

# ARTSLINKS

GRADES PRIMARY–6

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# A TEACHING RESOURCE

ARTSLINKS  
GRADES PRIMARY—6

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# Introduction

In 2002 the Nova Scotia Department of Education published and distributed *ArtsLinks: Active Young Readers and the Arts*, a resource designed to complement the Active Young Readers initiative in elementary schools and to suggest important links between reading and the literacies of visual arts, music, drama, and dance. This document builds upon that resource and broadens its scope to include suggestions for activities that can address all subject areas of the elementary program.

*ArtsLinks* activities are organized by grade level: grades primary–2, grades 3–4, and grades 5–6. The student resources presented in this publication either have been distributed to all elementary classrooms in recent years by the department or are included with the initial distribution of *ArtsLinks*. Each of the student resources can be ordered through the Authorized Learning Resources database (Nova Scotia School Book Bureau stock code numbers appear after each entry in the References section). Also included in this initial distribution is a sturdy, hardwood ArtCart containing a variety of quality art supplies. The ArtCart is intended to be a shared resource to be used by all classes in the school. It is recommended the ArtCart be stored in a central location (such as the school library) available for sign-out by classroom teachers. The ArtCart will keep all the *ArtsLinks* materials together as well as enable easy transfer to classrooms as needed. It is important that the consumable materials be replaced as they are depleted.

*Music Primary–6* (Nova Scotia Department of Education 2002) and *Visual Arts Primary–6* (Nova Scotia Department of Education 2000), refer to learning both *in* and *through* the arts. What students accomplish through music and art lessons (learning *in* the arts) and then apply through arts-integrated activities (learning *through* the arts) teaches them compelling lessons about their world and helps them to express themselves in wonderful new ways. As you plan your lessons, it is important to remember that true integration is achieved only when curriculum outcomes for all of the areas being integrated are achieved.

“A teacher using the arts as meaning makers can take advantage of this unique power of literature, music, art, drama, and dance to deeply affect students intellectually and emotionally. In arts-infused classrooms, students can be more productively active, physically and mentally, because the arts offer additional learning modes, have special motivational properties, and celebrate interpretation of the world in multiple ways.”

—Cornett and Smithrim (2003, p.3)

What we now know about learning styles, multiple ways of knowing and doing, and highlights of brain research tells us how crucial it is to acknowledge and honour differences in our classrooms. Students who are challenged by traditional ways of representing (verbal/linguistic and logical/mathematical intelligences) often show great proficiency in other intelligences (musical, visual/spatial, and bodily/kinesthetic). Those students, when offered rich, integrated programs, often find success and increased self-esteem, confidence, and proficiency in other subject areas.

## Outcomes

As you use this resource, you will quickly see how many outcomes may be addressed in each activity. These outcomes cross curricular boundaries and demonstrate for students how content in each subject area is related to that of another. As activities are undertaken, take note of the outcomes achieved and document the success and challenges of each lesson. This will serve as a guide for new ideas for integrating the arts across the curriculum. To assist in this process, please refer to Appendix A. In it you will find a series of charts for each book referenced in this resource. The charts outline specific curriculum outcomes (SCOs) in various content areas that may be achieved through the suggested learning opportunities. While every activity may not meet all of the outcomes listed, these are the potential outcomes that could be addressed through the activities in that section. Additional outcomes may be addressed as activities unfold.

SCOs for dance and drama at the elementary level do not exist. However, *Foundation for the Atlantic Canada Arts Education Curriculum* (Atlantic Provinces Education Foundation 2001) articulates key-stage curriculum outcomes (KSCOs) for these subjects at grades 3 and 6. These outcomes are referenced in Appendix B.

## Artists in Schools

Several Artists in Schools programs are available to assist in the enrichment of integrated lessons for students. The following, supported by the Department of Education and Early Childhood Development, are relevant for elementary classrooms:

- ArtReach (visual arts)
- ArtsSmarts (all art forms)
- Debut Atlantic (music)
- PAINTS (visual arts)
- Perform! (music, dance, and drama)
- WITS (reading and writing)

Through these programs, financial assistance allows schools to hire professional artists to work with students in classrooms. For more information, visit [www.ednet.ns.ca](http://www.ednet.ns.ca) and search for “Artists in Schools” to find current information.

## Student Artwork

The artwork included throughout this resource has been created by students in response to specific activities. Special recognition is given to students and teachers of the following schools who eagerly participated in advance of this publication:

- Boularderie Elementary School, Cape Breton-Victoria Regional School Board
- Brooklyn District Elementary School, Annapolis Valley Regional School Board
- Elizabeth Sutherland School, Halifax Regional School Board
- Greenfield Elementary School, Cape Breton-Victoria Regional School Board
- Hantsport School, Annapolis Valley Regional School Board
- Harrietsfield Elementary School, Halifax Regional School Board
- Northeast Kings Education Centre, Annapolis Valley Regional School Board
- Sambro Elementary School, Halifax Regional School Board
- St. Joseph’s-Alexander McKay School, Halifax Regional School Board

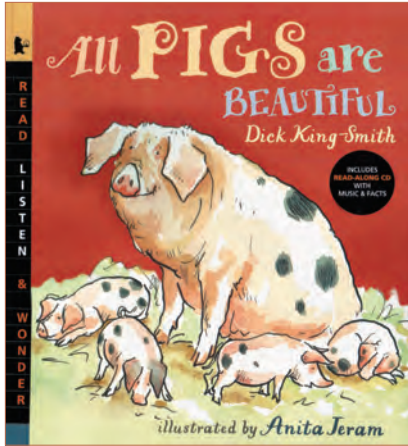
We hope that you will use this document to animate your classrooms by offering a wide variety of arts-integrated learning experiences across the curriculum.





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# Grades Primary-2



# All Pigs Are Beautiful

(Dick King-Smith 1993)

## Materials/Equipment

- cardboard boxes (small) or containers for composting
- found/recycled materials
- modelling clay
- papier mâché materials

## Outcomes

### Drama

**Pig Skit:** Find sounds of pigs squealing and play them to the class. Ask students to act as interpreters of the sounds, telling or writing down one sentence each about what they imagine the pig is saying. Collect the ideas and help students prepare short skits of pigs’ conversations with their owners and/or with one another.

**Discussion (Personalities):** Refer to the *Olivia* series of books ([www.oliviathepiglet.com](http://www.oliviathepiglet.com)) and discuss the main character’s vibrant and very human personality. This conversation can extend to the richness of different ways in which we all act, learn, express emotion, and live our lives.

**Discussion (Eating Habits of Pigs):** Discuss the eating habits of pigs, considered to be unique. Some people use the term “pig” as an insult. Why? Have students pretend they own a restaurant for pigs and imagine what foods they might prepare.

**Animal Nonsense Rhymes:** Investigate the animal nonsense rhymes of Edward Lear and Ogden Nash following a recitation and dramatic presentation of the familiar “This Little Piggy Went to Market.” Sometimes the things we enjoy simply do not have to make sense.

## Visual Arts

**Animal Habitats:** Discuss animal habitats. Consider how animals live in and look after their space. How are the animal habitats different from where students live? Have students (in groups) create animal habitats using found/recycled materials. Provide modelling clay and have them create the animals that live in these habitats.

**Papier Mâché:** Have students prepare a pig's supper, creating food using found/recycled materials or a papier mâché technique.

**Decorative Composter:** Have students turn a compost container (or any small cardboard box) into a decorated pig while making the connection between the organic foods that pigs eat and the fact that our food waste has important purposes.





## Art Is ...

(Bob Raczka 2003)

### Materials/Equipment

- bedsheets (old)
- cloth tape
- clothespins (wooden)
- elastic bands
- fabric (white cotton)
- fruits and vegetables for dyeing cloth
- glue
- mural paper (large sheet)
- paint and paintbrushes
- sand
- skipping ropes
- string
- water

### Outcomes

### Visual Arts

**Tie-Dye:** Discuss the tie-dyed cloth described on page 6 of *Art Is ...* and invite students to try improvised methods of dyeing fabric using natural or synthetic dyes and old fabric, such as white bed sheets. Students may explore colours from fruits and vegetables (e.g., beets, strawberries, onion skins) or other dyes (e.g., food colouring, paint washes, unsweetened drink mix) to see how colour is transferred. Use elastics or clothespins to secure folds or twisted cloth, and then dip them in the different colours to see what patterns or designs emerge.

Simple tie-dye results: Use coffee filters and markers to explore what happens when water hits a filter that has been coloured in marker. Reverse the experiment: dip the filter into water and then colour. Ask students which method gives the best tie-dyed results.

**Temporary Art:** To introduce an art process that is unusual, show images of Jeanne-Claude and Christo (included in the book), who make site-specific and temporary artwork. Ask students to consider what elements they might use in the classroom and to explore art using old bedsheets, skipping ropes, or whatever they can find to drape and wrap other items in (e.g., desks, chairs, themselves) as an open exploration of this process.

Students might also enjoy drawing in sand, making pictures and then erasing by smoothing the sand out, to learn about the transitory nature of material life.

**Line Art:** Use the artwork in *Art Is ...* to highlight elements of art, such as line, shape, colour, texture, and pattern. Have fun with “line,” for example by using a roll of cloth tape and inviting students to “draw” using the tape on the classroom floor or in the school hallway.

**Functional Art:** Discuss art that is functional (e.g., the prayer rug on page 18 and the lamp on page 19) and compare it to art that is decorative, such as *Zero through Nine* on page 10 and *Bull’s Head* on page 17.

**Mural:** Place a large sheet of mural paper on the floor. Allow students to use paintbrushes to drizzle paint on the paper. Have them think about lines, dots, shapes, etc. How is this different from brushing the paint on the paper? Compare the finished product to a tie-dyed work of art.

**Story Writing:** This book provides excellent examples of a range of artwork in a variety of media. Each piece of artwork can become the starting point for a story (e.g., *The Tightrope Walker*, *Empress of the Blues*, *Autumn Rhythm*, *The Thinker*).

“Every child is an artist. The problem is how to remain an artist after he grows up.”

—Pablo Picasso



## Don't Laugh at Me

(Steve Seskin and Allen Shamblin 2002)

**Note:** Because this book contains references to God, it would be worthwhile to briefly discuss with children different religious (or non-religious) beliefs held by families around the world.

### Outcomes

### Materials/Equipment

- CD player
- digital camera
- magazines
- markers  
(various colours, Sharpie-type)
- modelling clay
- paint (tempera; various colours)
- paintbrushes
- paper (large sheets)
- photo-manipulation software  
(basic)
- pipe cleaners
- sculpting supplies
- sponges
- wire (bendable)

### Music

**Singalong and Discussion:** As students read *Don't Laugh at Me*, they become aware that it contains the lyrics of a song on bullying. Although it contains references to God, which may be offensive to some, it has a very powerful message. The accompanying CD will allow the class to sing along with the book. Highlighted is the stylized artwork that contains exaggerated features and allows children to think about how someone feels by exposing their differences. This requires sensitive and thoughtful discussion.

## Visual Arts

**Image Software:** Using a digital camera and basic photo-manipulation software, have students take photos of one another, upload them, and then use the software to alter their own features.

**Collage:** Have students create a collage using different magazine images to play with the idea of proportion and mixed-up features. Then have them enhance the image by painting a scene around the collaged image, just as the illustrator does in the book.

**Sculpture:** Locate examples of artwork created by artists exploring cubism and surrealism (e.g., Georges Braque, Alberto Giacometti, Pablo Picasso). Show students how these artists use distorted images in their work. For example, Giacometti creates tall, skinny sculptures. Using modelling clay, wire, pipe cleaners, and other materials, have students create their own sculptures to demonstrate this technique. You may want to ask them to sculpt or draw a figure that represents how they feel in a situation where they are teased or uncomfortable.



**Cubism:** Have students examine a selection of Picasso's later portrait images. Using large sheets of paper and black Sharpie-type markers, have students draw flowing geometric shapes, dividing the paper into sections and ensuring that each line meets the edge of the paper or another line. Have them create a portrait, using these divisions to add eyes and other features in the style of Picasso's works; use tempera paint to add vibrant colour in the divided spaces; and add texture to some of the spaces using sponged paint or more black lines, dots, circles, etc.



*Teacher sample*





## Each Living Thing

(Joanne Ryder 2000)

### Materials/Equipment

- cardboard boxes or other containers
- file cards
- modelling clay
- musical instruments (simple rhythm)
- natural outdoor objects (e.g., leaves, twigs, nuts, bark, needles, stones)
- paper (chart)

### Outcomes

### Dance/Drama/Music

**Movement Sequence:** This story has excellent starting points for drama and movement activities. For example, invite students to use their bodies to explore the action words found in the story: circling, creeping, dangling, darting, drifting, glide, hooting, hunting, leap, linger, pausing, prowling, ride, slither, snapping, stinging, streak, swooping, whirling, wriggling. Try actions for each word, holding up cue cards, or playing a freeze game. Try making a movement sequence, such as dangling, wriggling, swooping, prowling, whirling, and pausing. With a collection of simple rhythm instruments, ask students to make sounds to represent some of the actions. You may want to use this activity when teaching about classifying in mathematics. Or, you could use these movements to create movement patterns in mathematics. These verbs are also wonderful poetry starters when paired with creatures that move in each manner.



## Visual Arts

**“3 Rs” Presentation:** Query students about what they do as young citizens to help their world. Have them investigate the recycling activities in their homes and neighbourhoods and invite them to set up a “3 Rs” (reduce, recycle, reuse) challenge with other classes. Stage a bottle drive and donate the money to a local environmental agency. Chart the activities to show how aware of their world students have become. Using a variety of media, have students communicate their findings to the school population.

**Guest Speaker:** Connect with an environmental group or person, requesting a guest speaker on pertinent environmental issues in your region.

**Mixed-Media Habitat:** Have students (in groups) create a habitat for one of the creatures found in the story using cardboard boxes or other containers and collecting natural objects from outside, such as leaves, twigs, nuts, bark, needles, and stones. Have them place creatures sculpted from modelling clay in their habitat. Invite students to develop a simple soundscape of the habitat, emulating the sounds heard there by using simple instruments, their voices, body percussion, or items found around the classroom, and create patterns using these sounds.





## First the Egg

(Laura Vaccaro Seeger 2007)

### Materials/Equipment

- aluminum foil
- balloons
- fabric
- found/recycled materials for depicting life cycles
- musical instruments (various)
- paper (large sheets and scraps)
- papier mâché materials

### Outcomes

### Dance/Drama

**Act Like A ... :** Use the text of this story as a starting point for drama activities. For example, have students curl up in the shape of an egg. What does it feel like? Can they hear anything? Now have students begin to move in the egg, being very careful to restrict their movements so the egg does not roll away. Gradually, as they grow inside the shell, they begin to emerge first through a small crack and eventually break totally free. Try the same idea for the tadpole, the caterpillar, etc.

**Exploring Life Cycles and Change:** There are many ways to represent life cycles through movement, dance, and drama, as well as the natural flow of life: things growing and then receding back into the earth.

- Have the students lie curled tightly in a ball on the floor. Ask them to imagine they are seeds under the ground in winter. You are the warm spring sun, moving among the students. (For effect, you might ring a tiny bell or gently shake a tambourine or other percussion instrument.) Encourage the students to begin growing, very slowly, forcing themselves up and out of the earth as the sun touches them. When all the students are standing, tell them to keep growing and growing. They could be magic plants like Jack’s beanstalk and begin to grow wild, over houses and other plants, getting bigger and bigger and growing faster. Call “freeze” and have students hold their positions while you pass among them, asking for comments and feedback on the experience.

- Students might dramatize the building and receding of a snowman. It grows slowly under the hands of the builders, becomes tall and stately, and stands awhile, but as the sun gets stronger, the snowman begins to melt away until it is just a puddle of water.

## Visual Arts

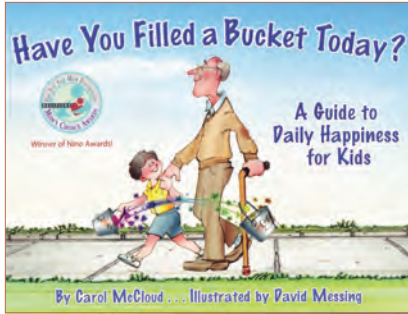
**Flow Charts:** Have students create colourful flow charts on large sheets of paper to represent various life cycles using scraps of paper, fabric, and other found objects/recycled materials.

**Papier Mâché:** Have students cover a balloon with papier mâché to make a large egg. When it has dried completely, have them remove the balloon and ask you to carefully cut off the top (and save it). Have them sculpt a tiny creature out of aluminum foil, place it inside, reposition the cut-off top of the papier mâché egg, tape the top in place, add a few additional strips of papier mâché, let it dry, and then decorate it. This is an Artzooka idea and may be found on the Kids' CBC website (<http://cbc.ca/artzooka>).

### Check It Out

**Artzooka:**  
<http://cbc.ca/artzooka>





# Have You Filled a Bucket Today?: A Guide to Daily Happiness for Kids

(Carol McCloud 2006)

## Materials/Equipment

### Outcomes

- cardboard
- plastic containers

## Drama

**Role Play:** Read the book to students and ask them to role-play the various scenes that are depicted. Determine whether students understand the significance of “filling their bucket” with good deeds and what might happen with the bucket when they say things that are hurtful. Students can recreate one scene a day over a period of time and then create a performance piece for an audience based on the entire book that could include movement, mime, and song.

## Music

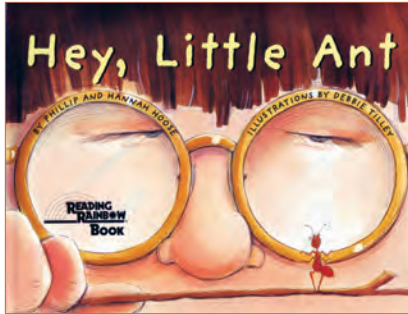
**Discussion:** Listen to a recording of the song “There’s a Hole in the Bucket.” Using the song as a metaphor, conduct a discussion on how one can go about “fixing a hole” with acts of kindness toward others.

## Visual Arts

**Special Message:** Have students create their own personal buckets from plastic containers and to decorate and keep them in the classroom for messages that reflect kindness to one another. Or, build a large class container from cardboard that could be used to gather suggestions for charitable deeds. Together, students can engage in a food drive or another specific cause. Or they can look close to home and contribute, through artfully created cards and letters, some joy for local seniors living alone.

This activity could lead to school-wide projects, with students participating across grade levels.





## Hey Little Ant

(Phillip M. Hoose and Hannah Hoose 1998)

### Materials/Equipment

- common items (small) (e.g., bottle caps, pencil erasers, cardboard jewellery box)
- modelling clay
- pipe cleaners
- stamp pads
- drawing supplies

### Outcomes

### Drama

**Role Play:** Discuss the life of an ant, focusing on how hard these industrious little creatures work to survive. Have two students take on the role of ants and ask them to improvise a conversation. You may want to give them a storyline such as looking for food, going out to play, or repairing their anthill.

Have students write a story in which they imagine themselves to be the size of an ant.

### Music

**Singalong:** Have students sing the song “The Ants Go Marching One by One.” You may want to relate this to mathematical concepts.

### Visual Arts

**Thumbprint Art:** Using thumbprint art (with stamp pads), have students create the three body sections of an ant and add various features to give personalities to the creatures.

**Sculptures:** Have students create an army of ants from pipe cleaners, using proper proportion.

**Discussion:** An ant can lift many times its own body weight. If the average grade 2 student were as strong as an ant, he or she would be able to lift a car! Talk about construction sites and what humans need to do to lift or remove snow, dirt, trees, concrete, etc. This could lead to the discussion and possible building of various simple machines and testing their functions. You can use tiny constructed pulleys as an illustration.

**Perspective:** This story provides an excellent example of perspective in art. Look at objects that are far away and compare their size to those that are closer. Have students create a drawing from the same perspective as an ant. Imagine how big each blade of grass looks or how deep each hole in the ground looks when you are that small. Invite students to get down on their bellies to create their drawings.

**Habitat Sculpture:** Have students use common items that are small in size to create new things for an ant house, such as bottle caps for tables, pencil erasers for stools, and tiny boxes for beds. Have them build a miniature home where ants might live. Provide modelling clay for students to make little ants to put in the home.



“They [students] can speak through the arts.”

