



Mood Walk

LEARNING OPPORTUNITIES

Students will:

- identify ways in which the voice and body can be used to convey thoughts and feelings
- communicate responses to a variety of stimuli
- identify ways in which movement is part of their daily experience

YOU WILL NEED

- chart paper and marker
- space for movement

OBSERVING FOR ASSESSMENT

Can the student:

- move in a controlled way?
- * express moods through movement?

TEACHING tip

Touch is a natural part of drama and dance, but students must learn that each person has a different comfort level, and they must have the other's permission before touching. Be watchful for any child's obvious discomfort with touch. Sometimes (but definitely not always!) extreme discomfort with touch at a young age is an indication of abuse of some sort. Extreme discomfort with touch can also be an early warning of some learning disabilities — Asperger Syndrome, for example.

Background

Moving safely and with control is an essential drama/dance skill. This activity (which reinforces and builds on the skills taught in Stand-Alone Activities 1 and 2, *Side by Side K Teacher's Guide, The Arts and Literacy*) helps to develop that skill in an enjoyable context.

First, establish a safety signal such as a hand clap or a flicker of lights. The children must learn to freeze absolutely still whenever you give the signal.

Getting Started

Begin a discussion about moving in the classroom. Ask:

- What do you think would happen if we all started running around the classroom like we do when we're outside in the playground?

When the children have described some of the results, ask them for ideas about how they could move safely in the classroom. Demonstrate the concept of a "safe bubble":

- I'm standing in my safe bubble. The edge of my bubble is just a little farther than I can reach. I can stretch out my arms and wave them around without touching anything or anyone. No one is allowed in my safe bubble unless I say it's OK.

Invite the children to make their own safe bubbles. Have them walk around the room slowly and quietly without touching one another's bubbles. If a child touches someone else's bubble, he or she must sit down.

Doing the Activity

Brainstorm different moods (happy, sad, scared, excited, for example), writing them on chart paper or the chalkboard as the children suggest them. Say:

- Now I'm going to do a "mood walk" in my safe bubble. I'm in a happy mood, so I'm going to walk in a way that shows how happy I am.

After your demonstration, choose another mood from the list and ask a volunteer to demonstrate that mood walk. Have all of the children join in; remind them they are in their safe bubbles and can't bump into each other. Work through all the different moods on the list. Give the signal to freeze between each change of mood. Invite specific students to share their mood walks for the whole class to try.

Wrapping Up

Engage the children in a discussion about moods and feelings:

- How can we tell what mood someone is in? (look at her face; listen to his voice; watch the way she moves)
- Show what your face looks like when you are surprised. Make a sound that tells people you are happy.

Ask the children how they would know if they had hurt someone. Ask volunteers to show what they could do to make that person feel better.

Extension

Have the students, back in their safe bubbles, move around the room in different ways, for example, as if they are walking on hot sand, in cold water, through deep snow, and so on. Remind them not to touch anyone or anything.



Elements of Movement

LEARNING OPPORTUNITIES

Students will:

- use their creativity in movement and dance activities
- move in response to the tempo and mood of music
- identify feelings evoked by music

YOU WILL NEED

- a collection of musical instrumental pieces (see Kindergarten Audio CD Tracks 11–22, 24, 26)
- chart paper and marker

OBSERVING FOR ASSESSMENT

Can the student:

- express ideas and feelings through movement?
- experiment with movement techniques?
- communicate his or her responses to music?

Background

There are many different elements of movement, called by a variety of names. Here are some of the most important:

body: the instrument of movement and expression, which has a number of parts (e.g., feet, arms, torso) and can assume specific shapes (interesting arrangements of body parts)

energy: the force (from soft to strong) that drives movement

space: the area in which movement is performed, described in terms of level (low, medium, or high)

time: the speed and rhythm of movement

Getting Started

Have the children sit in a large circle, with you in the middle. Say:

- I'm going to pretend to be an animal. You have to guess which one. No one can guess until a minute is up.

Set a timer for one minute. (The time element allows you to model a wide range of movements.) Begin to move like the animal you have chosen. Your first movements should be slow and generic. As you continue, vary the energy and time of your movements. You can interact silently with the children. When the minute is almost over, move in ways that are strongly suggestive of the animal.

Ask the children to reveal their guesses, and then tell them what you were. Ask:

- When did you know what animal I was pretending to be?
- What were some of the movements I made when I was the animal?
- How did I use my body to make the shape of the animal?

Doing the Activity

As a class, brainstorm different animals and list them on the chalkboard. Aim for

a wide variety of animals (different sizes, habitats, ways of moving, and so on). Say:

- Choose one animal from the list, but don't tell anyone what it is. Think about how it moves. Now think about how you would move if you were pretending to be that animal.

After reviewing the concept of the “safe bubble” (see previous page), challenge the children to move slowly and quietly around the room in their safe bubble while pretending to be the animal. Ask individual children to tell you in a whisper what animal they are. Present a number of scenarios, for example:

- If your animal can climb a tree, show what that would look like.
- Show how your animal would eat.
- Show how your animal would move quickly.

Give the signal to freeze. Invite each child in turn to show some movement and tell the class what animal they are.

Wrapping Up

Discuss the activity with the class. Ask:

- What was fun about moving like an animal? What movements were hardest? Could you tell what animals others in the class were pretending to be?

Introduce the terms *energy*, *level*, and *time* (see Background) and use movement to model what the terms mean.

Extension

Invite the students to become their animal again. Use the terms you introduced to direct their movements:

- Show how your animal would move from a low level to a high level.
- Show how your animal would move with strong energy; with soft energy.



Join the students in moving to the music. Modelling movements can help the reluctant student feel more comfortable in engaging in movement activities. Point out that it is natural for people to have different responses or have different feelings when listening to a piece of music.



Movement Zoo

LEARNING OPPORTUNITIES

Students will:

- describe some basic ways in which the body can be used
- demonstrate control of their bodies when moving like different animals

YOU WILL NEED

- space for movement

OBSERVING FOR ASSESSMENT

Can the student:

- move like a particular animal?
- answer questions relating to the movement of animals?

TEACHING TIP

To assist the children in selecting an animal to portray, make a chart of the shapes, levels, and speeds of various animals. Working individually, each student can make a chart about her or his animal, writing its name, drawing its shape, and stating the speed and level at which it moves. Use the chart to assess understanding of movement elements.

Background

Movement activities provide the children with a context for developing ideas and a movement vocabulary they can use to communicate those ideas through their bodies. This activity builds on the work the children did in Stand-Alone Activity 2.

Getting Started

If possible, take the children to a zoo, to observe various animals in motion. (If this is not possible, use videos or even picture books of animals in motion.) Review the different elements of movement: *body* (the shapes they make), *energy* (strong or soft movements), *space* (use of levels), and *time* (the speed with which they move).

Doing the Activity

Invite the children to plan and create a “Movement Zoo.” Explain that, in order to create the most interesting zoo possible, they should think of animals of different shapes that move at different speeds. Brainstorm a list of animals, and weed out those whose movements are alike. For example, have either a lion or a leopard, not both.

Once the children have each selected an animal, give them time to work out a movement that will show their animal in action.

Ask the children to arrange the room to look like a zoo. You may have to help them decide which animals can be grouped together, which animals must be alone, and so on.

Once everyone and everything is ready, walk around and observe all of the animals, making wonderful, touristy comments as you go.

Wrapping Up

Repeat your walkabout several times, changing the context for the children each time. For example, say:

- This is the hottest day of the year.
- It is a bitterly cold day today.
- The animals are in a very playful mood this morning.
- The animals seem angry today.
- The animals look tired now.

Children have a great deal of understanding and creativity inside their heads that they cannot always reveal through their bodies, so be sure to reflect with them about what they are doing. Interview them informally as you walk about, asking them (in role as the tourist at the zoo) any questions you have to clarify what they have done.

Extension

Invent a wonderful adventure for the animals at the zoo. For example, one animal gets stuck in a bush and two other animals “escape” long enough to help that animal before returning to their area. You might play the role of a zookeeper who is always one step behind the missing animals.



Tableaux Play

LEARNING OPPORTUNITIES

Students will:

- describe some basic ways in which the body can be used
- communicate their responses to a variety of stimuli using elements of drama

YOU WILL NEED

- space for movement
- a picture book

OBSERVING FOR ASSESSMENT

Can the student:

- collaborate with others to create a tableau?
- freeze in position in a tableau?

TEACHING tip

An overhead projector makes a wonderful light for a tableaux play. The children freeze the tableau while the light is on and move into the next tableau while the light is off. Because you leave one of the classroom lights on or the drapes open, the children are never in total darkness.

Background

As the children develop expertise in making tableaux and in role-playing, you can use these skills to find the meaning of poems, stories, social studies and science concepts, or to deal with events and issues in the classroom. Drama skills are best learned within a context so that there is meaning for the children. Reinforce the drama skills you teach by using them in a meaningful way elsewhere in the curriculum.

Getting Started

Choose a picture book on which a tableaux play might be based. (A tableaux play combines a series of tableaux.) The book should have a relatively small number of distinct scenes (*The Singing Skateboard*, for example.)

Read the book aloud and discuss it briefly as a class. With the children's help, divide the book into distinct scenes — no more than one scene per page. List the scenes on the chalkboard for reference.

Introduce the term *tableau*, or, if the class has done tableaux already, ask for volunteers to demonstrate what a tableau is. Say:

- You are going to work in groups to create tableaux for this book. When you put all your tableaux together, you'll make a tableaux play that shows the whole story.

