



Scatter and Freeze

LEARNING OPPORTUNITIES

Students will:

- demonstrate the ability to move and control their bodies

YOU WILL NEED

- space for movement

OBSERVING FOR ASSESSMENT

Can the student:

- move in a controlled manner?
- follow instructions?

Background

Moving safely and with control is an essential drama and dance skill. This introductory activity (which builds on Stand-Alone Activity 1, *Side by Side* Grade 1 Teacher's Guide, *The Arts and Literacy*) helps to develop that skill.

Getting Started

“Scatter” and “Freeze” activities are best done in a large open space such as the gym or playground. If neither is available, clear space at the centre of the classroom and create other open areas as well. Make sure there are pathways that allow the children to move to different places in the room.

Explain to the class that during the following activities, they must be careful that they don't run into each other, step on each other's toes, crash into furniture, and so on.

Doing the Activity

Scatter

Tell the children to spread themselves around the space in a random manner. Each child should be able to extend his or her arms fully and move them around without touching anyone else. Tell the children to remember their spot. Then say:

- On my signal, I want everyone to squish into the centre of the room.

Give your signal and then wait for everyone to get to the new position. Say:

- When I call out “scatter,” return to your spot in the room. Move as quickly as you can without bumping into anyone. Scatter!

Repeat the process (call out an action; let the children move; call “scatter” to return them to their original spots) with the following instructions:

- Squish together on the right side of the room. Scatter!

- Go to a spot as far away from your own as possible. Scatter!

Identify 12 different areas in the room, one for each month. Say:

- Move to the month of your birthday. Scatter!

Extend the activity by asking the children to think of different movement instructions.

Freeze

Instruct the children to walk around the room without touching each other. They may walk in any direction and may change their direction at any time. Call out “freeze” to have the children hold their positions. (Look to see if you can catch anyone moving.) Call out “walk” to start them moving again.

Continue the challenge. Experiment with different intervals between “walk” and “freeze.” Ask the children how long they think they could hold a freeze, and then see if they can.

Wrapping Up

Brainstorm with the children a list of all the different ways a person can move from one place to another. Have them think of some environments in which you should and shouldn't do each movement.

Extension

Play the “Freeze” game again, but use some of the movements from the list you brainstormed above.



Incorporating movement into

classroom activities reduces inhibitions and paves the way for successful drama and dance activities. Try to find movement opportunities for the students throughout the day. Perhaps you can have them illustrate a math concept such as grouping by having them physically group themselves in the classroom. Perhaps they can create circles, squares, and other shapes with their bodies.



Movement and Voice

LEARNING OPPORTUNITIES

Students will:

- identify parts of the body and describe the variety of movements that can be done by each of them
- demonstrate the ability to move and control their bodies
- use language and non-verbal means of communication effectively for a variety of purposes

YOU WILL NEED

- space for movement
- chart paper and marker

OBSERVING FOR ASSESSMENT

Can the student:

- use her or his voice in a variety of ways?
- use her or his body to support vocalizations?

Background

The chanting activity described below involves children in simultaneously speaking and moving in a controlled way, and is therefore good preparation for role-playing and other drama activities. Using a game context rather than a dramatization/performance context is a way of reducing the anxiety some children feel when they think an "audience" is observing them..

Getting Started

Children at this grade level often know elaborate clapping games. Ask one or two volunteers to teach you one of these games. Persevere until you can do it! The children will enjoy watching you learn. Also, if you from time to time take the role of a novice or struggling learner who doesn't give up, you will help the children to be relaxed about their own learning styles and rate of learning, and provide a good model of successful learning.

Doing the Activity

Ask the children to share any chants in addition to the one featured in the clapping game. If the children don't know any clapping games, give them an example of a schoolyard chant to start the discussion:

Stella ella ola, quack quack quack
Say yes chigo chigo, chigo chigo Jack
Say yes chigo chigo, belo belo belo belo
Say one two three four five!

After the children have suggested several other chants, say:

- Now we're going to learn a new chant and say it together. It sounds like this:

Clap, clap
Tap, tap
Clomp, clomp
Squeak
Clap, clap
Tap, tap
Clomp, clomp
Squish
Clap, clap
Tap, tap
Flip, flop
Flip

Write the words to the chant on the board or on chart paper. Say:

- Let's think of a movement we can do for each word of the chant.

When you have agreed on some movements, have the children clap, tap, clomp, and so on as they say the chant.

Experiment with different ways of saying the chant, e.g., loudly, softly, slowly, quickly, with a crescendo, with a decrescendo, and so on.

Wrapping Up

After you have tried different ways of saying the chant, present the children with a new challenge. Ask:

- How would someone who is happy say the chant? someone who is sad? someone who is shy? someone who is asking a question?

Experiment with different tones of voice.

Extension

Divide the class into groups and have each group write an extra verse to the chant, and teach the movements to the class. Together, create a final verse consisting of actions without words.

TEACHING tip

Posture contributes to how well a person's voice projects. While doing chants that are loud, encourage the students to stand straight with their heads up and imagine their voices reaching all the way to the farthest wall.



Move Your Body

LEARNING OPPORTUNITIES

Students will:

- demonstrate the ability to move and control their bodies
- identify parts of the body and describe the variety of movements that can be done by each of them
- identify specific aspects of their work, and that of others, that were effective

YOU WILL NEED

- space for movement
- chart paper and marker
- two coins

OBSERVING FOR ASSESSMENT

Does the student:

- identify body parts correctly and follow movement instructions?
- experiment with different kinds of movement?
- talk reflectively about the movements tried?



Allow students to move happily within their own movement ranges without drawing comparisons to the ranges of others, i.e., avoid making comments such as "Let's all try to kick as high as Sula." When your comments are accepting of a variety of movements and encourage experimentation, students become comfortable with whatever movements their bodies are capable of.

Background

There are elements of movement common to all dance forms: shape, energy, space, and time. *Shape* refers to the different positions that part or all of the body can take. *Energy* refers to the force of a movement (strong, soft, tentative, and so on). *Space* refers to both the level of the movement (low, medium, high) and the patterns used to move. *Time* refers to the speed of the movement (slow, medium, or fast).

Getting Started

Have the children brainstorm a list of all of the parts of their bodies they can use when they move. Make this list as complete as you can — include toes, knees, nose, head, and so on. Record the responses.

Choose one body part and invite a volunteer to show how he or she might move that part. Repeat for two or three other body parts. Review the movement terms summarized in the *Background* section above, e.g., round shape, strong energy, low level, fast speed.

Doing the Activity

Have the children spread out. Tell them that you will call out suggestions, and they should move appropriately. Choose one body part and invite everyone to move it. Call out different shapes, levels, and speeds. For example, if you choose knees, you might say:

- Can you make a pointy shape with your knees. a round shape? a zigzag shape?
- Put your knees at a low level; a medium level; a high level.
- Move your knees slowly; quickly.

Follow the same procedure with other body parts.

On a piece of chart paper, draw a rough outline of a person's body. The outline doesn't have to be artistically drawn, but should include all the body parts you brainstormed. Place the chart paper on the floor. Say:

- I'm going to flip a coin onto the paper. We all have to move the body part it lands on in three different ways.

After a couple of tries, invite a volunteer to flip the coin and demonstrate the three movements on his or her own, with everyone else following the example.

Add a second coin to provide an extra challenge. Flip both coins, and move both body parts at the same time. Think of two other ways of moving both parts simultaneously.

Wrapping Up

As a class, reflect on the movements that were easy, hard, fun, boring, funny, and so on.

Extension

Have the children "write" their names on the ground and then in the air using different body parts (e.g., elbow, head, finger, bum) as the pencil. You might use the body outline you drew to "choose" the body part.



Human Obstacle Course

LEARNING OPPORTUNITIES

Students will:

- demonstrate the ability to move and control their bodies
- use language and non-verbal means of communication effectively for a variety of purposes
- recognize and demonstrate movement sequences found in their natural surroundings

YOU WILL NEED

- space for movement
- craft (Popsicle) sticks and other craft materials (optional)

OBSERVING FOR ASSESSMENT

Does the student:

- move with respect for his or her own safety and the safety of others?
- work co-operatively with another person in a physical way?
- speak and move in role?

TEACHING tip

To provide some support, you might participate in the role play as the traveller or as the first obstacle or helper.

Background

The movement component of this activity follows on skills introduced in previous Stand-Alone activities and helps to build an atmosphere of trust. As the children develop a movement vocabulary, it is appropriate to add elements of role-playing to drama activities.

Getting Started

Ask the children whether they know what an obstacle course is. Discuss some typical obstacles: things to climb over, things to crawl through, and so on.

Have each child choose a partner. Say:

- I want you and your partner to show me how the two of you could use your bodies to create an obstacle.

Help the children create human obstacles that other children can safely go over, under, through, or around. For example, two children could join hands so their arms make a circle that people would have to climb through.

Doing the Activity

Arrange the human obstacles around the room. Choose two children to “break” their obstacle and go around the course, re-making their obstacle when they return to their spot. Signal each pair until everyone has had a turn. Tell certain pairs that they have to move through the course in a special way — arm-in-arm, for example, or walking backwards.

Say:

- Now we’re going to create an imaginary obstacle course. Half of you will become obstacles or dangers, and the other half will figure out a way to get past them.

Divide the class in half. To the obstacle half, say:

- Imagine all the obstacles and dangers that might be hiding in a deep, dark forest.

Give them a couple of ideas to get them started, e.g., a clump of thorny bushes, a river, a bear. Keep brainstorming until each person has an obstacle or danger to role-play.

To the navigating half, say:

- One of you will be the traveller, and the rest will be helpers. When the traveller comes to an obstacle, one helper will figure out how to get past. Each person can help only once.

Model an example for the whole group:

- I am a traveller who comes to an obstacle. It says, “I am a cliff. I am so steep you can’t climb down me.” Then one of my helpers says, “But I am a tree growing beside the cliff. The traveller can slide down me to the foot of the cliff.”