—grade 1 teacher





## I Can Dance Series

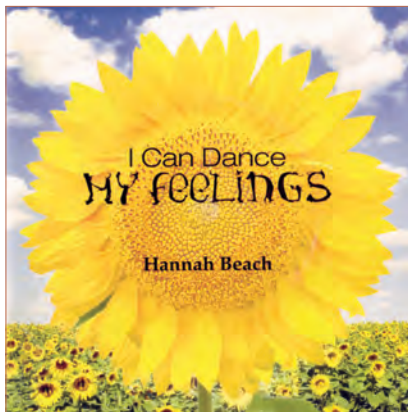
(Hannah Beach 2009)

- I Can Dance Colours
- I Can Dance My Dinner
- I Can Dance My Feelings
- I Can Dance Textures
- I Can Dance the Outdoors
- I Can Dance the Zoo



### Materials/Equipment

- CD player
- modelling clay
- paper (standard size, unlined)
- pencils (drawing)
- wire (bendable)



### Dance

**Movement and Sound:** This series of books provides wonderful ideas for exploring movement and sound. Each book is accompanied by a CD that can be played during the movement piece. As an alternative, have students create their own sounds to accompany specific movements. Sometimes people try to “feminize” dance, particularly ballet, and it is important to point out to students that this activity benefits everyone, male and female. For example, football players are sometimes required to take ballet classes to help with balance and sequenced movements on the field and current television dance shows highlight the strength and stamina required to be successful in this medium. Students can also create patterns using movements in mathematics.



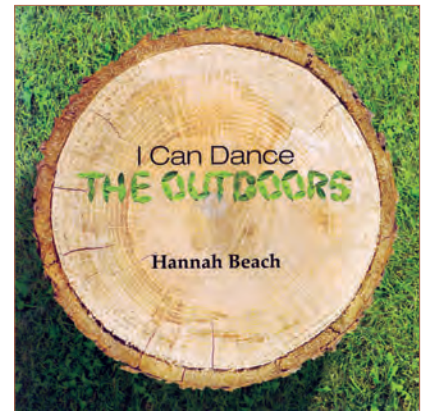
Suggestions are provided at the beginning of each book to accompany the dance ideas put forth. These are excellent for motivating students to get up and move as a break from their too-often sedentary routines.

## Drama

Using key words from one of the books, ask students to create a dramatization that contains these words. For example, in the book *I Can Dance Dance the Outdoors* the key words are **fire**, **water**, **ice**, **earth**, and **wind**.

## Visual Arts

**Sketching and Sculpture:** Reference Degas’ depictions of dancers. Invite students to pose in various dance positions. Have them draw simple sketches of the positions and then twist a skeletal frame of a figure with the bendable wire. Once they are finished, in the fashion of Rodin, have them use small pellets of modelling clay to cover the wire to create a unique dancing figure. (Using one colour may be preferable.)



## Outcomes



# Little Blue and Little Yellow

(Leo Lionni 1959 and 1987)

## Materials/Equipment

- drinking glass (clear plastic)
- eyedroppers
- food colouring (liquid; various colours)
- markers (whiteboard)
- music (lively)
- paint chips
- paints (tempera; various colours)
- paper (standard size, unlined)
- ribbons (various colours)
- scarves (chiffon; various colours)
- water
- whiteboard

## Outcomes

## Dance



**Dancing with Scarves:** Distribute coloured chiffon scarves or ribbons. Give one student a green one, one a purple, and one an orange—the secondary colours. Give the others red, blue, or yellow—the primary colours. Select a piece of lively music, such as “Dance of the Sugar Plum Fairy” (Tchaikovsky). Have students stand in their own space throughout the room. The three students with secondary colours move around the room to the music. As they go, have them ask those students with primary colours that comprise their secondary colour to join them. Each student with a primary colour will have a choice as to which secondary colour to join with, as each secondary colour consists of two primary colours.



## Music

**Exploring Timbre:** Discuss the timbre of individual instruments and select a primary colour for each distinct sound. Create a legend on the whiteboard; for example, red for woods, yellow for metals, and blue for drums. Now combine two timbres by using combinations of the primary colours: woods and metals play together for orange; metals and drums play together for green; and woods and drums play together for purple. Who would play for brown?

## Visual Arts

**Colour Mixing with Water:** Have students experiment with food colouring mixed in water. They will need eyedroppers to do this. To a glass of water, have them add drops of blue colouring until the desired shade has been achieved. Now they can add drops of yellow to see what happens. Have them experiment with two glasses of water, one blue and the other yellow. When the water from both glasses is mixed, does it turn green? Now do the same with three glasses and three food colourings—red, blue, and yellow. What happens when the three colours are mixed?

**Colour Mixing with Paint:** The characters Little Blue and Little Yellow represent two primary colours. When blue and yellow are combined, they make a secondary colour—green. Have students experiment with blue and yellow tempera paints. When blue and red are mixed, they make purple, and when yellow and red are mixed, they make orange.

**Collage:** Have students build a collage using whole sheets of paper painted expressively in different colours; then, when the sheets are dry, have the students cut bold shapes from them to make creatures and characters in the style of Lionni or Eric Carle.

### Using Our Senses to Describe Colour:

- Using paint chips from a local hardware store, invite students to choose two or three colours and, using the unusual names of the paints, write simple poetry.
- Have students choose a colour name and ask them to imagine something in that colour, using each of their five senses. For example,

#### Ruby:

- the cherry on my sundae
- the smell of candy apples at Halloween
- the sound of cranberry juice pouring into my cup
- the taste of cotton candy at the fair
- the feel of my soft new mittens



## Oma's Quilt

(Paulette Bourgeois and Stéphane Jorisch 2001)

### Materials/Equipment

- elastic bands
- fabric pieces or garments of significance to students
- items of significance to students
- paper (construction)
- string

### Outcomes

### Visual Arts

**Fabric Display:** Have students (with parental permission) bring to class a piece of fabric or a garment that has special significance to them and represents an important time or event in their lives. Suggestions might include a piece of a favourite blanket, their mother's apron, a doll's dress, a favourite pair of jeans, or a piece of an old sail from their grandfather's boat. Have students tell the story of the fabric or garment, highlighting why it is so important to them. Make a display of these, possibly by making a quilt containing a piece of everyone's fabric. Pay special attention to colours, patterns, shapes, etc., when creating the design. Discuss these principles of art with the children. For a mathematical connection, note the patterning in quilts and ask students to find the core of the pattern.

**Guest Speaker:** Invite a quilter to class and have him or her explain the process for creating the work of art. Discuss the purposes of the quilt as intended by the artist. Is it to be used on a bed or hung on the wall as a decoration? Discuss other uses of quilting, such as to create a jacket or a carrying bag.

**Paper Quilt:** Have students create a quilt from construction paper. Students may want to make designs on each piece to represent themselves and/or an event in their lives. Next, as a class, have students assemble the pieces to make the quilt and display it in the classroom or in the school's main foyer.

**Collaborative Sculpture:** Talk about collaborative art, which is a great way to communicate thoughts and ideas. Invite students to bring to class items that are significant in their lives (e.g., a dance shoe, a tennis ball, a photo, a piece of jewellery, a song) and have each one create a sculpture using all of the items. These items can be connected temporarily, using string or elastics, and returned to students after the sculpture has been displayed.

**Discussion:** Discuss various forms of fabric art, such as hooked rugs, tie-dyed banners, knitted items, and hand-painted silk.

“I believe that arts education builds the kind of people that we all say we can't find enough of—the creative, problem solvers, the analytic thinkers, the collaborators, and the appreciators of things that are new and different.”

—Sir Ken Robinson



# Ordinary Amos and the Amazing Fish

(Eugenie and Henry Fernandes 2000)

## Materials/Equipment

- brayers
- carving tools (found objects)
- clear smooth surface (e.g., Plexiglas, plastic plates, clear plastic)
- dowels or found sticks
- glue
- ink (printing)
- newspapers
- paint (tempera; various colours)
- paintbrushes
- paper (construction; various colours)
- paper towel
- pencils (drawing)
- Popsicle sticks
- sand/gravel
- scissors
- Styrofoam pieces (flat: e.g., grocery store trays, disposable plates)
- tissue paper (white and various bright colours)

## Outcomes

## Dance

**Movement Sequence:** Use the following script in a room with space for movement:

*Let's dive under the sea! Where are we in the world? What would we see first? Fish, of course, and water and seaweed. Remember that the water is washing all over you and will move you about. Let's be those fish. Swim around under the sea like a fish of your choice. You might be big and slow or small and quick. Watch out for your neighbour or someone who might eat you, and don't get tangled in the seaweed. Let's go back to shore. Now you are going to be a diver under the sea. Put on your large, heavy helmet and oxygen tank. Move slowly onto the ocean floor. Move carefully around and between the large fronds of seaweed and kelp. Look up. What do you see above you? Now imagine that you are other things that live underwater, such as crabs, eels, or jellyfish.*

Finish the movement sequence by asking students to move like a fish in water, out of water, under the ice, and on the sand. Ask them to describe the differences in the movements.

## Drama

**Tall Tales:** Discuss “tall tales” with the children. These are exaggerated accounts of events. Demonstrate fish tall tales. Have students tell their own versions of fish tales and, if possible, have them act them out spontaneously. These could eventually become motivation for a writing activity. One way to do this is to put students in groups of six. One student comes up with an initial idea and the next student uses that idea and “builds” on it to enhance and extend the story. Then the next student continues and so on until all six of the students have contributed to the story. This should be done orally at first and after some time can be extended to writing.

## Visual Arts

### Fish Prints (Basic Printmaking Technique):

**Step 1:** Distribute Styrofoam pieces to students to use as the base for their fish print. Students will also need pencils, Popsicle sticks, or other found tools that can be used to make an interesting pattern.

**Step 2:** Invite students to carve the outline of their fish in the Styrofoam, as well as gills and other lines/textures on the fish, being careful not to cut through the Styrofoam.

**Step 3:** Students can then ink brayers using a grape-sized blob of ink.

**Step 4:** Have students roll the inked brayer over the design on the surface until the image is completely covered.

**Step 5:** Have students place the inked image (ink side down) on a piece of plain or coloured paper where they would like it to appear and apply pressure to make sure all of the ink is distributed. Alternatively, they can place the paper onto the Styrofoam to transfer the image onto the page. Ask students to press evenly, being careful not to let the paper slide.

**Step 6:** Have students hold the paper steady with one hand and ask them to carefully peel the Styrofoam back from the paper to reveal the print. If they are not satisfied (the ink may have been applied too thickly, or not cover the image completely, or the lines may not be carved deeply enough), have them wash and carefully dry the Styrofoam and start the inking process again (or try carving on a new piece). Have them apply different ink colours to get different effects. Encourage patience and remind students that artists make “artist proofs” to problem solve and get just the right effect!

The ink takes about 6 to 12 hours to completely dry. Encourage students to frame their prints by trimming around them with scissors (leaving a slight margin) and backing them on different-coloured construction paper to experiment with contrast and overall effect. Mount your own “print exhibition” for your school or community.

**Extension:** Have students make decorative fish kites using brightly coloured tissue paper stretched over dowels or found sticks.

### Check It Out

For this activity you may also want to refer to *Swimmy* (Lionni 1973).







## Perfect Snow

(Barbara Reid 2009)

### Materials/Equipment

- aluminum foil
- brayers
- cotton balls
- cotton swabs
- fabric
- found/recycled materials for winter scenery
- glitter
- glue
- hats (winter)
- magazines
- marshmallows (small and large, white)
- modelling clay
- paint (various colours)
- paper (construction; various dark colours)
- paper (standard size, unlined)
- pencils with erasers
- scissors
- small boxes (e.g., shoeboxes)
- sponges
- toothpicks

### Outcomes

### Dance

**Movement Sequence:** Ask students to move like snow. Explore snow gently falling, the wind blowing it around, and then a full snowstorm with high winds. Now have them move like a snowman. Ask questions such as, What happens when it starts to rain and the snow gets very heavy? What happens when the weather gets warmer and the snow starts to melt? What is your “perfect snow”? Have them play with these concepts.

## Visual Arts

**Mixed-Media Peephole Boxes:** Discuss the effects that the changing seasons have on animals living in the wild. For example, a hare changes colour from brown to white to match its environment. Have students cut out pictures of various animals from old magazines and sponge or roll paint over them to ready them for winter. These can then be added to the peephole boxes created below.

Have students create a mixed-media collage, considering what found/ recycled materials they might use to depict a winter scene (e.g., cotton balls for snow, paints, glitter, real hats or hat shapes made from fabric, aluminum-foil ponds for skaters).

Using a small box (e.g., shoebox), have students build their own winter scene peephole boxes. The inside of the box should be painted to show the sky and ground. Replace the box lid and assist students with cutting a peephole so their classmates can look inside at each magical miniature world. Students can fold paper to create stand-up trees, horses, and people engaged in winter fun.

**Drawing/Illustration:** Create impressionist winter scenes using repeated dot-making to “draw.” On pieces of black or dark-blue construction paper, have students create a picture using white paint and cotton swabs or the eraser end of a pencil.

**Sculpture:** Discuss Reid’s amazing lifelike illustrations with students and the way in which she uses modelling clay to create these images. Have students use modelling clay to experiment first with faces, then whole bodies, adding details as seen in the illustrations, such as eyes, hair, or a toque. Depending on the level of ability, you may want to have students work in groups to create a scene from modelling clay.

**Mixed-Media Snow Scene:** Have students create snow people and snow forts using a combination of large and small white marshmallows and toothpicks or glue. Encourage students to first make a design on paper so they have an idea in place before proceeding. This project can be done individually, in pairs, or in small groups. As an extension, find connections to mathematics, science, and health education, discussing ways in which we can be active in the outdoors across the seasons.

“The highlight for me came early on, when one of the grade one teachers pointed out that a little Iranian girl was singing along with a broad smile on her face. She had not smiled or spoken since her arrival five months ago. That’s what the arts are about.”

—elementary school principal



# Pete the Cat: I Love My White Shoes

(Eric Litwin 2010)

## Materials/Equipment

- brayers
- carving tools (found objects)
- digital camera
- drawing supplies
- ink (printing)
- music (various)
- Popsicle sticks
- scissors
- shoes (old)
- Styrofoam pieces, flat; (e.g., grocery store trays, disposable plates)

## Outcomes

## Dance

### Check It Out

To access the songs for these activities, visit [www.harpercollinschildrens.com/petethecat](http://www.harpercollinschildrens.com/petethecat).

The website includes other excellent activities and resources.

**Dancing Shoes:** Have students wearing shoes the same colours as in the lyrics of the song, groove to the beat while moving in a circle. Encourage them to explore changes in body levels (high, medium, and low) as well as direction (right, left, backwards, and forward). While singing “Rockin in My Shoes,” have them substitute action words for the verbs (e.g., marching in my school shoes, running in my school shoes, skipping, swaying, hopping).

Discuss with students how they would move in

- rubber boots that are too big
- large furry slippers
- dress shoes that pinch their toes
- high-heeled shoes
- fast sneakers
- flip-flops that are too big
- snow boots in deep snow

### Teacher Note

The website mentioned on the back cover of the book provides an image of sneakers that can be photocopied and coloured by students. This type of activity is discouraged in elementary classrooms as it leaves little room for a child’s imagination. Ask students to draw their own shoes, adding details as they wish.

Play a variety of musical selections and ask students to move in the way the music suggests. For example, for a lullaby they may walk in slippers and for a fast piece of music they may wear running shoes. Have them share the actions.

## Drama

**Shoe Story:** Have students bring an old shoe to class, perhaps one borrowed from a grandparent, an elderly neighbour, or a very small child. Encourage them to tell the class about places the shoe has travelled and the stories it could tell if it could talk. Extend this to a language arts activity where students write a short story about the shoe.

## Music

### Exploring the Lyrics:

- Teach students the song “I Love My White Shoes” by following along with the recording on the publisher’s website. After they are comfortable with it, read the story and have them insert the song in the appropriate places. Discuss changes in the lyrics of the song by substituting other colours for white, red, blue, and brown. Ask students what they would need to walk through to change the white shoes to the new colour.
- “Rockin in My Shoes” is found on the website. Teach the children the song and have them experiment with changing the lyrics to suit various activities they do during the day.



## Visual Arts

**Drawing:** Ask students to put their shoe on their desk and to draw it from various perspectives, such as looking at the side, down from the top, and up from the bottom.

### Mural:

**Step 1:** Invite students to create a large “sidewalk” mural on a large sheet of paper, doing rubbings of a real sidewalk or other textured surfaces to create the look of a sidewalk.

**Step 2:** Ask students to look closely at their unique shoe soles and compare the design and pattern with those of their classmates. Have students trace their sneaker outline onto a piece of flat Styrofoam and add lines/textures similar to those on their soles.

**Step 3:** Students can then ink the brayers using a grape-sized blob of ink. Have the students roll a clean brayer over the ink, making sure the whole roller is covered with ink but that it’s not too thick (otherwise the carved lines may fill in and the sneaker print will not be clear).

**Step 4:** Have students place the inked image (ink side down) on the “sidewalk.” Have students stand in their Styrofoam sneaker shape to transfer the print. Ask students to press evenly, being careful not to let their Styrofoam slide across the mural.

**Short Story:** Ask students to wear a pair of their favourite shoes. Ask them why they are special. What secret qualities do these shoes have? Using a digital camera, take photos of each child’s feet (wearing the shoes) and have the students create a short story of an adventure with the shoes. Display each student’s story with a photo of the shoes.

**Discussion:** Refer to Sheree Fitch’s book *If You Could Wear My Sneakers* (1997) and discuss what it might mean to “walk in someone else’s shoes.”





## Rainbow Joe and Me

(Maria Diaz Strom 1999)

### Materials/Equipment

- aquarium rocks (small)
- baking sheet
- cardboard
- digital camera
- drawing supplies
- drinking glasses (clear plastic, 12 per group)
- eyedroppers
- flour
- food colouring (liquid; various colours)
- found/recycled materials
- grains (various types)
- paper (large sheets)
- paper bags
- sand
- water

### Outcomes

### Dance

**Exploring Movement:** ask the students to work in pairs (one wearing a blindfold) to be the other's eyes and to move carefully around the room. Have them change places and then discuss how the experience changed and how it might be if they had to rely on someone else's eyes.

### Visual Arts

**Liquid Colour Wheel:** Using food colouring, have students create a liquid colour wheel as follows. In small groups, have students fill 12 clear plastic glasses halfway with water and arrange them in a circle. Review the three primary colours (red, yellow, and blue), reminding students that all colours are made from these. Have students fill three eyedroppers with food colouring (one red, one blue, and one yellow) and put six drops of red in the first cup, skip three, six drops of blue in the next cup, skip three, and six drops of yellow in the next cup. Students should have three plain cups in between each coloured one. Tell the students that they can create the secondary colours by mixing two primary colours. In the cup after the red liquid, have students put three drops of red and three drops of yellow to create orange. Repeat with red and blue in the next cup, then yellow and blue in the next, asking the students to predict what colours will emerge from mixing. So far they have created the primary and secondary colours.

Have students try to create tertiary colours in the remaining cups of plain water. Have students illustrate the wheel on paper, matching the colour wheel that they just made.

**Fingertip Drawings:** It is natural for students to use their sense of touch in drawing. Drawing with their fingertips—such as finger painting or drawing in sand at the beach—makes use of the sense of touch. Provide opportunities for students to work directly with their hands. Pour a thin layer of flour, grains, sand, or small aquarium rocks onto a baking sheet and have students draw lines with their fingertips. Photograph the results of the exploration.

**Hidden-Object Drawings:** Ask students to try creating a drawing of an object without looking at it. Using only their sense of touch to inform their drawing, have students keep the object (hidden by you) under their desk or in a paper bag. Ask them to take a few minutes to explore the object without ever looking at it. Is it smooth or rough? Are there sides that are solid or bumpy? Have students draw what they think is in the bag and then compare after. Ask them if the image turned out as they expected.

**Textures Rainbow:** Have students create a rainbow using their sense of touch. Warm colours, such as red and orange, could be bumpy or sharp objects, whereas blues and greens are considered relaxing and soft. Have them collect objects from around the classroom or bring them from home to make a textured rainbow. Have them make a rainbow framework by drawing lines on paper or by using cardboard. Students can sort—not by colour but by feel—and fill each colour “trough” or section with found/recycled materials that relate to the colour normally found there. Ask students to close their eyes and feel the rainbow they have created.

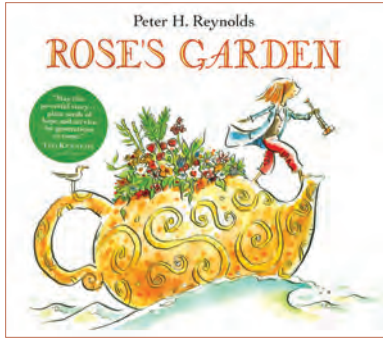
**Describing Colours:** Ask students to imagine what it is like to be a person who is visually challenged. Ask them to describe his or her world. He or she needs to rely on his or her imagination. Words can tell colour, just as Joe in the story used words to make his colours more vivid (e.g., “yellow’s like butter melting on your tongue” and “red’s so spicy it makes you sweat just thinking about it”). Have them create similar phrases for colours they choose. Have them write these on large sheets of paper and then draw an animal or object in that colour. These can be unusual, such as purple kangaroos or green icebergs.



