

Sow
Small family
farmers feed
the world

Much Love



Fall 2014 Student Activity Guide

Curriculum Connections Ontario Grades 1-8: Arts and Health

GRADE 1

Health

C3.1 explain how local fresh foods and foods from different cultures (e.g., berries, curries, chapattis, lychees, kale, lentils, corn, nan, wild game, fish, tourtière) can be used to expand their range of healthy eating choices [CT]

••••• Teacher prompt: “Why is it a good idea to eat local fresh foods when they are available?”

”Student: “They are more nutritious, taste better, and are better for the environment because they don’t have to be shipped so far.”

Dance

A1.2 use dance as a language to express feelings and ideas suggested by songs, stories, and poems, with a focus on the element of body, particularly body shapes (e.g., use the entire body [crouch, slump] and body parts [folded arms, bowed head] to express an idea such as deep thought)

Teacher prompts: “Show me with your body how the ogres felt when they encountered the dragon (e.g., depict courage).” “How can you position your body, head, arms, and legs so we can better understand the ideas you want to express?”

A2.2 identify and describe how the element of body is used in contrasting ways to communicate ideas in their own and others’ dance phrases, with teacher support (e.g., standing versus kneeling body bases can communicate differences in power; curved versus straight shapes can communicate contrasting emotions)

Teacher prompts: “What contrasting levels did Sandeep use to show the difference between happy and sad?” “What was Carmen’s body base when she was kneeling? What was she saying with that shape?”

A3.1 describe, with teacher guidance, a variety of dances from different communities around the world that they have seen in the media, at live performances and social gatherings, or in the classroom (e.g., describe traditional dances they have seen to a partner [Chinese ribbon dance, Highland fling, powwow dance styles])

Teacher prompts: “When we were watching the Highland dancing, were the dancers using mostly locomotor or non-locomotor movements?” “What body shapes did you see in the video of the Chinese ribbon dance?”

Drama

B1.2 demonstrate an understanding of the element of character by adopting thoughts, feelings, and gestures relevant to the role being played (e.g., use facial expressions, body movement, and words to respond in role to scenarios and questions; express different points of view after reading a picture book about issues of belonging and discrimination; work with a partner to create a short scene that shows the importance of acceptance, understanding, and inclusion)

Teacher prompts: “When I ask you a question as Grandma, how might you answer me as the wolf?” “How can you show (e.g., using gestures) what you are thinking and feeling when you are in role? Try to imagine why the wolf acts the way it does.”

B3.2 demonstrate an awareness of a variety of roles, themes, and subjects in dramas and stories from different communities around the world (e.g., contribute to a class scrapbook about characters such as trolls/fairies, trickster themes in Nanabush stories [from Native folklore] and Anansi stories [from West African folklore])

Teacher prompts: “Let’s list the different characters from the play.” “Why do you think people will dress up as or pretend to be someone else when they are part of a parade or a play?” “How does this lesson or fable apply to real-life situations?”

Music

C3.2 identify a variety of musical pieces from different cultures through performing and/or listening to them (e.g., folk songs, songs for celebrations, ceremonial music from Canadian and world sources)

Teacher prompts: “What songs do you sing for Diwali? Kwanzaa? Hanukkah?” “Earth Day is coming in April. What songs could we use to help to celebrate the earth?”

GRADE 2

Dance

A3.2 identify various reasons why people dance in daily life and various contexts in which they do so (e.g., to socialize [Bangra], to dance for the earth [at powwows], to celebrate [Jewish wedding ritual], for exercise [hip hop], to tell stories [ballet], to relate history [West African dance])

Teacher prompt: “In the DVD we viewed of dances from Bali, why do you think the dancers were moving so slowly and smoothly? For whom were the dancers performing?”

Drama

B3.2 demonstrate an awareness of some drama and theatre traditions of communities around the world (e.g., describe experiences with festivals, pageants, circuses; explain the use of special objects in ceremonies or celebrations; give examples of the use of a narrator in plays or street theatre)

Teacher prompts: “What are some drama activities that happen in our school? In our community?”
What are some elements of drama that are used in special ceremonies and celebrations in other parts of the world (e.g., Caribbean Carnival, Chinese New Year)?”

Music

C3.1 identify reasons why people make music in their daily lives (e.g., people sing songs that have special meaning in their family; children can use music to promote environmental awareness at school), and describe contexts in which they make music (e.g., family gatherings, seasonal celebrations)

Teacher prompt: “What songs do you and your family sing at special occasions in your life?”