Set up the imaginary obstacle course, and have the groups complete the role-playing.

Wrapping Up

By the end of the imaginary obstacle course, each child will have a specific role. Together, discuss movements that might be appropriate for each role. Do the activity again, incorporating the movements.

Extension

Have the children build a mini-obstacle course out of craft (Popsicle) sticks and other craft materials, which they can then demonstrate to you with their fingers.



Pet Store Role Play

LEARNING OPPORTUNITIES

Students will:

- solve problems in various situations through role-playing and movement
- compare, while working with others, some possible solutions to problems identified through drama and dance
- write in role as characters in a story

YOU WILL NEED

- chart paper and marker

OBSERVING FOR ASSESSMENT

Does the student:

- speak in role as a character different from herself or himself?
- improvise meaningful responses in a conversation while role-playing?
- write in role from the point of view of the character?

Background

Role-playing requires children to improvise words and behaviours on the spot. This activity incorporates a brainstorming stage that gives the children a framework for their improvisation.

Getting Started

Ask the children what kind of pets they have. List them on chart paper or the chalkboard. Talk about who takes care of the pets, what kind of care they need, and so on. Have them tell stories about best and worst pet moments. Ask:

- Do you think some pets are more difficult to care for than others?
- What things might make a pet hard to care for?

Start a second list. Brainstorm with the children some animals that would not make good pets. Turn the list into a chart by adding an extra column:

Animal	Reasons That It Wouldn't Make a Good Pet

Have the children think of reasons that each animal would not be a good pet, and note the reasons on the chart.

Doing the Activity

Inform the children that you will now be doing a whole-class role play. Tell them that they are all co-owners of a pet store. Go into role as a customer who has entered the store. Tell them that you are there to buy a _____ (choose one animal from the list). They must try to convince you *not* to buy one for a pet.

You, on the other hand, will try various strategies to convince them to find one and sell it to you. Tell the children they are welcome to try to sell you a different pet instead.

A typical exchange might be:

“I know you’ve said that a lion wouldn’t make a good pet, but I’m sure I need a lion to keep my precious jewels safe from burglars.”

“But lions are loud and fierce. If you had a lion, it would scare everyone away and you wouldn’t have any friends. Why don’t you buy a watchdog instead?”

As you continue the role play, make sure you interact with each child. End the role play without revealing whether you’ve decided to buy the pet, but use body language, facial expressions, and language cues that allow them to draw an inference.

Wrapping Up

Discuss with the children whether or not they think the customer would go ahead and buy the animal anyway. Ask them how they “know.”

Extension

Have the children write in role as the character you portrayed, explaining whether or not he or she will be buying a _____ and giving reasons for the decision. On the board, write sentence starters such as the following:

My name is _____.

I am in role as _____.

As _____, I think I will/will not buy the pet. I made this decision because I _____.



Before you begin the role play, think through the impression you want to leave at the end of the conversation. This will help to ensure that the students have a basis for making inferences.



Circle of Friendship

LEARNING OPPORTUNITIES

Students will:

- identify and use some key elements of drama and dance
- identify and describe symbols
- compare, while working with others, some possible solutions to problems

YOU WILL NEED

- space for movement
- chart paper and marker
- instrumental music (see Grade 2 Audio CD Tracks 11–17)

OBSERVING FOR ASSESSMENT

Does the student:

- work respectfully with classmates?
- use facial expression and body language effectively to express an idea?
- understand and express symbolic actions?

TEACHING tip

Some students may not be comfortable contributing ideas in a large-group or whole-class context, but are still engaged with the activity. You can use a one-on-one follow-up at the conclusion of the activity to assess the understanding of students who seem hesitant.

Background

Drama and dance activities develop subject-specific skills, but have a wonderful side effect as well — they help to create a tightly bonded group of children who work positively and co-operatively with one another.

Getting Started

Write the heading *Circle of Friendship* on chart paper or the chalkboard. Ask:

- What ideas does this expression suggest to you?

As the children explore associations, note their suggestions.

Say:

- Let's stand in a big circle, hands at our sides.

When the circle is formed, have the children join hands one pair at a time until the circle is complete. Say:

- This is the circle of friendship for our classroom community.

Doing the Activity

Ask four children to move to the centre of the circle. As a class, think of an act or moment of friendship that the group in the middle can represent in a tableau.

As the tableau takes shape, the children around the circle can make suggestions about position, facial expression, and so on, to make the tableau as convincing as possible.

When the first tableau is complete, the children at the centre should rejoin the circle and a new group of four should move to the centre.

Once all the children have a part in a tableau and everyone knows his or her part, move back into the original circle, but without joining hands. Start some background music. Have the children slowly join hands to re-create the circle of friendship. Then, have each group in turn go into the centre and take their tableau position for ten seconds before returning to the circle. Once everyone has had a turn and has rejoined the circle, have all the children raise their joined hands into the air. Fade the music.

Wrapping Up

Remaining in the circle, discuss with the children some of the “gifts” a person could bring to the circle of friendship, for example, a positive attitude, forgiveness of others' mistakes, or a good joke when everyone is feeling sad.

Play the music again and have one child mime the bringing of a gift to the centre of the circle. As she presents the imaginary gift, she should tell the circle what it is. When she returns to the circumference, the next child moves to the centre, and so on until everyone has had a turn.

Extension

Have the children work in groups of four to create tableaux of activities that would cause the circle of friendship to break apart — not sharing, name-calling, and so on. Each group should say the title of its tableau to the class and then present it. In each case, have children suggest actions that could restore friendship.



Making Wishes Come True

LEARNING OPPORTUNITIES

Students will:

- use the vocabulary, tone of voice, and body movements appropriate for a specific character while role-playing
- distinguish between real and imaginary situations in drama and dance
- ask and respond appropriately to relevant questions, in and out of role, about characters and dramatic situations being explored

YOU WILL NEED

- chart paper and marker
- a variety of art materials (optional)

OBSERVING FOR ASSESSMENT

Does the student:

- express a character's point of view while role-playing?
- use drama to explore personal feelings and ideas?
- contribute solutions to problems while in role?



As an alternative to whole-class role-playing, consider dividing the class into groups, with each group giving its version of the different scenarios. Afterward, compare the different versions.

Background

As the children gain expertise in making tableaux and in role-playing, you can use these skills to explore the meaning of poems, stories, and social studies and science concepts, or to deal with a variety of events and issues in the classroom. Reinforce the drama skills developed in *Side by Side: The Arts and Literacy* by using them in a meaningful way elsewhere in the curriculum.

Getting Started

Talk with the children about things that are impossible to do but that they wish were possible. Make a list of these “wishes” on chart paper. Explore the implications of selected wishes. Ask:

- What are the good things that would happen if this wish came true?
- Can you think of any reason that it would be a bad thing if this wish came true?

At the end of the discussion, have the children vote on which impossible wish they would most like to make possible.

Doing the Activity

Remind the children about the power of imagination — that everything is possible in drama. Say:

- We're going to use drama to make this wish come true. First we have to figure out what decisions have to be made so that this impossible thing can really happen.

As a class, work on the parameters for your role play. For example, if the children want chocolate served every day at school, they might decide they need to meet with the principal, their parents, a chocolate maker, a dentist, and so on.

Have them imagine some of the conflicts and problems that might have to be solved, drawing on the ideas you discussed in the *Getting Started* component of the activity. If the children haven't done much role-playing, take time to outline some specific scenarios and to create a basic story.

Now let the children choose their roles. For the first run-through, you might portray one or more of the authority figures who eventually give in to the children's wishes.

As a class, role-play the various discussions or decisions. Remember, in this activity, the children's wishes come true!

Wrapping Up

Have the children reflect on the role-playing. Ask:

- Were there any conversations that didn't go the way you thought they should?
- Were there any conversations that should have happened but didn't? What were they?
- Would you change anything you said or did?

Based on their responses, run through selected role-playing once again, then compare how the two versions were the same and how they were different.

Extension

Have the children write a story (or create a piece of art) about an impossible wish coming true.



You Can Do It!

LEARNING OPPORTUNITIES

Students will:

- distinguish between real and imaginary situations in drama and dance
- ask and respond appropriately to relevant questions, in and out of role, about characters and dramatic situations being explored
- compare, while working with others, some possible solutions to problems

YOU WILL NEED

- chart paper and marker

OBSERVING FOR ASSESSMENT

Does the student:

- improvise solutions to problems while in role?
- convey supportive behaviour verbally and through body language?
- summarize the main ideas expressed in their role-playing?

Background

This activity is a follow-up to Stand-Alone Activity 7, *Making Wishes Come True*. In that activity, the children were applying role-playing and problem-solving skills to an impossible or improbable scenario. In this activity, they use the same skills to address situations that they might encounter in their everyday lives.

Getting Started

Ask which children know how to ride a two-wheel bike without training wheels. Invite those children to describe how they learned, how long it took, if they fell, and so on. Ask:

- What was the hardest thing about learning?
- Did someone help you learn? What did she or he do to help? Was there anything that person did that wasn't helpful?
- Did you ever want to give up trying to learn how to ride a two-wheeler?
- How did you feel while you were learning? After you had learned?

Doing the Activity

Have the children sit in a circle around you. Tell them that you are going to go in role with them, but don't say what role you'll be playing. Tell them that their part in the role play is to be experts who know everything there is to know about their school and about Grade 1.

Leave the circle and re-enter in a very shy, unconfident manner (being careful to avoid stereotyping yourself as a "nerd"). Introduce yourself to the children as a new student. Tell them that you are very nervous and don't believe that you will ever be happy at this school.

Grade 1 seems too scary and finding your way around the school is just too hard. You don't know where to eat lunch, who to play with, and so on. Allow the children to advise you and to strengthen your confidence. From time to time, respond to their advice with "But that's impossible! I could never do that!" When you have explored the scenario thoroughly, conclude the role play by showing increased confidence and thanking the children for their help.