### Vignette

Imagine putting your hand inside a brown paper bag, tracing a mysterious object with your fingers and being able to draw it! Students loved using their sense of touch to draw, and immediately swapped and traded their objects for more paper bag drawing. It was a way of getting warmed up that fired up their imaginations: in no time the little drawings on the page became characters with thought bubbles and tons of personality.





## Outcomes

“Art is an especially suitable tool for expressing thoughts and feelings, because fantasy is the necessary pre-requisite for free thinking.”

—grade primary teacher

# Rose's Garden

(Peter H. Reynolds 2009)

## Materials/Equipment

- fruits (various) or images of fruits
- glue
- materials to paint (various types)
- music (slow, quiet)
- paint chips
- paper (standard size, unlined)
- photo of skyscrapers
- plastic containers (recycled)
- printed images (both black and white and colour; same image)
- seeds (various flowers)
- soil
- tissue paper (various colours)
- vegetables (various) or images of vegetables

## Dance

**Movement Sequence:** Discuss with students how flowers grow from tiny seeds. Show them some flower seeds and have them imagine the flower that might grow from each. Now have students imagine that they are the seed of their particular flower, all curled up on the floor. Play slow, quiet music, such as a selection by Claude Debussy. Have students slowly begin to “grow” from the tiny seed until they are upright, swaying in the breeze. After students have completed the activity, discuss with them how they felt and what was needed to help them grow.

## Visual Arts

**Garden Design:** Bring in packages of flower seeds, soil, and recycled plastic containers. Have students sort the seeds and organize the containers according to the colour the flower will be once it grows, and begin to grow a few small gardens. In the spring, have students plant these offerings in various locations on the school grounds. Students will soon learn how to design a garden and nurture, feed, and grow their own living things. For mathematical connections, consider the following activities: measure the plant heights using non-standard units, have students compare the plants based on height, and order the plants from shortest to tallest.

**Painted Flowers Sculptures:** Provide students with materials to paint or create large flowers in the style used by Eric Carle. Use techniques inspired by his illustrations to create a class garden by making flowers from tissue paper. Have students tear strips of tissue paper and glue them on paper using a layering technique.

**Discussion:**

- Discuss with students the illustrations at the beginning of the story. What do they notice about colour? Have them imagine what the world would look like if it were monochromatic or without colour. Show them a black and white image and the same image in colour. Discuss how the two are different.
- Show students a photo of skyscrapers in the downtown core of a major city. What do they notice about the colour? It is like cement land—mostly various shades of grey. How could the city take on a more colourful look? Refer to murals, plants, trees, etc. In advance, research on the Internet “vertical gardens” and share some images with the students. These are becoming more popular in larger cities, particularly in Asia and Australia. Discuss with the students why they might be more popular there than in Canada, considering tropical climate, rainfall amounts, etc.
- Discuss colour in vegetables and fruits. Point out that when the food on our plate is colourful, we are more interested in eating it. Talk about the various expressions on a jack-o’-lantern’s face at Halloween. Create faces on fruits and vegetables, showing contrasting expressions. You may want to use real fruits and vegetables, or you may want to use images of them to do this activity.
- When it is cloudy, everything looks grey when you look out the window. Experiment with taping tissue paper on the window and looking through it. Ask students if this makes the outside look more colourful.

**Poem/Illustration:** Collect colour chips such as from a paint store. Give each student a variety of colours. Have them match the colours by looking closely at objects or works of art in the classroom. Discuss the unusual names given to the colours on the chips. Have them imagine where the name might have come from. What type of images does the name evoke? List key words that they mention. Now have students create a short poem using these words as well as others that fit. They should include the name of three of the colours in their poem. Have them illustrate the poem, using only those colours, and display the artwork beside the poems.

**Using Our Senses to Describe Colour:** As in Lionni’s *Little Blue and Little Yellow* (1987), try the following: Have students choose a colour name and ask them to imagine something in that colour, using each of their five senses. For example,

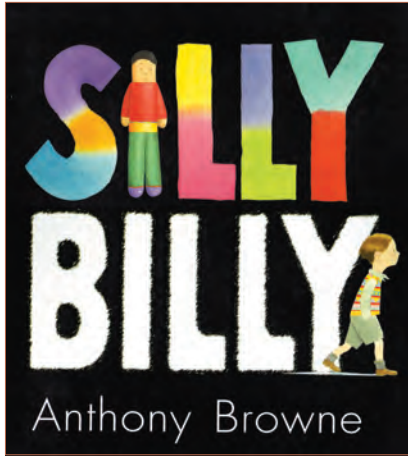
**Green:**

- the four-leaf clover that is a lucky charm
- the smell of freshly mowed grass in the summer
- the feel of prickly pine needles
- the ribbit of a frog’s song on a still spring morning
- the taste of a crunchy Granny Smith apple

**Check It Out**

*Little Blue and Little Yellow* (Lionni 1959 and 1987) is featured on page 22 of this resource.





## Silly Billy

(Anthony Browne 2006)

### Materials/Equipment

- beads
- clothespins (wooden)
- elastic bands
- fabric
- felt (various colours)
- plastic bags (coloured)
- wire (bendable)
- yarn

### Outcomes

### Visual Arts

**Discussion:** Looking at the images of the worry dolls that Billy’s grandmother gave him as well as those that he created himself, discuss the patterns in the colours and designs of the clothes they are wearing. Have students make observations of these by using interesting, unique, and descriptive language. You may want to make a list of these words (adjectives).

**Worry Dolls:** In a careful and sensitive manner, talk with students about things in their lives that might worry them and have them create a series of dolls for themselves using a range of materials such as beads, bendable wire, coloured plastic bags, elastic bands, fabric, felt, modelling-clay, wooden clothespins, and yarn. Have students keep the details simple and make little bags or containers to carry their dolls.

Ask students what other items people use to help them overcome stress or worry (e.g., squeeze balls, special stones, coins) and how they think using such items might help.



# Something Beautiful

(Sharon Dennis Wyeth 1998)

## Materials/Equipment

- art supplies
- digital camera
- found or recycled materials

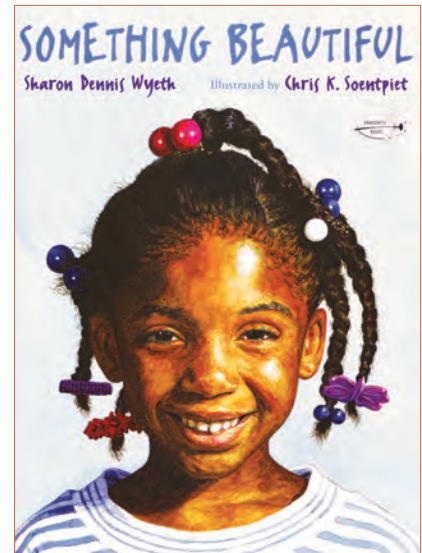
## Drama

**Character Development:** Discuss with students the meaning of the phrase “Beauty is in the eye of the beholder.” What is their idea of a beautiful person? Do we need to be dressed in a certain way or have certain features to be a beautiful person? Who, in their lives, is beautiful? Why? Have students write about this person. Students could improvise conversations with one another, developing the character of their person.

**Mime:** Ask students to think of a beautiful act that they might perform and have them mime it for others to guess. They could also write about something they would like to do for a special person and give the written note to him or her.

## Visual Arts

**Mixed-Media Class Collage:** Discuss with students the things that they think are beautiful (e.g., flowers, a painting, a tree in bloom, a song). Using a class camera, ask students to take turns shooting pictures of things they believe to be beautiful. Discuss the results. Following the discussion, have them create a mixed-media class collage of things that they believe are beautiful.



## Outcomes

### Check It Out

This book may be cross-referenced with *Have You Filled a Bucket Today?: A Guide to Daily Happiness for Kids* (McCloud 2006), which is featured on page 16 of this resource.



### Outcomes

## The Dot

(Peter H. Reynolds 2003)

### Materials/Equipment

- cotton swabs
- markers (various colours)
- music (various)
- paints (various colours)
- paper (construction;various
- colours, including black)
- paper (large sheets)
- pencils (drawing)
- white marking materials (e.g., chalk, pencil crayon, paint)

### Dance

**Matching Movement to Music:** Place 15-centimetre dots cut out of construction paper around the room in various places. Have students (individually or in pairs) move in various ways from dot to dot. Play music while they are moving. How does the style of music affect their movements? Try the activity with fast music, slow music, loud music, and soft music. Discuss how the movements changed according to the music. Use vocabulary such as **forward, backward, left, right, up,** and **down** and, for some students, directions (**north, south, east,** and **west**).

### Music

**Exploring Drawing through Music:** Ask students if they have ever had trouble getting started on a drawing. Ask them where we can get ideas. Have them try spontaneously marking on paper without looking, or painting colours and shapes that they “hear” while listening to music.

## Visual Arts

**Bringing Our Dot Maps to Life:** In small groups, have students place random dots on a large sheet of paper. Students should connect the dots using various dotted and or dashed lines—lines can be curvy, zigzagged, straight, etc. Ask students to use their voices to represent their dot map. Similarly, have them move their bodies in space to represent the dot map.

**Exploring Pointillism:** Show students examples of pointillism in art. This was a movement during the Impressionist era in which artists blended colours and created solid space by using dots of two or more colours.

Using cotton swabs as painting implements, have students create a work of art using several dots in different colours to fill in space and make objects. Alternatively, you can collect paper dots from hole punches and see what kind of artwork students can make.

**Black and White Art:** Using black construction paper, have students create patterns that make shapes using a white marking implement such as white chalk, a white pencil crayon, a white crayon, or cotton swabs and white paint. Perhaps they can pretend these shapes are groups of stars in the sky. Also, students can use a sharp pencil to poke holes in a constellation format. When these are held up to a window or light source, they will look like real shining stars.

### Check It Out

You may want to link this book to *Little Blue and Little Yellow* (Lionni 1959 and 1987) which is featured on page 22 of this resource.





## Outcomes

# This Tree Counts!

(Alison Formento 2010)

## Materials/Equipment

- crayons (various colours)
- found/recycled materials to create animal habitats
- manila tags (or any card stock)
- map (world)
- music (for a variety of movement music)
- musical instruments (Orff; various types)
- paint and paintbrushes
- tree (2-D image)
- tree (without leaves)

## Dance

**Tree Dance:** Invite students to move like a tree with their feet firmly planted on the floor. Ask students to demonstrate how a tree moves

- in the wind
- during a hurricane
- weighted down with snow
- with a nest full of brand-new baby birds
- in the rain
- in very hot sunshine
- laden with blossoms

Select appropriate movement music that brings to mind specific movements and ask students to respond as the music “speaks” to them. Encourage them to use variety in their body levels (high, medium, and low) and direction (forward, backward, and sideways).

## Drama

**Tree Talk:** If two trees planted close to each other could talk, they would have interesting conversations. Put students in pairs and have them improvise conversations that talk about their surroundings and the events that take place around them.

## Music

**Exploring Wooden Instruments:** Explain that many musical instruments are made from wood and, thus, are products of trees. Explore musical instruments with a range of timbre, such as tone blocks, claves, sticks, or castanets, and compare these to metal instruments such as triangles, cymbals, or bells. Borrow some Orff instruments from the music teacher and discuss the variations in sound of the wooden barred instruments and metal barred instruments. Ask students how the sound is affected by the various types of mallets—wooden, felt, or combinations of the two.



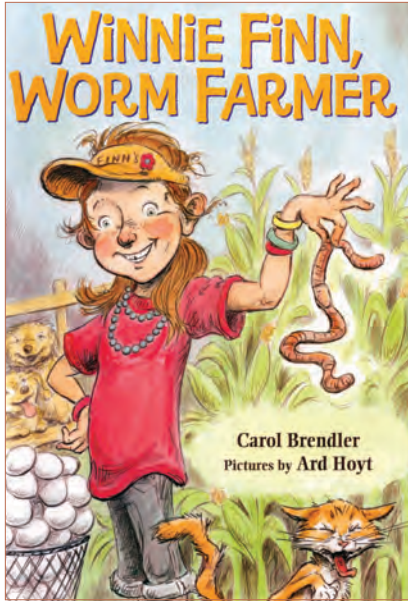
## Visual Arts

Create a large tree in your classroom. This can be an actual tree without leaves or a two-dimensional image of a tree that can be mounted on the wall. The following art projects can be developed using the tree:

- **Making Leaves:** Each student can make a leaf from a manila tag, paint or colour it, and attach it to the tree's branches. This activity can be done in spring, when the new foliage is emerging, or in the autumn, when the leaves are changing colour. You may want to explore what the tree may look like in each season.
- **Tree Habitat:** As described in *This Tree Counts*, various birds and animals use trees for a home or for recreation. Design an art project using found/recycled materials in which groups of students work together to create birds or squirrels and their nests, insects and their habitats, etc. These can be added to the tree in your classroom.
- **Tree Fruit:** Some trees bear fruit. Explore various fruit trees, found either locally or in other parts of the world. Have students make visual representations of the fruit grown on a specific tree and place these on the one you created in the classroom.

### Check It Out

*Sky Tree: Seeing Science through Art* (Locker 1995) was distributed to elementary classrooms. It is beautifully illustrated and depicts a tree in various stages through the four seasons.



## Winnie Finn, Worm Farmer

(Carol Brendler 2009)

### Materials/Equipment

- aquarium (small)
- chopsticks
- modelling clay
- drawing supplies
- earthworms
- found/recycled materials to create a worm farm
- glue
- paint and paintbrushes
- paper (construction; various colours)
- paper (standard size, unlined)
- Popsicle sticks
- scissors
- soil

### Outcomes

### Dance/Drama

**Puppet Show:** Using worm puppets, have students (in small groups) improvise a conversation between their worms. You may want to provide them with themes for their stories, such as getting lost in a swampy field, going on an errand for their mom or dad, or preparing for winter.

**Exploring How Worms Move:** For dance and drama activities, ask the children to be worms moving across hot sand, in water, on a hot plate, on cold ice, or in nice warm soil.

Review symmetry with students. Have them fold a sheet of paper in half and draw a line in paint that resembles half a worm. (The midpoint of the worm's body should begin on the fold.) Now have them fold the paper on the crease and press against the painted line. When they open up the paper, it will reveal a perfectly symmetrical worm. Next, have them act this out. Tell students that they are worms. Explore in space how they would move, using their bodies with arms tucked at their sides and feet standing tightly together. Have students work in pairs, one leading while the other mirrors the movements. Reverse roles. Now have them lie on the floor in a "worm shape" so their feet are touching. One student should be a mirror image of the other.

## Visual Arts

**Imaginary Worm Farm:** Have students create imagined habitats for worm farms (based on the ideas presented throughout the story) using modelling clay and found/recycled materials.

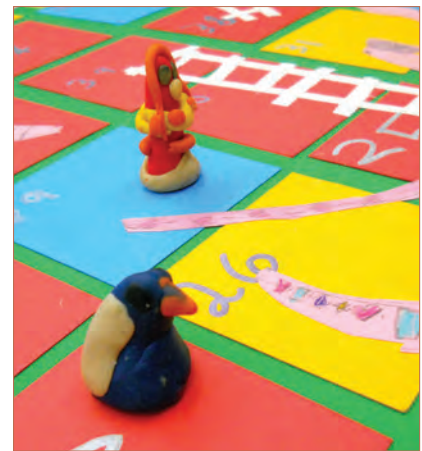
**Worm Transportation Drawings:** Winnie transports things that she needs in a wagon. Ask students to think about how worms would cross a puddle on a rainy day. Discuss a transportation system for worms. Ask students what a worm bus or ferry would look like. Have them create drawings to highlight their ideas. This could be an individual or small-group project.

**Worms and Ladders:** As a class, brainstorm and design a “Worms and Ladders” game. Because it’s difficult to tell which end is the worm’s head, students can decide how to navigate through the game. Have students design a creature of their own that has worm attributes to use as a playing piece.

**Worm Puppets:** Have students observe worms in an aquarium. They should discover that worms shrink and stretch as they move. Using construction paper, have students cut out a worm’s head and a tail. With glue, attach an accordion-style folded midsection so the paper worm can stretch and shrink. Students may want to add a Popsicle stick or chop stick to either end so they can manipulate their worm like a puppet.

### Vignette

Grade two students were so excited about designing their own game. They played with the composition and layout of the game board, thought about the best places to land, climb a ladder, or slide down a worm. Individually, they got to sculpt their own game pieces and then take turns playing.







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# Grades 3–4



## Dragons Love

(Stephen Parlato 2009)

### Materials/Equipment

- books (old, for recycling)
- candy wrappers
- decks of cards (old, incomplete decks)
- digital camera
- erasers
- fabric
- found/recycled materials
- magazines
- mirror
- musical instruments (various)
- paper (any size, unlined)
- paper napkins
- paper plates
- pencil crayons
- pressed leaves or flowers
- props (e.g., scarves)
- scissors
- stamp pads
- stamps
- stickers

### Outcomes

#### Check It Out

This book is a rhyming poem with wonderfully compelling illustrations. Page after page of exotic dragons are created through intricate collage artwork.

Additional work by Stephen Parlato can be found on his website: <http://stephenparlato.com>.

### Dance

**Interpreting Words Through Movement:** As a class create a movement piece. Have students take on different “characters” in the story that the dragon loves, such as flowers, butterflies, moths, and mushrooms. As you read the poem, have students interpret the words through movement. Once they have completed their movement, they freeze. At the end, you will have a tableau that represents the complete poem. You may want to add props, such as scarves, to the movement piece.

### Drama

**Collaborative Drama Piece:** Perform *Dragons Love* as a collaborative drama piece with the entire class for a school assembly, another class, or for parents/guardians.

## Music

**Story Soundscape:** Engage the students in the storytelling aspect of the poem, using sounds to bring the dragons to life. Ask students to rattle and hiss like snakes and lizards and crash like clanging suits of armour to create a soundscape to complement the story. Students may use instruments, found sounds, body percussion, their voices, etc.

## Visual Arts

**Collage:** Invite students to make a collage in Parlato’s style with candy wrappers, magazines, incomplete decks of cards, and other familiar materials. They should begin with an outline—a drawing or found line art—and fill it in with magazine images or other cut-outs. If cutting is a challenge, they can use stickers or stamps. As a variation, students can make a natural collage using pressed leaves and flowers or create a large collaborative mural together. They should focus on the delight in arranging the materials, looking for patterns and complementary colours.

Repurpose old books. Parlato makes amazing collages because he works with beautiful materials from books that he cuts up. Many wonderful books are discarded from libraries because the information is outdated. Have students use them to create a collage.

**Dragon Habitat:** Students can use books and other information to help them so they can explore and explain possible habitats of the dragon. They can do a dichotomous key to sort what is in the dragon’s habitat. Or, they can design a dragon and its habitat to depict how a fantasy animal might live.

**Exploring Symmetry:** Have students look at the incredible symmetry in some of the faces of the dragons in this book. Fold a piece of paper in half lengthwise. Challenge students to make a “half a beast” face. Have a mirror in the classroom and show students how to complete their beast face with perfect reflective symmetry by holding the sheet to the mirror against the fold. You may want to take a photo of the image so they have a record of their creation. For more information, look at The Canadian Nature Photographer website, [www.canadiannaturephotographer.com/symmetry.html](http://www.canadiannaturephotographer.com/symmetry.html).

Vignette

Emptying out a junk drawer and making art is one of the most satisfying things to do with students and teachers alike! Grade 3/4 students, in small groups, raced to make dragons out of unusual combinations of elastics, plastic lids and wood shavings. By working on the floor, they could stand up and gain perspective, playing with composition and materials until it was time to make a photograph of the work. Through a camera lens, the carefully arranged piles of junk on the floor become a cohesive picture and students were thrilled! (It also means you can pack up the materials and use them again in different combinations.)

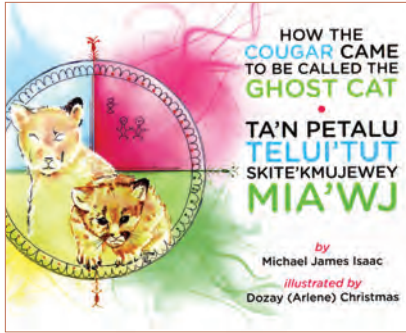
**Dragon Assemblage:** Have students bring together found/recycled materials in a dragon assemblage. They can gather themed materials from home or around the classroom and work together in pairs or small groups to create a dragon image on a flat surface—either fabric or paper. The idea is to encourage students to look at ordinary things in a new way. They can sort materials by shape and colour and then compose their image. For instance, they can lay out pencil crayons and erasers to create a spiky dragon. Photograph the results. Supplies can be gathered up and used again.

