Effectively incorporates a variety of literary and sound devices in meaningful ways.	Topic, purpose and intended audience is clearly evident and uniquely approached. Effectively incorporates literary and sound devices in unique and meaningful ways.
Performance <i>(audience skills, elements of expression)</i> <i>D-B1, M-A1, A3, D1</i>	Does not demonstrate appropriate audience skills. Does not effectively apply elements of expression.	Demonstrates limited audience skills. Includes one element of expression.	Demonstrates appropriate audience skills. Includes two elements of expression.	Demonstrates superior audience skills. Includes three or more elements of expression.

Tableau Checklist

Outcomes:

It is expected that students will...

- D-A1 use the creative process to explore a range of issues and responses
- D-A2 create roles that are true to the drama
- D-A3 use a variety of drama strategies and forms to make meaning through drama
- D-A4 demonstrate collaborative skills during drama
- D-B2 participate in a variety of drama forms
- D-B3 participate safely in drama activities
- D-D1 participate in drama performances

Check (✓) requirements that have been met by the student or group

Criteria	Outcomes
_____ Presentation is silent and motionless	D-A1, A3, B2, D1
_____ Presentation is collaborative, respectful and safe	D-A4, B3
_____ Presentation includes all group members in meaningful roles	D-A2
_____ Presentation accurately captures the information and/or emotion in the scenes including similarities and differences between the two cultures	D-A2
_____ <i>TOTAL SCORE (each P equals 1 mark)</i>	
4	

Readers' Theatre Checklist

Outcomes:

It is expected that the students will...

- D-A1 use the creative process to explore a range of issues and responses
- D-A2 create roles that are true to the drama
- D-A3 use a variety of drama strategies and forms to make meaning through drama
- D-A4 demonstrate collaborative skills during drama
- D-B1 use voice (and movement) to communicate meaning
- D-B2 participate in a variety of drama forms
- D-B3 participate safely in drama activities
- D-D1 participate in drama performances

Check (✓) requirements that have been met by the student or group

Criteria	Outcomes
_____ Reading is articulate, fluent and expressive	D-B1
_____ Presentation included all group members in meaningful roles	D-A2, D-B2, D1
_____ Presentation is collaborative, respectful and safe	D-A4, B2
_____ Presentation is well-rehearsed and conveys the emotion of the story	D-A1, A3
_____ TOTAL SCORE (each P equals 1 mark)	
4	

Soundtrack Rating Scale

Outcomes:

It is expected that the students will...

D-A3 use a variety of drama strategies and forms to make meaning through drama

D-A4 demonstrate collaborative skills during drama

D-B1 use voice (and movement) to communicate meaning

M-A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images and feelings

M-A2 analyse thoughts, images, and feelings derived from a variety of music media sources

M-D2 apply established criteria to analyse their own and others' performances

M-D2 apply established criteria to analyse their own and others' performances

The reading of the
picture book was...

	Not at all	Minimally	Completely	Exceptionally
articulate	1	2	3	4
fluent	1	2	3	4
expressive	1	2	3	4

The music and
sound effects
were...

appropriate	1	2	3	4
timely	1	2	3	4

The overall
presentation was...

well-rehearsed	1	2	3	4
collaborative	1	2	3	4

TOTAL SCORE _____
21

Capture the Essence Chants Checklist

Outcomes:

It is expected that students will...

- D-A1 use the creative process to explore a range of issues and responses
use a variety of drama strategies and forms to make meaning through
- D-A3 drama
- D-A4 demonstrate collaborative skills during drama
use voice (and movement) to communicate
- D-B1 meaning
- D-B2 participate in a variety of drama forms
- D-B3 participate safely in drama activities
- D-D1 participate in drama performances

Check (✓) requirements that have been met by the student or group

Criteria	Outcomes
Highlighted key words and phrases to construct a meaningful chant	ELA-B8.3, C5, C8
Reading was articulate, fluent and expressive	D-B1
Presentation was collaborative	D-A4, B3
Presentation included all group members and was well-rehearsed	D-A1, A3, B2, C2, D1

TOTAL SCORE (each ✓ equals 1 mark)

4

Collage Checklist

Outcomes:

It is expected that the students will...