Doing the Activity

Divide the class into groups. Depending on the number of scenes and the number of students, each group might have more than one tableau to create.

Ensure that each group knows which scene(s) it is responsible for. Tell them that they should use the illustrations as a

guide, but they can change some of the details when they create their tableaux. If they are unsure about how to create a tableau, you and the first group should work through one together while the others watch.

Give the groups time to prepare, and then bring them together to “perform” the play. As you slowly start reading the book aloud, the first tableau group gets into position and freezes for 5–10 seconds. As you continue reading, the children form the second tableau, and so on until the play is complete. Focus on creating each tableau and holding it in a freeze. Use clear signals so groups know when to freeze and when to move. Repeat the play if the children are interested.

Wrapping Up

Congratulate the class on their play. Discuss the challenges of creating tableaux. Ask:

- What was fun about being in a tableau?
- What was hard about it?
- How could you make a tableau more interesting? (more facial expression, more expressive body language)
- How could you make the meaning clearer? (don't block the audience's view, make sure everyone's face can be seen)

Extension

Ask to see one or two of the tableaux again, and work together to incorporate some changes based on your discussion.



Packing the Suitcase

LEARNING OPPORTUNITIES

Students will:

- describe some basic ways in which the body can be used
- communicate responses to a variety of stimuli
- identify ways in which movement is part of their daily experience

YOU WILL NEED

- chart paper and marker
- space for movement

OBSERVING FOR ASSESSMENT

Does the student:

- accurately repeat classmates' words and movements?
- express ideas through movement?

Background

This miming activity has a repetition component. There are two reasons for having a student repeat what the person before them said and did. First, it increases the level of listening. Second, each child has something concrete to do when it is his or her turn to “perform” alone in front of the class. Be sure to create a supportive atmosphere so that children do not feel bad if they can’t think of an idea. Help them think of an idea that they can then act out.

Getting Started

Ask children to imagine they will be going on a trip together. Brainstorm a list of places you might go. Take a vote to decide where the class will go, then say:

- It’s time to pack the suitcase!

Doing the Activity

Form a circle and engage the children in a packing exercise. The first person can say something she or he wishes to bring on the trip, and then mime it. To get the activity started, you can be the first person to “pack.” Say:

- I’m going on a trip and in the suitcase I’m going to put my toothbrush (mime brushing teeth).

The person beside must repeat what the first person said and did, and then say and mime a new thing to put in the suitcase.

At this level, do not have children try to remember all of the items in the chain. Rather, have each child repeat only what the person beside them has packed, then say and do their own contribution.

Keep a list on chart paper of everything that is in the suitcase.

If a child can’t think of an idea, everyone can help. Once the idea is thought up, that child can still mime it.

Wrapping Up

After the suitcase is packed, mime with the children picking it up and putting it at the side of the room.

Sit and discuss with the children how they will get to where they are going.

Ask for volunteers to mime one thing they would like to do while on the trip. The other children can make guesses as to what is being mimed.

Extension

- Invite the children to pretend to be at an airport. They must have the suitcase weighed. You can then inform them (in role) that the suitcase is over the limit and they will have to take out two items. Engage the children in a discussion about what must be removed.
- Have the children draw 10 objects which were packed for the journey. Put this drawing in their portfolio.



Outer Space Motion

LEARNING OPPORTUNITIES

Students will:

- demonstrate their knowledge of the movements of natural objects
- demonstrate control of their bodies when moving

YOU WILL NEED

- space for movement
- books and illustrations of our solar system

OBSERVING FOR ASSESSMENT

Does the student:

- move in a controlled way with other students?
- follow directions?

TEACHING tip

It's best to do this activity in a large empty room such as the gym, or in the playground. If you must remain in your classroom, try a slow-motion journey with less movement, and adjust the shape of the "spacecraft" to best suit your space.

Background

Sometimes it helps to go into role to set up an activity. You don't have to be an actor; concentrate on what you need to say to the children in order to move the drama in a way that challenges them to think, speak, and move.

In the beginning, take on roles that have authority to them — parent, king/queen, the sun — because you can use your in-role authority to control behaviour. Once the children are accustomed to role-playing as a class, and gain confidence with their skills, you can pass on the authoritarian roles to them.

Getting Started

Engage the children in a discussion about outer space. Encourage them to tell what they know about spaceships, planets, stars, and so on.

Doing the Activity

Tell the children that you are an astronaut, but you need a spaceship to take you on your journey. Explain that they are going to become your spaceship! Start by saying:

- How big is a spaceship? Can we fit a small spaceship into this room? (yes)
- What shape is a spaceship? (probably fairly cylindrical, but accept whatever the class suggests)

Select children (at least half the class) to be the shape of the spaceship, but don't arrange them in position yet. (The remaining children will be the "engine.")

Say:

- How will our spaceship move? (jets, antigravity, and so on)

Help the children move into position to create the outline of the spaceship, then put the "engine" in place.

To hold the spaceship together, the children should be lightly touching one another (for example, hands on shoulders of the person in front).

As the astronaut, give the countdown and blast off. Ask the "engine" to make lots of noise! Give instructions to the children about how the craft should move (quickly, slowly, to the right, to the left). Provide a commentary that describes colourful details of the flight:

- Oh-oh, there's an asteroid in front of us. Slow down and turn left!

The object of the flight is for the children to move together.

When you have completed your journey, try this second movement activity. Invite each child to make the shape of our planet Earth. Ask them to show you how our planet moves — rotating on its axis while revolving around the sun. Offer to be the sun, and have the children revolve around you. Ask:

- Can you spin slowly around? Can you keep moving around the sun too?

Watch for dizziness; instruct the children to move very slowly.

Wrapping Up

Have the children reflect on the movements they did. Ask:

- What was the hardest thing about what we did? What movements did you enjoy the most?

Extension

Investigate our solar system with the children. Bring in pictures or simple books about the planets. Have the class create our solar system with their bodies. Several people can represent each planet so that everyone has a role.



Extra-Terrestrials

LEARNING OPPORTUNITIES

Students will:

- use the vocabulary and body movements of a particular character
- demonstrate an understanding of different points of view

YOU WILL NEED

- space for movement

OBSERVING FOR ASSESSMENT

Does the student:

- create an imaginary character to role-play?
- speak and answer questions in role?

Background

In this activity, you are the newcomer. Being in role from time to time as the curious learner who perseveres, helps the children to relax about their own learning styles and rate of learning.

Getting Started

Tell the class that they will soon be going into role as people of another planet, one that is quite different from Earth. Have the children choose a name for the planet. Ask them to describe some of its features. For example, ask:

- Is your planet hot or cold?
- Does it have lots of rain and snow?

Encourage the children to think of features that Earth doesn't have:

- How many moons are in the sky?
- What colour is the sky?

On the board, write a series of open-ended questions to help the children prepare for role-playing. Here are some examples:

- Where do you live?
- What is your home like?
- What do you eat?
- What do you look like?
- What do you do?

When you have read through the questions as a class and everyone has a plan, ask the children to begin role-playing as people living on another planet.

Doing the Activity

Your role will be that of a visitor who has just landed on this planet (i.e., the classroom) and doesn't know anything about it. Ask the children to show you around the planet. They can tell you about the planet, teach you how things are done, and answer your questions.

Wrapping Up

When the role-play is finished, engage the children in a discussion about how they think a real stranger to a new planet might feel.

If you feel that the children's planet was very much like Earth, brainstorm with them the differences there might be on an imaginary planet. Then invite the children to repeat the activity, incorporating some of the ideas that came out of the discussion.

Extension

Have the children draw a picture of what they might look like if they had been born on another planet. Encourage them to think how the type of planet might affect the look of the creatures that live on it. For example, say:

- Your planet is far from the sun so it is cold there. What kind of skin would you have?
- Your planet is mostly water. How would you breathe?



How Can I Help?

LEARNING OPPORTUNITIES

Students will:

- identify ways in which the body can be used to convey thoughts and feelings
- demonstrate an understanding of different points of view

YOU WILL NEED

- space for movement
- slips of paper and a marker
- a paper bag or box

OBSERVING FOR ASSESSMENT

Can the student:

- represent different actions through mime?
- interact appropriately with a partner while role-playing?

TEACHING tip

Keep in mind that much of the students' learning during role-playing is internalized. Students who are not playing a role may still be actively engaged and involved in the drama. In role-playing, active listening is as important as speaking.

Background

Role-playing is a wonderful way of exploring the effects of different behaviours and actions. But at this level, children have limited practice assuming a role, and often “play themselves.” You can build children’s ability to see and express other viewpoints by having them swap roles during role-playing. Using familiar scenarios is also helpful.

Getting Started

Begin an improvisational game by miming a simple action such as taking clothes out of a dryer. Ask:

- What am I doing?
- How can you help me?

Invite a volunteer to join you and to mime how he or she could help. Invite another volunteer to help you in another way. Repeat, using a different starting action, such as hammering a nail or setting the table. Invite children who are interested to take the role of leader.

Doing the Activity

As a class, brainstorm a wide variety of situations in which help would be greatly appreciated, for example: tidying up a bedroom; making a snack. Start with realistic situations within the children’s experience. As the brainstorming continues, encourage more imaginative possibilities. Print each suggestion on a separate slip of paper. Keep requesting suggestions until there are as many suggestions as there are children.