**Mixed-Media Composition:**

- Mixed-media artwork can be exciting for this age group. Have students create a work of art using cut-outs from a magazine or other source to depict “real” elements in an otherwise drawn or imagined picture.
- View the work of 16th-century Italian artist Giuseppe Arcimboldo, who made faces out of fruits and vegetables, and make comparisons to modern-day bento boxes in Japan. Distribute paper napkins or paper plates and invite students to compose/collage their lunches or snacks.







# How the Cougar Came to Be Called the Ghost Cat

(Michael James Isaac 2010)

## Outcomes

- glue
- magazines (old)
- scissors
- tape

## Drama

### Check It Out

Cross-reference this book with the many stories available on the Internet of Glooscap and the animal tales and spirits that are important in the Mi'kmaq culture. These tales have messages.

**Tableaux:** Tableaux are a very effective way to interpret a story. In a tableau, actors (students) take on a role and freeze in position. When everyone is in position, the story of the scene should be evident. After reading and discussing the story, divide the class into three or four groups of six to eight students, depending on the size of the class. Decide on the number of scenes to be represented in tableaux (e.g., for three groups, you will have a beginning, middle, and end, with one scene in each section; for four groups, you may have two scenes in the middle section). Once students are familiar with the theme of their scene, have them take a place in the room in their group and strike a pose, thus creating a tableau. When they are ready, have each group present their tableau to the class and discuss it. Move from one tableau to another to tell the entire story without words.

**Script:** Have students create a script based on the book. Liberties can be taken to allow the script to tell the story without narration. This can be done in groups: Each group can present their play based on the script that they created.

## Drama / Visual Arts

**Masks:** Students may create masks to represent the characters in the book. When they have completed their masks, have students act out the story using improvised scripts.

## Visual Arts

**Everyday Extraordinary:** In this story, the cougar tries to become something that it is not. This theme can be represented by creating extraordinary things from everyday objects. For example, an image of scissors could be turned into a two-legged monster. Have students look through magazines to find images that they can use to create something extraordinary.

### Check It Out

References to mask-making can be found in *Visual Arts Primary–6* (Nova Scotia Department of Education 2000) on pages 34, 44, and 148, or by the hundreds on the Internet.





# If You Were a Conjunction

(Nancy Loewen 2007)

## Materials/Equipment

- cardboard boxes (small)
- drawing supplies
- elastic bands
- found/recycled materials for building something
- glue
- lids (plastic or cardboard)
- paper-towel tubes
- plastic containers
- sewing or darning needles
- staplers and staples
- string
- tape
- thread

## Outcomes

“Because of the mounting evidence linking the arts to basic learning, some researchers refer to the arts as the ‘fourth R.’”

—Eliot Eisner

## Visual Arts

**Run-on Drawings:** Conjunctions can make ideas go on and on. Have students create “run-on” drawings that tell a long story by connecting a series of drawings together with tape, glue, staples, or thread stitches. These fasteners act just like a conjunction in a “run-on” sentence.

**Before and After Drawings:** Have students try some “before and after” drawings. It is fun to think of a story in just two or three panels. Ask them to use conjunctions such as **before**, **during**, and **after** to set up a simple graphic story with expressive illustrations. Let them be silly and imaginative. For example, “Before the goose climbed the tree ...” could be the first panel and the story could be guided by a series of other conjunctions. Allow students to decide on how the panels are arranged—from left to right, top to bottom, or jumbled together. Configurations can relate to their chosen conjunctions.

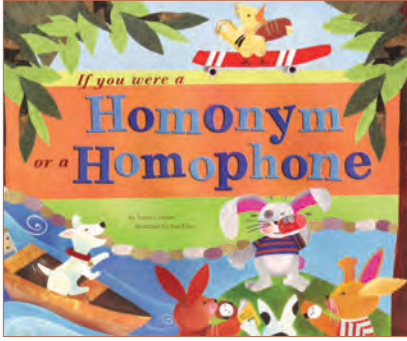
**Connecting Ideas:** Artists may want to express more than one idea at a time in a single work of art. Stylistically this is done in many ways. Sometimes it means the artist will employ a certain technique such as outlining, highlighting, or drawing lines from one section to the next so we know the ideas are connected. These choices help a viewer “read” the artwork and unify the entire picture. Have students create a drawing that brings two or more ideas together but make it all seem like one picture with stylistic choices.

**Exploring Conjunctions through Sculpture:** Have on hand materials that could be used to build something, such as paper-towel tubes, lids, small boxes, found/recycled materials, plastic containers, etc. You will also need connecting materials such as elastic bands, string, and tape (these are like the conjunctions). Challenge students to build a sculpture, thinking about how conjunctions bring ideas together. For example, sculptures could be completely abstract or purposeful, but when students discuss them, they will make great use of conjunctions: *I put the triangle together **with** the cylinder **because** I wanted to make a rocket, **but also** the rocket is on a string so that it can be **either** flown like a kite **or** blasted off.*

**Rock Art:** Students could use conjunctions such as **before**, **during**, and **after** to create artwork to describe the story of a rock. They could add questions for the viewer to think about while examining the art.

### Check It Out

Check out “Conjunction Junction” by Schoolhouse Rock (fun educational videos popular on ABC in the United States) online. A YouTube video is available at: [www.youtube.com/watch?v=ODGA7ssL-6g](http://www.youtube.com/watch?v=ODGA7ssL-6g)



## If You Were a Homonym or a Homophone

(Nancy Loewen 2007)

### Materials/Equipment

- drawing supplies

### Outcomes

#### Drama

**Exploring Homophones:** Have students act out homophones. For example, “This light is not very light” can be acted out by having two students carry an imaginary lamp, demonstrating how heavy it is. Look for other examples in the book. Have students create their own homophones and act them out much like charades.

Ask students to write ridiculous homophone stories or poems meant to be read aloud. Explore the fun in language with hoarse horses or merry Mary.

#### Visual Arts

**Exploring Homophones through Drawing:** This book ends with the line “You would be the same and still be different if you were a homonym or homophone!” Have students think of all the ways we can be the same and different and express some of these through drawing. Students can explore the effects of light and sound on various materials and structures. Have students draw their findings.

# If You Were a Noun

(Michael Dahl 2006)

## Materials/Equipment

- digital camera
- drawing supplies
- found/recycled materials
- painting supplies
- small boxes (e.g., shoeboxes)

## Visual Arts

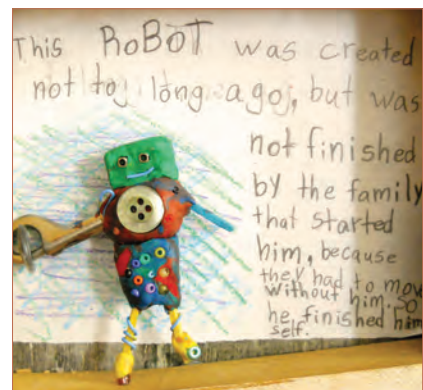
**Working Together in Art:** Nouns can be singular or plural. There are many artistic ways to celebrate being “more than one.” Tell students that artists, writers, and musicians do it all the time. Working together in art can be a fun experience. Ask students to imagine writing a story with their best friend, as a co-author. Have them imagine they are musicians working together in bands or even classroom orchestras. Collectives in art are very popular too. Sometimes artists come together to work out big ideas, and sometimes they all work individually on smaller projects. Try forming a collective in your classroom by having students make artist cards and trade them.

**Experimenting with Materials and Ideas:** All aspects of art really fall into three categories: person, place, or thing. Ask students to think about an artist working in a studio. Anything an artist creates—a sketch, a sculpture, a painting, etc.—is a noun. Set up an “open studio” environment in your classroom and have supplies on hand so students can create and experiment with art materials and ideas.

**Art Exhibits:** Museums begin with collections. Art galleries and museums are nouns that house collections of more nouns. Have students make mini galleries—models that can house art or artifacts—and ask them to display their favourite creations. Talk about the role of curators and the exhibitions they create. Have students begin with a simple box, such as a shoebox, and transform it into an art exhibit. Brainstorm what is inside a gallery before students begin.



## Outcomes



Vignette

Grade three students were just learning about nouns when I introduced them to the work of Joseph Cornell. Collaborating to make a box of 'nouns and dreams' for their classroom was a fantastic way of understanding that nouns are ideas, objects, places and especially artists! The project was a hit creatively too—with students figuring out how to set up the box and create little shelves, others responding to working with found objects, problem-solving, or writing stories. Everyone felt included and they were so proud of their creation!



**Noun Showcase:** Joseph Cornell is an artist who made intriguing, beautiful boxes from collections of found objects. Have students make an assemblage with a particular theme in mind, like memory, home, or soccer. The theme could be based on a three-dimensional shape such as a cylinder, a cone, a pyramid, etc. Have students create and collect objects that can be placed within a framework.

**Illuminated Letters:** Proper nouns stand tall and begin with capital letters. Show students examples of illuminated letters from the Middle Ages to suggest ways that they can make the first letter of a proper noun come to life. Typically, plants, animals, and mythological creatures (all nouns) were used to enhance that first important letter. Help students determine a meaningful proper noun, such as their name, and let them sketch out ideas and then make versions of their illuminated letters.

**Art Installation:** Artists make use of places and spaces when they consider or make art. An installation is a temporary art project that exists in a specific location. As a class, look around the classroom or school for inspiration on where to suspend, construct, lean, place, or install a temporary art piece. Encourage students to use common materials in a different way. For example, ask them to think of the coat area outside the classroom. What if they lined up all of their winter boots in a specific way? Perhaps no one would notice. But if they then removed all of their coats and bookbags from the hooks and stored them temporarily inside the classroom, would someone notice the boots more? How about adding something that doesn't typically belong on hooks? Would that change the space and make someone notice it more? Students would be working with nouns to create an installation—a specific response to the space that would help them create artwork. Photograph the results.

**Environmental Design: Placemaking** is a term used to describe the process through which we collaboratively shape our public spaces. Imagine if, together, we could design or change the places that we meet up? People around the world are reclaiming public spaces and working together to know one another better and highlight our potential as a community. Have students think about what kinds of places exist at school (e.g., where one hallway meets another, the playground) and how they could make changes to make them more beautiful. Decide on a place students would like to enhance, and work with local businesses, artists, and friends to make a significant change.

# If You Were an Interjection

(Nancy Loewen 2007)

## Materials/Equipment

- drawing supplies
- musical instruments (rhythm; various timbres)
- paper (recycled printed)



## Outcomes

### Drama

**Interjection Dialogue:** There are many interjections in real conversations. Put students in pairs and have them create a dialogue within different scenarios. For instance, if two strangers were meeting for the first time, there might be interjections because it is hard to know what to say. In contrast, two best friends might pepper their speech with interjections because they are comfortable being expressive and emphatic in their communications.

### Music

**Musical Interjections:** Give each student a rhythm instrument. Put students in pairs, name them either A or B, and have them improvise a “conversation” between the instruments. Encourage them to experiment with a range of ways to make sounds on their instrument as well as to use a variety of dynamics and tempos. Next, call out a letter (A or B). This person’s task is to add “interjections” during the other person’s conversation. Ask students to observe what happens when the interjection is inserted. How did it change the tone of the conversation? Now allow the other person to add interjections. Repeat the process.

### Visual Arts

**Doodling Interjections:** “If you were an interjection, you could be a filler word. You would give the speaker more time to get their thoughts together.” (pp. 16–17) Ask students to draw a series of doodles or ideas that come to them as you read. They may be informed or connected to the story or they might be students’ own meandering thoughts. There is no right or wrong way. Encourage expression (e.g., heavier lines are like a louder voice in a story). You may want to distribute recycled pieces of paper with print, so students find spaces to doodle within the margins and in between the paragraphs or images—just the way interjections find space between more solid ideas.



## If You Were a Palindrome

(Michael Dahl 2007)

### Materials/Equipment

- glue
- magazines (old)
- paint (various colours)
- paper (construction; various colours)
- paper (standard size, unlined)
- scissors

### Outcomes

### Dance

**Movement Palindrome:** Begin by having pairs of students mirror each other, taking turns as leaders. Now put students in groups of four and have them create a movement sequence. This does not need to be long but should use different elevations with smooth transitions between the movements. Have students practise their pattern until they are all familiar with it and feel comfortable enough to perform it for the others. Now tell them they are going to extend the movement piece. Ask for suggestions as to how they might do this without creating a new set of movements. Remind them of the concept of a palindrome and tell them to think of how this might work with movement. Hopefully they will realize that if they perform their piece backwards or in retrograde motion, they will have achieved the effect.

### Music

**Musical Palindrome:** In music there are rises and falls that add variety and make the sound of a song exciting. This is called **melodic contour**. Notes climb up and down the scale and can be in perfect balance, just like a palindrome. Using their voices, lead students in creating a short melody and then writing it backwards to make a musical palindrome. If students are not comfortable writing melodies, have them create a two- or four-bar rhythmic pattern. At the end of the pattern, play it backwards or in mirror effect. In music this is called **retrograde motion**, and composers often use this technique to extend a musical composition.

## Visual Arts

### Symmetrical Artworks:

- Have students create artwork that “reads” the same forward and backwards. Have them add a blob of paint to one side of a folded sheet of paper, squish the sides together, and then open it up to look at its unique beauty and symmetry. Once it dries, have them examine it to see if there is a creature or something special hidden in the image. They can bring it to life with a few additional lines. For example, their squished blob might look like a lobster or an alien and they just need to give it some antennae or extra eyes.
- Fold a sheet of paper in half lengthwise. Have students find a simple image in a magazine, cut it out, and glue it to one half of the sheet of paper, leaving the other half blank. The line created by the fold is the line of symmetry, and the challenge is to draw the missing half to complete the picture. This activity is usually done with a face, but allow students to work with any image they find appealing. For example, a banana can become an entirely new fruit with a bizarre symmetrical shape or a dog or cat can become totally unfamiliar and silly with extra paws and whiskers.
- Paper snowflakes are made by folding and cutting to make beautiful symmetrical patterns. Similarly, students can cut out butterflies, shapes, hearts, or abstract designs just by folding construction paper in half and cutting both sides at once. Once they are unfolded, they will be as symmetrical as a palindrome. These unfolded images also work as a stencil for screen printing.

**Mandalas:** Palindromes are words that visually look really balanced. Artists often think about balance in their work. Explore mandalas on the Internet with students. Have students design and create a balanced, intricate symmetrical work of art within a circle—a mandala. Challenge them to think about colours and symbols that are important to them in creating their mandalas.

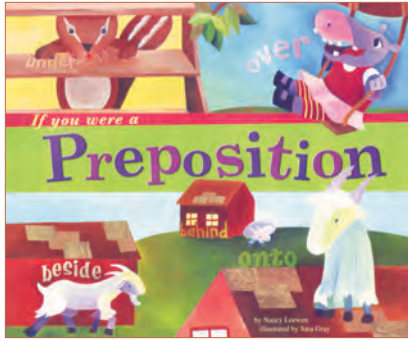
**Digital Artwork:** Many artists use technology to create their artwork. Consider an online resource to allow students to make explosive designs that focus on point symmetry and kaleidoscopic effects. Mirror Paint (Mollema 2002) is a simple painting program for young children. It allows them to paint using reflections, creating a kaleidoscopic effect ([www.johnsmith.dsl.pipex.com/mirrorpaint](http://www.johnsmith.dsl.pipex.com/mirrorpaint)).

### Vignette

If you can make a stencil, you can screen print! Students of all ages and abilities can delight in this process of screen printing—and the equipment can be improvised (use a window screen!). Students developed symmetrical images after brainstorming palindromes and printed all afternoon. Some were so excited about the process, they made head scarves to show off their design!







## If You Were a Preposition

(Nancy Loewen 2007)

### Materials/Equipment

- drawing supplies
- paper (any size, unlined)
- fabric
- pipe cleaners
- maps (world; not for reuse)
- string
- markers (various colours)

### Outcomes

### Visual Arts

**Drawings with Hidden Images:** Have students create pictures with hidden images behind flaps (like an Advent calendar). Ask them to think about prepositions to envision their artwork.

- For example: Something mysterious is **behind** a curtain or blind. Draw the mystery aspect of the picture in the window. Then use string or a pipe cleaner to make a curtain rod and attach either fabric or paper to create a curtain or blind. Pull the blind up or move the curtain back. The idea is to reveal the artwork. Other ideas might include something surprising **behind** a door or **under** a rock or something lurking **around** the corner.

**Guided Drawing/Drama:** Let prepositions shape the composition of a drawing, and see how well students listen. For example, have them draw a goat in the **middle** of the page. Put an apple **beside** it. Both are **under** a rainbow. Use the same idea to lead students in movement activities: “Reach **behind** your desk and imagine that you are picking **up** a stone from **beneath** a river.”

**Places Visited:** Remember those *Family Circus* cartoons where the kids left footprint trails to indicate how many things they visited or got into in an afternoon? Invite students to give a record of their day—real or imagined—by making a detailed drawing of places they visited. Ask them to consider prepositions such as **over**, **under**, and **across** and tell them to leave a trail for viewers to follow.

**Writing Extension:** Divide students into groups and distribute old maps and markers (a different colour for each person in the group). Each student can plan a trip and make a path over the land and waters with his or her unique marker. Then students will have a sensational trip storyline and can write about travelling **over** mountains and **through** waterfalls, being chased **across** the sea by pirates.

# If You Were an Antonym

(Nancy Loewen 2007)

## Materials/Equipment

- a selection of contrasting materials
- file cards (e.g., brick, velvet, cloth, sand)
- drawing supplies

## Drama

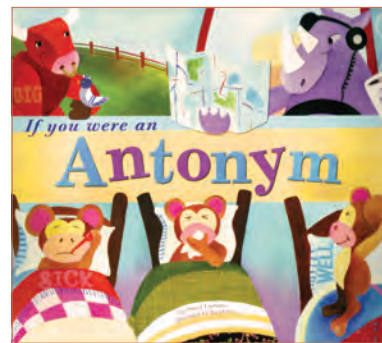
**Silent Role Play:** Explore different roles through acting. Put students in pairs for an exploration of one-on-one relationships (e.g., parent and child, student and teacher, pet and owner, bicycle and cyclist). Have them demonstrate the roles using their bodies rather than their voices.

**Exploring Antonyms:** Explore, with students, suffixes that turn a word into an antonym. For example, “less” and “ful” added to “hope” or “care” create antonyms. Explore as many as the students can think of. Put antonyms on file cards. Gather students into small groups and have each group choose a card. The challenge is for each group to act out the word on the card without using verbal cues, while the other students guess the antonym.

## Visual Arts

**Illustrating Opposites:** Have students find pairs of opposites and illustrate them. Tell them to use contrast—one of the principles of art. Think about tone—light or dark, large or small, soft or smooth. Artists think about these ideas too! Ask students How does it feel to work with contrasting materials? Ask them to experiment and describe their reactions. For example, compare flowing, wet paint to dry, scratchy chalk. Have them look at buildings and think about the materials and structures used to create them. They may use some of these materials to make replicas or design their own.

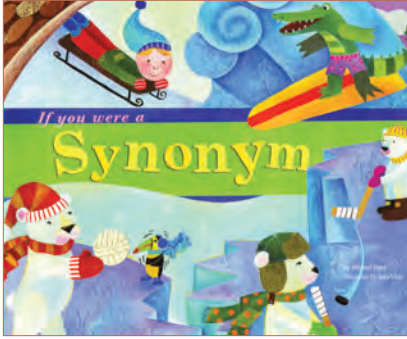
**Ready-Mades:** Explore the Dada movement in art with students. The most famous reference is Marcel DuChamp’s ready-mades. The simplest way of thinking about this is that artists normally put a lot of thought, time, skill, and patience into their work. Dada artists wanted art to be something different—something that was opposite to that. They declared mundane or “random” things such as a monochromatic painting or an empty picture frame as art. Invite students to consider some well-known found art or ready-mades and then to create or declare their own around the classroom. Have a discussion or debate about why this is or is not “real” art.



## Outcomes

“Mounting evidence shows that the arts are fundamental to human development and education. Many educators believe that the arts speak a language all their own. They are separate forms of intelligence that offer many different ways of developing a child’s true potential, often overlooked in traditional schooling.”