Wrapping Up

Out of role, have the children reflect on the conversation. Ask:

- What problems was the new student facing?
- What advice did you give?
- What helped the new student have a better attitude about the new school?

Talk with the children about facing and overcoming challenges that seem impossible. Work out a list of good advice a person could use when he or she lacks confidence to try something that is hard to do.

Extension

Turn the list of good advice into a "You Can Do It!" rap/chant. Have the children work out the beat, the words, the repetitions, and so on. Practise your rap until the children are comfortable with it. If the children wish, perform the rap for another class.

TEACHING tip

At the conclusion of the role play, tell the students which of their words and behaviours were particularly helpful to (and appreciated by) your character.



Secret Hiding Place

LEARNING OPPORTUNITIES

Students will:

- use non-verbal means of communication effectively
- demonstrate the ability to move and control their bodies in space and time
- compare what they experience through drama and dance presentations with their experience of daily life

YOU WILL NEED

- space for movement
- a pencil case or some other small object

OBSERVING FOR ASSESSMENT

Does the student:

- move when requested and remain still when requested?
- communicate ideas through movement?



Children love to have and tell secrets. During any class discussions of secrets, be sure to discourage students from revealing personal family information. At the same time, be alert to the disclosure of information of a serious nature.

Background

Shape is one of the elements of movement and dance. It refers to a particular position assumed by part (or all) of the body. In the following activity, *shape* can be interpreted as a static position similar to a tableau, or as a mimed action.

Getting Started

Begin with a discussion of the game Hide-and-Seek. Have the children tell you the rules. Ask:

- What do people enjoy about Hide-and-Seek?
- Is it more fun to be a hider or the seeker? Why?

Hold up a simple object such as a pencil case. Ask for a volunteer to close her or his eyes while you hide it. The volunteer then tries to find the object based on “hot, warm, cool, cold” hints from the class. After playing a few rounds of this game, ask the children to describe what makes a good hiding place.

Doing the Activity

Have the children spread out around the room. Each child should find a spot that’s big enough to allow her or him to stretch out on the floor. Say:

- Sit down in your spot and close your eyes. Now form a mental picture of a secret hiding place for yourself that only you will know about. It can be any place you can imagine. Pretend that it’s night and you are ready to go to sleep in your secret hiding place. Show me your favourite position for sleeping.

When everyone has been “asleep” for a while, say:

- Show me how you wake up and stretch your whole body in the morning. You’ve just spent your first night in your secret hiding place!
- Now I want you to tell me one thing you’d like to bring to your hiding place. But you’re still hiding, so you can’t use any words or people will find you. So you have to make a shape with your body that shows me what thing you’d like to bring.

Move around the class, pausing at different children to whisper what you think they are showing. They can whisper back to tell you if you’re right.

Tell them to fall asleep again. Have them stretch their bodies to wake up again, but this time ask them to make a shape of themselves doing something they really enjoy in their secret hiding place. Move around the room, stopping at different children as you did before. Say:

- Now it’s time to leave your secret hiding places and come back to class.

Wrapping Up

Conclude with a brief guessing game. Ask volunteers to show the class one of the shapes they made, giving the other children a chance to guess what object or action the shape is representing.

Extension

Ask the children to draw you a picture of the secret hiding place they imagined.



Tree House Role Play

LEARNING OPPORTUNITIES

Students will:

- use the vocabulary, tone of voice, and body movements appropriate for a specific character
- solve problems in various situations through role-playing and movement.
- compare, while working with others, solutions to problems identified through drama

YOU WILL NEED

- art materials (optional)

OBSERVING FOR ASSESSMENT

Does the student:

- understand when he or she should be in role or out of role?
- relate in role to peers and the teacher in an appropriate manner?
- contribute suggestions for solving problems?

TEACHING tip

You are not required to be a performer when you are in role. It is more important to focus on what you can say to move the drama in a direction that challenges students to think and speak. At first, take on authority roles to control behaviour. Once your students are accustomed to whole-class role-playing, you can sometimes give authority roles to them.

Background

This activity is a sequel to Stand-Alone Activity 9, *Secret Hiding Place*. The idea is to introduce real-life issues and scenarios into the children's role-playing. Role-playing is ideal for exploring the consequences of a wide range of scenarios. Respond respectfully to the children's ideas, and insist that they be tolerant with one another.

Getting Started

Seat the children in a circle. Start a discussion about places that are mainly for children, not adults. Tell a story about a place where you and your friends liked to play when you were a child, then ask them to share similar stories of their own.

Tell the class that all of you will now be going into role. You will be a parent; they will play the role of your children and their friends.

Doing the Activity

Begin by greeting everyone and congratulating them on their discovery of a wonderful tree house no one has seen before. Wonder aloud with them about who may have built it, when it was built, why no one has found it before, and so on. Use this part of the discussion to evoke a shared idea of what the tree house is like.

Say:

- I know that you and your friends want to sleep in the tree house overnight. I'm trying to decide whether or not I should let you do that.

Continue the discussion by asking them many questions, such as:

- Is the tree house safe?
- How will you see in the dark?
- What will you do if it rains?

Ask them to tell you all the things they would bring with them to the tree house, discuss what they would do there, and so on.

Come out of role together and reflect on the discussion. If there are loose ends, or if something has come up that might take the drama in a different direction, figure out with the class what might happen next and whether you should introduce additional roles. For example, you, as the parent, might have insisted that other parents call you to give permission for the sleepover. You could have several children phone you and role-play the telephone calls. Perhaps a child is ready to play the part of the parent in further role-playing. After this discussion, continue role-playing as appropriate.

Wrapping Up

Decide as a class on several adventures that might happen during the sleepover. Have the children, working in groups, role-play these adventures or create them through tableaux and movement.

Extension

Make a tree-house bulletin-board display. The centrepiece could be a cutout of a large tree with spreading branches. The "foliage" on the branches could be pictures of different tree-house adventures as drawn by the children.



Make Music Part of Your Day

LEARNING OPPORTUNITIES

Students will:

- explore and make connections between culture and music
- communicate their thoughts and feelings about the music they hear
- explain, using basic terminology, their preference for specific songs or pieces of music

YOU WILL NEED

- a radio, or a CD player and a variety of classical music

OBSERVING FOR ASSESSMENT

Does the student:

- show an awareness of the effects of different kinds of music?
- communicate personal responses to music?
- use music terminology when describing particular pieces of music?



Provide regular opportunities for students to listen to music of their choice if they make the request, but stress that the background music will continue to be mainly classical, citing the relaxing atmosphere it creates.

Background

Providing young children with a music-rich environment is a good foundation for a lifelong enjoyment of music and the arts. There is a small but growing body of research that suggests there are other benefits as well. For example, listening to and playing classical music may improve spatial-temporal perception and the ability to do mathematics. The following simple activity has been shown to reduce conflict in the classroom and reduce stress in children.

Getting Started

To introduce classical music into your classroom, you need only a radio, or a CD player and a variety of CDs.

Concentrate on instrumental music, as vocal music tends to be more distracting and less relaxing. If you are relying on radio rather than CDs, you might tune your radio to CBC Radio Two.

Have music playing in the classroom as the children arrive in the morning. Adjust the volume to suit your classroom activities. You may want to turn the music off during direct instruction.

Doing the Activity

This activity requires very little “doing.” Its purpose is to expose children in a gentle way to music they might not otherwise hear. Though the music will usually remain in the background, there may be times when you want to discuss something. Here are some ideas:

- The day you introduce the music, the children will probably ask about it. Explain that classical music can create a pleasant environment for learning.

- If a particular piece of music catches a child’s ear, you might increase the volume and spend a few moments listening to and discussing it. This is a good time to reinforce understanding of music elements such as beat, rhythm, dynamics, and pitch. If particular instruments are prominent, have the children listen for the sound and discuss how the sound is produced.

- On occasion, provide some background information about a particular piece or style of music — the time period, the composer, the style of music, and so on.

- Ask the children to listen for certain features, for example:

- Today, let’s see how many times we hear a trumpet.

Wrapping Up

Have a discussion about the music you’ve been listening to. Ask questions, such as:

- Does the music help you while you are working? How?
- What kinds of music have you most enjoyed?
- Should the background music continue? Should it be played only at certain times?

Extension

On occasion, slip in a piece of music with which the children are familiar. They may have learned it in music class, or you may have talked about it in your classroom context. Celebrate the little voice that says, “I know that one!”



Clock Talk

LEARNING OPPORTUNITIES

Students will:

- identify examples of beat in their environment and in music
- distinguish between beat and rhythm
- perform and record simple rhythmic and melodic patterns

YOU WILL NEED

- a recording of “Viennese Musical Clock” by Zoltán Kodály (Grade 2 Audio CD Track 13) (optional)

OBSERVING FOR ASSESSMENT

Can the student:

- keep a steady beat in accompaniment to a recorded or live musical selection?
- recognize the difference between beat and rhythm?
- clap to the rhythm of the words of a recorded or live selection?



When you divide the class so that some children are keeping the beat while others are sounding the rhythm, always use two different sounds to help make the distinction clear. For example, those keeping the beat might use their feet, while those sounding the rhythm might use their hands.

Background

Most music has both a steady beat (also called *pulse*), and a rhythm. Young children find it easier to tap or clap the steady beat first, but by this age are ready to listen for and indicate rhythm as well.

Getting Started

Use a familiar rhyme such as “Engine, Engine Number Nine” to remind the children about the concept of steady beat (see *Grade 2 Audio CD Track 7*). The bold syllables show where the beat falls:

Engine, engine, number nine
Going down Chicago line.

If the train goes off the track

Do you want your money back?