Put all the slips of paper into a bag or box. Ask for two volunteers. The first volunteer reaches into the bag and removes a slip. He or she then mimes the action described on the slip. The second volunteer, watching closely, tries to figure out the action being mimed and then joins in the mime in a helpful way.

Provide hints if the second volunteer is having difficulty identifying the scenario.

When the role-play is complete, the second volunteer becomes the lead, drawing a scenario slip from the bag and role-playing it for a new helper.

Continue the process until all the children have had a turn.

Wrapping Up

Have the children think of situations where help might not be appreciated very much. Talk about the various reasons. Act out some of these situations.

Choose one of the suggested situations. Discuss what could be done to turn it into a situation where help would be appreciated. Have volunteers act it out.

Extension

Have the children work in groups to create very silly scenes where someone tries to help and things go wrong in an annoying or humorous (but not harmful) way.



Nature Dance

LEARNING OPPORTUNITIES

Students will:

- demonstrate their knowledge of the movements of natural objects
- create dance phrases

YOU WILL NEED

- space for movement
- background music (see Grade 1 Audio CD Tracks 1–4, 25)

OBSERVING FOR ASSESSMENT

Can the student:

- use movement to represent a natural object/process?
- collaborate with others to create a dance?



Encourage students to move happily within their own movement range without drawing comparisons to the movement ranges of others. Avoid comments such as, "Let's all try to jump as high as Selena." Instead, comment on the expressive qualities of movement: "The way Hameed is slowly waving his arms tells us that there's a gentle breeze blowing through the branches of the tree."

Background

When the modelling that you do clearly encourages taking risks and experimenting with movement, the children in turn become more comfortable expressing whatever movements fall within their natural range.

Getting Started

Put on some gentle background music. Ask the children to guess what your movement is expressing. Start low to the ground and very slowly "grow" upwards. Gradually stretch out your arms as you rise. When you have reached your full height and your arms are extended, move your "branches" in the wind. Even if the children correctly guess that you are a tree before you have finished "growing," continue your movements till you have modelled the whole process.

Say:

- Now we're all going to be trees. Let's grow up to be a forest together.

Have everyone get in the starting position. As you begin growing, tell a story to give the children a context:

- First I'm just a tiny seed. Now the sun is shining down and I'm starting to grow. I'm growing up and up. The rain is soaking into my roots...

At the completion of this movement warm-up, ask the children to describe what it felt like to be a tree.

Doing the Activity

Invite the children to work in small groups (4–6 per group) to create their own short nature dance. Together, create a list of natural objects/processes to represent, for example: plant life (flowers, seeds, grasses, trees, seaweed, vegetables);

weather phenomena (clouds, wind, sunshine, rain, lightning); seasonal changes (spring thaw, first snowstorm). Write each idea on chart paper for reference. Select one piece of music that everyone will dance to.

Working in their groups, the children can select some items from the list to represent in their dance. Each child should choose a specific role. Ask questions such as:

- What movements will you use in your dance?
- What events will it show?
- What mood will your dance express?

Circulate among the groups to help them develop their ideas.

Wrapping Up

Have each group present its dance to the others. At the end of each dance, the group should explain which scene the dance was bringing to life.

When all the dances have been presented, have a class discussion. Ask:

- Which movements were the most interesting to watch?
- Which movements were the most fun to do?
- Which things/objects were hardest to represent? Why?

Encourage each group to think of one improvement it could make to its dance.

Extension

Have each small group combine with another small group. Each combined group can present its two dances at the same time to the same piece of music, interacting spontaneously as appropriate.



Time of Day Play

LEARNING OPPORTUNITIES

Students will:

- describe some basic ways in which the body can be used
- communicate their responses to a variety of stimuli

YOU WILL NEED

- space for movement

OBSERVING FOR ASSESSMENT

Does the student:

- use mime to represent a daily activity?
- participate enthusiastically in the play?

Background

If the children decide that they would like to perform their play for an audience, ensure that each child participates in a way that is comfortable for her or him. Children who would prefer not to perform can take part by being ushers, turning lights on and off, making posters, and so on.

Getting Started

If you have the space, you may wish to begin with a game of “What time is it, Mr. Wolf?” Wrap up the game and have the students spread around the room.

Say:

- I’m going to call out a time of day or night. Can you show me what you think you would be doing at that time?

Model what you want the children to do by picking a time and miming an action (for example, seven o’clock at night, drying dishes). Begin with two o’clock in the morning, then carry on with a variety of times.

Doing the Activity

As a class, create a play that shows what people do at different times of the day. With the children’s help, decide which times of the day will be featured.

Organize the children into pairs or groups so that each student is involved in the dramatization of a particular time. Before the children begin to plan and rehearse, discuss whether the dramas will include words, props, and so on.

When the children are ready, arrange them as appropriate in the classroom. On the board, write down in sequence all the times that are featured in the play.

Have the children announce the first time in unison and show that time with their arms as the hands of a clock. The first small group can then step forward to enact the activities for that time. The other children stay frozen in position. Continue until all the times have been called and the play is complete.

Wrapping Up

Encourage the children to reflect on the play by asking questions such as:

- Are there other times/activities we should include in our play?
- Is there anything we need to practise more?
- If you could change one thing about our play, what would it be?

Decide as a class whether you want to perform your play for an outside audience. If so, have a discussion of rehearsal and performance etiquette. Think of other elements you might add to the play (posters, programs, background music, lighting effects, and so on), and divide the work up among the children. Practise the play so the children are confident about performing in front of an audience.

Extension

Create a record of your play by asking each child to draw a picture that shows one of the scenes you dramatized. On each drawing, the artist should write the appropriate time in two ways: “digitally” (7:00 a.m.), and as the face of a clock.

TEACHING TIP

If the students’ energy level is too high during the *Getting Started* component of the activity, call out times when the children would be resting or sleeping.



Keeping the Beat

LEARNING OPPORTUNITIES

Students will:

- identify examples of beat in music
- create simple accompaniments to songs
- explore possibilities and make choices during the music-making process

YOU WILL NEED

- chart paper and marker
- one or more pieces of music with a clearly defined beat

OBSERVING FOR ASSESSMENT

Can the student:

- hear and produce a steady beat?
- put sounds together to make a pattern?



Students need to be conscious of appropriate behaviour when making music. For example, keeping a beat with the feet does not mean stomping as loudly as possible. Point out safety issues (stomping too hard can hurt the feet; making loud sounds can hurt the ears) and model safe behaviour.

Background

Beat is one of the elements of music. For this age group, keeping a steady beat is a natural response to music or to a rhythmic poem. By encouraging children to keep a beat in different ways, you build an awareness of this important element, and prepare for further activities that explore pattern and rhythm in music.

Getting Started

Play a piece of music with a strong beat, such as “B-I-N-G-O” (see [Grade 1 Audio CD Track 7](#)). After listening, say:

- Could you hear the beat in the music? Someone show me what it sounds like to keep a beat.

If no one knows how, demonstrate for the children by clapping steadily as an example. At first, partner with one volunteer and have him or her match your clapping. Ask for more children to join in until the entire class is taking part. Clap at a different speed and ask the children to join in again. Repeat using several different beats, changing only the speed (beats per minute) each time. Play the piece of music again and model how to clap in time with it. Once again, have the children join in. If you have the [Grade 1 Audio CD](#), play [Track 35](#) to review the concept.

Doing the Activity

Write the words to the first verse of “B-I-N-G-O” (or another song with a steady beat) on chart paper or the board. Point to the words with one hand as you sing the verse (with the music in the background if you wish) and keep the beat by snapping your fingers with the other hand. Say:

- I’m using one hand to keep the beat. Can anyone show me another way?

Record all suggestions (stomping feet, knocking on a desk, rapping two objects together, and so on).

Play and/or sing “B-I-N-G-O” again and have the children try each of the suggested ways of keeping the beat. Then say:

- Now I’m going to use two sounds to keep the beat.

Use a *clap stomp* pattern. Have the children imitate what you’re doing. Say:

- We’ve just made a sound pattern. What makes it a pattern? (the sounds repeat)

Ask volunteers to create other sound patterns. (*snap tap*, *clap snap*, *clap stomp*, and so on). Try them as a class.

Wrapping Up

Divide the class into groups. Each group must come up with its own sound pattern to keep the beat to “B-I-N-G-O”. (The groups will probably have to share one CD player.) Have the groups demonstrate their pattern for the others.

Extension

Divide the class in half. Use a two-sound pattern (*stomp snap* for example) to keep the beat to “B-I-N-G-O”; one group stomps, the other snaps in sequence. Divide the class into four and repeat using a four-sound pattern.



Tempo, Pitch, and Dynamics

LEARNING OPPORTUNITIES

Students will:

- identify examples of dynamics
- identify different tempi
- identify higher- and lower-pitched sounds
- sing alone and with others

YOU WILL NEED

- chart paper and marker
- pieces of music that exemplify *loud*, *soft*, *fast*, *slow*, *high*, *low*
- a familiar song students can sing along to

OBSERVING FOR ASSESSMENT

Does the student:

- discriminate different dynamics, tempi, and pitches?
- adjust her or his singing to a target dynamic, tempo, or pitch?

TEACHING tip

Discuss with the students how it is good for them to show that they understand the musical words *high*, *low*, and *loud*, but that they must be careful not to hurt their voices when doing so.

Background

This activity introduces children to three elements of music: *tempo* (speed), *pitch* (sound frequency), and *dynamics* (volume). It helps the children acquire the descriptive language they need to understand and talk about the music they hear and make.