—Howard Gardner



## If You Were a Synonym

(Michael Dahl 2007)

### Materials/Equipment

- brayers
- carving tools (found objects)
- clear/smooth surface (e.g., Plexiglas)
- ink (printing)
- paper (standard size, unlined)
- pencils (drawing)
- scissors
- Styrofoam (flat; e.g., grocery trays, Styrofoam plates)

### Outcomes

### Dance/Music

**Exploring Sound Effects:** “If you were a synonym, you would keep sentences exciting and add variety.” (pp. 12–13) In film, foley is the sound that adds excitement or helps create the mood. Allow students to create their own foley for ideas such as the sound of thunder. Brainstorm what thunder sounds like (e.g., booming, crackling, crashing). The challenge is not just in determining these descriptions but in trying to create them. Our voices and bodies can make a wide range of sounds, and students can improvise with objects found around the classroom. For example, pushing desks across the classroom can make a loud noise. Have students experiment to see what might be suitable. Ask them to bring a poem, story, or video to life by adding sound effects.

**Synonym Soundscape:** Have students (in groups) write poems that contain a prescribed number of synonyms. For each synonym, have students create a sound that reminds them of that word. Now invite them to read their poem and add the sounds as they are read. Next, ask them to tell the entire poem by just using these sounds, as well as sounds for other words that may not be so obvious. Students can invent notation to represent the sounds and score it so others can perform it, adding appropriate dynamic markings as well as other articulations that make the composition more descriptive. If time permits, ask them to add a contrasting section or a movement sequence. Now you have a choreographed music and dance piece that can be performed for the whole class, other classes, or parents/guardians.

## Visual Arts

**Printmaking:** A synonym is a word that means the same thing, or almost the same thing, as another word. In art, an edition is a series of prints that all look the same—or as close as possible. Have students create prints to explore variations and similarities from a printing plate by following these steps:

**Step 1:** Create an image. Draw on a Styrofoam tray/plate with a pencil or use another tool to make textured marks. In printmaking, this is called a plate or matrix.

**Step 2:** Prepare or have on hand several pieces of paper cut to size.

**Step 3:** Spread out black printing ink on a smooth surface (e.g., Plexiglas) with a brayer. The brayer should have an even coat of ink on it for best printing results.

**Step 4:** Ink the plate evenly (or expressively!).

**Step 5:** Place the paper over the plate to transfer the ink. Peel back the paper to reveal the first image or print. Re-ink and repeat.



## If You Were a Verb

(Michael Dahl 2006)

### Materials/Equipment

- animation software (simple)
- music
- blocks (playing or building)
- paper (large sheets)
- modelling clay
- paper (standard size, unlined)
- digital camera
- staplers and staples
- drawing supplies
- toys (small, simple)

### Outcomes

### Dance

**Movement Sequence:** As a class, create a list of action words that are used in a sports game, on a dance floor, on the playground, playing charades, etc. Take your class to a large open space and have students move to represent the action of a verb you call out. Have students (in groups) create a sequence of verbs that reflect a particular theme or event. Have them work out the sequence and then select music that is appropriate for the setting. Invite each group to perform their sequence and discuss how successful they were in portraying the theme or event.



## Music

**Creature Symphony:** Try making a symphony of creature sounds. By trying some of these in the classroom, students can show the connection with verbs.

## Visual Arts

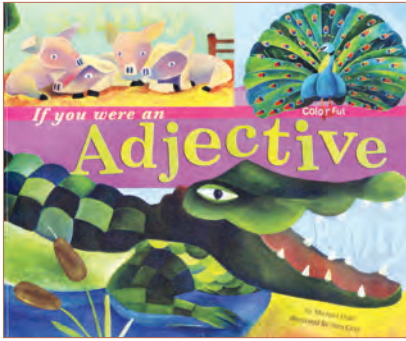
**Action Cards:** Verbs are action words. Engage students in making art that comes to life with jumping frogs, talking horses, etc. Experiment with cutting and folding paper to create a variety of action cards.

**Superhero Comic Strip:** Comics lend themselves naturally to action. Invite students to write and illustrate a comic strip exploring verbs.

**Stop-Motion Animation:** Bring characters to life one click at a time. With tiny movements, students can make images come to life. For this activity, have students use modelling clay or simple small toys, blocks, etc., and shoot a series of photos that capture their object being moved or changed in between each shot. Students can then scroll through the photos quickly on the camera screen to see the animation, upload the photos onto a computer to view them as a slide show, or place the images in a simple animation software program.

**Flip Books:** With sturdy paper, have students create a series of simple drawings that show actions, staple the pages together, and flip.

**Gesture Drawing:** Students can take turns modelling in dynamic poses—kneeling, stretching, reaching, and balancing—for their classmates to draw. Have them work on large sheets of paper so they will be able to use their body’s movements to exaggerate the model’s pose. For example, if the model is reaching toward the sky, they should demonstrate how reaching and stretching your own arm to the top of the page helps connect you with the pose and makes the lines in the drawing more expressive. These are meant to be quick, simple drawings that allow students to think about verbs.



## If You Were an Adjective

(Michael Dahl 2006)

### Materials/Equipment

- drawing supplies
- painting supplies

### Outcomes

#### Dance

**Descriptive Names:** Give students an opportunity to think of an adjective that begins with the same letter as their name. Form a circle and have each student say his or her name with a descriptive adjective, such as Playful Pauline, while acting out that adjective. Playful Pauline might mime a skipping action to demonstrate how she is playful. The group can copy the action and repeat the name and adjective combination. Jumping Jessie goes next, then Squirmy Sammy and so on until all of the students have shared their adjective and movements.

#### Visual Arts

**Descriptive Fonts:** Invite students to design their own fonts based on adjectives such as pointy or colourful. On page 5 of *If You Were an Adjective* there is a wide selection of words brought to life through artistic lettering. Have students look at fonts that help give us a sense of various words and their meaning. For example, “Slimy” has dripping letters.

**Drawing/Painting:** Present an animal (or other noun) art challenge. Students (in groups) are each assigned one animal. Ask students to choose a different adjective to bring this animal to life. For example, have them create drawings or paintings that show the differences among big, colourful, and spiky fish. Have each group exhibit their work to showcase the variety of responses.

**Soil Composition:** Students can paint or draw soil and choose adjectives to describe it.

# If You Were an Adverb

(Michael Dahl 2006)

## Materials/Equipment

- drawing supplies
- painting supplies
- music (various)



## Dance

**Movement Sequence:** Choreograph a simple movement pattern and have students practise it. Play a variety of styles of music and have students perform the movement pattern in response to the music. As a class, describe how the movements changed. Talk about how music can affect how we work, move, play, etc.

## Drama

**Ways to Walk:** Go for a walk outside or around the gym. Ask students to act out a variety of ways to walk: clumsily, happily (with a skip in their step), boldly, etc.

## Music

**Visual Response to Music:** Invite students to make abstract drawings or paintings to the rhythm of music. Play a musical selection that has sharp contrasts and ask students to interpret the movement in line and colour. Ask them to tell you first how the musicians are playing. For example, “The musicians are playing rapidly” or “The flutes play lazily over the high notes.” You may first want to explore making marks, lines, and shapes in response to the music.

## Visual Arts

**Artistic Styles:** Artists work in different styles. Invite students to consider working boldly, with strong lines and intense colours, or softly, with muted tones and smooth lines. Have them experiment with these by providing each student with a paintbrush and paper while they share paints. Call out adverbs to describe how the line should look, such as painted hurriedly, calmly, sleepily, or crazily.

**Rocks and Minerals:** Use adverbs to describe and to draw rocks and minerals as they erode.

## Outcomes





## If You Were a Pronoun

(Nancy Loewen 2007)

### Materials/Equipment

- audio recorder
- digital camera
- drawing supplies
- mirrors
- painting supplies
- paper (lined)
- paper (standard size, unlined)
- pencils (drawing)
- staplers and staples
- video recorder

### Outcomes

#### Drama

**Newscast:** What? Who? Which? Whom? Whose? These can be called “nosy” questions, particularly in journalism, but they get answers. Send out some student journalists armed with recording equipment (pencil, notepaper, camera, audio recorder, or video recorder) as well as a list of pronoun questions to get to the bottom of mysteries around the school. Examples of questions could be, What are you doing in the office? Who told you it was recess? What do you think makes the plants grow? or Which plants change during the day? Have students create a newscast or turn their stories into front-page news with a classroom publication.

#### Visual Arts

**Self-Portrait:** Artists can learn a lot about themselves by creating self-portraits. Create a self-portrait project that is right for your students—maybe one that reveals something about their character or a record of what their hair looks like when they climb out of bed. Have them carry out the project and display the results around the classroom or in the hallway.

**Comic Strip:** Speech bubbles are fantastic comic strip creations that are a natural complement to pronouns. Show students some examples of speech bubbles with pronouns and invite students to create their own comic strips.

**DIY Zine:** In DIY (do-it-yourself) art, a pronoun is built right into an art movement. One of the ways this movement has spread is through self-publication and skill sharing. Have each student create a zine to bring to light the “know-how” of your students—things they know how to make or do already. Have them staple together a booklet and write and illustrate a topic they know well to exchange and share with classmates or another class in the school. Recipes, art projects, book reviews, etc., are all popular choices.

“... only the arts can give children back their self-esteem.”

—Sir Ken Robinson



# Mrs. Spitzer's Garden

(Edith Pattou 2001)

## Materials/Equipment

- alfalfa or other fast-growing seeds
- animation software (simple)
- buttons
- modelling clay
- digital camera with tripod
- drawing supplies
- dried leaves and flowers
- eggshells
- found/recycled materials to make flowers and weeds
- glue
- music (pastoral)
- paint and paintbrushes
- paper (brightly coloured, unlined)
- paper (large sheets)
- paper (shredded)
- papier mâché materials
- plastic containers (recycled; small)
- props (e.g., umbrellas)
- scissors
- tissue paper
- water
- wire (bendable)

## Outcomes

## Dance

**Movement Sequence:** Using basic movements, have students show the growth of a seed into a beautiful flower. Explore how the flower responds to sun, wind, rain, etc. Have students move slowly, showing good transitions between their movements, and select pastoral music (such as a piece by Claude Debussy) as a background.

**Class Performance:** Choreograph a class performance piece, showing the growth from seed to flower or vegetable. Some students can be the tools, some can be the vegetables or flowers growing, etc. For this activity, you may want to use props. For example, umbrellas can be used, first folded up as students are crouched down low, and gradually opening as they grow. Once the flowers are fully grown, have them move with the umbrella to show wind direction, etc. Have students create a tableau to show a scene from the piece.

## Drama

**Improvisation:** Ask students to imagine that they are a flower or a vegetable. Ask them what creatures live near them. Have students take on these roles and improvise a conversation. In developing their dialogue, ask students how the voices of flowers and turnips, for example, differ. What about earthworms in contrast to stalks of corn? Voices could be high, low, squeaky, or a barely audible mumble.

## Visual Arts

**Art Garden:** Invite students to create a garden as a work of art. Each student can make a flower from wire, buttons, found/recycled materials, etc.

**How Weeds Grow:** Allow students to observe or think about how weeds grow. They grow between cracks in sidewalks, along edges of buildings, etc. Have students create their own weeds from brightly coloured paper and found/recycled objects and to find places for these to “grow” in the classroom.

**Group Garden Painting:** Show students some Eric Carle books demonstrating bright illustrations. Have them paint large sheets of paper in bright colours, allow time for them to dry, and then cut out shapes to create beautiful large-scale garden works.

**Stop-Motion Animation:** Have students create a stop-motion animation in clay that demonstrates a seed that grows into a flower. This is done by taking still photos of an object—in this case the seed—in development. The camera must be secure (using a tripod or taped to a solid surface), and as students make minor adjustments to the object, they snap photos continuously, being careful that the camera does not move. Before each photo, have students add small bits of clay to demonstrate the “growth” of the seed. Have them upload the photos to a computer, and, using the arrow key, flip quickly from one to the other to show the animation. If the computer has a simple animation program, the photos can be pasted directly into it and run in animation.



### Vignette

A flower is completely unique so students felt at ease choosing materials they were drawn to from a collection of junk and everyday items. Because the materials were a variety of shapes and textures, students had to do a lot of problem solving. There was no one answer, instead a variety of materials that we called “connectors” such as bobby pins, elastics, tape, wire that allowed for experimentation. Soon, skills were being shared around the classroom and ideas were growing—the gardens were soon in full bloom.



## Check It Out

You may wish to review with students the work of maritime artist Tara Wells to discover her “mechanical garden” made from found objects.

**Seed Characters:** Invite students to create sprouted seed characters whose hair is made from alfalfa or other fast-growing seeds. They may consider making the head from an eggshell section and the body from small containers or other objects that can support the head.

**Papermaking:** Have students gather dried leaves and flowers that can be mixed with shredded paper to make their own paper. You can do an Internet search on papermaking for more specific directions.

**Papier Mâché Fruit:** Explore what flowering plants (e.g., pumpkins, cherries, strawberries) yield. Have students create luscious fruit from papier mâché materials and then paint or cover them with torn pieces of tissue paper dipped in water and glue.

**Funky Flower Drawing/Dance/Writing:** Have students draw flowers that are affected by their environment. For example, have them draw some that have crazy shapes because they have grown around a pole or are stunted because they have grown in the shade. Have students use movement to show these effects with their bodies. Invite students to work together to design a group tableau to illustrate the unusual features of the growing flowers. They may move in slow motion away from the tableau, transitioning to a second tableau showing further growth.

Ask students to write an expository paragraph to explain the strange features of the flowers.



# Perfect Man

(Troy Wilson and Dean Griffiths 2004)

## Materials/Equipment

- bedsheets (old) or inexpensive fabric
- craft supplies for making masks
- drawing supplies
- found/recycled materials for creating a superhero
- modelling clay
- paint and paintbrushes
- pipe cleaners
- silkscreen supplies
- wire (bendable)

## Dance / Drama / Visual Arts

**Superhero Development:** Have students create a superhero and draw a comic strip to tell a short story that focuses on this superhero. Ask them to “become” the superhero and have them create masks to hide their real identity. Encourage them to consider the special features of the superhero. Next, using old bedsheets or inexpensive fabric, have students create capes for their superhero. Have them create a logo for the superhero and invite them to paint or silkscreen the logo onto the back of the cape. Ask them to consider ways in which their superhero moves from place to place, such as flying, crawling, running, walking, or hopping. Have students move throughout an open space using the masks and capes as props. Elicit comments to describe the movement patterns as well as how the masks and capes create an image of the superhero.

## Visual Arts

**Superhero Action Figure:** Have students create a superhero from a variety of materials, including wire, pipe cleaners, modelling clay, pieces of fabric, and found/recycled materials.

**Secret Identity Story/Illustration:** Have students imagine that their parent/guardian or teacher has another identity. Have them write a short story with an illustration to reveal this secret.

**New Experience Story/Illustration:** In this story, Mr. Clark tells Michael that “living” is the best research for stories. It is a secret ingredient and encourages us to try new things. Invite students to try something completely new and to write a story and draw a picture to tell about the new experience.

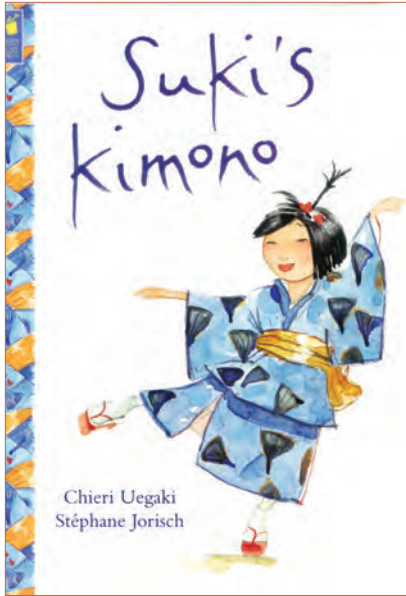


## Outcomes

### Vignette

There's so much balance involved in creating a superhero in action, students have an enormous opportunity to think critically and creatively about weight of materials and difference poses while they're building a sculpture. The best way to understand this is to use your own body and explore a variety of gestures—something students embrace! That physical connection with the work often leads to more expression within the sculpture as well.





## Suki's Kimono

(Chieri Uegaki and Stéphane Jorisch 2003)

### Materials/Equipment

- bedsheets (old)/  
large pieces of fabric
- glue or glue stick
- hats
- hole punch (single hole)
- ink (printing)
- markers (coloured)
- paintbrushes (to use with ink)
- paper (standard size, unlined)
- paper (tissue or crepe)
- scarves
- scissors
- stick or pole (60 cm long)
- yarn or string

### Outcomes

“Once in a while, Suki would lift her arms and let the butterfly sleeves flutter in the breeze. It made her feel like she'd grown her own set of wings.”

—Uegaki and Jorische

### Dance

**Exploring Movement with Costumes:** Provide students with costume bits or dress-up clothes or simply large pieces of fabric or old bedsheets. Alternatively, you might invite them to use their imagination with their own scarves or hats. Ask students to write or describe how it feels to dress up, to be draped in fabric like a ghost, or to wear their sheet like a shawl. Allow them time to explore moving with their costumes on. Discuss genres of music, or specific musical selections, that would lend themselves to each movement piece. Make comparisons to music in a movie where the style of music clearly portrays the scene and enhances it.

## Visual Arts

**Japanese Art/Craft:** This book richly displays Japanese art, culture, and traditions. Have students create a Japanese paper lantern or a carp-fish kite. You can find information on these on the Internet.

Throughout this book there are Japanese words such as **kimono** and **obachan**. If it were written entirely in Japanese, the story would look much different. The Japanese language consists of characters called **kanji**. Kanji are formed by using different strokes or lines that make a symbol, and these symbols represent words. For example, the strokes for the word “tree” look like a tree. Invite students to explore kanji numbers or words. On a folded sheet of paper, have them use ink and a paintbrush to practise forming the kanji on one half of the paper. On the other half, have them create a drawing that illustrates the kanji.

**Clothing Designs:** Create works of art that allow students to cut up and use samples of fabric or bright pieces of paper to create kimonos or other cultural outfits. Display these around the classroom or in the hallway.

**Clothing Story/Illustration:** Many stories have been written about favourite clothes or about having to wear something that is old and worn. Invite students to draw pictures and/or write stories about wearing something that makes them feel good or proud. What about wearing something that causes them to be teased? It takes a lot of courage to wear something that has personal meaning but may not be popular, such as an outfit that is typical of their cultural heritage. Many themes can be discussed, including one that students will likely know: To recognize and help stop bullying, wear a pink shirt in support of a student who was bullied because he chose to wear pink.

**Show and Tell:** You may have students who have kimonos at home and might be permitted to bring them in to show the class.

### Check It Out

For examples of kanji illustrations, check out the *Japan Culture Club* website (<http://japan-cc.com/kanji.htm>).

“Our ultimate goal is to empower our students with knowledge, with skills, with the ability to appreciate, and we do that by exposing them to the arts.”

—Wynton Marsalis





## The Busy Tree

(Jennifer Ward 2009)

### Materials/Equipment

- audio recorder
- craft materials to create dioramas and build habitats
- drawing supplies
- paper (standard size, lined)
- pencils (drawing)
- sculpting supplies

### Drama

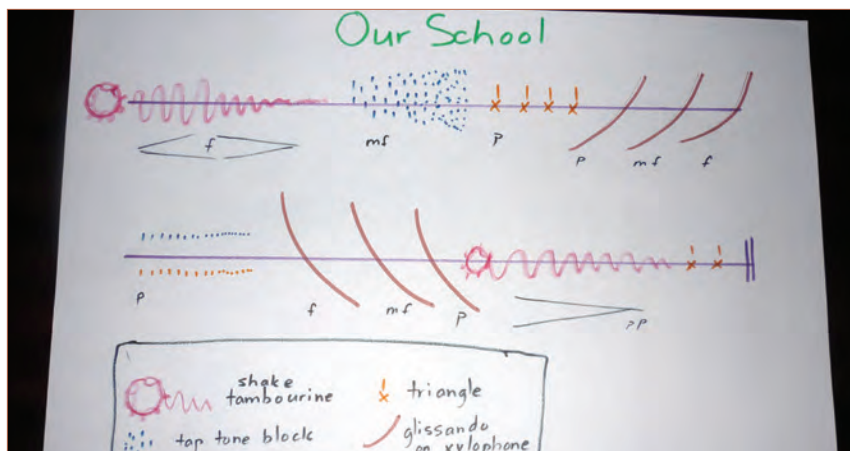
### Outcomes

**Environment Charades:** Form several groups of students within the classroom. Assign each group a secret environment or location. Have students quietly brainstorm what takes place in that environment. What creatures might live or work there? Share the ideas with the whole class through a game of charades, asking students to guess the possible environments based on what their classmates act out. For example, a river might be highlighted by a squirming fish, swooping birds, or beavers building dams.