GRADE 3

Drama

B1.1 engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories from diverse communities, times, and places (e.g., act out moments from “a day in the life” of a main character from a story; improvise a short dialogue between two characters who are seeking a solution to a problem [as in Aboriginal teacher/trickster stories])

Teacher prompts: “What if you are the cook? What will you do?” “Which characters should try to solve the problem in this drama?” “What role will you adopt and what will you do to solve the problem in this drama?” “How will you make the audience believe you are the character in the story while in role?”

B3.2 demonstrate an awareness of ideas and emotions expressed in drama works from communities around the world (e.g., ideas about friendship or loyalty or power or perseverance in dramas based on fairy tales or myths from different countries; ethics and values found in Aboriginal plays)

Teacher prompts: “Can you remember a character from another play who had the same problem or felt the same way as this character? How would you compare these two characters?” “Can you think of other plays, stories, TV shows, or movies with the same theme?”

Music

C3.1 identify and describe ways in which music can be used in the community (e.g., to celebrate events, to bring people together, to dance to, to communicate, to entertain, to help people remember product names or telephone numbers in advertising, to help people remember concepts)

Teacher prompts: “When you see a parade, what types of music do you hear? Why is music part of every parade?” “How have songs or chants helped you remember things?” “Are there songs you like to sing only at home with your family?”

Visual Art

D1.1 create two- and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject (e.g., make a symmetrical sculpture of an insect or a flower, using natural materials such as wood, pebbles, dry seed pods, feathers; draw a picture depicting a solution to the problem of litter in their community; make a painting of nature, focusing on a feature of personal interest or meaning to themselves)

Teacher prompt: “Let’s look at how artist Andy Goldsworthy uses natural materials in his art. How can you use the textures and shapes of sticks, leaves, or stones to express your ideas about the natural environment?”

Health

C1. demonstrate an understanding of factors that contribute to healthy development; C2. demonstrate the ability to apply health knowledge and living skills to make reasoned decisions and take appropriate actions relating to their personal health and well-being;

C3. demonstrate the ability to make connections that relate to health and well-being – how their choices and behaviours affect both themselves and others, and how factors in the world around them affect their own and others’ health and well-being.

C1. Understanding Health Concepts

C1.1

demonstrate an understanding of how the origins of food (e.g., where the food is grown, how it is made) affect its nutritional value and environmental impact [CT]

•••••

Teacher prompt: “What is the difference between processed and unprocessed foods (e.g., processed cheese and a wedge of cheese, toasted oat cereal and large-flake oatmeal, a fruit roll-up and an apple)?”

GRADE 4

Dance

A3.1 describe, with teacher guidance, how forms and styles of dance reflect people’s different social and political roles in various communities, times, and places (e.g., court dances in different countries in the 1500s and 1600s reflect the customs of the upper class [kings, queens, and people of the court] while country dances reflect the customs of the common people; carnival dances in Toronto, Brazil, New Orleans, and Cuba reflect various cultural traditions; martial arts disguised as capoeira dance reflects a response to oppression)

Drama

B3.2 demonstrate an awareness of different kinds of drama and theatre from different times and places and of how they reflect their contexts (e.g., popular contemporary forms such as films or television shows and public processions and spectacles; historical forms such as medieval tournaments; oral storytelling by troubadours in earlier times and in contemporary contexts; travelling plays or pageants)

Teacher prompts: “How can drama help us to understand people, times, and places that we have never actually experienced in our own lives?” “What did you learn about medieval society by role-playing peasants, barons, and other community members?”

Visual Art

D1.3 use elements of design in art works to communicate ideas, messages, and understandings (e.g., create a poster using colour and cropping of space to propose a solution to climate change; use contour lines of various weights in a charcoal gesture drawing of a person to capture the impression of movement; create a paper sculpture portrait of a favourite comic character that explores positive and negative space, using techniques of folding, scoring, fringing, and crimping)

Teacher prompts: “How can you use contrast, emphasis, or variety to capture students’ attention and communicate your message?” “How would using recognizable symbols make your communication clearer or stronger?”

D2.1 interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey (e.g., express their response to student drawings on a classroom gallery walk; identify artistic techniques that are used to influence the viewer; in role as a famous artist, write a journal entry or letter identifying the artist’s compositional choices and intentions)

Teacher prompts: “If an artist such as David Blackwood changed the contrast and value in his prints, how might they suggest a different mood or feeling?” “How might different people experience and interpret the same object or image?”



GRADE 5

Dance

A1.4 use the element of relationship in short dance pieces to communicate an idea (e.g., two dancers coming face to face to show either shared understanding or disagreement; a group of dancers holding hands to show unity)

Teacher prompt: “How will you position yourself in relation to your partner? What movements and rhythms (e.g., regular, irregular) could you and your partner use to illustrate the benefits of teamwork?”