Getting Started

On chart paper or the chalkboard, make a T-chart with the headings *Loud* and *Soft*. Say:

- Can anyone tell us some sounds that are loud? (yelling, a truck, a lion roaring)

Record all responses.

- Now can anyone tell us some sounds that are soft? (whispering, a bicycle, a cat purring)

Record all responses, creating contrasting pairs where possible.

If you have them, play some sound effects and environmental sounds (see [Grade 1 Audio CD Tracks 29 and 30](#)) and classify them.

Doing the Activity

Say:

- We can use the words *loud* and *soft* to describe the music we hear. Listen to this music and say whether it's loud or soft.

Play samples of music with different dynamics and have the children classify them (see [Grade 1 Audio CD Tracks 14 and 19](#)). Tell the children that the word *dynamics* means how loud or soft a piece of music is. Add the word *Dynamics* to the top of the *Loud/Soft* chart.

Post a T-chart with the headings *Fast* and *Slow*. As a class, listen to samples of music and, on the chart, record whether they are fast or slow (see [Grade 1 Audio CD Tracks 16 and 20](#)). Then say:

- The *tempo* of a piece of music is how slow or fast it goes.

Add the word *Tempo* to the top of the *Fast/Slow* chart.

Follow a similar procedure for the terms *High* and *Low*. Since most music contains both high and low sounds, try to choose pieces that have an obviously high or low component (see [Grade 1 Audio CD Tracks 15 and 19](#)). Then say:

- The *pitch* of a sound or piece of music is how high or low it is.

Add the word *Pitch* to the top of the *High/Low* chart.

Wrapping Up

Choose a familiar song, such as “If You’re Happy and You Know It.” Tell the children that the whole class is going to sing it in their best singing voices. Sing along with a recording if you have one (see [Grade 1 Audio CD Track 5](#)).

Turn off the music for the next part of the activity. Tell the children you are going to sing the song again, using the contrast charts to guide you. Say:

- Let’s sing the song in a high voice.
- Now can we sing it in a low voice?

Sing it high then low, fast then slow, loud then soft.

Extension

To extend the children’s musical understandings and to provide a bit of challenge, you might ask:

- Can we sing this song low *and* fast? Soft *and* slow?



Can You Hear the Story?

LEARNING OPPORTUNITIES

Students will:

- describe their responses to music they sing and hear, using appropriate vocabulary and musical terminology
- recognize that mood can be created through music
- explore and describe music that they encounter in school

YOU WILL NEED

- chart paper and marker
- a recording of “In the Hall of the Mountain King” (see Grade 1 Audio CD Track 13)
- space for movement

OBSERVING FOR ASSESSMENT

Does the student:

- show awareness of changes in tempo and dynamics?
- make meaningful and appropriate contributions to the class story?



Make sure students know

that trolls are imaginary creatures who live mostly in caves or underground.

Background

In this activity you are going to play a musical selection that is based on a story. Children will need to listen carefully for changes in mood, tempo (speed), and dynamics (volume). If you choose a longer selection, you can chunk it into manageable bits for listening and discussion.

Getting Started

Explain to (or remind) the children that composers sometimes make music tell a story through their use of sounds.

- Can you think of a way music might tell a story? (soft makes me think of quiet things, loud and crashy makes me think of soldiers, and so on)

Play the first 45 seconds of “In the Hall of the Mountain King,” from *Peer Gynt* by Edvard Grieg (see Grade 1 Audio CD Track 13). Ask:

- Do you think this story will be happy? sad? spooky?
- What do you think the characters in the story might be doing? Are they skipping? running? tiptoeing?

Doing the Activity

Tell the children you are going to play the whole selection. Say:

- I want you to listen carefully to see if the music stays the same all the way through.

Play “In the Hall of the Mountain King.”

- Did the music stay the same? How did it change?

Chart responses as to how it changed.

- Listen again and put your thumbs up when you hear the music get faster. Put your arms up if you hear it get louder.

Play the piece again. Say:

- Now let’s think about what might be happening. What kind of characters or creatures might be in the story?
- Let’s make up a story to go with the music. I’ll start:

The little trolls were sneaking up...

Generate a brief story together. Write it (or jot down the main points) on chart paper. The story should not be elaborate. The main points in the music are the quiet beginning, the gradual increase in speed and volume, and the loud crashes at the end. As long as there is a building of excitement and some type of BIG finish, any story will do.

Then say:

- Now let’s listen to the music and decide if our story works.

Listen to the selection again. As it plays, point to the part of the class story that is being evoked by the music.

Wrapping Up

Share the composer’s version of the story with the children, in time to the music playing:

- A boy named Peer Gynt is travelling around the world in search of adventure. He goes into the underground palace of the troll king. Young trolls run around trying to grab him and kill him. They almost catch him, when they hear a church bell ringing. All the trolls run for cover as the palace collapses and disappears.

Extension

Assign roles to the children and have them act out their story as the music plays.



Music Survey

EARNING OPPORTUNITIES

Students will:

- describe their responses to music that they hear
- identify ways in which music is a part of their daily life
- explore cultural influences on the music of their community

YOU WILL NEED

- chart paper and marker
- a wide variety of familiar and unfamiliar music
- one sticky note per student

OBSERVING FOR ASSESSMENT

Does the student:

- listen attentively to different kinds of music?
- contribute to class discussions about music?



Limit the number of

categories you include in the survey chart to about six — half familiar and half unfamiliar.

Background

Children are often not aware of the role music plays in their lives, and of the variety of music that is present in their world. It is important to positively expose them to many musical forms and to develop an appreciation for the musical tastes and traditions of others.

Getting Started

Play a familiar children's song such as "Row, Row, Row Your Boat" (see *Grade 1 Audio CD Track 2*). After listening, ask:

- Who likes this song?

Next, play a familiar classical selection such as "The Dance of the Hours" (see *Grade 1 Audio CD Track 14*). After listening, ask:

- Who likes this music?

Point out that some of them liked one, some the other. Perhaps some liked both and some neither. Ask:

- Does everyone like the same foods? (no) That's right, people like different things.

Remind the children that it's OK to like different things, but that we must respect our differences.

Doing the Activity

Ask the children to think about where they hear music in their lives. (grocery stores, malls, movies, home) Say:

- Now we're going to think about the different kinds of music there are. Listen to the music I'm going to play.

Play a brief excerpt from an opera (see *Grade 1 Audio CD Track 11*). Ask:

- Does anyone know what this kind of music is called?

Write the word *opera* on chart paper or the chalkboard and explain a bit about it (a story set to music, in which all the characters sing instead of speak).

Follow the same process with a number of other musical styles/genres: children's music, classical music, reggae, rock, and country, for example (see *Grade 1 Audio CD Tracks 3, 18, 23, 24, and 26*). Make sure that some of the musical forms will be less familiar to the children. Write the name of each form on the list you started. Ask:

- What is your favourite kind of music?

Add the responses to the list.

Wrapping Up

Use the list to create a large chart you can use to conduct a class survey. When the chart is complete, ask:

- How could we use this chart to figure out what kind of music is the most popular in this class?

Discuss their suggestions, and then confirm a procedure with the children by giving each child a sticky note and saying something like:

- Put your sticky note beside your favourite kind of music.

Afterwards, invite the children to help you count the results of the survey. To discuss the results, ask:

- Why do you think the class likes _____ music best?

Extension

Play a different kind of music in class every day. Invite the children to bring in a sample of the music listened to in their homes.



Lovely Lullabies

EARNING OPPORTUNITIES

Students will:

- recognize that mood can be created through music
- describe their responses to music that they sing and hear
- explore reasons for making music in school and community

YOU WILL NEED

- a story related to “bedtime”
- chart paper and marker
- one or more pieces of music with a clearly defined beat
- lullaby music

OBSERVING FOR ASSESSMENT

Does the student:

- demonstrate an understanding that music evokes particular moods?
- classify music according to the principal mood it evokes?



Note the specific music that the students identify as soothing and restful. Keep that music on hand and play it in class when you’ve asked the to work quietly or when it’s time for them to calm down.

Background

Most children are familiar with lullabies and other bedtime songs and music that are used to soothe and relax people and put them to sleep. Focusing on lullabies helps to make children more aware of one of the principal functions of music: to create and enrich a particular mood.

Getting Started

Read aloud any children’s book that deals with characters having difficulty going to sleep — *Can’t You Sleep, Little Bear?* by Martin Waddell or *Bedtime for Frances* by Russell Hoban, for example. After reading, ask:

- What happens at your home at bedtime?
- What happens when you can’t go to sleep?
- What used to happen when you were a baby?

Say:

- Let’s think together of great ways to help people fall asleep.

Record the children’s ideas on a chart with closed eyes in the middle.

Doing the Activity

As you fill in the chart, some of the children may suggest “singing a lullaby” or “playing soft music.” When the chart is complete, circle or underline the items that relate to music. Introduce the word *lullaby* if necessary. Say:

- I’m going to play some music, and you’re going to tell me whether it would make a good lullaby.

Start by playing a piece of music that’s obviously too loud and fast (see [Grade 1 Audio CD Track 22](#)). Ask:

- Would that music be good for putting someone to sleep? Why not?

- What mood would this music put you in? When might you play it?

Play a second piece of music; something that starts quietly but becomes loud and/or fast (see [Grade 1 Audio CD Track 18](#)). Ask:

- Would that music make a good lullaby?