### Music

**Habitat Symphony:** So many creatures sing or make noise as they work. Invite students to think of, and practise, making the sound of a squirrel eating nuts, a woodpecker searching for insects, birds making nests, beavers building dams, etc. Have them build a symphony from improvised sounds and perform it live in the classroom or make a recording. Encourage students to think of different arrangements—from soft to loud, and night to day—and add the sound of leaves rustling or a tree creaking. Ask students what happens when they are all making different sounds and when the whole group makes one sound.

**School Soundscape:** Take students for a walk through their school and ask them to listen intently to the sounds they hear. Have students explore how the sounds differ in various parts of the school. For example, the sounds in the library contrast to the sounds in the gym. See how many sounds they can recall once they are back in the classroom. Now have them create a soundscape that tells through sound the story of their journey. Using invented notation, have them write out a score for their soundscape and then perform it.



Teacher sample

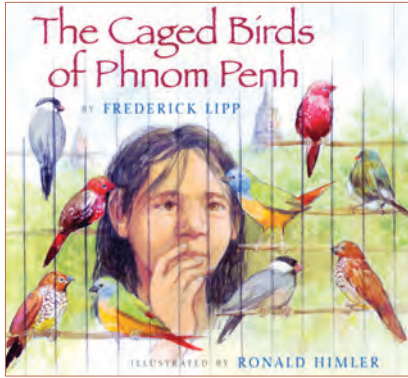
## Visual Arts

**Vantage Point Drawing:** What you discover about a tree depends on how close to it you can get. From far away a tree may look small, but stand underneath its branches and you will be dizzy looking up so high. Explore with students different perspectives in imaginative drawings, working with the idea of scale or vantage point.

**Habitat Poem/Story:** Explore habitats with students. *The Busy Tree* highlights the amazing diversity of life within a tree. Ask students to research and create drawings and dioramas or to build habitats that allow them to explore how lively any one location might be, such as the tree in this book. For example, discuss what could be found in a single tidal pool, a swamp, or under a deck. Have students write a poem or story to tell about that habitat, highlighting what might be found there.

**Community Story/Illustration:** Ask students to consider how their community has movement and activity much like life in the tree in this book and to pick one spot in their own community—a park, a busy intersection, etc.—and tell the story of what people are doing there. Have them complete the story with an illustration.

**My Tree House:** We shape our environment by creating roads, bridges, and buildings to live in, whereas the animals, insects, and birds found in this book make use of what the tree naturally offers. Examine the types of homes in this book—nests, cocoons, hollows—and invite students to design a home based on what makes them feel happy, comfortable, and safe. What part of the tree would they choose to build a home in? What materials could be used? It doesn't need to be natural, as students might imagine making a dazzling house out of colourful interlocking blocks (or candy or a gingerbread house) and position it high up in the branches. Have them create stories, drawings, or sculptures to bring these dwellings to life.



## Outcomes

# The Caged Birds of Phnom Penh

(Frederick Lipp 2001)

## Materials/Equipment

- digital camera
- drawing supplies
- magazines
- modelling clay
- paper (standard size, lined)
- waxed boxboard (e.g., milk cartons)

## Drama

### Script Development:

This book tells the story of a young girl growing up in poverty in Phnom Penh, Cambodia, who hopes to escape her plight by buying a bird from the bird lady and allowing it to fly free on the yellow wind, taking with it her wishes for a better future. The story ends with the bird flying away, but it does not tell us what eventually happened to the girl and her family.

Have students (in groups) brainstorm their ideas of what might have happened. Did the bird return to the bird lady? Did the wishes come true? Was this just the girl's dream? The possibilities are endless. Once they have agreed on an ending, have students improvise a script that tells the final scene(s) for the book. When students have had enough time to develop their ideas and practise their scene, invite them to present the scene to the other groups. After each presentation, debrief with the class, discussing how their interpretation fits with the rest of the story.

As a follow-up, have students write the final scene, either in prose or in script format. This can be accompanied by an illustration for the final pages in the book that portrays the outcome.

## Visual Arts

**Bird Sculptures:** As the book suggests through the illustrations, birds can be very colourful and spirited. Invite students to think about birds that they see around their homes. If possible, you could have them take digital images of these, or they might bring in images from other sources. Using modelling clay, have students create small sculptures of the birds they have discovered. Encourage students to blend colours, look at detail, and be as accurate as possible. Consider displaying the bird sculptures in the classroom or in the school foyer. Invite students to think of a creative display, such as a branch or a birdcage. For a mathematical connection, students could explore cages that have shapes that are not rectangular prisms.

**Bird Reliefs:** As an alternative to the above art activity, you may want students to make images of birds on a flat surface and, using a relief technique, make the images look three-dimensional. Give each student a small square of waxed boxboard (cut from milk cartons, etc). Using an image from a book or magazine, students can recreate the image of the bird with modelling clay. Encourage students to look at the bird's natural habitat, make the background first, and then add the bird, so it stands out. A book that you may want to reference is *Have You Seen Birds?* illustrated by Barbara Reid (1998). In her illustrations, Reid uses modelling clay to create the images of birds in their environment.

**Other Bird Art Ideas:** There are many art-lesson ideas for the creation of birds in nature (as well as those in cages) on the Internet. Some may be found on the *Deep Space Sparkle: Art Lessons for Kids* website (<http://deepspaceparkle.com>).



### Check It Out

*Have You Seen Birds*  
by Barbara Reid (1998)



# The Honeybee Man

(Lela Nargi 2011)

## Materials/Equipment

- black tape
- foam balls
- found/recycled materials for making bees
- glue
- honeycomb (sheets)
- music (movement)
- paint and paintbrushes
- paper (any size, unlined)
- pipe cleaners
- scissors
- skewers (wooden)
- stamp pads (various colours)
- staplers and staples
- string
- tissue-paper rolls

## Outcomes

## Drama / Visual Arts

### Check It Out

As background music or just for a movement exercise, play Rimsky-Korsakov’s “Flight of the Bumblebee” and watch students’ reactions.

**Bee Puppets:** Students may create bee puppets with a variety of materials. Black tape or pipe cleaners would make excellent stripes, and foam balls could be used as the body. Students can use found/recycled materials combined with traditional craft materials to make unique bees. A wooden skewer inserted in the foam ball as a “handle” will allow students to manipulate their bee puppets.

**Script Development and Puppet Theatre:** Using the story as inspiration, have students work in groups to improvise a script with their bees. Have a queen bee, drones, and worker bees taking on different theatrical roles. Have students assign interesting names and characteristics to the bees, just as Fred did in the story. Once the script has been completed, have students act it out with their bee puppets. As a class, create a puppet theatre for students to showcase their scripts.

## Visual Arts

**Honeycomb Art:** Students can build honeycomb art using empty tissue-paper rolls as follows. Cut each roll into centimetre-wide rings, flattening the roll to make it easier to cut. Then fold each ring into a hexagon by pinching it with their fingers to form six equal sides. The hexagon rings do not need to be perfect as natural honeycombs have some variation in shape. Now glue or staple the hexagon rings together, side by side. Students can connect their honeycomb section with another to see it expand. If the whole class collaborates, bringing their sections together, what kinds of shapes can be made? Explore other shapes that fit together. Could you make honeycombs with shapes other than hexagons?

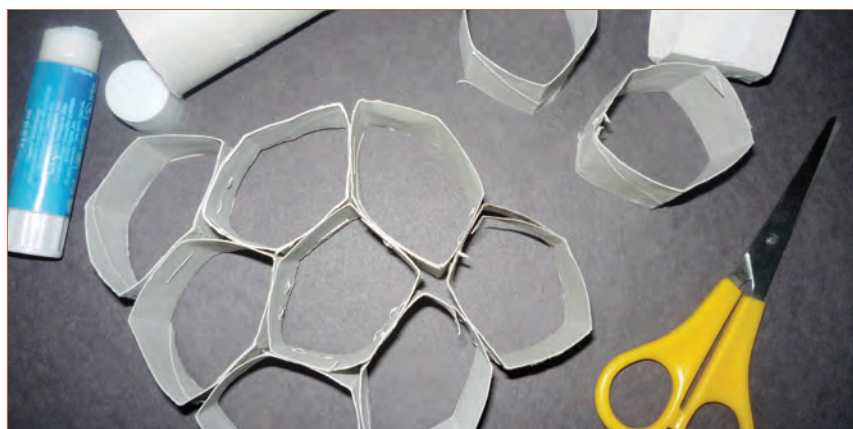
**Pop-Out Figures:** Honeycomb paper is used in the centre of greeting cards and books to form pop-out figures. Have the students experiment with the idea and use the technique to make cards for special occasions. Instructions are available online, and many kid-friendly methods are described on craft blogs.

**Honeycomb Stamps:** Sheets of honeycomb can be purchased in natural-food and craft stores. Students might cut out interesting shapes that can be used as stamps. They can press them onto a stamp pad or use paint on one side. The image can then be transferred to a piece of paper. Have students experiment with different stamp shapes and paint colours and use the stamps to create honeycomb-patterned art or maybe a scene from the book.

**Honeycomb Candles:** Using the same type of honeycomb sheets, students can make candles, a great project for a special occasion such as Mother’s Day. In addition to the sheet of honeycomb, they will need a piece of string for the wick, and this should be about three centimetres longer than the honeycomb. Have them roll the honeycomb sheet, encircling the wick in wax as they go. When they reach the end of the sheet, have them lightly press the edge into the candle to fix it in place and finish the candle.

*“The future belongs to young people with an education and the imagination to create.”*

—President Barack Obama





## The Red Scarf

(Anne Villeneuve 2010)

### Materials/Equipment

- audio recorder
- drawing supplies
- fabric
- ink (printing)
- markers (black and red)
- music (various)
- musical instruments (various)
- paint
- paper (standard size, lined and/or unlined)
- pastels
- pencil crayons
- pencils (drawing)
- scarves (various)
- sewing or darning needles
- stapler and staples
- thread

### Outcomes

### Dance

**Exploring Movement with Scarves:** Have students create the illusion of movement on paper by rubbing or smudging lines drawn with pastels. Now have them express this same idea with their bodies and scarves while they move to music.

#### Teacher Note

During movement activities, scarves can be important props because they allow the attention to be shifted from the students—particularly those who are shy or feel self-conscious moving—to the scarves. They can also be used as extensions of the body.



## Drama

**Lost and Found:** Have students imagine things that people leave behind in taxis and describe the journey of these items as they are returned to their owners. Have students act this out as they create a dialogue.

## Music

**Taxi Soundscape:** Have students use instruments or found sounds to create a soundscape that depicts the environment in which a taxi travels, including blaring horns, wheels screeching, sirens, and people yelling at one another.

## Visual Arts

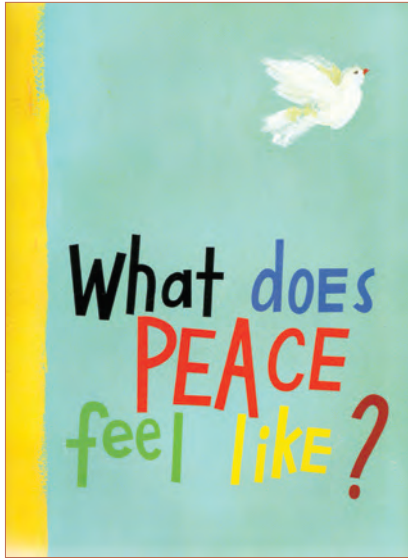
**One-Colour Art:** Consider how a splash of colour draws our attention and highlights something specific. Have students make a picture in pencil, ink, or black marker and colour one important detail in a bright red (or any other colour the class likes). They can use markers or pencil crayons or be bold and add pastel or paint. Demonstrate how artists such as Ian Falconer (Olivia series at [www.oliviathepiglet.com](http://www.oliviathepiglet.com)) use this technique.

**Visual Story:** As a class, create a series of images or a book that depicts a story without text.

**Class Scarf:** Make a scarf together as a class. Have students bring from home pieces of fabric (with their parent/guardian’s permission) that have personal meaning—such as an important piece of lace or a part of a kite—or choose scraps from a fabric box. Weave, tie, sew, or staple the fabric pieces together. Let the scarf go on adventures around the school and have students respond by writing fables or doing drawings about these adventures.







## What Does Peace Feel Like?

(Vladimir Radunsky 2004)

### Materials/Equipment

- audio recorder
- chalk (various colours)
- barded medium felting needles (optional, use if needle felting)
- bowl for rinsing (large)
- bubble wrap
- cotton balls
- digital camera
- drawing supplies
- found/recycled materials
- hot tap water
- liquid dish detergent
- music (nature sounds, soft)
- paint and paintbrushes
- paper (construction; dark colours)
- paper (standard size, unlined)
- pencils (drawing)
- sculpting supplies
- silk
- sponges
- spray bottle or alternative, such as a water bottle
- sugar
- towels (on hand to absorb extra liquid)
- unsweetened drink mix (optional)
- vinegar (capful added to final rinse water)
- water
- willows
- wool
  - wool roving (suggestion: merino or other type of wool known for ease of use in wet felting method as a base)
  - various types of wool (dyed merino and local wool fibres in a variety of colours)

### Outcomes

### Dance

**Breathing Exercises:** Have students lie on their backs and put on some quiet music or nature sounds, such as a babbling brook or ocean waves. Do simple breathing exercises. Also, try some relaxing exercises where students lie very still while soft, peaceful music is playing. Have them imagine that warm water or air is entering their body through their big toes and moving slowly—under your direction—up their body until it reaches their head.

## Drama

**Peaceful Poses:** Invite students to strike “peaceful” poses or work together to make a human sculpture or tableau that depicts peace.

## Music

**Peaceful Soundscape:** Research some of the many songs that speak about peace, such as Bob Dylan’s book *Blowin’ in the Wind* (2011), which has been illustrated by Jon J. Muth. Students could make instruments from found/recycled materials and use these to accompany the songs, which may be sung or hummed. You may also want to create a soundscape of a place that students feel might be peaceful. Have students listen to various sounds and try to identify them.

## Visual Arts

**Peaceful Sculptures:** Have students create sculptures to depict what peace feels like. Before they begin, discuss possible materials that will be used (cotton balls, silk, willows, etc.). Photograph the results.

**Peaceful Story/Illustration:** Have students (in small groups) write and illustrate a book about peace, as explored through their senses (like the author has done). Students may paint expressively or, on pieces of dark construction paper, work in chalk to create bold illustrations. To make the chalk more vibrant against the dark background, they can dip the chalk pieces into small bowls of water mixed with a few teaspoons of sugar. This is really fun!

**Wet Felting:** In wet felting, all of the fibres must work together to make a unified piece of felt. How is this a metaphor for what peace looks like? What observations/personal connections can you and your students make while working with raw wool while exploring the felting process?

### Wet-Felting Technique

**Step 1:** Fill a spray bottle with hot water.

**Step 2:** Position a piece of bubble wrap (bubbly side up) on a towel.

**Step 3:** Base layer: Add a base layer of wool roving so that all the fibres are going in the same direction (either horizontally or vertically, just be consistent). Gently pull apart the fibres, releasing them from the roving, and spread them out so they are wispy and able to connect with fibres nearby. Position the wool on one half of the bubble wrap. Leave the other half free, to allow folding once felting begins.

### Vignette

Felting is my favourite art method to bring to a classroom. Students respond so immediately to the feel of carded wool, or the sight of curly local wool dyed in a rainbow of colours. Using soap, water, and friction students can connect with one of the oldest known and simplest methods of creating fabric. This is fun for all grade levels with rich connections to math, science, language arts, and health.

### Vocabulary

**merino:** type of sheep that produces soft wool; common in New Zealand and Australia

**raw wool:** wool in its natural condition, not refined or processed

**roving:** wool that has been cleaned, carded, combed into a twist; ready for felting and spinning

**felt:** a non-woven cloth that is produced by matting, condensing, and pressing woolen fibres

**felting needle:** a notched needle that allows fibres to enter and connect with a surface, such as felt or silk.

**Step 4:** When the base layer is complete, add another layer roving ensuring that the second layer fibres are perpendicular to the base layer. The intersection between layers is critical to the process of felting. For younger students, it may be necessary to use a different colour of wool to differentiate between layers. Continue switching directions and adding layers, exploring colors and patterns. Four layers is recommended.

**Step 5:** Add a drizzle of soap (not too much!) to the fluffy layers of wool. Next, spritz a generous amount of water all over the wool. Fold the bubble wrap over the wool, and press gently to soak the wool.

**Step 6:** Begin by slowly massaging the wool. Rotate the bubble wrap to work the fibres in different directions. If any section of the wool appears wispy, add more water. Extra water will flow out onto the towel. There is no danger of adding too much water, in fact some fibre artists work directly in the sink.

**Step 7:** Continue to massage the wool for approximately five minutes. For variety, encourage students to agitate the wool with forearms, elbows, etc. Enjoy the process! After two minutes of felting, check to see how cohesive the fibres are. Do a “pinch test” to determine if the wool is beginning to felt by pinching the top layer of fibres to see how connected they are. If they are still loose, continue massaging the wool. The longer the wool is worked, the stronger the felt will be.

**Step 8:** When the felt is ready, thoroughly rinse it in cold water. Squeeze all excess water out and dip in a vinegar rinse, neutralizing the wool (add approximately a tablespoon of vinegar to a large bowl of hot water). Rinse again under cold tap water. By alternating rinse water temperature, the felt will shrink and be stronger.

**Step 9:** Enjoy the felt sample as is, or try needle felting to add details. Needle felting is very simple and can be enjoyed by students at the grade 3–4 level. Simple tutorials are available on-line. Ensure students are well supervised during this process.

**Needle-Felting Technique:**

**Step 1:** Place a sponge on desktop, then place the felt (sample that was just created by student or an alternate wool surface such as craft felt, scart, or blanket) on top of the sponge. Collect various colourful samples of wool.

**Step 2:** Using a felting needle, poke the wool into the felt to create pleasing designs. The wool will easily attach to the felt. Take care to not hit the desk surface to avoid breaking the needle top. A Popsicle stick may be used to guide the wool when the needle is used to avoid pricking fingers.

Any type of wool can be used for needle felting; a range of local wools is encouraged in order to produce interesting results. Students can also dye wool using natural materials such as onion skins or unsweetened drink mix for a variety of colours. Tutorials can be found online by using search terms “Kool-Aid” and “dyeing.”



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# Grades 5–6



## Background

This section contains resources grouped according to the following themes; however, many have the potential to be in both:

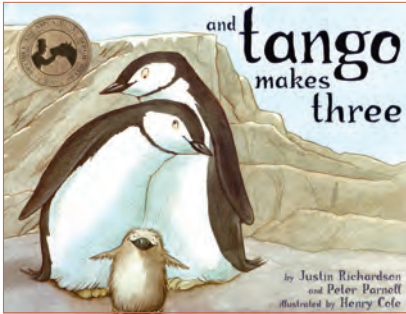
- Personal and Community Identity
- Making a Difference

Teachers should use the suggestions provided as a guide and develop these and other themes further.

In grades 5–6, students should be encouraged to use a sketchbook to record their thoughts and ideas through images and text. Sketchbooks can be purchased or students can make their own.

Since many of the books revolve around local, regional, and global issues that face us on a daily basis, students will be challenged to discuss and simulate ways to solve the problems associated with them. Therefore, teachers may wish to start grades 5–6 *ArtsLinks* activities with *Inkblot*.





## And Tango Makes Three

(Justin Richardson and Peter Parnell 2005)

### Outcomes

### Materials/Equipment

- building materials (simple)
- drawing supplies
- modelling clay
- painting supplies
- sculpting supplies

### Visual Arts

#### Teacher Note

This book was previously distributed in a collection for grades primary–2 as well as to grade 5 in the sexual-health school collection. Teachers may wish to facilitate the activities associated with *And Tango Makes Three* in partnership with younger students.

**Discussion:** In nature animals have various relationships with one another and with other species. Discuss with students how this book leads us to reflect on our own acceptance as we consider relationships that may be outside our own experience. How does a beautiful story about chinstrap penguins allow us to talk about more complex issues? This is a true story of how a little family is formed at the zoo. Two male penguins befriend and raise a little chick. The language is simple and the illustrations endearing. How does this inspire healthy thinking about relationships?

The book demonstrates many ways in which a family shows commitment to their young. Ask students to consider ways in which their family members (parents, grandparents, caregivers) cooperate to create a healthy, stable environment for them. Using modelling clay or simple building materials as a medium, have them illustrate a scene that explores the nurturing tendencies of animals or humans in their habitats. These can be real or imaginary.

**Family Portrait:** Families are unique. Ask students to create a portrait of their own family. It doesn't need to be representational, and it can even be humorous and fun. Students may wish to use materials or imagery that reflect characteristics of their family members.