Drama

B3.1 describe forms of process drama, theatre, storytelling, and visual representation from diverse communities around the world, and explain how they may reflect some beliefs and traditions of their communities (e.g., identify contexts in which the spoken word is a form of drama; describe historical and/or contemporary examples of forms from African, Asian, and/or Central or South American societies; identify examples of forms that reflect alternative viewpoints within communities)

Teacher prompts: “What does this story (play, festival, visual representation) tell us about the family and community structures of its society of origin?” “What does our response to this drama tell us about ourselves?” “How does studying drama from around the world help us understand ourselves and others?” “How are life lessons communicated through these drama traditions?”

Visual Art

D1.1 create two- and three-dimensional art works that express feelings and ideas inspired by their own and others’ points of view (e.g., a painting based on a photo montage about children’s rights and responsibilities; a coloured line drawing of an underwater setting or the view from an airplane that addresses environmental awareness by showing the interconnectedness of ecosystems; a painting of someone in a particular situation in which empathy for him or her is created through characterization)

Teacher prompts: “How can you use size and shape in your painting to express your feelings or point of view about the importance of the different images in your montage?” “How does our impression of the world change when we look at it from a bird’s-eye view rather than a worm’s-eye view? How can you use a particular point of view in your painting (not necessarily these) to create a particular impression?”

D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that

they convey (e.g., use an image round-table technique to compare interpretations of emotions suggested by abstract forms or figures in art work; sort and classify a variety of art images, such as Nigerian, Egyptian, Mayan, and Chinese sculptures to determine common subjects or themes)

Teacher prompts: “When you look at how Constantin Brancusi makes the human form abstract in his sculptures, what do the shapes remind you of?” “What different emotions does the pose of this art work suggest to you? If the figure in the art work could come to life, what would it say to you?” “How is proportion used to convey importance?”

D3.2 demonstrate an awareness of ways in which visual arts reflect the beliefs and traditions of a variety of peoples and of people in different times and places (e.g., the use of contemporary Aboriginal art to support cultural revitalization; the use of images on ancient Greek vases to reflect narratives of daily life, legends, and war; the relationship between public art and its location; exhibitions of the art of local artists in local festivals; displays and exhibitions of art works in galleries and museums)

Teacher prompts: “How does the work of Baffin Island printmakers reflect ways in which Inuit life has changed over time and how they preserve stories?” “How is art a reflection of personal, local, or cultural identity?” “Whose voices or beliefs are not represented in this exhibition?” “How can community groups advocate for the arts?”

GRADE 6

Dance

A1.2 use dance as a language to interpret and depict central themes in literature (e.g., develop a movement vocabulary that reinterprets themes such as good versus evil or humans versus nature; construct a dance that explores bravery in a legend or peace in a poem)

Teacher prompts: “What types of shapes or pathways would you use to communicate frustration?”
“How could you use level to depict feelings of freedom or authority?”

A2.1 construct personal interpretations of dance pieces that depict stories, issues, and themes, and explain their interpretations, using dance terminology (e.g., write an opinion paragraph on a recorded or live community dance performance [Red Sky]; write a response journal entry on a dance piece performed by peers about a social issue [emotional or physical bullying, friendship, safety, fairness, family, inclusion, equity])

Teacher prompts: “How do we know this dance is about bullying? What elements helped make the theme clear?” “What did this dance mean to you? What themes or stories did you see in it?”

A3.1 describe, with teacher guidance, types of dances used among Aboriginal peoples in the past and the present that express aspects of their cultural identity (e.g., dances to express prayers and/or gratitude; initiation dances to mark rites of passage; shamans’ dances to assist in physical or spiritual healing; contemporary powwow dances for cultural affirmation and/or revitalization)

Teacher prompt: “How would you describe the regalia and dance styles of powwow dances? How do these features help express the cultural identity and heritage of the dancers?”

Drama

B1.1 engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas from a variety of fiction and non-fiction sources and diverse communities, times, and places (e.g., adapt roles and develop improvised scenes based on human rights issues and/or environmental issues such as species extinction; dramatize opinions about cultural appropriation; role-play historical characters; prepare a presentation about peace for Remembrance Day; use choral speaking and role playing to interpret poetry)

Teacher prompts: “What do you hope to learn about this character through role playing?” “What is the theme of our drama?” “How could you use the drama conventions of hot seating or voices in the head

or thought tracking to develop a deeper understanding of a character’s intentions and motivations?”