Now play two or three pieces that are (or could be) used as lullabies: “The Wiegenlied Lullaby” by Johannes Brahms, “Rockabye Baby,” and “Inchworm” as sung by Anne Murray (see [Grade 1 Audio CD Tracks 16, 9, and 8](#)). Say:

- Describe what those pieces of music have in common.
- Would they make good lullabies? Why? Why not?

Ask the children if they know any lullabies or if they have music they like to listen to at bedtime to help them relax.

Wrapping Up

Create a class story about a character who cannot get to sleep, and incorporate a lullaby into the solution. Enact the story, playing the lullaby at the appropriate moment.

Extension

Ask the children to collect the names (and music, if possible) of favourite going-to-sleep songs. Have them ask parents/guardians and grandparents for help. Compare the similarities and differences among families, valuing all contributions as unique and special.



Beats and Patterns

LEARNING OPPORTUNITIES

Students will:

- identify examples of beat in daily life and in music
- create simple accompaniments and sound effects to songs
- record simple rhythmic patterns using adapted notation

YOU WILL NEED

- simple instruments: drums, shakers, whistles
- chart paper and marker
- one or more songs with a strong beat

OBSERVING FOR ASSESSMENT

Can the student:

- keep a steady beat?
- create her or his own pattern and perform it?
- write down a pattern using AB notation?



Incorporate a piece of music in 3/4 time into this activity — a waltz like “On the Beautiful Blue Danube” (Grade 1 Audio CD Track 17) is a good example.

Background

This activity builds on Stand-Alone Activity 11, *Keeping the Beat*. It links well with math and could be used as a math support and extension when children are familiar with the idea of a pattern as a repeated sequence.

Getting Started

Use a song like “Row, Row, Row Your Boat” (see Grade 1 Audio CD Track 2) to review how to keep a steady beat. Ask:

- Can anyone show us how to keep the beat in “Row, Row, Row Your Boat”?

Play the song, using one of the suggestions to keep the beat. Then say:

- What could we do to make a beat pattern? (add a different action)

Repeat the song using several of the children’s suggestions (*tap snap, tap snap, tap snap*; or *stamp stamp stamp clap, stamp stamp stamp clap*).

Doing the Activity

Tell the children you are going to write down the *tap snap* pattern. Write the pattern using A for *tap* and B for *snap*.

A B
tap snap

- Can anyone think of another pattern that uses just A’s and B’s?

Record the suggestions until you have a number of patterns (ABABAB; AAB, AAB, AAB; ...)

Suggest to the children that they might use instruments to perform their patterns. Say:

- Who has a suggestion for an instrument for A? for B?

Create two groups of several children each. One group will play instrument A, the other will play instrument B. Have the class sing the song while the instrumental groups accompany, keeping the beat with the AB pattern. Say:

- We just performed in a very special way. Some of us were the band and some of us were the singers. Let’s switch and perform our song again.

Wrapping Up

Make sure that every child has an instrument. Ask:

- Can you find a way to make two different sounds using your instrument? (hit a drum with a drumstick then click two drumsticks together, for example)

Ask several children, one at a time, to demonstrate their ideas. Choose one pattern for each instrument. Say:

- Let’s see if you can make one sound A and the other sound B and do our pattern all by yourself.

Practise the song with the new accompaniment.

Extension

Invite the children to work in small groups. Using a new song with a strong rhythm, challenge each group to create a pattern for keeping the beat, write it down using A’s and B’s, and decide how to perform it with instruments.



Our Voices

LEARNING OPPORTUNITIES

Students will:

- reproduce specific pitches in call-and-response activities
- create rhythmic patterns, using a variety of sounds
- sing alone and with others, with emphasis on pitch and production

YOU WILL NEED

- at least three pieces of vocal music in different styles
- chart paper and marker

OBSERVING FOR ASSESSMENT

Does the student:

- accurately echo a given spoken or musical phrase?
- participate in group chanting or singing?



tip Incorporating the students' suggestions or musical preferences into classroom music activities increases participation, engagement, and risk-taking.

Background

This activity employs echoing and call-and-response techniques to explore different ways of using the voice. Some children may be uncertain about humming, singing, and so on. It is therefore very important to nurture a supportive atmosphere in which the children respect one another's efforts.

Getting Started

Tell the children you are going to play three pieces of music, and that you want them to listen carefully and tell you how the pieces are alike. Play three very different kinds of music, each of which features one or more singers (see [Grade 1 Audio CD Tracks 1, 11, 25](#)). Write down the children's ideas about how the pieces are similar. If necessary, ask a leading question such as:

- Was all the music made by musical instruments?

When the list is complete, say:

- In each piece of music we heard someone singing. Was the singing the same or different? In what ways?
- What other sounds can people make with their voices and mouths? (talking, humming, whistling, percussive sounds)

Ask volunteers to demonstrate the different sounds. (At this point you may want to play [Track 25 of the Grade 1 Audio CD](#).)

Doing the Activity

Gather the children in a large circle and say:

- I'm going to make a sound, and I want you to copy me.

Clap your hands once and wait for the response. Clap your hands twice. Clap your hands twice and slap your knees. Continue the game with other sounds, varying the speed and pattern.

Say:

- Now we're going to play the same game with our voices. Listen to the sound I make, then make exactly the same sound.

Cover a range of vocal sounds, varying key features such as emphasis, intonation, pitch, tempo, dynamics and so on. Here are some ideas:

- Say a one-syllable word such as "hi" at different volumes and pitches
- Say a short sentence (for example, *Where are my mittens?*), emphasizing a different word with each repetition.
- Sing a simple melody using "la la la."
- Hum a note, then sing the same note with your mouth open.
- Sing one line of a simple song very slowly, then very quickly.

Conclude the game by asking different volunteers to take the role of leader.

Wrapping Up

Write the words of a simple familiar song such as "Rockabye Baby" on chart paper or the board. Learn the song together first, then divide the class in half. One half sings the first line, the other half the second, and so on, in a call-and-response pattern.

Extension

Play a different kind of vocal music every day for two or three weeks. Have children rate each one, and create a Top Ten list at the end.



Beat and Rhythm

LEARNING OPPORTUNITIES

Students will:

- identify rhythms in language
- distinguish between beat and rhythm in a simple song
- describe same/different, long/short

YOU WILL NEED

- a song with a rhythm that differs from its beat
- a recording of *Symphony No. 5* by Beethoven

OBSERVING FOR ASSESSMENT

Can the student:

- clap a steady beat?
- clap the word patterns in a familiar song?



Preview the music

suggested for this activity and practise the clapping you will do. It will be helpful to display the words to the song you clap to (e.g., "Listen to the Water").

Background

Once children are able to hear and feel a steady beat they are also ready to identify the rhythm of words or of fragments of melody. It's best to play musical selections with a variety of rhythmic patterns rather than selections where the words replicate the beat pattern. That is, "Twinkle, Twinkle Little Star" is not a good choice because the pulse of the words is almost indistinguishable from the beat.

Getting Started

Remind the children of the times when they have listened to music and found the beat. Say:

- Do you remember what is special about the beat of music? (it is steady)
- Let's play (or sing) "If You're Happy and You Know It" (see [Grade 1 Audio CD Track 5](#)) and keep the beat in our feet.
- Now let's make a beat pattern with different sounds (*clap snap*) and use it to keep time with the music.

Doing the Activity

Pick a new song for the children to listen to — "Listen to the Water" (see [Grade 1 Audio CD Track 1](#)) is a good example.

Say:

- Our new song is called "Listen to the Water." I want you to clap along with the words, just as I do.
- Are all the claps the same? (no) How is this different from a beat pattern? (beat patterns are all the same)
- How are the word claps different? (some are longer and some are shorter) This is called the *rhythm* of the words.

- Now I am going to play a bit of one of the most famous music rhythms in the world. See if you can hear it.

Play the first few seconds of Beethoven's Fifth Symphony, with its three short and one long notes (see [Grade 1 Audio CD Track 12](#)).

- Can we clap that rhythm? If I play a little more of the piece, can you hear that rhythm again?

Clap the *dah dah dah dum* when it occurs, to help the children hear it. Play the selection again and encourage the children to join in.

Wrapping Up

Say:

- I am going to clap the rhythm for the words of a song that you know. Can you guess the song?

Use a very familiar song, such as "Row, Row, Row Your Boat." Or give the children a choice between two songs, which you name in advance. Say:

- I am going to clap either "B-I-N-G-O" or "The Farmer in the Dell."

- Can you guess which one I was clapping. How did you know?

Extension

Listen to the third verse of "Listen to the Water," paying special attention to the placement of the *quack quack*. Working with the children, create similar sound effects for the other verses of the song.



Around the World

LEARNING OPPORTUNITIES

Students will:

- express their responses to various kinds of music
- describe their responses to music that they sing and hear
- discuss music and musicians of various cultures

YOU WILL NEED

- a variety of traditional music from around the world
- room for movement

OBSERVING FOR ASSESSMENT

Does the student:

- use music terminology to describe music?
- listen attentively to a variety of music?
- dance expressively to music?



When you model dancing

and other expressive behaviour, you help to establish a supportive classroom environment that encourages students to take risks themselves.

Background

Every part of the world has its own musical traditions. Exposing children to some of these different traditions helps to educate them about the wide variety of music in the world and builds an awareness of and appreciation for cultural diversity.

Getting Started

Select a piece of traditional music from a distant place. Ideally the music will feature unfamiliar instruments and/or vocal styles as well as an unfamiliar rhythm (see *Grade 1 Audio CD Track 21*). Before you play the selection for the children, say:

- Let's listen to some music that comes from a long way away, from a country called [Peru].