**Issue Art:** At the grades 5–6 level, personal choice is very important. Early exposure to positive messages about different experiences and points of view are important for individual and societal growth. People are entitled to make choices about their orientation and family dynamic. Books such as *And Tango Makes Three* present important messages that much younger children can understand, and in this case there is a message of acceptance. Ask students to create a work of art—drawing, painting, sculpture—about an issue in their school and have them share this with a younger audience, such as primary students or book buddies. Alternatively, you can have them create posters that have a positive message and display them around the school.

*“ I love to watch children who are so excited about doing something that they don't know what time it is. Their learning transcends time, space, moment, day. This happens when students are engaged in the arts. ”*

—elementary school principal



## Biff! Bang! Pow!

(Sandra Quan-D'Eramo 2010)

### Materials/Equipment

- drawing supplies
- painting supplies
- paper (large sheets)

### Music

**Sound Graphics:** Ask students to work in pairs and have one student create a sound while the other attempts to make a word that uses a font or style to illustrate the sound. Look at the graphic style of the words and fonts on pages 12–14 of the book. Have students illustrate what they are hearing.

### Visual Arts

**Graphic Novel:** Ask students to think about creating a graphic novel that chronicles an important event in history or talks about a particular perspective. Consider the content of *Sit-In: How Four Friends Stood Up by Sitting Down* (Pinkney 2010). Ask students to imagine a scene that could be illustrated graphically. Ask how one scene could be expanded upon to have more detail and give readers deeper insight into how each of them feels. Ask students whether they consider these ordinary students as heroes in this context.

**Poster/Mural:** Using tips from *Biff! Bang! Pow!*, have students create a poster or mural with strong graphic style. Encourage them to create superheroes that stand up against causes that students feel are important. Have them consider using idioms or sound effects to help emphasize their thoughts.

**Manga Comic Strip:** Consider how trends from other places, such as manga from Japan, influence our thinking. Elicit from students ideas of what they know about Japanese style or culture that they might not have known if they had not seen manga. Ask them if this knowledge makes them more curious about or open to aspects of other cultures that are not the same as ours. Manga comic strips, specifically, are read from back to front and right to left, following traditional Japanese writing. Have students create a manga comic strip that follows that same format.

### Outcomes

#### Check It Out

*Sit-In: How Four Friends Stood Up by Sitting Down* (Pinkney 2010), which is featured on page 98.

# Inkblot: Drip, Splat, and Squish Your Way to Creativity

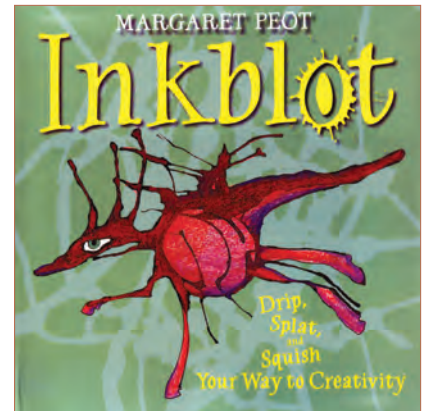
(Margaret Peot 2011)

## Materials/Equipment

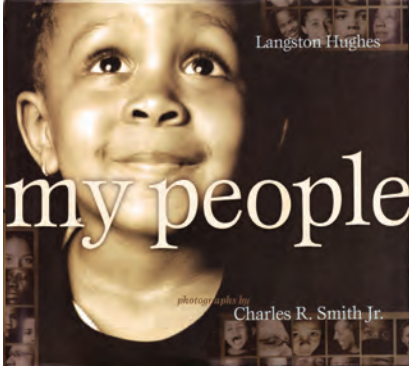
- drafting compass
- drinking straws
- eyedroppers
- ink (India; various colours)
- lid (plastic) or Styrofoam tray for a shallow basin
- paintbrush, small or cotton swabs
- paper (tracing)
- paper, lightweight or medium weight (e.g., drawing paper, print paper, computer paper)
- pen, black (e.g., rollerball, felt tip)
- pencil crayons, crayons, or China markers
- rubber gloves
- squeeze bottle (small) for water

## Dance / Drama / Music / Visual Arts

The activities presented in *Inkblot* explain how to use the techniques of drip, splat, and squish to create wonderful works of art and to look at things through a different lens. *Inkblot* not only teaches a specific art technique but more importantly demonstrates a powerful way for students to tap into their creativity, using both intuitive and analytical processes. These activities range from very simple to more complex and can be used not only to develop visual artwork, but can also be explored through dance, drama, and music.



## Outcomes



## My People

(Langston Hughes 2009)

### Materials/Equipment

- drawing supplies
- glue
- music (various)
- painting supplies
- paper (large sheets)
- photo-manipulation software
- scissors

### Outcomes

### Drama



**Choral Speech / Choric Drama:** Once the poems from the music activity (below) have been completed, select one or two that may be appropriate for choral speech or choric drama. Adaptations may be necessary.

### Music

**Rhythmic Poetry:** Poets like Langston Hughes incorporate the syncopated rhythms and repetitive phrases of blues and jazz music into their writing. Have students create a poem that describes their school, drawing on a particular musical style, such as blues, jazz, or rap, and keeping in mind both the steady beat created by the words and the timbre of the piece. Encourage them to add a rhythmic accompaniment, most likely an ostinato that repeats on a loop. You may want to have students listen to music selections by current and past artists to inspire and inform their work.

## Visual Arts

**Discussion:** The images for this book were created long after the death of the author of the poem. The artist had to carefully consider the meaning and intent of the poem because he could not ask questions or have the author consider his ideas. Read to students and discuss with them the section at the back of the book on how the illustrator made choices of who to photograph and how he achieved his results.

**Design:** Have students create a layout (e.g., poster, book), carefully considering their choices in how text and images are arranged, as well as style choices, such as, such as use of spaces, colour and fonts to convey a message and evoke an emotional response. Have students review their books and layouts for inspiration.

**Yearbook Project:** Does your school have a yearbook? If so, have students work on a long-term photo project for it. Consider cropping, tone, contrast, and other aspects of photography when creating photos. Ask students if they will stage or set up their shots or if the photos will be spontaneous, documentary style, or expressive. Students can use photo-manipulation software to further develop the images. Discuss with students how editing a photograph can change its emotional quality.

**Drum Project:** Have students create their own drums. For ideas on making drums, refer to the supporting materials in the curriculum document *Explore Music 7: World Drumming* (Nova Scotia Department of Education, Draft, 2010), available on the password-protected website at <http://educators.ednet.ns.ca>.

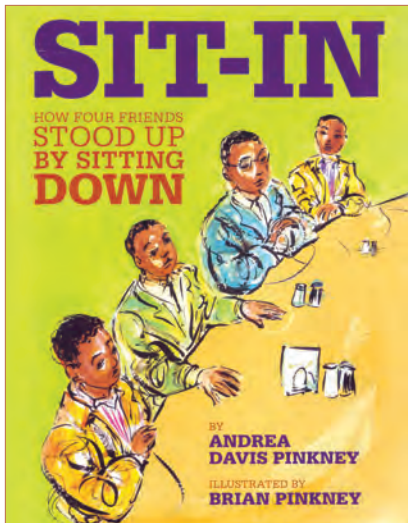
**Monochromatic Artwork:** Have students create a piece of artwork—photography, collage, painting, or drawing—that is monochromatic. Think about how this simplifies an image. Do you think this book’s illustrator did this to complement the simplicity of the poem? Ask students to find a poem, sentence, or idea that they can use in conjunction with a monochromatic work of art.

**Writing/Illustration Reflection:** This poem is from the 1920s. With students, explore the jazz music, drama, and paintings of that era. The explosion of Black artistry in the 1920s is known as the Black Renaissance. Like this poem, the Black Renaissance celebrates the physical and emotional beauty of Black people. Have students reflect on and write about something for which they have tremendous pride. *My People* is written in simple, striking language that is strong in how it communicates. Have students consider this when writing and then illustrating their pieces.

### Vignette

Photography is a way of documenting and expressing who we are as people. With grades 5 and 6 students, we talked about the difference between posing for a school photograph and making faces at the camera with friends. In no time, this led to a series of photos made by the students as an expression of who they were individually and as a group, after considering the language and images of *My People*. It amazed me to see how they embraced props and improvised with classroom resources to tell their own stories and sense of humour.





## Sit-In: How Four Friends Stood Up by Sitting Down

(Andrea Davis Pinkney 2010)

### Materials/Equipment

- audio recorder
- music (various)
- pencils (drawing)
- props (e.g., stools)
- screen-printing supplies
- sculpting supplies
- sketchbooks
- T-shirts

### Outcomes

#### Teacher Note

Intervention art is an interaction with a previously existing piece of artwork, audience, or venue. Intervention art can also refer to art that enters a situation outside of the art world in an attempt to change the existing conditions there. For example, intervention art may be influential in changing economic or political situations or may attempt to make people aware of a condition of which they previously had no knowledge. Since these goals mean that intervention art addresses and engages with the public, some artists call their work “public interventions.”

### Dance

**Thematic Dance:** Consider a dance or choreographed movement piece that makes use of simple props (like stools) to explore a theme. Encourage students to use gestures and exaggerated movements. Have them select a piece of music that would complement their movement piece.

### Drama

**Improvised Conversation:** Many of the scenes in this book are powerful and offer stark contrast between what is fair and what is not. One example is a bustling diner at lunch where students aren’t welcomed, not because the restaurant is full but because of their skin colour. Have students imagine such a scene and invite them to create a short improvised “conversation” based on this book. Alternatively, have them dramatize a specific part of the book that might open up dialogue about issues, both historical and current, in their school or community.



**Altered Content:** The four students who staged the performance at the Woolworth’s lunch counter were very respectable because they were dressed in their best clothes and were polite and determined. Ask students to imagine this scene differently. Have them imagine that the students were acting poorly and wearing ill-fitting clothes or T-shirts with blatant messages. Ask how this would impact the situation. Have them try staging a scene from this story. Have one group dress in respectable clothes and use “appropriate” or respectful body language and speech and another group perform the same scene for classmates

but with an attitude of entitlement. Have them consider how the scene might be performed differently (with heckling, harassment of other customers, poor dress, etc.). Ask them if one is more powerful than the other. Which one makes more of an impression?

## Music

**Songwriting Research:** Songwriters often write about personal or social injustice to highlight a particular point of view. Have students choose such a song from a list that you create, including songs by Bob Dylan, Buffy Sainte-Marie, Joni Mitchell, Gordon Lightfoot, Gord Downie, and others. Ask them to study its content and do research to learn more about the conditions that prompted it.

**Songwriter’s Message:** Have students write, perform, and/or record a song that looks at an issue that is important to them. This could be an issue that affects their school, community, province, or country.

## Visual Arts

**Recipe for Change:** In the story there is a passage that states “This was the law’s recipe for segregation ... Do not combine white people with black people. Segregation was a bitter mix.” An additional passage reads “Combine black with white to make sweet justice.” Discuss the idea of a recipe used as a metaphor. Allow students to write their own recipe around a particular theme or issue that they feel is important, considering the various ingredients as symbols and possibly making a recipe for a baking project such as cookies, muffins, etc., that would be symbolic. Have them share the results with the class.

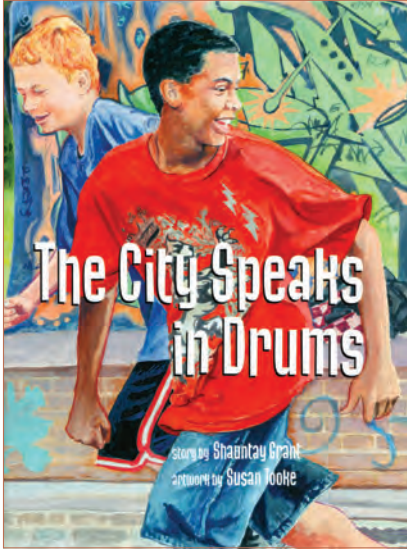
**Screen Printing:** Have students design and screen-print a T-shirt that communicates something they feel is important to them. Ask probing questions such as Can you say something using just symbols, without text? and What message would you choose to wear?

**Sculpture:** In this book a line is repeated again and again. Look at the large-scale work of Claes Oldenburg—giant sculptures of ordinary things such as hamburgers. Relate the idea of these sculptures to the repeated line, demonstrating how it is symbolic. Have students (in groups) create a large-scale sculpture that has symbolic meaning.

*“The arts really help us to understand the most abstract concepts.”*

—grade 6 teacher





## The City Speaks in Drums

(Shauntay Grant 2010)

### Materials/Equipment

- audio recorder
- CD player
- charcoals
- musical instruments (rhythm; various timbres)
- paint and paintbrushes
- paper (large sheets)
- pastels
- pencils (drawing)
- sketchbooks

### Music

### Outcomes



### Discussion:

- Play the accompanying CD for this book for students. In the first track the author reads the words with enthusiasm, but in the second she creates a mood by telling the story in rap style. The drumbeats add to the mood created, and the listener can feel the heartbeat of the city. Discuss the two versions. Ask students which one is more appealing and why.
- Ask students to explore their neighbourhood and compile a list of things they hear and observe. In class, put students in pairs or small groups to discuss what they discovered. Lead the discussion with prompt questions such as
  - Was there a sound that was repetitive, such as a jackhammer or the wind causing a gate to continue to bang?
  - Did you hear anything that had variation in pitch, such as a siren from an ambulance?
  - Did you hear children playing, and, if so, were they chanting rhymes?
  - Were there nature sounds, such as birds chirping or wind rustling through the trees?
  - Was there white noise—a combination of many sounds happening at once, clashing rather than providing a soothing atmosphere?Next, have students reread the book and make comparisons between the neighbourhood described therein and their own.

### Spoken Word Piece:

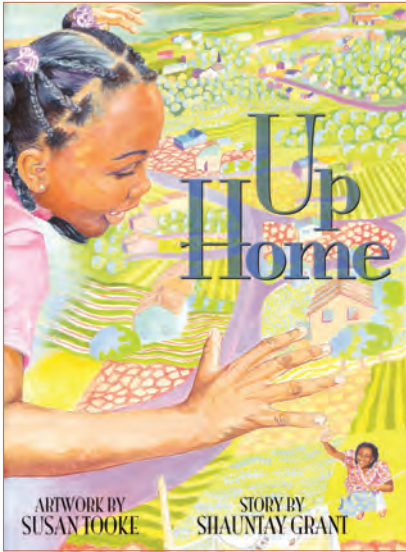
- Discuss with students what made Shauntay Grant’s poetry appealing. Lead the discussion so that students eventually realize that her piece is descriptive because she uses a rap style to tell about the sounds heard in the poem. In their same groups, students could combine their lists and together create a spoken word piece that describes the exploration of their neighbourhood. Once it is complete, invite them to practise saying it, in unison or in parts, with each student taking a different part.
- When they have had enough time to practise, arrange the class in a circle and call upon each group to perform for the rest of the class their spoken word piece for response by the others. Ask the class to think of one thing that they really like about each piece and one suggestion they have for improving it. As a work in progress, this peer feedback is very important. In music we call this “songwriters circle,” and by grade 5 or 6 students should be familiar with the concept from their music class. Have each group take note of the others’ feedback and review it. They may be content with their piece the way it is or they may want to try the suggestions and make changes. When they have had enough time to work on it, ask students to bring the project to conclusion. At this point you may want to have them perform their final product for the others.



**Rhythm Performance:** Next, ask students to describe the timbre of the sounds they have described in their spoken word piece. You might look for words like **soft, loud, harsh, shrill, piercing, melancholy, warm, cool, solid, and high-pitched**. Have a collection of rhythm instruments available—tambourines, sticks, cowbells, rattles, triangles, guiros, maracas, etc.—and ask students to select background accompaniment based on the timbre of the instruments. Some may even want to simply use drums, playing with a technique that provides different types of sounds (texture and timbre). When they have made their choices, have them perform the piece again with the accompaniment. They may need students from other groups to add the sounds, and, if so, you should allow time for them to rehearse before they perform. After each performance, debrief, asking if the instruments enhanced the overall presentation, and have them explain why or why not. As an extension, have each group record their spoken word piece.

### Visual Arts

Invite students to write out their spoken word piece in the centre of a large piece of drawing paper. Then have them illustrate it around the edge, using any medium they feel is suitable—paint, pastels, charcoals, collage, mixed media. These can be displayed around the room or in the corridor. Highlight them during an evening for parents/guardians, and showcase the spoken word pieces, live or pre-recorded.



## Up Home

(Shauntay Grant 2008)

### Materials/Equipment

- 3-D objects
- audio recorder
- computer with Internet access
- drawing supplies
- fabric
- modelling clay
- music (various)
- paint and paintbrushes
- paper (construction; various colours)
- personal item of significance to students
- printed images (e.g., photographs, magazine images)

### Outcomes

### Dance

**Presentation:** Stage “roots and wings” celebrations with students in the classroom. Have them interview seniors, record their stories, and then create a presentation that incorporates music and movement based on their stories of community history and culture.

### Drama

**Monologue:** Invite students to bring in special items from their home that tell something about their family (e.g., old photographs, stories handed down, mementoes, medals, recipes, diaries). Invite students to describe to the class the significance of the items they brought in. Give students a chance to develop the language and tone used in the delivery of their monologue and help them to enhance the rhythm and musical qualities of it so that their presentation has more impact.

**Bring Stories to Life:** In *Up Home* Shauntay Grant highlights specific details from her home and upbringing—things that will be preserved and remembered. Have students talk to older relatives or community members to get a sense of how things were different when they were growing up. Have students bring these stories to life through a book project, song, or storytelling.

### Check It Out

“Kamishibai Theatre” is sometimes called paper theatre. It is an expressive storytelling technique that uses a collapsible theatre with graphic story cards as a prop. Visit “Discover Kamishibai Traditional Story Cards: A Versatile and Effective Tool to Develop Reading and Writing Skills for Students of All Ages and Abilities” at [www.kamishibai.com](http://www.kamishibai.com) to see this style in action.

**Class Story:** Discuss the language the author uses in *Up Home* to communicate her ideas and memories of home. Ask students how it is similar to or different from their own way of expressing themselves. There are trends in language and expressions that are specific to a place, culture, or time. Challenge students to think about expressions they use in their everyday conversation. Create a class story that makes use of language that is familiar and that has a flow or beat that is more natural than formal sentence structure. The author, for example, doesn't use any punctuation at all, but the words flow, and the way the text is arranged gives us insight into how to read it.

**Poem:** Ask students to try writing a poem that does not use punctuation. Students could pass it to a classmate and have him or her read it aloud. Ask them to see if their classmate says it the way they are trying to communicate it. If not, have them make changes to the poem structure until they are happy with how it is interpreted.

## Music

**Spoken-Word Piece:** Have the class create a spoken word piece that works with music in the background. How does the music affect the tone and pace of the piece? How does it change the presentation? Ask students to consider if it is easier to deliver a piece they've written to music.

## Visual Arts

**Kamishibai Stories:** Have students (in pairs) write a story of shared experiences in their school and then illustrate it scene by scene on story cards made from construction paper. You may want to assign a medium or allow students to choose their own. Have them write the description or actual story from each scene on the back of the story cards. If they have reading buddies in a lower grade, have them tell the story to their reading buddies using the story cards. If they don't, ask a teacher in a younger grade if your students can visit their classroom to share their Kamishibai stories.

**Familiar Place Illustration:** Have students illustrate and write a story that allows the reader to "see into" a place they are very familiar with and a place they love (e.g., their home or bedroom, a restaurant they frequent, a museum, a playground, a garden, a beach).

**Blog/Website:** Create a blog/website for the community that features stories, music, and news events pertaining to all ages.

### Check It Out

Shauntay Grant is a "spoken word" artist; before students begin, you may want to show them her performing an excerpt from her poem: [www.myspace.com/shauntaygrant](http://www.myspace.com/shauntaygrant).

“When children create, they are making sense of the world.”

—grade 5 teacher

### **Illustration/Writing:**

Some of the sections in this book are very general, and many families from the Preston community would have the same memories of a particular experience. Have students select one of the portrayed shared or common experiences for the people of the Preston community. Have students illustrate and write about a shared experience from the point of view of the class.

**Sensory Journey:** Share and talk about the words and illustrations in *Up Home* and then take students on a real (or imaginary) sensory journey through the community. Ask questions such as

- What can you see, feel, hear, smell, taste, and touch?
- Where would you begin your journey?
- Who might you meet along the way?
- Where might you stop to play ... to rest ... to meet others?
- What special places would you pass? Which is your favourite place?

**Poem and Mixed-Media Collage:** Based on the Sensory Journey above, have students create a personal poem or spoken word piece and from that, prepare a mixed-media collage using fabric, printed images, paint, three-dimensional objects, etc.

**Honour Artwork:** Have students interview the elderly, record their stories, and create artwork and poetry as a means of honouring and thanking them. They may also consider using modelling clay to create a three-dimensional portrait of them and display it alongside the poem written to celebrate them.