Music

C1.3 create musical compositions for specific purposes and audiences (e.g., write a melodic composition reflecting a piece of art of their own or by another, such as Norval Morrisseau or Emily Carr; create a percussion to accompany a First Nation legend, story, or poem; with a partner, compose a song to promote Canada to the rest of the world)

Teacher prompts: “What do the lines in the painting tell you about the direction the pitches should move in?” “How could the rhythm of the syllables in your name be used as the rhythmic base for your composition?” “What is the purpose of selecting specific timbres in your accompaniment of a First Nation legend?”

Visual Art

D3.1 identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (e.g., art can represent ways in which people view their personal identity; contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world; art can be a record of human experience; differences in style among different artists can be associated with a specific reason, intent, or motivation)

Teacher prompts: “How do contemporary artists use the influences of various global and/or historical art forms to explore ideas and themes that have personal relevance?” “How does Jane Ash Poitras’ combining of autobiographical elements, traditional Cree iconography, text, photographs, newspaper clippings, and painted elements address ideas about identity and acculturation?” “Describe some of the differences and similarities between the depictions of men and the depictions of women in historical and contemporary art works.”

GRADE 7

DANCE

A1.2 use dance as a language to communicate ideas from their own writing or media works (e.g., create a dance piece inspired by a student authored poem about relationships with the natural world or by a student media work about divorce or loss)

Teacher prompts: “What are some images from your poem that you could represent in dance? How would you do so?” “What elements of dance (e.g., movements, levels, pathways) would best communicate the different perspectives presented in your writing or media presentation?”

A3.1 describe the evolution of dance and performance as different groups of people have responded to external factors such as migration, a new environment, and/or contact with other groups or cultures (e.g., the evolution of Maritime Acadian folk dances into Louisiana Cajun dances such as fais do do and the Mardi Gras dance Krewe; the origins and development of French and Scottish jigs; the evolution of the Métis jig out of imitations of wildlife movements [prairie wild birds] and the intricate footwork of Native dancing and European jigs)

Teacher prompt: “How did the dances of the Acadians evolve when they were forced to immigrate to Louisiana? What factors influenced this evolution?”

Drama

B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities (e.g., identify significant perspectives related to an issue such as peer pressure, treaty rights, or cultural identity, and assume roles to express the different perspectives; use prepared improvisation to communicate insights about life events and relationships; use thought tracking and symbolic artefacts to present a persona associated with a past historical event)

Teacher prompt: “What drama conventions (e.g., mime, overheard conversation, a day in the life) could you use to inform the audience about the events leading up to the issue? What roles should be adopted to represent the range of perspectives related to the key themes of our drama (e.g., differing world views of Europeans and Aboriginal people at the time of contact)?”

B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others’ ideas, feelings, and experiences (e.g., use a series of tableaux or freeze-frame images of key moments in a drama to show which moments had the greatest impact on them; write in role about an environmental issue, first from the point of view of an audience member and then from the point of

view of an animal whose habitat is threatened)

Teacher prompt: “This drama presented one side of an environmental issue. Whose perspective is missing? Why do you think it has been left out? How do you feel about that? What words might you give to this voice?”

B3.1 compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places (e.g., how views of colonists – Aboriginal relationships differ in plays from earlier times versus contemporary plays; how themes of loyalty to family and/or country are treated in comic forms versus serious drama forms)

Teacher prompt: “How have some theatre productions changed as they are reinterpreted by performers in different times and places? What do you think the changes tell us about the societies that produced them?”

B3.2 identify and describe several ways in which drama and theatre (e.g., street festivals, film festivals, theatre festivals, local theatre groups) contribute to contemporary social, economic, and cultural life (e.g., attract tourists; provide jobs; provide entertainment; promote cultural understanding; raise people’s awareness of social issues)

Teacher prompts: “Why is it beneficial to have local theatre groups in our community?” “What theatre jobs require performance skills?” “If you interviewed people involved in drama or theatre in the community (e.g., actors, directors, theatre group members, playwrights, designers), what could you ask them about the value they place on theatre as part of their own lives and the life of the community?” “What value do you think your work in drama has in your own life? In the life of the community?”

Health

Healthy Eating

C3.1 demonstrate an understanding of personal and external factors that affect people’s food choices and eating routines (e.g., personal: likes and dislikes, busy schedules, food allergies or sensitivities, personal values, cultural practices or teachings; external: family budget, cost of foods, type of food available at home, at school, or in the community), and identify ways of encouraging healthier eating practices

•••••

Teacher prompt: “How can people make healthy food choices if their choices are limited by a dislike of certain foods, by a food allergy, by personal beliefs about ethical food choices, by cultural preferences or religious food rules, or by budget limitations?”