Play the selection, then use open-ended questions to explore the children's reactions. Ask:

- Did the music sound like the music you usually hear? How was it different? How was it the same?
- How would you describe the music? Use words like fast/slow, high/low, loud/soft.
- Did you like the music? Why? Why not?

Explain that people around the world listen to different kinds of music, and that today you'll be listening to some of those different kinds.

Doing the Activity

Clear some space for movement, and then play a piece of lively dance music from another musical tradition (see *Grade 1 Audio CD Track 27*). Say:

- The music I'm going to play is meant for dancing. Let's move our bodies as we listen.

It's not important to dance in any particular way; just encourage the children to express the energy of the music. Make sure you're moving enthusiastically as well! When the song is over, ask:

- How did the music make you feel?
- Did it make you want to move fast or slow?

Divide the class into groups. Each group can listen to, describe, and create a dance for a different piece of music (see *Grade 1 Audio CD Tracks 19–23*). If you have only one CD or tape player, it will have to circulate from group to group. Tell the children that they can dance any way they want, but they should try to express the music. Group members may or may not choose to move similarly. Give the children time to listen to their music and practise their dances.

Wrapping Up

Invite each group to play its music and perform its dance. Afterwards, each group should tell what country the music is from (if they know) and describe how the music made them feel.

Extension

As a class, design a questionnaire the children can take home to find out what kind of music their parents/guardians and grandparents enjoy. Create a class list from the results of the questionnaire and try to find examples of the different kinds of music.



Strike Up the Band!

LEARNING OPPORTUNITIES

Students will:

- demonstrate an awareness that classroom instruments can produce a variety of sounds
- explore, using classroom instruments, possibilities for music making
- accompany songs, using appropriate rhythm instruments

YOU WILL NEED

- children's books about sound and music
- a variety of cans, tubs, tubes, containers
- plastic wrap, duct or packing tape (for drum skins)
- dry peas, beans, rice, oatmeal
- paper, markers, tape, glue, scissors
- music with a prominent beat

OBSERVING FOR ASSESSMENT

Does the student:

- recognize different sound words?
- make a working drum or shaker?
- use an instrument to accompany music?



You might do portions of this activity in smaller groups or with support from older students.

Backgrounder

In this activity children will design and create their own percussion instruments. Have a manageable variety of safe materials on hand that can produce a range of sound qualities.

Getting Started

For several days, during shared reading, read from a selection of “sound” books (for example, *The Happy Hedgehog Band* by Martin Waddell) and record “sound” words on a cumulative list. Before each reading, say something like:

- As I read, listen carefully for sound words and we'll record them on our sound chart.

Initiate a discussion about the different kinds of musical instruments there are: string, wind, percussion. Gather and examine some photographs of different instruments, or bring instruments to class. If possible, play recordings that highlight specific instruments (see Grade 1 Audio CD Track 31).

Doing the Activity

Have the children revisit the “sound” books you've read together. Ask:

- What are some of the different sounds and instruments we've read about?

Encourage the children to refer to the class sound chart as they consider the question. Then ask:

- Do you think we could invent some sound makers? What kinds?

Record all suggestions.

Show the children the selection of materials. Ask:

- Can you tell which materials could be used to make a drum and which to make a shaker?

Encourage each child to use her or his creativity to make an instrument — either a drum or a shaker. Tell the children that those who make a drum need to seal their instrument only at one end.

Children who make shakers can experiment with rice, peas, beans, and so on to compare sounds before sealing their shakers.

Once they've made their instruments, the children can decorate them by:

1. cutting paper to fit around the outside
2. creating designs and signing the paper
3. gluing the paper to the cylinder
4. decorating with beads, feathers, scraps, and so on

Have each child present his or her instrument, explaining the visual design and demonstrating the sound(s) the instrument makes. At the end of each demonstration, ask:

- Which words from our chart work for [Hanif's] instrument?
- Do we need to add more sound words to our chart?

Wrapping Up

Tell the children they are going to form a class band. Put all the drummers together and all the shakers together. Say:

- Show me how you can keep the beat to this piece of music.

Play music that has a strong beat (see Grade 1 Audio CD Tracks 17, 18, 19, 23, 24).

Guide the children in using their instruments respectfully and appropriately.

Extension

Set up a display area for the instruments. As you listen to different kinds of music throughout the year, have the class band use their instruments to keep time.



Stencil Shapes

LEARNING OPPORTUNITIES

Students will:

- distinguish between geometric and organic shapes
- use a range of materials and processes

YOU WILL NEED

- cardboard shapes in a bag
- thick paper such as manila tag, cut into quarters
- scissors
- coloured construction paper
- tempera or poster paint, plates, small sponges

OBSERVING FOR ASSESSMENT

Does the student:

- describe shapes and patterns in her or his work?
- make independent decisions about his or her art?



Some students may have difficulty describing and/or naming the organic shapes. Prompt by asking questions like: Is it sort of round? Is it a bit like a flower? Does it have any sharp corners?

Background

In this activity the children will have an opportunity to explore the difference between geometric and organic shapes. The warm-up engages the tactile sense and connects to the children's prior experience with shapes.

Getting Started

Prepare an opaque bag containing small cardboard cutouts of common geometric shapes (circles, squares, rectangles, triangles, octagons, etc.). Add a few organic cutouts — irregular blob-like shapes. Let the children take turns reaching into the bag to hold one of the shapes. Ask them to:

- describe the shape (straight edges, curved edges, how many edges)
- name the shape
- take it out of the bag and show the class.

Spread out the shapes and ask:

- Which of these shapes belong together? Why? (regular shapes, shapes with curved sides, shapes with straight sides, etc.)
- Can you find some of these shapes around the classroom?

With the children, sort the shapes into two groups and label them:

Geometric Shapes (regular)
Organic Shapes (irregular)

Doing the Activity

Demonstrate how to cut a stencil of a regular geometric shape by folding a piece of thick paper in half and cutting out a half-shape.

Then, sketch an organic shape, such as a puddle. Show how to cut a stencil of this shape, by poking the scissors somewhere inside the shape to get started.

Children can then cut two stencils of their own, one geometric, one organic.

Invite them to select two or three colours of paint to pool on their plate, and to choose the colour of their paper.

Together with the children, choose one of the stencils and place it on a sheet of coloured paper. Model how to press a sponge into paint and dab it onto the stencil so the shape is printed. Ask the children to describe your stencil shape, then invite them to describe their own stencil shape.

Encourage them to use their stencils to make patterns and explore what happens when they overlap the shapes.

Wrapping Up

Display the completed stencil pictures. Discuss the process and the results with the class:

- What happened to the colours when you overlapped two shapes?
- Did anyone create a pattern? Can you tell us about it?
- What worked well when you were using the stencil? What would you do differently next time?

Extension

Use the stencil prints to create greeting cards, book covers, or bulletin board borders.



Sawdust Sculpture

LEARNING OPPORTUNITIES

Students will:

- produce two-dimensional and three-dimensional works of art that communicate ideas
- use the elements and principles of art and design

YOU WILL NEED

- modelling clay
- fine sawdust
- 2 L white glue
- water, containers, and smocks
- cardboard pieces

OBSERVING FOR ASSESSMENT

Can the student:

- use different solids to create a three-dimensional sculpture?

TEACHING tip

Some students are tactile-defensive toward sticky modelling clay. Ease them into such activities slowly, starting with less messy materials like Crayola Model Magic.

Background

Children need opportunities to work in three dimensions when creating art, but they often need help planning three-dimensional work. Encourage them to see sculpture as solids joined together.

Getting Started

Distribute small amounts of modelling clay to each student. It is important to activate the children's prior knowledge before starting an art activity, so review the names and properties of simple solids. Say:

- Make a small ball with some of your clay. What is another name for the solid you made? (sphere) Tell me about it. (no edges or corners, no straight sides)
- What do we call a solid in the shape of a box? (cube) Make one. How many corners does it have?
- Who can make a cone (cylinder)? What does this remind you of?
- Join some of your solids together and see what happens. What does this new solid remind you of?

Tell the children they can make solids from sawdust and put these together to make a *sculpture*. Ask:

- What is a sculpture? (three-dimensional, can be seen from all sides)

Collect the modelling clay.

Doing the Activity

Children may work in groups, or individually.

Distribute the cardboard pieces (to be used as bases) and have the children print their names on the top.

Enlist some children to help you mix while others plan their sculpture.

Sawdust Modelling Compound

Mix fine sawdust in approximately equal parts with a mixture of 1/3 water, 2/3 white glue. The coarser the sawdust, the more glue is needed.

Invite children to create a sculpture on the cardboard base. Show them how to turn the base to look at the work from all sides. Subjects can include animals, people, transportation, or abstract forms. Some children may flatten their material and draw in it; redirect them to think of solids joined together.

The sculptures will dry in 2–3 days. They can also be baked at about 90°C (200°F) for 1–2 hours, depending on the size of the sculpture.

Wrapping Up

Ask volunteers to describe their work:

- What forms can you see in your sculpture?
- What went well? What might you do differently next time?

Extension

- Children can paint and glaze the finished sculptures.
- Children may like to use the sawdust compound to make large beads and pendants. Show how to make holes by gently poking a pencil through the wet forms. When dry, the beads can be strung on ribbon to make patterned or symmetrical necklaces.