Next, show the children how to clap the rhythm, which they do simply by clapping each syllable as the rhyme is being spoken. Each line of “Engine, Engine Number Nine” has a clear pattern of six quick pulses and then one longer one at the end.

Repeat with other familiar songs and rhymes (“Row, Row, Row Your Boat,” “This Old Man”). Once the children are comfortable distinguishing beat from rhythm, divide the class into two groups for a performance of one of the rhymes. The first group stomps a steady beat; the second claps the words at the same time.

Doing the Activity

Without revealing the title, listen to a recording of “Viennese Musical Clock” from *Háry János Suite* by Zoltán Kodály (see *Grade 2 Audio CD Track 13*). Ask:

- What do you think this piece of music might be describing? (a clock)
- Is the clock working correctly? (yes) How do we know? (the beat is steady)

Invite the children to suggest words for a brainstorm on clocks. Ask:

- What are some of the different sounds a clock makes?

Write down their responses. They might look something like this:

- A big clock like Big Ben goes BONG, BONG, BONG when it rings the time
- a grandfather clock goes tick, tock, tick, tock as its pendulum swings
- a wind-up watch goes ticka, tocka, ticka tocka to count the seconds

Say:

- We are going to be different kinds of clocks, using our voices and our bodies.

Divide children into three groups and have each group create and practise its own sound. See below for how the three sounds/rhythms are related:

ticka tocka	ticka tocka	ticka tocka	ticka tocka
tick	tock	tick	tock
BONG		BONG	

Have the groups put their sounds together.

Wrapping Up

Rotate the different sounds among the groups so the children can experience each of the beats/rhythms.

Extension

Invite the children to create a method of notating what their group did. They might use graphics of clocks of various sizes, or place musical symbols on a line if the music teacher has introduced them.



What's That Sound?

LEARNING OPPORTUNITIES

Students will:

- describe their own and others' music making with emphasis on beat, tempo, dynamics, high/low, and same/different
- recognize and explain the effect of different musical choices

YOU WILL NEED

- a variety of music and sound effects on CD (Grade 2 Audio CD Tracks 15, 17, 22, 27, 29–30, 33, 35)
- a tape recorder (optional)

OBSERVING FOR ASSESSMENT

Does the student:

- identify sounds and music from a variety of sources?
- use music terminology to describe sound qualities?
- suggest ways of representing natural sounds through music?



During the guessing game, preview each sound clip through headphones to cue up the clip properly. Then unplug the headphones and play the clip for the students.

Background

The following activity reinforces basic music concepts and vocabulary such as *dynamics* (loud/soft), *tempo* (fast/slow), and *pitch* (high/low). It encourages careful listening. It also invites the children to think about what distinguishes music from other sounds in the environment.

Getting Started

Start with the following listening activity. Say:

- Let's all sit very quietly for 30 seconds. Listen carefully to see if you can hear any sounds. When the time is up, write down all the sounds you heard.

Have the children work in pairs to record what they heard. In a class discussion, ask the children to share their observations. Record their observations in a chart.

Have the children imagine being in a natural environment such as a beach or forest, and have them tell what sounds they think they would hear. Note their ideas. Ask:

- Do you think you could always tell whether a sound was a nature sound or a sound made by people? Why?
- Where do you think music fits? Is it a "people" sound?
- Are there any sounds in nature that are like music?

Doing the Activity

It is important to prepare for this part of the activity. Select the specific CD tracks and specific sounds you want to use and create a list on which you show the name of the sound and the time in the track (e.g., flute: track 2, 3:21 to 3:29).

To begin, say:

- I'm going to play some mystery sounds. Can your ears figure out what they are?

Play 10–20 recorded sounds, which might include environmental sounds from a sound effects CD (see [Grade 2 Audio CD Tracks 29–30](#)), specific musical instruments, different voices, different styles of music, and so on. (See [Grade 2 Audio CD Tracks 15, 17, 22, 27, 33, 35](#)). Play the sounds one at a time and encourage the children to analyse the sound before guessing its source. A chart is a good way to record the predictions.

Ask:

- Is the sound loud or soft? fast or slow? high or low?
- Is it pleasant or unpleasant?
- Is it a nature sound or a people sound?
- What is it?

Wrapping Up

Play "The Bird" from *Peter and the Wolf* by Sergei Prokofiev. (See [Grade 2 Audio CD Track 33](#)). Ask:

- How is the flute sound like the song of a bird?

Have the children think of some other sounds from nature. Together, brainstorm some ways that musical instruments could imitate those sounds.

Extension

Using a tape recorder, work with groups of children to create a tape of mystery sounds. Have other children analyse the sounds and try to guess the source of each one.



Call and Response

LEARNING OPPORTUNITIES

Students will:

- sing music from a variety of cultural and historical periods
- reproduce specific pitches in call-and-response activities
- sing alone and with others

YOU WILL NEED

- a piece of instrumental music (see Grade 2 Audio CD Track 24)
- “Ting-a-lay-o” or other children’s song (see Grade 2 Audio CD Track 9)
- an overhead projector (optional)

OBSERVING FOR ASSESSMENT

Does the student:

- identify similarities and differences between pieces of music?
- sing in a call-and-response form, accurately matching pitches, rhythms, dynamics, and so on?
- participate enthusiastically in a singalong?



To help the children with their timing in a call-and-response activity, keep a steady beat by clapping throughout. Ask the children to help with the clapping when they are confident about singing.

Background

Call and response is the musical equivalent of a conversation. A note or phrase is called, inviting an answering note or phrase in response. Call and response is an excellent technique for teaching music, including vocal music. It develops children’s listening skills and ability to produce specific pitches, tempos, and rhythms accurately.

Getting Started

Play a calypso song or other piece of instrumental music featuring a steel band (see Grade 2 Audio CD Track 24). Have the children describe what they hear. Ask:

- Is the music loud or soft? fast or slow? mostly high or mostly low?
- What instruments can you hear? (steel pans, shaker, hand drums)

Play the children’s song “Ting-a-lay-o” (see Grade 2 Audio CD Track 9).

Repeat the questions above, then ask:

- What is the same about the two pieces we just heard? What is different? (same: steel pans, similar musical style; different: one has singers, one doesn’t)

Say:

- Music with voices is called *vocal* music; music without voices is called *instrumental* music. Which kind do you listen to most?
- Which kind do you like the best? Why?

Doing the Activity

Write the lyrics to “Ting-a-lay-o” on the chalkboard or show them as an overhead.

Say:

- Now we’re going to learn how to sing the song “Ting-a-lay-o.” I’ll sing a line, and you sing it back to me in exactly the same way.

Sing the words *Ting-a-lay-o* and have the children repeat them back to you. Repeat this until the most of the children are comfortable, then move on to the words *Run my little donkey run*. Proceed through the rest of the song at an appropriate pace. (Use the recorded version sparingly or not at all.) Then sing the whole song in unison as a class.

Say:

- Now we’re going to try a different way of singing. I’ll sing one part of the song to you, and you answer back with the next part. To start, I’ll sing *Ting-a-lay-o* and then you’ll sing *Run my little donkey run*.

Using the lyrics you’ve displayed, divide the whole song into call-and-response sections. Practise the song in the new way until everyone is able to sing it comfortably.

Wrapping Up

Use a call-and-response game to play with musical phrases of different pitches, dynamics, and tempos. Ask volunteers to take turns as the person who calls.

Extension

- In future musical explorations, continue to use the terms *vocal/instrumental* to describe and discuss music.
- Use Tracks 27 and 28 of the Grade 2 Audio CD to focus on kinds of voices and vocal music. Then listen to vocal music of different types.



Soundscapes

LEARNING OPPORTUNITIES

Students will:

- identify higher- and lower-pitched sounds
- produce a specific effect, using various sound sources

YOU WILL NEED

- a children's story that features a number of characters

OBSERVING FOR ASSESSMENT

Does the student:

- use the correct pitch for the part she or he is reading?
- suggest ways of producing specific sound effects?
- follow cues during a performance?



Speaking loudly at an extreme pitch (very high or very low) can cause sore throats and vocal damage. Emphasize that we need to treat our voices with respect, just as we do all the other parts of our body.

Background

A *soundscape* consists of some or all of the sounds that might be found in a particular environment or context. In this activity, the children will use their voices, bodies, and found objects to create a soundscape that brings a familiar children's story to life.

Getting Started

Read aloud a familiar children's story that has several characters. *The Three Little Pigs*, *Goldilocks and the Three Bears*, and *The Three Billy Goats Gruff* are good choices. Use your voice to distinguish the characters, being sure to include a high, a middle, and a low voice. Ask:

- How did I change my voice for the different characters?
- Why do you think I did that?

Doing the Activity

Divide the class into three groups and assign one character from the story to each group. One group will use a high, middle, or low voice to read the dialogue spoken by the appropriate character. The other groups will do the same for their characters. Read the story for a second time with the children participating.

Next, have the children look at each page/spread of the story together. Say:

- Now let's think about other sounds in the story. Read this page silently and think about what sounds are described. Look at the picture. What sounds do you think you would hear if you were in that picture? (e.g., the huffing and puffing of the wolf in *The Three Little Pigs*, or the tramping across the bridge in *The Three Billy Goats Gruff*)

List the sounds the children suggest. Make sure the children choose between two and four sounds for each page (or spread) of the story.

Ask:

- How can we use our bodies to make some of the sounds?
- What objects in our classroom can we use to make the other sounds?

Perform the reading as a full soundscape, with voices and sound effects.

Assign each child a task for the reading — either a voice to use or a sound effect to make. Pair or group children if there aren't enough tasks for everyone.

The children can produce each sound effect at the appropriate moment, or they might create a "sound collage" that sets the mood for each page (or spread).

Wrapping Up

Have the children reflect on their performance, using questions such as:

- What parts of our performance worked best?
- What parts didn't work as well? How would we change them?