- ELA-C4 create meaningful visual representations for a variety of purposes and audiences (see objectives for full details)
- ELA-C5 select and use strategies before writing and representing (see objectives for list of strategies)
- ELA-C8 use writing and representing to express personal responses and relevant opinions about experiences and texts
- VA-A5 create 2-D (and 3-D) images that express beliefs and values
- VA-B1 analyze and apply image-development strategies
- VA-B2 analyze and use a variety of materials, technologies, and processes to create images

Check (✓) requirements that have been met by the student or group

Criteria	Outcomes
<hr style="width: 20%; margin-left: 0;"/> Compiled words and images from magazines, newspapers etc. that are appropriate to the theme of supporting our global community	ELA-C4, C5, C8 VA-A5, B3
<hr style="width: 20%; margin-left: 0;"/> Used image-development strategies to help convey a message (e.g., juxtaposition, magnification, simplification)	VA-B1
<hr style="width: 20%; margin-left: 0;"/> Used visual elements to help convey meaning (e.g., colour, line, shape, texture, space)	VA-B1
<hr style="width: 20%; margin-left: 0;"/> Used principles of design to help convey meaning (e.g., pattern, symmetry, contrast, emphasis, movement)	VA-B1
<hr style="width: 20%; margin-left: 0;"/> TOTAL SCORE (each ✓ equals 1 mark)	

Reflection Rating Scale

Outcomes:

It is expected that the students will...

ELA-B8 respond to selections they read or view (see list of objectives for full details)

ELA-C4 create meaningful visual representations for a variety of purposes and audiences (see list of objectives for full details)

ELA-C5 select and use strategies before writing and representing (see list of objectives for list of strategies)

ELA-C8 use writing and representing to express personal responses and relevant opinions about experiences and texts

		Not addressed	Minimally addressed and/or limited support	Fully addressed with satisfactory support	Fully addressed with exceptional support
Questions that should be answered in students' reflections	<i>New Learning</i>				
	<i>What knowledge did they gain from this unit? (ELA-B8.3, C8)</i>	1	2	3	4
	<i>Connections</i>				
	<i>How did they connect to information and experiences in this unit? (ELA-B8.2, C8)</i>	1	2	3	4
	<i>Transformations</i>				
	<i>How did their thinking change? (ELA-B8.3, C8)</i>	1	2	3	4
	<i>Questions</i>				
	<i>What are they left wondering? (ELA-B8.1, B8.3, C8)</i>	1	2	3	4

Public Service Announcement Rating Scale

Outcomes:

It is expected that the students will...

- ELA-A1 use speaking and listening to interact with others for a variety of purposes (see list of objectives for list of purposes)
- ELA-A2 use speaking to explore, express, and present a range of ideas, information, and feelings for different purposes and audiences (see list of objectives for more details)
- ELA-A4 select and use strategies when interacting with others (see full list of objectives for list of strategies)
- ELA-C4 create meaningful visual representations for a variety of purposes and audiences that communicate personal response, information, and ideas relevant to the topic (see full list of objectives for more details)
- ELA-C5 select and use strategies before writing and representing (see full list of objectives for list of strategies)
- ELA-C8 use writing and representing to express personal responses and relevant opinions about experiences and texts
- D-A1 use the creative process to explore a range of issues and responses
- D-A4 demonstrate collaborative skills during drama
- D-B1 use voice (and movement) to communicate meaning
- D-D1 participate in drama performances
- M-A1 use rhythm, melody, and elements of expression in performance repertoire to interpret a range of thoughts, images and feelings
- M-D1 apply skills and attitudes appropriate to a range of music experiences (see full list of objectives for more details)
- VA-A5 create 2-D (and 3-D) images that express beliefs and values

Public Service Announcement Rating Scale

CRITERIA	RATING SCALE			
	Not addressed	Minimally addressed	Fully addressed	Exemplar
<i>Content</i>				
Circumstances in parts of our global community	1	2	3	4
Support that is needed	1	2	3	4
How people can help	1	2	3	4
Minimum of 30 seconds	1	2	3	4
Bibliography	1	2	3	4
<i>Modes</i> ELA-A1,A2, C4, C5, C8; D-A1, B1, D1; M-A1, D1, VA-A5				
Writing	1	2	3	4
Drama (including speech)	1	2	3	4
Music	1	2	3	4
Visual Arts	1	2	3	4
<i>Presentation</i> ELA-A1, A4; D-A4				
Collaborative	1	2	3	4
Polished and fluid	1	2	3	4

TOTAL SCORE _____

33

Drama Activity and Performance Participation

Outcomes:

It is expected that the students will...