Abstract Paper Shapes

LEARNING OPPORTUNITIES

Students will:

- make artistic choices in their work, using at least one of the elements of design
- name the primary colours
- recognize that there are a variety of art forms

YOU WILL NEED

- 12 x 18 black (or white) construction paper
- 9 x 12 red, blue, and yellow construction paper
- scissors, glue

OBSERVING FOR ASSESSMENT

Does the student:

- use the elements of colour and shape in their work?
- make decisions independently?

Background

Working with non-objective (abstract) designs allows children to examine the elements of colour, shape, and pattern more easily. Discuss examples of abstract art whenever possible.

Getting Started

Review the primary colours with the children. Say:

- What are the primary colours? (red, yellow, blue) Primary means *first*, or most important. Why do you think these colours are most important? (all other colours can be mixed from them)
- Can you show me some primary colours around the classroom?
- Think about your favourite colour. Is it a primary colour?
- Today we are going to cut out some shapes in primary colours. The shapes will be *abstract*. This means that they don't have to look like anything real.

Doing the Activity

Demonstrate how to use the whole piece of 9 x 12 construction paper to cut one geometric or organic shape of each primary colour. Discuss with the children how best to arrange these shapes on a large black (or white) background sheet.

Ask:

- Do the cutouts have to be the same size and shape? (no) Can they overlap? (yes) Remember, the artist makes choices!

Glue down the large shapes. Model one way of filling these large shapes with smaller abstract shapes of a different primary colour, e.g., yellow on blue, red on yellow, blue on red. (Challenge children to figure out the other possible combinations.) The small shapes can make patterns, vary in size and number, and be geometric or organic.

Show the children how to spread the glue to the edges so the shapes are fastened securely. When the glue is dry, the artists may choose to trim the background sheet in a curve to within about 10 cm of the large shapes.

Wrapping Up

With a partner, children share what they like about their artwork, their favourite primary colour combination, and their preferred shape.

Extension

- Introduce children to the colourful abstract work of artists such as Frank Stella, Victor Vasarely, Kenneth Noland, and the mobiles of Alexander Calder.
- Rather than mounting the three large shapes on a background sheet, have the children create a mobile. Smaller shapes can be hung from the large ones.



Above and Below

LEARNING OPPORTUNITIES

Students will:

- identify the horizon line
- produce two-dimensional and three-dimensional works of art
- explore the natural and built environment

YOU WILL NEED

- drawing materials
- large drawing paper
- rulers/metre sticks

OBSERVING FOR ASSESSMENT

Can the student:

- relate the ideas in the “above” environment to the “below”?
- represent their subject from a new perspective?

TEACHING tip

If the children need help generating ideas, show them some of the illustrations from the stories *Just a Song in My Head* and *The Magic Carpet Ride*.

Background

In this activity, children can use their imaginations to think about their world from a different visual perspective. Primary children tend to draw their subjects standing on the bottom edge of the paper. Moving the horizon line helps them use space differently in their art.

Getting Started

Discuss some environments where familiar creatures and people live. With the children, make a short list: air, mountains, deserts, wetlands, coral reefs, fields, woods, polar ice, cities, etc. Encourage them to think about some animals that live above and below, in two different environments. Say:

- Where does a rabbit live? (fields) Where does it make its house? (underground) Rabbits live above *and* below. Imagine you could see underground. What would it look like?
- Where do you live? Does your home have a basement? You might live above *and* below.
- Where does a seal live? a bird?
- Can you think of some things that would be happening around animals that live above *and* below? What would be living and growing around them?

Doing the Activity

Invite children to draw a picture of an animal that lives above *and* below.

Demonstrate how to use a metre stick to draw a horizontal line across the centre of a page. Or, fold the paper in half horizontally — a hot-dog fold. (Working with a partner can be helpful.) Explain that this line separates the air from underground, or the water from the sky, and so on. They can draw the animal either in the “above” or in the “below,” or both.

Encourage them to draw large figures that fill the page, and to include details such as plants, insects, roots, and even some manufactured objects.

Wrapping Up

With the class, sort the finished pictures into groups by environment. Ask a few volunteers to tell the class about their work. Display the finished drawings. You may wish to ask the children to write a simple sentence as a caption for their pictures.

Extension

- Link this lesson to science, and encourage the children to draw what they know about the characteristics and needs of animals and plants.
- Introduce the children to stories that feature underground or undersea kingdoms, and let them design and draw their own kingdom.



Wax Paper Prints

LEARNING OPPORTUNITIES

Students will:

- use a range of materials and processes
- demonstrate that personal feelings, ideas, and understandings can be expressed through art-making

YOU WILL NEED

- wax paper
- water mist bottle
- 8 x 12 white cartridge paper
- tempera or finger paint in trays
- newspaper for desks

OBSERVING FOR ASSESSMENT

Can the student:

- independently create a print?
- use art materials appropriately and safely?



Establish routines for washing hands and general clean-up.

Background

Printmaking allows children to use familiar materials like paint in different ways. Children discover that prints reverse the image of the original painting. This links to the concept of transformations (reflections) in math.

Getting Started

Tell the children that they can make a painting, and then do something else to the painting.

Use two or three colours to fingerpaint a simple, non-symmetrical shape (for example, a hand print) onto wax paper. Show this to the children. Invite them to predict what will happen if you press a sheet of paper onto your painting, then do it. Say:

- What happened to the paint? (some was transferred to the paper, the colours blended)
- Look at the print. How has the shape of my painting changed? (it is reversed) What do you think would happen if I had painted the letter F?

Ask a volunteer to fingerpaint the letter, and then print it. Say:

- What happened to the letter F? (it reversed, it isn't the letter F any more) If you painted your name and then printed it, what would it look like? (it would be backwards, it wouldn't be my name).

Doing the Activity

Distribute the materials and invite the children to paint an object or a scene on wax paper. Show how "mistakes" can be rubbed off with a damp tissue.

Explain to the children that paint can dry

while they are still working, so the picture may need a small mist of water before printing. Ask children to raise their hands when ready to print so you can give their work a spray if needed. (Very thick, wet paint won't need any additional water).

Show the children how to carefully press plain paper onto the painted wax paper without sliding it. Model how to press all over, into the corners, then peel the plain paper back. (A partner can be helpful to hold down the wax paper.)

If the artists choose to make a second print, the waxed paper can be re-painted and another print lifted.

Wrapping Up

Ask the children to choose their favourite print to display. Review the elements and principles of design in your discussion. Say:

- Show me a picture that uses primary colours. What are they?
- Does your picture have different shapes and lines? Tell us about them.
- Which picture shows balance and symmetry? Why?
- What worked well in your picture?

Extension

- If there is enough paint left on them, the waxed paper paintings can be trimmed and displayed on their own. They give a pleasant stained-glass effect when hung on a window.
- Explore symmetry by painting butterflies, faces, and other natural objects.



Marker Watercolours

LEARNING OPPORTUNITIES

Students will:

- identify elements of design in familiar environments
- make artistic choices in their work
- use their senses to discover similarities and differences in art

YOU WILL NEED

- water-based markers
- white drawing paper
- (watercolour) brushes and water containers
- pictures or photographs of the chosen subject

OBSERVING FOR ASSESSMENT

Can the student:

- independently select a variety of shapes, colours, and lines to create a picture?
- identify the elements and principles of art and design in others' work?



Watercolour brushes are generally made of soft, pliable hair. They pick up and move watercolours with more control than stiffer bristle or synthetic brushes. However, in a pinch, whatever you have on hand will do!

Background

Children enjoy using the bright colours and fat and thin tips of water-based markers. The technique in this activity uses markers to connect drawing and painting. It is a simple way to introduce children to the feel of watercolours without much of the mess.

Getting Started

This technique can be used for any topic, but a subject with bright colours and bold shapes is a good place to start. Choose a subject, for example, flowers, and collect pictures that show a variety of samples. Guide the children to see the many possible forms their flowers can take. Show the pictures and ask:

- Are all of the flowers the same? How are they different?
- What kinds of shapes and colours do you see? Are the flowers different sizes? Are some symmetrical?
- Some flowers have more than one bloom on a stem. Do you have flowers like that at your home?
- Show me some differently shaped leaves. What do they remind you of?

Tell the children that they can draw real flowers, or make up flowers of their own. Say that you expect everyone's flower garden will be different.

Doing the Activity

Invite the children to create their own flower garden using markers and water. Encourage them to fill the page.

Demonstrate the technique by using water-based markers to draw a few circles on white paper. Then, dip a brush in water, wipe off the excess, and use the wet brush to pull colour from the lines into the shape. Show how the colour can be used either to fill the shape, or to make the line wider.

Show how to blend two colours together, and how to rinse the brush between colours. Model how to control the amount of water on the brush and how to dab off excess water with a tissue.

Demonstrate how details can be added using marker after the page is dry.

Wrapping Up

Display the finished paintings with the children's names on the front. Play a game where children try to find pictures that show: symmetry, primary colours, geometric shapes, or interesting textures.

Extension

- When children have learned to control the amount of water, decorate thank-you cards for the volunteers in the classroom.
- Model how to use small pieces of damp sponge to move the marker colour around. Some children may like to investigate creating interesting textures with the sponges.



Terrific Textures

LEARNING OPPORTUNITIES

Students will:

- describe the texture of various objects
- identify strengths and areas for improvement in their own art
- show respect for their own work and that of others

YOU WILL NEED

- two sheets of large white paper for each student
- paint in trays
- thin and thick brushes
- water containers, smocks, newspaper for desks

OBSERVING FOR ASSESSMENT

Does the student:

- use paint to give the impression of different textures?
- identify textures in their own and others' work?