Extension

Have the children revise the performance based on their answers to the above questions. Invite the sound-effects people to do the voices, and vice versa. Suggest that they change the voices (e.g., giving the smallest bear the lowest voice). Enjoy playing with the voices and deciding why certain sounds work better to bring the story to life.



Capture the Feeling

LEARNING OPPORTUNITIES

Students will:

- demonstrate an awareness of rhythmic/melodic concepts, form, and texture in music
- recognize and explain the effects of different musical choices
- communicate their thoughts and feelings about the music they hear

YOU WILL NEED

- a recording of Rossini's "William Tell Overture" (see Grade 2 Audio CD Track 11)
- two additional pieces of classical music (see Grade 2 Audio CD Tracks 15 and 17)
- a variety of art materials

OBSERVING FOR ASSESSMENT

Does the student:

- listen attentively to music?
- demonstrate an awareness that music can evoke a mood and suggest a story?
- respond creatively to music?



tip Do this activity over two or more sessions. Focus on the "William Tell Overture" during the first session, and move to the other pieces of music in the session(s) that follow.

Background

Although some classical music has a one-to-one correspondence to a specific story, most compositions *suggest* a story or evoke moods and emotions through elements such as structure, dynamics, tempo, pitch, and texture.

Getting Started

Many children believe they dislike classical music even though they have rarely or never heard it. Making classical music accessible and entertaining helps to defeat that bias.

Say:

- We are going to hear a piece of music that was written almost 200 years ago. It's been used in more cartoons than any other piece of music.
- Sometimes we make pictures in our head when we listen to music. As you listen carefully, what pictures does this music make in your mind?

Doing the Activity

Play the "William Tell Overture" by Gioachino Rossini for the children. (See Grade 2 Audio CD Track 11.) Ask:

- Have any of you heard this music before? Where?
- Was the music loud or soft? Did it stay the same all the way through?
- What pictures did you see in your mind while it was playing?

Record the children's ideas. Say:

- Let's listen to it again.

After listening, ask:

- If the music told a story about animals, what would they be? Elephants? Turtles? Horses? Why?
- What might the animals be doing? What might be happening at the

beginning when the trumpets are playing so loudly?

After the children have shared their ideas, make sure you have lots of room for galloping, and say:

- Let's pretend we are horses and move to the music.

Choose a piece of classical music that creates a very different atmosphere: "Waltz of the Flowers" from Tchaikovsky's *The Nutcracker Suite*, for example. (See Grade 2 Audio CD Track 15.) Divide the class into several small groups, then say:

- Listen to this piece of music with your eyes closed and see what pictures it makes in your mind. With the rest of your group, work together on a story, a dance, or a piece of art that captures the music and how you feel about it.

If the children are receptive, repeat, using a piece of classical music that creates yet another atmosphere: the beginning of George Gershwin's "Rhapsody in Blue," for example. (See Grade 2 Audio CD Track 17.)

Wrapping Up

Have the groups share their work. After their presentation, each group should briefly describe/explain how their work represents the music. Ask each group:

- Did the music make each of you think of similar pictures, or different pictures? What were they?
- What part of the music did you like the best?
- What was hardest part of the work you did? What part did you enjoy most?

Extension

Listen to the pieces of music as a class and together identify the different instruments and sections that are playing.



Top of the Charts

LEARNING OPPORTUNITIES

Students will:

- explore the music they encounter in the community and the purposes it serves
- explain, using basic terminology, their preference for specific songs or pieces of music
- express their response to music from a variety of cultures and historical periods

YOU WILL NEED

- chart paper and/or bristolboard, markers, other art materials
- a wide variety of music

OBSERVING FOR ASSESSMENT

Does the student:

- identify a variety of musical forms by name?
- use appropriate musical terminology to discuss musical genres?
- give reasons for musical preferences?



Rather than listening to several musical selections one after another, spread the listening throughout each day. The students will be more receptive, their concentration will be better, and each musical offering can serve as a break between other classroom activities.

Background

The point of this activity is not the list of favourites that the class will generate, but the exposure to many different kinds of music. Be sure to include music from a variety of cultures and historical periods, as well as a lot of music that is well known to the children. Obtain music from a range of genres, including genres that you yourself are unfamiliar with.

Getting Started

With the children, brainstorm a list of as many types of music as possible. The list should include popular music forms such as hip hop, rock, pop, R&B, jazz, and country, as well as forms such as opera, orchestral music, marches, lullabies, ballet music, choral music, children's music, and so on. If you develop the list over several days, children can invite contributions from people outside of their class. For example, you might encourage the children to collect suggestions from family members.

When you are satisfied with the list, work with the children to create a large chart on which you can track the musical preferences of the class. You can make the chart on the chalkboard, on chart paper, or on bristolboard. Use headings such as *Type of Music*, *Title*, *Composer*, *Artist*, *Date*, and *What We Think*. Invite the children to help create and decorate the chart.

Doing the Activity

Over the next several days, find examples of as many types of music on your list as possible and play them for the children.

The object is to sample a wide variety of music, so make sure that no category of music is over-represented. Enter the information for each selection on the chart. After you listen to a selection, do a quick class survey. Ask:

- How many of you enjoyed listening to this piece of music?

Record the results on the chart, and, through a class discussion, discuss the children's reactions to the music in more depth.

Continue your music survey until you have listened to 20–30 different pieces.

Wrapping Up

When your listening is complete and the information all charted, analyse the results together. Ask:

- Was one kind of music especially popular?
- Was vocal music enjoyed more than instrumental music?
- Do the favourites share any musical characteristics, for example, a fast tempo?

Encourage the children to think of other questions the data might answer.

Create a *Top of the Charts* display that shows the 10 pieces of music that received most votes. Have each child use online or library resources to find one piece of information (or a suitable visual) for the display.

Extension

Invite the children to choose their favourite from the chart and draw themselves performing that type of music.



Turtle Power

LEARNING OPPORTUNITIES

Students will:

- recognize that mood can be created through music
- recognize and explain the effects of different musical choices
- use movement to enhance their music-making

YOU WILL NEED

- picture books about turtles (e.g., “The Tortoise and the Hare,” a Franklin book by Paulette Bourgeois)
- recordings of: “Can-Can” by Jacques Offenbach; “Tortoises” by Camille Saint-Saens; “There Was a Little Turtle” (Grade 2 Audio CD Tracks 14, 16, and 8)
- space for movement

OBSERVING FOR ASSESSMENT

Can the student:

- demonstrate an awareness that music evokes moods and associations?
- move appropriately to music of differing style and tempo?



Including both fiction and nonfiction in your selection of books will allow you to compare the two forms and extend the activity focus on contrasts.

Background

This activity reinforces the idea that music can suggest an association or evoke a particular response in listeners. It is also a study in contrasts, particularly fast/slow.

Getting Started

Choose a story that features a turtle or tortoise — “The Tortoise and the Hare” is a good example. One of Paulette Bourgeois’ *Franklin* books would also be appropriate. Gather the children in the class meeting place and read the story aloud to them.

Doing the Activity

After you have read the story, ask the children to help you create a mind web about turtles. Accept all suggestions from the children about what turtles look like, how they move, where they live, and so on. (The children can check the accuracy of their information later by reading nonfiction books about turtles.)

Focus the children’s attention on how turtles move. Chart the descriptive words and phrases the children suggest. Ask:

- In the story, how did the turtle (tortoise) move?
- What about the other animals in the story? Were they faster or slower than the turtle?
- Have any of you watched a turtle? What words would you use to describe the way it moved?

Ask the children what kind of music would give people the right idea about the way turtles move. Ask:

- Would we need fast or slow music? Why?

Play “Can-Can” from *Orpheus in the Underworld* by Jacques Offenbach. (See Grade 2 Audio CD Track 14.)

Ask:

- Did that music sound right for a turtle? (no)

Play “Tortoises” from *Carnival of the Animals* by Camille Saint-Saens. (See Grade 2 Audio CD Track 16.)

- Did that music sound right for a turtle? (yes) Why?

Invite the children to listen very carefully to the two selections again. Say:

- Sometimes composers make a joke with their music, or play tricks on us to see if we are listening. There is a great joke in “Tortoises” — it has same tune as “Can-Can.” In what way is this a joke?

Clear space for movement and have the children move like turtles while “Tortoises” plays in the background.

Wrapping Up

Together, listen to the children’s song “There Was a Little Turtle.” (See Grade 2 Audio CD Track 8.) Ask some questions about the details in the song:

- Where did the turtle in the song live? (in a box) Could this be true? (yes, if the turtle were a pet)
- What animals did she catch? (mosquito and flea) Could that be true? (yes)

Use these questions as a springboard for some turtle research using nonfiction books from the library.

Extension

Have the children select other animals — perhaps animals that appear in the book(s) you read. Challenge them to identify instrumental music that captures the way those animals move.



Sing Out

LEARNING OPPORTUNITIES

Students will:

- describe their own and others' music-making with emphasis on high/low
- sing familiar songs in tune in unison
- sing expressively, showing an understanding of text

YOU WILL NEED

- a variety of music featuring male and female singers (see Grade 2 Audio CD Tracks 1, 22, 26)
- recorded examples of different vocal ranges (see Grade 2 Audio CD Tracks 27–28)
- a recording of “Are You Sleeping?” (see Grade 2 Audio CD Track 3)

OBSERVING FOR ASSESSMENT

Does the student:

- distinguish between high and low vocal sounds?
- distinguish between male and female voices?
- participate in a singalong?



When you listen to vocal music from a range of sources, some uses might sound odd to some children, causing them to laugh or make funny faces. Use this kind of incident as an opportunity to discuss difference and develop respect for diversity.

Background

This activity focuses on vocal music and introduces the children to the terms *alto*, *soprano*, *tenor*, and *bass*. It isn't necessary for the children to correctly classify the singing voices into those categories, but they should be able to distinguish high and low voices. Emphasize to the children that they should not strain to copy adult voices, as the range between high and low for a young child is not wide.