Student: “Some limitations can be removed or overcome. People often dislike certain foods without ever having tried them. We should always consider at least trying a food before rejecting it. Often we can learn to like a food by having it prepared or served in a different way. In other cases, we just have to work within the limitations. A lot of tasty food choices are available for people who are making ethical choices or following religious and cultural food rules, or who have allergies. If we have a limited budget,

we can still eat well by making careful food choices. Packaged foods are usually more expensive and less nutritious than fresh foods cooked at home. Local produce can be relatively inexpensive in season, and it is more nutritious than imported or packaged fruits and vegetables.”

Music

C3.1 analyse the influences of music and the media on the development of personal and cultural identity (e.g., describe how their personal musical preferences have been formed from listening to music readily available in the media; explain how cultural identity, including a sense of Aboriginal pride for Aboriginal students, can be reinforced by listening to music of their own culture)

Teacher prompts: “What is the influence or role of music in your family life, your school life, and your social life?” “What do you admire about the musical artists who are key influences in your life?” “How does music connect us, divide us, or call us to action?” “What is the most important role of music in your life?”

Visual Art

D1.1 create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view (e.g., an acrylic painting that uses symbols to represent conflict and resolution; performance art or an installation that portrays both sides of the struggle between humankind and nature; a mixed-media or digital composition of a personal mandala that shows both unity and opposing forces)

Teacher prompts: “How will your art work convey opposing perspectives on an issue that you have chosen to explore (e.g., consumerism versus sustainability, land development versus conservation, global warming, poverty)?” “With the symbols you have chosen, how can you show resolution as clearly as you have shown conflict?” “How does your installation communicate the benefits and challenges of environmental stewardship?”

GRADE 8

Dance

A1.1 create dance pieces to respond to issues that are personally meaningful to them (e.g., young people’s relationship to authority, global warming [glacial melting, extreme weather events], recycling, land claims, bike lanes)

Teacher prompts: “How would you structure a dance to convey the impact of a tsunami (the calm before the storm, storm escalating, chaos) on the environment and humans?” “What kinds of movements would help you convey your ideas about peace?”

A1.2 use dance as a language to communicate messages about themes of social justice and/or environmental health (e.g., possible solutions to bullying, poverty, racism, pollution, land claims, homelessness, war, deforestation, oppression, colonization)

Teacher prompt: “What formations could you use to show racism (e.g., one dancer separates from the group)? What type of movements would help you communicate your message clearly? How do you change the movements to convey togetherness and acceptance?”

A2.1 construct personal and/or group interpretations of the themes in their own and others’ dance pieces (e.g., the role of greed in deforestation, war, global warming, poverty) and communicate their responses in a variety of ways (e.g., through writing, discussion, oral report, song, drama, visual art, dance)

Teacher prompts: “How do the projected images (e.g., of deforestation, war, global warming, poverty) in this dance piece reinforce the choreographer’s intent?” “What choices did you make in your dance about how to convey your opinion on homelessness?”

Drama

B2.1 construct personal interpretations of drama works, connecting drama issues and themes to social concerns at both the local and global level (e.g., create a web with the main idea of the drama in the centre and words describing personal and global connections leading out from the centre; explain in discussion or a journal entry why they disagree or empathize with the motivations of a character)

Teacher prompts: “What are the key messages of this drama/play? How does its message relate to your own life experiences and opinions?” “Can you sum up what this play was about for you in a paragraph? A sentence? A word?” “Is this an important play for others to see? Why?” “How does the play’s theme or point of view connect to another drama experience that we’ve shared?”

Visual Art

D3.2 identify and analyse some of the social, political, and economic factors that affect the creation of visual and media arts and the visual and media arts community (e.g., the influence of love, loss, anger, or war on creative expression; collaboration within production teams or artistic communities; effects on artists of changes in government, changes in the amount of government funding, the creation of arts festivals, and the availability of exhibition opportunities; influence of location, era, and changes in technology on art and architecture)

Teacher prompts: “How does the social and political context change the ways in which universal themes or ideas (e.g., love, war, family, ritual) are represented in art works?” “Which lifestyles, values, or points of view are represented in this image? Which are omitted?” “How are collaboration and group work used to produce, edit, and promote a movie?” “What external factors have led to the creation of a new art movement?” “How is visual culture shaped by the beliefs, technologies, arts funding, and values of society?”

Thank you to the member-volunteers who prepared these curriculum connections

If you use this activity for curriculum not listed here please send your curriculum connections to schools@devp.org to be shared with fellow teacher