Background

Artists frequently use materials to give the illusion of texture in two-dimensional paintings and drawings. Children can use these techniques in their own imaginative creations.

Getting Started

Show the children a variety of paintings. Samples can include posters of Van Gogh's works, calendars of the Group of Seven, or paintings done by older children. Ask:

- What word do we use to tell how something feels? (texture)
- Which painting shows something that looks hard? soft? furry? rough? Can you find something in the classroom with the same texture?
- How do you think the artist made this object look soft/smooth/bumpy? (different brush strokes, shading)

Explain that although the paintings show things that look like they have texture, they really are flat, perhaps smooth, pieces of paper. Tell the children that there are ways to make things seem like they have texture, and that they can learn how to do this.

Doing the Activity

Have the children fold their paper in half twice to create four areas to work on as you demonstrate how to create textures with paint.

Area 1 smooth, blended brush strokes for smooth things like calm water and clear skies

Area 2 wispy upward strokes with an almost-dry brush for grass and fur (wipe off excess paint onto newspaper)

Area 3 short, curved strokes and dabs to give a bumpy, rocky feel

Area 4 a combination of textures of their choice.

Once children have had a chance to experiment and practise, ask them to create their own picture on a fresh sheet of paper. Encourage them to use their paintbrushes to show at least three different textures in their painting.

Wrapping Up

Ask volunteers to describe how they used paint to show texture in their work.

In pairs, the children can share something that they like about their work, and something they might do differently next time.

Extension

- Children can practise using markers and crayons to create the illusion of texture.
- Some children may like to create an imaginary creature with unnatural textures — a prickly nose, lumpy cheeks, smooth hair, and fuzzy lips.



Dream Creatures

LEARNING OPPORTUNITIES

Students will:

- identify, in a plan, the subject matter and materials they will use
- use the elements and principles of design in art-making

YOU WILL NEED

- animal books
- large white drawing paper
- scrap paper for planning
- drawing materials

OBSERVING FOR ASSESSMENT

Can the student:

- create, discuss, and modify a plan?
- independently make choices about subject and media?
- use the elements of design to show variety?

TEACHING tip

Give students a 5-minute time limit for planning. This prevents them from getting too caught up in the details in a rough sketch. Talking a plan over with a partner or an adult can help a student shape his or her ideas.

Background

Most children enjoy drawing animals. Use this natural interest to engage higher-order thinking skills when children rearrange familiar concepts and apply them to the expression of their own ideas.

Getting Started

Initiate a discussion about the variety of physical characteristics of animals. Have some animal books handy for reference. Encourage the children to use the vocabulary of the elements of design in their descriptions. Say, for example:

- Describe the head of a tiger. What shape/colour/size/texture is it? How is it different from an elephant's head?

Encourage children to be aware that there are lots of different shapes, colours, sizes, or textures in animal heads. Consider bodies, legs, wings, etc. Refer to the animal books for examples.

Say:

- You can create a dream creature from your imagination. It can have the head of one animal, the body of another, and the legs from something else. Think about using a variety of shapes, colours, sizes, and textures. What materials would you like to use for your drawing?

Doing the Activity

Encourage children to use a scrap piece of paper to plan their dream creature. Explain that a rough sketch is a way for them to explore their ideas; it is not for showing all of the details that will be in the finished picture. Before the children move to the big paper, they should briefly share with you their sketch and their choice of materials.

Invite the children to create an imaginary creature with the parts of at least three different animals, using a mix of drawing materials of their choice.

Wrapping Up

Model how to discuss these points about the artwork. Post them on the board or chart paper for reference.

- I chose to use (paint, markers, crayons) because...
- I like the (shapes/colours/size/textures) in my picture.
- I might change the (shapes/colours/size/textures) in my picture.

Ask for volunteers to talk about their pictures, then let the children share with a partner.

Extension

- Children with limited motor ability can choose and rearrange magazine cutouts of sections of animals. A partner can help glue the pieces in place.
- Some children might like to glue materials such as feathers, beads, and yarn to their creatures to show varied textures. Use cardboard or boxboard as a sturdy base.
- Children can use a picture of their face as a starter, then create a dream creature body for themselves. Have them explain why they chose their new body sections and what adventures this could lead to.



My Bedroom Walls

LEARNING OPPORTUNITIES

Students will:

- produce two- and three-dimensional works
- recognize that there are a variety of art forms
- work individually and with others in art-making

YOU WILL NEED

- heavy bristolboard or cardboard
- paint and brushes or drawing materials, as desired
- prepared cardboard triptych templates for tracing
- packing tape

OBSERVING FOR ASSESSMENT

Can the student:

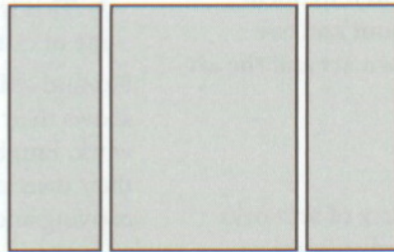
- successfully communicate ideas through art?
- work effectively with a partner to construct a triptych?

TEACHING tip

Flattened cardboard boxes make good triptychs. If one side of the cardboard has print on it, paint over it, or cover it with paper.

Background

A *triptych* (trip-tick) is an arrangement of paintings that has a central panel and two flanking panels, half-size, that fold over it. It is based on an ancient Roman writing tablet with three waxed leaves hinged together.



Getting Started

Guide the children to mentally plan a new bedroom. (You can refer to the illustrations in the story *Prince Peter Paints!*) Say:

- Close your eyes and imagine that your bedroom is in a castle. What does your room look like? How could you decorate it? It is a big room, large enough to share.
- Think about the inside walls. Could you use more than one colour? (yes)
- Who would choose to paint a pattern? What would it look like?
- Think about having big doors that you would open to get into your room. Would you decorate these doors? What would you put on the outside? (name, keep out sign, happy face, etc.)

Show the children a blank triptych and demonstrate how the panels open to show an inside view. Explain that they can use a triptych to make a model of their imaginary bedroom in a castle.

Doing the Activity

Invite the children to paint or draw a shared bedroom in a castle. Discuss how partners can co-operate on the project. (One partner can do the outside and another the inside view, or both can collaborate throughout.)

Partners can help each other trace the shape of the triptych panels onto bristolboard or cardboard, then cut out the outline. Bristolboard can be folded to meet in the centre, while cardboard will need to be scored and bent, or cut and hinged with packing tape.

Encourage them to add details that show that the room belongs to them.

Wrapping Up

Stand the finished triptychs on a table or counter to display them. Ask volunteers to show how their model opens and closes, and point out the interesting details. Other children can pose questions and offer comments to the artists.

Extension

- Windows can be cut into the side panels to reveal details within the room.
- Use the triptychs for puppet shows.



Art Appreciation

LEARNING OPPORTUNITIES

Students will:

- express a response to an art work that communicates how the ideas relate to their own experiences
- explore artwork from a variety of cultural and historical contexts
- explore language that is used to talk about art

YOU WILL NEED

- images and examples of art from a variety of styles and contexts
- drawing materials
- white drawing paper

OBSERVING FOR ASSESSMENT

Does the student:

- clearly communicate a relationship between artworks and his or her own experiences?
- ask and answer questions about art?

TEACHING tip

Use design elements (line, colour, value, shape, form, space, texture) and principles (balance, unity, variety, movement, proportion, emphasis, rhythm) to guide your discussions of the work of the children and of other artists.

Background

Artists (including children!) use the elements and principles of design to communicate their ideas. Guide children to develop an awareness that lines, colours, shapes, textures, and their arrangement are chosen by the artist to tell a story or share an idea. Give children frequent opportunities to talk about and ask questions about their own art and the art of other people.

Getting Started

Collect images of a variety of artworks from many historical and cultural contexts. Some sources to consider are: art calendars, colour pictures of art from magazines, postcards and posters from art galleries, photographs of sculptures, textile arts and weavings, and art books or slide collections from the local library or gallery. Create a large display so the children can view many images at once. Ask questions that focus their attention and encourage discussion:

- In which pictures do you think lines are most important?
- Which pictures show colours that make you feel happy?
- Can you see any interesting textures? Have you seen textures like those before? Where?
- Is there a picture that reminds you of your friends, family, or pets?
- Which picture reminds you of something that once happened to you?
- Do you have any questions you want to ask about this picture?

Doing the Activity

Invite children to choose an artwork with which they feel a personal connection, and then create a work of art in response to it.

Some possible prompts include:

- This painting reminds me of when I...
- I like this picture because the colours make me feel...
- This sculpture reminds me of a Lego sculpture I made that looked like...
- This weaving of an animal reminds me of our old dog when she...

Remind children to draw a picture that shows their connection to the source work. Emphasize that they should express their own experiences, rather than copying another artist's work.

Wrapping Up

If possible, display the children's work adjacent to the image that inspired it, or have the children fill in the blanks on a label that reads:

This artwork by (student's name)
was inspired by (title of source work)
by (name of the source artist).

Invite the children to share the connection orally with the group. By modelling, encourage them to ask questions about each others' work:

- Why did you use thick black lines?
- Why did you put all of the people in a group?
- What made you choose the colours green and orange?

Extension

- Children can choose an artwork and make up a story that goes with it. They can share their stories with a partner.
- Play a game of *I Spy*.

I spy a picture with soft, short lines and round shapes.

I spy a sculpture that makes me feel calm.