Getting Started

Remind the children of the work they did in Stand-Alone Activity 15 *Soundscapes*. (They used the pitch of their voices to bring different characters to life in an oral reading of a story.)

Listen to [Track 22 of the Grade 2 Audio CD](#), or another piece of music featuring a woman's voice. Ask:

- Was the singer a man or woman?
Was the voice high or low?

Explain to the children that they are going to learn more about what singing voices sound like.

Doing the Activity

Start by asking:

- Where do we hear people singing?
- How are some singing voices different from others?

Record the children's responses. Say:

- Let's listen to some different singing voices.

Play two children's songs, one sung by a man, the other by a woman. (See [Grade 2 Audio CD Tracks 1 and 26](#).) Ask:

- What was different about the two singers' voices?

Say:

- When we are children, our singing voices are quite high. As we get older something changes. Does anyone know what happens? (voices get deeper, especially boys' voices)
- Let's learn about some different kinds of grownup voices and hear what they sound like when they sing together.

Play [Tracks 27 and 28 of the Grade 2 Audio CD](#), or another piece of music featuring different vocal ranges. Write the terms *soprano*, *alto*, *tenor*, and *bass* on the chalkboard and make sure the children can order them from highest to lowest. Listen to several selections of vocal music in a variety of forms and have the children categorize (as best they can) each voice (male/female; high/low; soprano/alto/tenor/bass). Sometimes the answer will not be clear — that's OK.

Wrapping Up

Say:

- People can sing high and low. What are some other ways they can sing? (loud/soft, fast/slow, alone/together)

Teach the children “Are You Sleeping?” (see [Grade 2 Audio CD Track 3](#)). This can be sung as a round (demonstrated in the sample track). Or, challenge the children to think of ways in which they could sing to capture the meaning of the words, e.g., sing the first two lines (about sleeping) quietly, the second two (about the morning bells) loudly.

Extension

Encourage children to bring favourite family music from home. Listen as a class and identify the kinds of voices you hear.



Musicians Welcome

LEARNING OPPORTUNITIES

Students will:

- explore the music they encounter in the community and the purposes it serves in community life
- explore and make connections between culture and music
- communicate their thoughts and feelings about the music they hear

YOU WILL NEED

- chart paper and marker
- art materials

OBSERVING FOR ASSESSMENT

Can the student:

- contribute to discussions about music?
- participate in planning and preparations?
- listen attentively and with respect during a classroom presentation?
- articulate a personal response to music?

Backgrounder

There are enthusiastic musicians in every community, amateur and professional. Inviting a musician into the classroom allows children to hear music in an intimate context; to experience first-hand the enjoyment musicians derive from their art; and to learn something about the culture of their own community.

Getting Started

This activity takes time. Begin early in the year and let it unfold in stages in a natural way.

Ask the children about the music in their lives:

- Do people in your family listen to music? What kinds?
- Do you or the members of your family play an instrument, or sing?
- Do you know about any musicians in our community?

Probe with further questions to learn more details. Note the children's responses on chart paper so they can be posted for the duration of the activity.

Doing the Activity

Based on your discussions with the children, and on research you conduct yourself, make a list of local musicians. Your list might include family members of the children; musicians the children know through clubs, cultural groups, or religious affiliations; local music teachers; local performers; and so on.

Review the list with the children, discussing the different kinds of music and the different instruments represented. Have the children choose one musician from the list to invite into your classroom.

She or he will perform for the children and talk about the role of music in her or his life. Encourage the children to become involved in the practical details of the visit:

- What can we say in our invitation that will help to convince this musician to come?
- How will we present our invitation?
- What do we need to do as a class to get ready for the visit?
- What can we do to make the visit a wonderful experience for the musician?

To prepare, the children might create the invitation, make a list of questions to ask the musician, appoint someone to welcome and thank the visitor, and so on.

This event could be just for your class, or could be part of a larger school function. If the musician is coming to perform for (or speak to) the whole school, invite him or her to spend a few moments with your class before or after the presentation. If that is not possible, you and the children might prepare a list of questions that the musician could answer in written form.

Wrapping Up

The children should create personal thanks for the musician. Work on a class thank-you card, which might include some children's artwork and their personal thank-yous.

Extension

The class might like to organize and host several visits/events involving musicians of different musical styles and cultural traditions.



Students will need to practise

how to be a good audience. This is a great opportunity to role-play. You and the students can take a variety of roles, from a visitor, to a good listener, to a rude child. Discuss what types of behaviours are appropriate when someone gives up their time to come to the class.



Yarn Faces

LEARNING OPPORTUNITIES

Students will:

- describe the subject matter of a variety of art works
- use various materials and processes
- celebrate with pride and respect their own work and that of others

YOU WILL NEED

- 9 x 12 tagboard or boxboard (cereal box)
- assorted colours of thick yarn
- white glue and spreaders
- scissors and craft sticks

OBSERVING FOR ASSESSMENT

Can the student:

- discuss works by different artists?
- successfully use shape and line to create a face?

TEACHING tip

Using tagboard or boxboard gives a sturdy base for this project; some papers may not be strong enough to support wet glue and yarn.



Background

Working with textured materials is a wonderful way to engage children's tactile sense. This activity allows children to construct an understanding of the shapes that make up a human face by tracing them with yarn and their fingertips.

Getting Started

Show the children a variety of human faces — photographs, sculptures, realistic and cartoon images — by different artists. Try to include Mark Chagall's *I, the Village* and a cubist work by Pablo Picasso. Say:

- What do all of these pictures show? How are they different from each other?

Discuss the different images. Say:

- Why do you think this artist showed this face in a realistic (exaggerated, abstract, etc.) way?
- Does every artist use realistic colours? (no)

Choose a picture showing a face with clearly defined shapes (circles in the cheeks and chin, oval eye sockets and ears, triangular nose, etc.). Say:

- Can you see any shapes in this face? Come and point them out.
- Feel your own face. Try to find some shapes with your fingertips.

Invite the children to create faces with shapes made of yarn. The yarn colours will be their choice; they can use realistic colours, or mix and match as they wish.

Doing the Activity

Give the children tagboard or boxboard. On your chalkboard, model sketching a face. Demonstrate how to fill it with shapes made of a gradually contracting spiral line.

Encourage children to use all the space available, making a large shape to show the features.



Model how to glue yarn into a shape using a spiral line of yarn.

Point out that the spaces between the major features are shapes, too, and should be filled with yarn. Continue until the whole page is covered with yarn.

Using craft (Popsicle) sticks to guide the yarn will help when the children's fingers get sticky from the glue.

Wrapping Up

Invite the class to talk about their pictures. Guide them to use vocabulary that includes the elements of design: line, shape, colour, variety, balance, and emphasis. Encourage questions and comments.

Extension

- An ordinary object can be completely changed by wrapping it in yarn. Have the children create a pattern with colour and texture.
- Introduce the children to Barbara Reid's magnificent Plasticine illustrations. Encourage them to create a Plasticine self-portrait or scene.



Pastel Symmetry

LEARNING OPPORTUNITIES

Students will:

- identify the characteristics of symmetrical shapes and forms
- make artistic choices in their work
- use the elements and principles of design in art making

YOU WILL NEED

- chalk pastels in dark colours
- oil pastels
- 9 x 12 buff-coloured construction paper
- larger construction paper in assorted colours
- glue sticks and paper towels

OBSERVING FOR ASSESSMENT

Can the student:

- create a symmetrical drawing?
- effectively make artistic choices using the elements of design?

Background

Children often explore the concept of symmetry using geometric shapes and forms. It is also interesting to create symmetrical artworks using organic shapes.

Getting Started

Review the concept of symmetry:

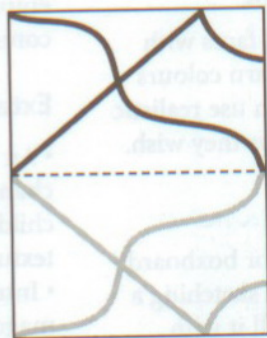
- Can you find a symmetrical object in our classroom?
- How do you know it is symmetrical? Can you show us its line of symmetry?
- Are *you* symmetrical?
- Can you see a symmetrical design in our classroom? (Canada flag, poster, window frame, etc.)

Tell the children that they can make symmetrical drawings.

Doing the Activity

Demonstrate the activity as follows:

- Fold the paper in half width-wise (hamburger fold), then unfold.
- With the chalk pastel, draw a gently undulating line from the top of the page to the middle.
- Draw one or two more lines (the lines may cross) in the top half of the page.
- Darken the lines, then fold the paper in half and press to transfer the chalk.



Ask the children to predict what will happen. (the design will transfer across the line of symmetry) Open the paper. Use oil pastel to darken the transferred lines if they are hard to see.

The children can fill in their design using oil pastels. Show how how oil pastels make thick lines and explain that you have to press hard, like crayon. Model how to blend the colours with a fingertip, or by overlapping the colours. Explain how pastels look best if all of the white on the paper is filled in.

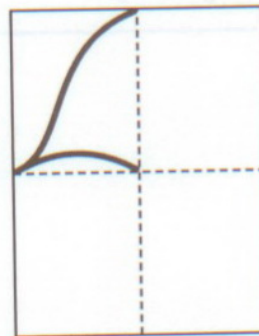
Encourage them to mix colours (adding white is particularly effective), and to try creating different values of colours, e.g., moving from light blue to dark blue in one area.

Wrapping Up

Select a few colours of construction paper and ask a volunteer to choose a colour of mat (border) to complement his or her drawing. Sometimes black or white look best, sometimes a colour that is in the drawing. Let the children work together; it is helpful to have a buddy hold the work up from a distance to check the selection. Have children glue their drawings to a mat and display their finished abstract work.

Extension

Ask children to try folding the paper in four, then draw lines (in one quadrant only) that run from fold to fold. Transfer the lines twice and fill with colour.