During activities (A):

D-A3 use a variety of drama strategies and forms to make meaning through drama

D-B2 participate in a variety of drama forms

D-B3 participate safely in drama activities

During performances (P):

D-D1 participate in drama performances

Rating Scale:

		Incomplete	Minimal	Satisfactory	Exceptional
A	Safely and actively participates in a variety of drama activities/ forms to make meaning	1	2	3	4
P	Safely and actively participates in a variety of drama performances	1	2	3	4

Observation Record

Record important observations and information regarding student performance and behaviour

Student Name	Student Name	Student Name	Student Name
Student Name	Student Name	Student Name	Student Name
Student Name	Student Name	Student Name	Student Name

References

- British Columbia Ministry of Education. (2006). *English language arts grade 6: Integrated resource package*. Retrieved from http://www.bced.gov.bc.ca/irp/course.php?lang=en&subject=English_Language_Arts&course=English_Language_Arts_Kindergarten_to_Grade_7&year=2006
- British Columbia Ministry of Education. (2010a). *Arts education kindergarten to grade 7: Overview - 2010*. Retrieved from http://www.bced.gov.bc.ca/irp/subject.php?lang=en&subject=Arts_Education
- British Columbia Ministry of Education. (2010b). *Drama grade 6: Integrated resource package*. Retrieved from http://www.bced.gov.bc.ca/irp/course.php?lang=en&subject=Arts_Education&course=Arts_Education_Drama_K_to_7&year=2010
- British Columbia Ministry of Education. (2010c). *Music grade 6: Integrated resource package*. Retrieved from http://www.bced.gov.bc.ca/irp/course.php?lang=en&subject=Arts_Education&course=Arts_Education_Music_K_to_7&year=2010
- BC Ministry of Education. (2010d). *Visual arts grade 6: Integrated resource package*. Retrieved from http://www.bced.gov.bc.ca/irp/course.php?lang=en&subject=Arts_Education&course=Arts_Education_Visual_Arts_K_to_7&year=2010
- C, J. (n.d.). Book with red inside cover. Retrieved from <http://www.fotolia.com/id/4502330>
- Chandler, D. (2007). *Semiotics: The basics*. New York, NY: Taylor & Francis.
- Close, S. (n.d.). SmartLearning. www.smartreading.ca

- collage. (2009). Collins English dictionary (10th ed). Retrieved from <http://dictionary.reference.com/browse/collage>
- Cowan, K., & Albers, P. (2006). Semiotic representations: Building complex literacy practices through the arts. *The Reading Teacher, 60*(2), 124-137.
- Jewitt, C. (2008). Multimodality and literacy in school classrooms. *Review of Research in Education, 32*, 241-261.
- Knobel, M., & Lankshear, C. (2007). *A new literacies sampler*. New York: Peter Lang Publishing Inc.
- Kress, G. (2000). A curriculum for the future. *Cambridge Journal of Education, 30*(1), 133 – 145.
- Lynch, P. (2007). Making meaning many ways: An exploratory look at integrating the arts with classroom curriculum. *Arts Education, 60*(4), 33-38.
- Moran, S., Kornhaber, M., & Gardner, H. (2006). Orchestrating multiple intelligences. *Educational Leadership, 64*, 22-27.
- New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Rev. 66*, 60-92.
- rap. (2010). *The American heritage new dictionary of cultural literacy* (3rd ed.) Retrieved from <http://dictionary.reference.com/browse/rap>.
- refrain. (2011). Random House dictionary. Retrieved from <http://dictionary.reference.com/browse/refrain>
- Siegel, M. (1995). More than words: The generative power of transmediation for learning. *Canadian Journal of Education, 20*(4), 455-475

Siegel, M. (2006). Rereading the signs: Multimodal transformations in the field of literacy education. *Language Arts*, 84(1), 65 – 77.