TEACHING tip Students with limited grasping ability may find sidewalk chalk easier to hold and blend than oil pastels.

Oil pastels can give an effect similar to oil paint if used thickly. (Freshpastels are softer). Try mixing colours yourself before the activity.



Footprint Patterns

LEARNING OPPORTUNITIES

Students will:

- make artistic choices in their work
- use a combination of the visual elements and design principles

YOU WILL NEED

- soft sponge pieces approximately 10 cm square
- sharp scissors
- paint and trays (one per table)
- large sheets of light-coloured construction paper
- books about animals or tracking

OBSERVING FOR ASSESSMENT

Does the student:

- clearly show different rhythms in his or her picture?
- explain rhythms and choices to peers?

Background

Rhythm is a principle common to all of the arts. Visual rhythm is created by repetition or patterns of colours, lines, and shapes. This activity gives children an opportunity to link the ideas of physical and sound rhythm with visual rhythm.

Getting Started

Take the children outside and make footprint patterns in fresh snow or damp sand. Ask some volunteers to move in different ways to create different patterns (running, galloping, walking forward and backward, crawling, twirling, hopping, etc.). Discuss the results:

- What is different about these two patterns? What is the same?
- What rhythm did you hear when he was running? Can you see the rhythm in the prints?
- Describe some other rhythms you see. (slow, like rap, quick, uneven, etc.)

Inside, show the children some pictures of animal and bird tracks and ask:

- Do you think this animal was running or walking?
- Can you clap the rhythm of the action that made the print?

Doing the Activity

Arrange the children in small groups and distribute the materials. Each child in the group will trim one or two sponge pieces into an animal or human footprint shape for printing. (Show children the animal tracks books, which they can use for reference.) These sponges are to be available for the group to use and share.

A group can then choose a sheet of construction paper for background, and print their names on it. Next, one child can dip a sponge into paint and print a line of footprints crossing the page. Or two children can work together, one with a left foot (or paw, or set of claws) and one with a right.

Encourage the children to continue, using other sponges, creating a different rhythm each time. The tracks should be roughly parallel so the children can distinguish among the patterns.

Remind the children to rinse the sponges before changing colours.

Wrapping Up

Ask a volunteer to share his or her footprint patterns with the class. Model how to clap or tap out the rhythm of the different patterns. Then the children can each clap out the visual rhythms in his or her own picture as they share with a partner or in a small group.

Extension

Play musical selections so the children can use a variety of lines, shapes, and patterns to draw the rhythms they experience.



Styrofoam Tray Prints

LEARNING OPPORTUNITIES

Students will:

- work individually and with others in the creative art-making process
- identify strengths and areas for improvement in their own and others' artwork

YOU WILL NEED

- washed styrofoam trays (from meat or vegetables)
- 2 or 3 colours of water-soluble printing ink (e.g., Speedball), or thick paint
- one inking plate (plexiglass or smooth masonite) per colour
- 2 brayers (rubber ink rollers) per ink station
- scissors, sharp pencils, and newspaper
- assorted colours of construction paper
- scrap paper for planning

OBSERVING FOR ASSESSMENT

Can the student:

- create a clear print using printmaking techniques?
- interact with sensitivity to and respect for their own and others' art?

Background

Printmaking is an important part of any art program. Incising (cutting the drawing into the printing block) gives children a chance to think about positive and negative space when they consider what will and will not be printed. Styrofoam trays are an inexpensive and simple printmaking medium.

Getting Started

Ask the children if they have ever tried making potato prints (or hand prints, stamp prints, etc.) Have a volunteer explain the basic procedure, then ask:

- How is printmaking different from just painting? (several copies can be made)

Model the print-making procedure:

- Demonstrate how to trim away the curved edge of the styrofoam tray.
- Use a sharp pencil to incise a simple design into the tray's surface, being careful not to go all the way through.
- Squeeze a line of ink as wide as the brayer onto the inking plate, then roll the brayer until it is covered with ink.
- Roll the ink onto the surface of the styrofoam, then press the foam face down onto the paper. Apply even pressure with a clean brayer.
- Peel the foam away and rinse it, so it is ready for printing with another colour.

Ask:

- How would letters or numbers turn out after printing? (backwards, like in a mirror)
- What do you think would happen if I drew a tiny picture? (small details might not show up)

Encourage the children to plan their print on scrap paper. Remind them it will be better if they make simple, large designs and avoid letters and numbers. Invite them to choose an ink colour and a paper colour.

They may make more than one print, depending on the time.

Doing the Activity

This activity can be done in a centre or with the whole class.

Here are some hints for smoother management when printmaking with a whole class:

- Set up printing stations around the room (with an adult at each if possible).
- An adult should dispense the ink.
- Have a maximum of 3 children in line at a station; they learn from each other without crowding.
- Children must have their name on their paper before printing.
- Establish a drying area for finished prints.

Wrapping Up

Ask the children to talk about their favourite print with a partner and discuss: something that went well; something they learned about printmaking; something they might do differently next time.

Extension

- Have two half-lines of ink placed on the tray so that two colours will stripe the brayer.
- Use the prints to create invitations, notepaper, or wrapping paper.



Papier Mâché

LEARNING OPPORTUNITIES

Students will:

- produce three-dimensional works of art that communicate ideas
- use the elements of design when producing and responding to art
- work individually and with others in the creative art-making process
- share thoughts and ideas about artworks

YOU WILL NEED

- newspaper and plastic sheets for the floor
- newsprint cut into strips about 2 cm wide
- medium-sized round balloons
- 2-3 L of white glue and the same of warm water
- tissue paper and toilet tissue tubes
- plastic containers with lids, and stir sticks
- paints and brushes
- craft materials for decoration

OBSERVING FOR ASSESSMENT

Can the student:

- work individually and co-operatively to create a sculpture?
- use and discuss the elements of design?

Background

Form is the element of design that describes three-dimensional objects. Give children an opportunity to explore form in this messy activity!

Getting Started

Blow up a balloon, tie it, and show it to the children. Ask:

- Is this a shape or a form? (form) What is it called? (sphere, egg-form, ovoid) Can you see some other forms like it in the classroom?
- Imagine ... what I could turn this form into. (a head, an animal, a clown body, etc.)
- We are going to be working with papier mâché. Has anyone tried it before?
- You may work with a partner to make one thing, or you may work on your own. I will give you some time now to think of what you will make, then we will start the project (after recess, after lunch).

Doing the Activity

Model the following steps to help the children set up for the activity:

- Cover your desk with newspaper.
- Tear the paper strips into 20 cm lengths (about as long as a new pencil).
- Pour a little glue into the container, then add the same amount of warm water.
- Mix well with a stir stick.

Show the children how to dip the paper strip into the mixture and strip off the extra liquid over the container.

Explain that it is necessary to criss-cross the strips of papier mâché onto the balloon. Encourage the children to cover the balloon with three layers of papier mâché. Too little and it will be brittle, and too much won't dry.

As soon as some of the children are finishing their last layer, demonstrate how to dip tissue paper into the liquid, squeeze out the excess, then shape this papier mâché into legs, noses, and other details. These items (and decorations such as tissue tubes, pipe cleaners, and so on) can be attached to the sculpture with strips of paper and undiluted glue.

Leave the sculptures to dry for a few days. The children can then paint their sculptures, and attach any last details using white glue or a cold glue gun.

Wrapping Up

Display the finished works in a sculpture show, where they can be seen from all sides. Give the children an opportunity to look at all of the sculptures, then encourage them to offer questions and comments for the artists.

Extension

Invite children to work in a group to create a piñata for a class party. (They will need a fairly large balloon.) When the sculpture is dry, cut a trap door in it and insert treats and prizes in sealed sandwich bags. Tape the opening closed and paint the sculpture, or decorate it with tissue paper and streamers. Use a darning needle to thread several pieces of string through the piñata — it is ready to be suspended!



Use a paper cutter to slice the newsprint into strips 2 cm in width.



Bugs with Rhythm

LEARNING OPPORTUNITIES

Students will:

- identify the elements of design in a variety of familiar objects
- recognize and name secondary colours
- use a combination of the visual elements and principles of art

YOU WILL NEED

- wallpaper samples
- glue and scissors
- drawing materials
- large white drawing paper
- coloured beads and string
- pictures of insects

OBSERVING FOR ASSESSMENT

Can the student:

- consistently use correct art terminology?
- create a pattern using several of the elements of design?

Background

This activity brings together what the children have learned about colour, shape, texture, pattern, and rhythm. Encourage the children to use proper vocabulary when discussing their work.

Getting Started

Knot one end of a piece of string and ask a volunteer to choose a bead to thread onto it. Continue with two or three other children, then ask:

- How can we make this a pattern? What beads would you choose next?
- Describe the pattern. (red, red, blue, green, red, red, blue, green; rough, smooth, big, rough, smooth, big)
- Can you make a colour pattern that shows primary, primary, secondary? (e.g. red, blue, purple)
- How about a texture pattern that shows smooth, rough, smooth?
- Who would like to challenge me with a pattern?

Remind the children that repeating elements or patterns create rhythm. Show some pictures of multi-segmented insects like caterpillars or millipedes, and look at the patterns on their bodies. Say:

- Today you are going to make some bugs with rhythm. Their patterns can be made with colours, textures, shapes, or a mix of all of these elements.

Doing the Activity

Invite the children to draw a multi-segmented bug with repeating body patterns. (Some children may benefit from having circular or square objects to trace.) The segments can be filled by drawing and/or by cutting and pasting wallpaper pieces. Bugs can curve around to fill the whole page.

Wrapping Up

Model how to discuss the elements used in one child's work:

- This bug shows a pattern of pink rough circle, pink smooth circle, and purple spotted square. It repeats four times.

Have the children record in their journals the elements in their own bugs.

Extension

Your bug ate my bug! Partners combine the elements in their two bugs to create and draw a new creature with a more complex pattern.



Pizza Sandwich Boards

LEARNING OPPORTUNITIES

Students will:

- identify, in a plan, their specific choices of subject matter and techniques
- describe a variety of reasons for which people create art
- work individually and with others to create art

YOU WILL NEED

- cardboard pieces about 80 cm x 90 cm (used pizza boxes)
- paint and brushes
- yarn or fabric strips
- large white paper, glue, metre sticks, and scissors

OBSERVING FOR ASSESSMENT

Does the student:

- make a plan and follow it?
- use the sandwich board to communicate a message?
- work effectively with others?



The sandwich boards can have more than one purpose if they are modified to become reversible.

Background

Make sure all the children know what a sandwich board is, and that it can be used to advertise a class or school event, to create animal or human characters from a storybook or a play, or to create wearable art. Say:

- When a person is wearing a sandwich board, their message can be worn and shown off wherever they go.

Getting Started

Discuss the use that your class will make of their sandwich boards. When they have decided on the focus for this project, make board notes regarding, for example, all the information needed to advertise an event effectively, or details of the clothing a storybook character wears, and so on.

Direct the children to look at the cardboard material:

- We are going to reuse these pizza boxes by painting on them. Does anyone know a problem that we have to solve first? (the print will be difficult to paint over)
- How would you solve this problem? (use the unprinted, greasy side, or cover the print with opaque white paint or white paper)
- What could we use to attach the two halves of the sandwich so it can be worn? (yarn stapled to both sides, or strips of fabric attached with a glue gun and worn like suspenders)

Doing the Activity

Divide the class into groups of two to four children. Each group will select two pieces of cardboard, trim them to size if needed, and cover one side of each with white paper in preparation for painting.

While the glue dries, the children can plan the layout of their sandwich board and decide what each group member will do. Encourage them to use bold lines, large-sized words, and eye-catching colours for maximum impact. Suggest adding a border.

Check and edit spelling before the children begin painting.

When the paint is dry, the group can connect the two pieces of cardboard into a wearable sandwich board. Some groups may want to add an additional piece of yarn to connect the boards under the arm — then the work can stand on its own, as well as be worn.

Wrapping Up

With your class, discuss the trials and successes of their group problem-solving. Use the sandwich boards to advertise your event; put on a play; or display the children's artwork during open house.

Extension

Children can create a wearable illusion of a character from the front and from behind (body builder, superhero, alien, ballet dancer, astronaut, etc.).



Forget Brushes

LEARNING OPPORTUNITIES

Students will:

- identify types of lines in art works
- identify and describe a variety of textures
- use various materials and processes

YOU WILL NEED

- examples of outdoor scenes
- small squares of cardboard
- paint, trays for mixing, newspaper
- assorted found objects
- medium-sized white paper
- water containers, smocks
- scrap paper for testing

OBSERVING FOR ASSESSMENT

Can the student:

- create a variety of lines using found materials?
- evaluate and discuss the effects of using new materials and processes?

Background

Children can use paint and found objects to create an untold variety of lines in their artwork. This activity encourages children to explore new ways of using everyday materials, and challenges them to predict what could happen with each.

Getting Started

Show the children a variety of paintings of outdoor scenes (landscapes, cityscapes, seascapes). Try to include pictures with visible brush marks or palette knife marks. Samples can include posters of Van Gogh's works, calendars of the Group of Seven, or images of other oil paintings. Engage children in a discussion of the artists' techniques. For example, say:

- Look at the textures the artist created with the paint. How did the artist apply paint for the leaves? (in dots or clumps)
- How would you describe the brushstrokes for the grass? (wispy, thin lines)
- What does the paint look like on this building? (smooth, flat area)

Explain — and show examples — that artists don't always paint with brushes. Sometimes they use a palette knife, or whatever else they wish. Ask:

- What kinds of objects could we use to paint with, instead of brushes? (Popsicle sticks, leaves, pine needles, plastic objects, bubble wrap, string, plastic cutlery, etc.)
- How many different kinds of lines do you think you could make?

Invite the children to paint an outdoor scene without using brushes. They can choose what objects to use as "brushes."

Doing the Activity

Have the children work in groups, with a variety of objects for them to share. Establish routines for rinsing objects clean so they can be used by others.

Give a square of cardboard to each child, and model some ways that they can use this versatile tool. On scrap paper, demonstrate how to dip the square in paint and use the tip, edge, and broad face to create thin lines, twisting ribbon lines, and broad strokes of colour.

Encourage the children to use scrap paper to test the materials they have chosen. Then they can paint an outdoor scene using paint, the cardboard squares, and other found materials.

Wrapping Up

Invite children to share what they have learned about painting without brushes. Ask:

- What different ways did you find to make thin/thick/wavy lines?

Extension

- Show the children examples of abstract art and guide them to create their own abstract paintings using found materials.
- Use a computer paint program to make artworks without brushes or paint.



Still-Life Textures

LEARNING OPPORTUNITIES

Students will:

- use various materials and processes
- identify and describe a variety of textures
- describe, using appropriate vocabulary, how artists use the elements of design to create a specific effect

YOU WILL NEED

- colour drawing materials, pencils, erasers
- white drawing paper
- textured objects for still life
- samples of still-life paintings, drawings, or photographs

OBSERVING FOR ASSESSMENT

Can the student:

- successfully discuss and use the element of texture?
- observe and sketch objects from different perspectives?



Some students will put a great deal of time and detail into their pencil sketches. Guide them to lightly rough in the basic shapes, then move on to colour.

Background

Examples of still-life compositions can be found throughout art history. Small inanimate objects such as fruit, bottles, flowers, and books are used as subjects for pictures in many styles. In this activity, children can create their own still-life compositions with their personal, treasured objects.

Getting Started

A day or two prior to this art activity, spend a few minutes discussing texture with the children. Ask:

- What is texture? (how something feels to the touch)
- Who can find something in this room that has a smooth (rough/silky/furry) texture?
- Soon we will be drawing pictures of objects with interesting textures. You need to bring something to school by (Thursday) that you'd like to draw (teddy bear, basket, fruit, toy, etc.)

The day of the lesson, show some examples of still-life pictures. Guide the children to analyse the compositions:

- How are the objects arranged? Are they all in a line? Do they overlap?
- Are all of the objects the same size? same texture? same colour? Why do you think the artist wanted variety? (more interesting)

Doing the Activity

On the board, model how to do a rough sketch of a still-life arrangement of three objects. For example, using a teddy bear, a mitten, and coffee mug, say:

- The teddy bear looks like a big circle, so I'll lightly draw it here. Oh, that's a bit too high. I'll move it.

- The mitten overlaps the bear, so I'll lightly draw an oval overtop.
- I can only see part of the mug, so I'll only draw the part I see. It looks like it's touching the bear's leg.
- Now my sketch is finished and I can start using colour. I must remember to show the textures.

Arrange the children in groups of three or four. Each group will collaborate to create a still life arrangement. When all group members have agreed on the placement of the objects, give them paper so they can begin.

Remind the children that each member of the group will see the still life from a different perspective (position), so each person should sketch just what they see.

Wrapping Up

Invite children to reflect on their work:

- What did you learn when you were making your sketch?
- How are your group's pictures the same? How are they different?
- How did you make (the truck) look hard and (the toy rabbit) look soft?

Extension

Invite the children to use Plasticine to create miniature still-life sculptures that show a variety of textures.



Art Appreciation

LEARNING OPPORTUNITIES

Students will:

- describe the relationship between an art work and their own experiences
- describe the subject matter of a variety of art works
- ask questions about works of art and respond to art in various ways

YOU WILL NEED

- images and examples of a variety of art
- drawing materials and/or paint
- postcard-sized paper or blank index cards
- white drawing paper

OBSERVING FOR ASSESSMENT

Does the student:

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

TEACHING tip Discuss design elements (line, colour, value, shape, form, space, texture) and principles (balance, unity, variety, movement, proportion, emphasis, rhythm) in everyday images and illustrations in the classroom.

Background

The purpose of art is communication; artists use the elements and principles of design to communicate their ideas. The viewer draws messages from the work and can in turn communicate how he or she interpreted — or was affected by — the artwork. It is important for children to ask questions and to share their ideas about a wide variety of visual art.

Getting Started

Ask the children:

- Where can we see art outside our classroom? Why do you think people put art in these places?

If possible, arrange a visit to see art in a context outside the classroom.

Destinations could include: malls and office buildings; public buildings; local, major, and commercial art galleries; sculpture in parks; local artists' studios; secondary and post-secondary schools. Where permission is given, take digital photos to remind children of what they have seen.

If an outing is not possible, tour art displays of other classes or collect images of artwork to show.

Ask the children to remember pieces that they really enjoyed, and make a note of the title and the artist's name.

Doing the Activity

Invite children to make a postcard-sized sketch of one of the pieces of artwork that they enjoyed.

First, prepare the children to make their own creation. Say:

➤ Close your eyes and think of the art that you liked. Does it remind you of something that has happened to you, or a place you have been?

➤ Now you can make your own art. Use ideas that you have seen, but don't copy. Make this a picture about *you*.

Next, post the following questions for reference, so the children can comment on the artwork in their journals.

What elements (colour, line, texture, space, shape, form, value) did you like? Describe them.

What did the art remind you of?

Would you put this art in your room? Why? Why not?

Wrapping Up

Encourage the children to share their thoughts. Let the children lead the questioning. Post prompts, such as, "What did you like about the artist's work? Why did you paint your picture? What was the connection?"

Extension

Label areas in the classroom with the elements of design: *colour, line, shape, form, space, value, texture*. Children can hold their postcards and move from one applicable area to another when you call "Switch!"

Model a response to the question, "Why are you here at *line*? (I'm here at *line* because this artist used blue wavy *lines*.)"