**Storyboard:** Have students develop a storyboard for cartoons depicting significant people or events in the community.

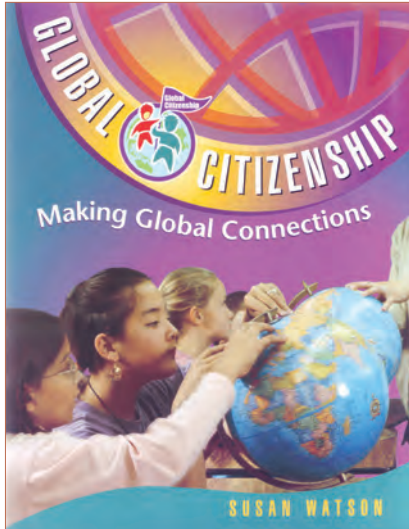
**Community Sketches:** Ask students to make sketches of their community—nature, animals, buildings, and people that they may have observed while walking home from class. This will be a record of their day through small sketches that they can develop into more finished works. For a mathematical connection, students could graph the items they see on their walk home. They would tally the items in each category (nature, animals, buildings, and people) and then graph them.

**Illustration:**

- Have students take note of the illustrations that complement this poem. They contain a wealth of detail and are considered representational artworks. The illustrator would have conducted research to create the images and used photographs as a source to make the images look believable. Have students choose a line or section from the poem and bring it to life using a different style of illustration.
- Alternatively, ask the question, What kinds of images are you attracted to? Encourage students to experiment with illustrations that are bold or graphic or quickly drawn, loose, and expressive lines. For example, consider the line “... vibratin’ the walls and promptin’ my voice to SING!” Ask them to close their eyes and describe what that feels like. How would they illustrate that line? Have students create a work of art in a different style for a particular line in the poem. Display the different interpretations.

**Check It Out**

View the artwork of Romare Bearden, who uses collage to make inspiring images:  
[www.beardenfoundation.org](http://www.beardenfoundation.org).



## Global Citizenship Series

(Susan Watson 2003)

- Making Global Connections
- Respecting Cultural Differences
- Understanding Human Rights
- Valuing World Heritage

### Materials/Equipment

- animation software (simple)
- digital camera with tripod
- found/recycled materials
- modelling clay
- pencils (drawing)
- sand
- sketchbooks



### Drama

**Debate:** Have pairs of students identify a key statement that could be debated. For example, one about disasters could be “Wealthier nations should provide financial assistance to underdeveloped and developing countries following a disaster.” This can now become a debate topic for and against the statement. Students need to research and analyze both sides of the argument (the essence of good debating). Allow time for students to work on their point of view and suggest that they first research the topic further and make notes and sketches in their sketchbook. Students may need extra help in creating their statement and then developing their arguments. On a designated day, they could present their debate for the rest of the class.

**Presentation:** When we talk about preservation and conservation, we not only refer to the natural environment but must also include preservation of cultural heritage, natural heritage, and indigenous heritage. These all have a profound effect on how we view cultures around the world and their methods of coping with a changing global environment. The book *Valuing World Heritage* will give students a deeper understanding of these issues concerning culture and heritage and should help them put into perspective their own ways of life here in Nova Scotia.

Put students in groups of four to six and ask each to discuss a world issue that is affecting a particular cultural society. An example might be the destruction of a rainforest in Central America. Have them research the region, paying special attention to the culture of the people who live there, including their dress, food, art, rituals, and music. Once students have assembled sufficient information, have them develop a presentation for the class that could include examples from that culture, such as music, photos of body adornments, and everyday and ritual dress. This could include information about the population (large numbers) and graphing it and should be accompanied by examples of that culture that appeal to at least three of the five senses—sight, hearing, smell, touch, and taste. This would be an excellent assignment for the Heritage Fair.

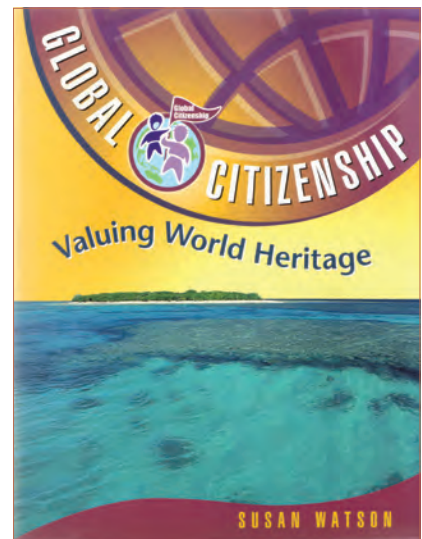
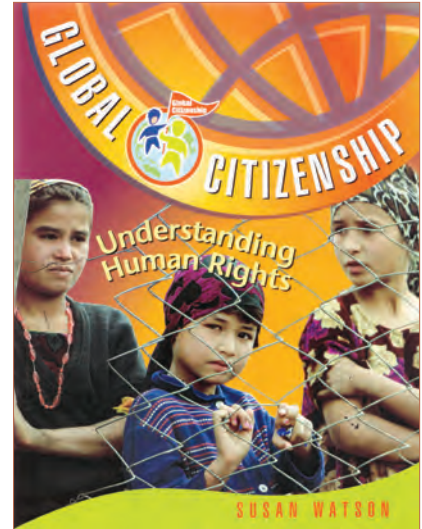
## Visual Arts

**Sketchbook Brainstorm:** In this series of books, the author, Susan Watson, describes a global citizen as one who

- has rights and responsibilities
- acts in a caring way based on knowledge and understanding
- relates to others within his or her family, friendship groups, community, and country
- develops personal values and commitments
- develops a sense of his or her own role in the world

Have a class discussion about citizenship to develop a deeper appreciation of global changes that have taken place throughout history and the effects these have had on various cultures in the world. Topics may include global warming, water conservation, the destruction of natural ecosystems, etc. Ask students to jot down as many ideas as possible in their sketchbooks using lists of words, sketches, mind maps, etc.

Then, have students select a topic they are passionate about. Pair up students with similar topics and then talk about the most critical issue related to their topic. For example, if their topic is about disasters in the world that are potentially caused by global warming, they may identify foreign aid for recovery as the critical issue.



## Outcomes



**Animation:** Invite students to create a short animation or GIF (graphics interchange format—a short looped video made by uploading between 2 and 10 photos) related to an environmental or cultural theme. Teach students the basics of stop-motion animation, which include making small adjustments to characters or props set up in front of a camera on a tripod. Students can work with a range of materials to make their GIFs, including found/recycled materials, modelling clay, or sand.

Vignette

Making GIFs—little animations—with students using the content of the Global Citizenship series was a strong way to begin a dialogue about benefits and challenges of living in the 21<sup>st</sup> century. Students tackled issues such as pollution and littering, and celebrated moments of accomplishment, such as the Olympics in their GIFs. By collaborating, students gained insight into working together and sorting out technical and creative problems—essential skills as a good citizen.



# Global Citizenship Series

(Susan Watson 2003)

- Being Active Citizens
- Improving the Quality of Life
- Living Sustainably
- Protecting Global Environments

## Materials/Equipment

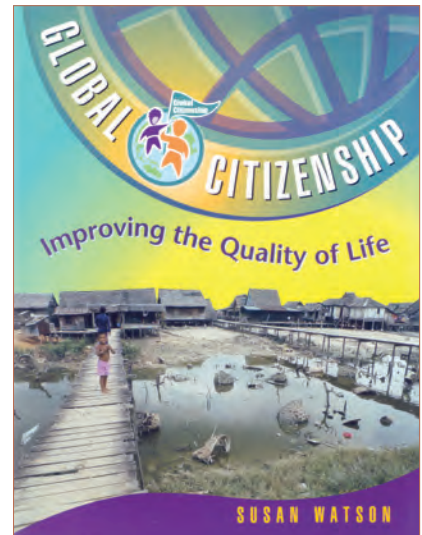
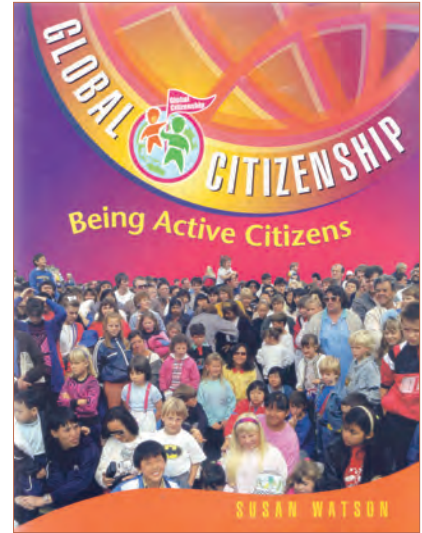
- digital camera
- found/recycled materials
- music (various)
- photo-manipulation software
- sketchbooks
- video recorder

## Dance

**Movement Exploration:** Have students explore movements that they would associate with the following:

- individual water droplets dripping from a leaking faucet
- the rhythm of the ocean and its tides
- rapids in a fast-flowing river or waterfall
- the water's actions in a canal
- a tsunami
- a ripple effect in a puddle

**Movement Piece:** Have students create a scenario such as approaching rapids while canoeing down a calm river, an earthquake followed by a tsunami, or a sudden thunderstorm. Have students (in groups) discuss the scenario and actions they could use to describe it without words. Give them time to plan and practise their movement sequence. Have them select appropriate music or sound to accompany their movement piece and, when they are ready, perform it for the class.



### Teacher Note

This selection from the *Global Citizenship* series deals with issues that are prevalent in today's media. They provide students with a deeper understanding of the issues that were highlighted in the other four books described on pages 104–105. The factual information will allow students to synthesize their knowledge of the importance of global awareness and will give them ideas for collaborative work.



## Drama

**News Report/Documentary:** Put students in groups of four to six and have them create a news report or documentary on an environmental issue in their community. First, have them select an issue that they would like to research further, and then assign roles to each of the group members. Examples include

- a news reporter
- an activist
- a politician
- a concerned citizen
- a chair of the board of a not-for-profit environmental organization
- a developer who wants to start an industry that may have a negative impact on the environment in the community

Students can research the issue using the *Global Citizenship* series and other resources. Visuals should be included to support their message. Then they can decide how the news report or documentary will unfold so there is a beginning, middle, and end. Each group member can then work independently on his or her script/character and, with the reporter, rehearse his or her part. After sufficient time to develop the news report/documentary, have each group present it to the rest of the class. Students may wish to record their news report/documentary to present to a wider audience, such as another class, the school, or a community group.



## Outcomes

## Visual Arts

**Storyboard:** Many stories from the series demonstrate that the vision and determination of one person can inspire many others to collaborate in positive change. Looking at what is immediately affecting us, and how growth and change can happen through art, is very powerful. Allow students to use one another’s strengths and abilities to dream of a project that inspires change within their community or classroom. Have students explore a plan of action and design a storyboard of the steps they will undertake to affect change.

### Sculpture:

Show students the artwork of Judith Selby Lang and Richard Lang, a collaborative team who combine their love of nature with their interest in science to produce an ongoing series of artwork about the oceans and the environment (<http://events.stanford.edu/events/184/18453>).

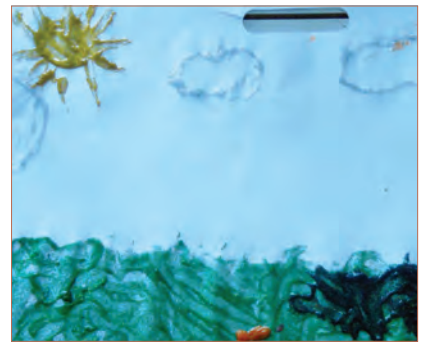
While the content of their work has a message about the spoiling of the natural world by the industrial world, their final intent is aesthetic and celebratory. Since 1999, they have been collecting beach plastic from Kehoe Beach in the Point Reyes National Seashore in California and have been shaping it into artwork and installations. From that one beach they have collected almost two tons of plastic, which has washed ashore from as far away as Asia and as close to their home as the San Francisco Bay.

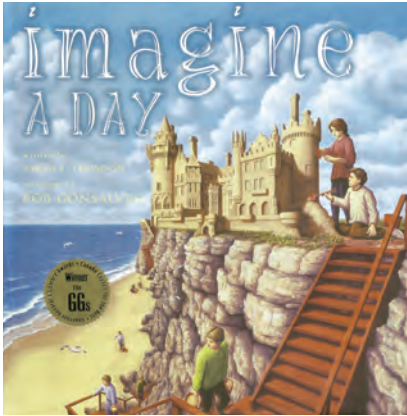
Have students explore ways that they might use found/recycled materials to create a sculpture. Put them in groups of four or five and have them decide on a theme and develop a plan for collecting objects that will be used to create their sculpture. These objects should be easily accessible in their local community or region.

**Class Zine:** A zine is a small publication of original or appropriated texts and images. Usually it is self-published by individuals or small groups and is reproduced on a photocopier. Zines can be written in a variety of formats and tend to be expressive, including text that is handwritten and contains lots of graphics. Have the class, as a group, create a zine on an environmental issue or a topic of universal concern. This could be local, regional, national, or more global and should be referenced using appropriate sources that are reliable. Students can include in the zine a range of visual images, including photos, sketches, cartoons, etc. Once published, the zine can be distributed in the school and/or community depending on its content and message.

## Check It Out

MathTappers has developed an iPad application called **Carbon Choices** that helps students become more aware of their own carbon footprint and how to reduce it.





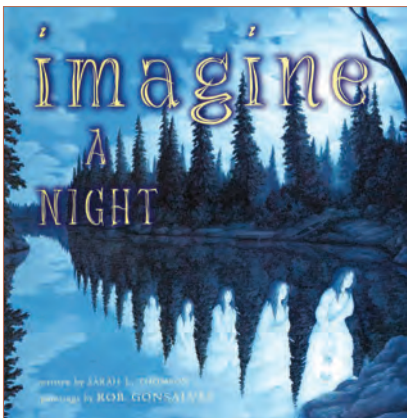
## Imagine a Day

## Imagine a Night

(Sarah L. Thomson and Rob Gonsalves 2005 and 2003)

### Materials/Equipment

- drawing supplies
- markers (black)
- markers (whiteboard)
- paint and paintbrushes
- paper (18" × 24", unlined)
- paper (standard size; unlined)
- whiteboard



### Outcomes

### Visual Arts

**Discussion:** On the jacket liner for *Imagine a Day* (2005) is written “Renowned Canadian artist Rob Gonsalves once again stretches the limits of visual exploration with his breathtaking paintings and encourages parents and children alike to look beyond the limits of the everyday world and *imagine*.” Each book in the series is written in poetic style and accompanied by vibrant images that challenge the ordinary way of looking at things. Take time with each book to discuss the words and images created, allowing students to immerse and place themselves in the visuals. What does this feel like?

**Imagine a World Class Project:** Explain to the students that they will create a class book entitled *Imagine a World*. Divide the class into groups of three and have them reflect on issues discussed throughout the school year. Jot down the issues on the white board and have each group select a different issue. Each group should prepare an 18" × 24" horizontal page by masking a three-inch strip across the bottom in which they will write their issue. The students will use the top portion of the page to paint an image of an ideal situation as a response to their issue. When completed, the finished pages can be collected and bound into a big-book format or displayed individually in a prominent place in the school.

**Opposing Concepts Drawing:** In the books transformations are taking place in each image. Landscapes change from exterior to interior spaces, and trees or architecture turn into figures. Challenge students to make one drawing and then outline it in black marker. Have them trace the outline again on a new piece of paper and come up with an entirely different drawing inside the existing shape. Suggest categories of opposing concepts, such as nature/machine or city/country. Students may exchange their traced shapes with someone else in the class and then compare the drawings with each other.



*“... children are born with immense intellectual and creative capacities. Education has only used part of them. Education in the arts is a way of opening up the whole of them.”*

—Sir Ken Robinson



# One Hen: How One Small Loan Made a Big Difference

(Katie Smith Milway 2008)

## Materials/Equipment

- drawing supplies
- sketchbooks

## Drama

### Outcomes

**Collaborative Storyboard Project:** Many of the stories in the Making a Difference theme are about the vision of one person whose work quickly inspires others. Reference Kojo's determination and discuss a project that might inspire change within the classroom or community. The success and growth of the project often depends on combined efforts. Students should draw on one another's strengths and abilities to coordinate a project that inspires change within their classroom or community. How can art be used for change? Have students explore a plan of action for a classroom, school-wide, or community-based project and then storyboard their ideas as a tool for communication. For example, maybe the issue is the lack of care by students of recycling in the cafeteria. Have students present storyboarded ideas, gather feedback, and then plan a course of action to achieve the desired results.

**Script Development:** Have students develop ideas visually and verbally to create a script that can be transformed into a play based on *One Hen*. If several groups work on the script, you could divide it into acts, with each group working on one act. However, before students can begin this part of the assignment, there must be a consensus on how the story develops from start to finish and how each act unfolds. When the script is ready (developed over several classes), have students rehearse and perform it for a wider audience, such as another class or the rest of the school.

## Visual Arts

### Sketchbook Freewrite:

In *Ryan and Jimmy and the Well in Africa That Brought Them Together* (Shoveller 2006) we learn how a young boy managed to make a change in the lives of people in another part of the world. In *One Hen* we learn of the entrepreneurial spirit of a young boy of a similar age, but this time living in a realistic situation in a small town in Ghana. Plagued by poverty, the young boy becomes very resourceful in helping his family have a better existence.

Provide students with an opportunity to freewrite. Freewriting allows students to tap into greater creativity and is a simple way of beginning to respond to a big topic. Since many of these topics will expose students to different viewpoints and realities, it is important to give them time to absorb and reflect on what they are learning in their sketchbooks. While reading the book *One Hen*, invite students to take time at key points in the story to freely write using words and sketches, about what they are hearing in the story.

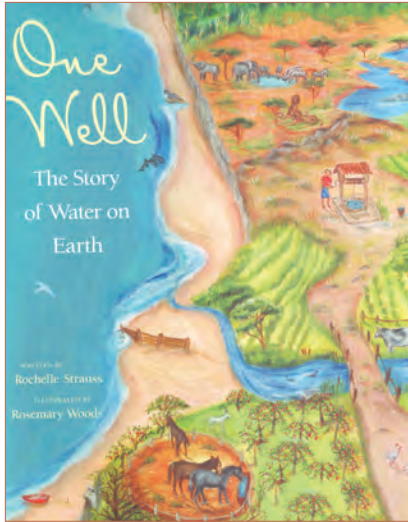
### Check It Out

*Ryan and Jimmy and the Well in Africa That Brought Them Together* (Shoveller 2006), featured on page 118 of this resource.

### Vignette

I have never seen more invested students, than when they are working on a cause of their choosing. Grades 5 and 6 students learned a simple printmaking process as a way of generating cards to raise awareness and funds for an organization that they researched and selected by vote called "Teach Them To Fish." After an afternoon to explore their chosen medium, students set up their own printshop and created over 300 cards that met with their own standard of quality. The project continued as they learned about best marketing practices and media/tech support.





# One Well: The Story of Water on Earth

(Rochelle Strauss 2007)

## Materials/Equipment

- drawing supplies
- music (various)
- ribbons (various colours)
- scarves (various colours)
- sketchbooks

## Outcomes

### Dance

**Rhythmic Wave:** While playing music or ocean sounds, have students sit next to one another in a line. Starting with the first student in the line and following in sequence, have each student stand up, raise his or her arms over his or her head, and sit down again. The background music or sounds should help establish a rhythm. Many students should be familiar with a “wave” as a way of showing support for the home team. Continue doing this wave, changing the pace and direction so that students become familiar with the repetition of movement and patterns.

**Mimicked Movement Wave:** As a follow-up activity, have students form a straight line, all facing forward, one behind the other. Students are to stand in one spot. Direct the first person in line to make a slow movement with his or her upper body or arms. This movement can be copied by the next person in line. The movement should get passed down the line by each in turn. Continue this exercise, having the leader change movement when it comes back to him or her. This activity will give students the experience of working cooperatively as one unit. When reflecting, students may make connections to similar actions used in dance, as in *Riverdance*.

**Water Dance:** Allow students to discover lines in water movement by imagining water environments and feeling this movement in bodily/kinesthetic ways. Discuss as a class different types of water sources within their environment. Have the class work as one group or arrange them in smaller groups depending on class size and available space. Ask the group(s) to illustrate the following water movements by moving their bodies as a group:

- a slow-moving stream
- a fast-paced river

- water flowing between rocks
- the ripples made with a stone when it's tossed in still water or skipping stones
- the ocean
- a waterfall

This activity may be repeated by having students use lengths of coloured ribbon or scarves to help illustrate water lines. At the end of this activity, allow students the opportunity to reflect on their experiences.

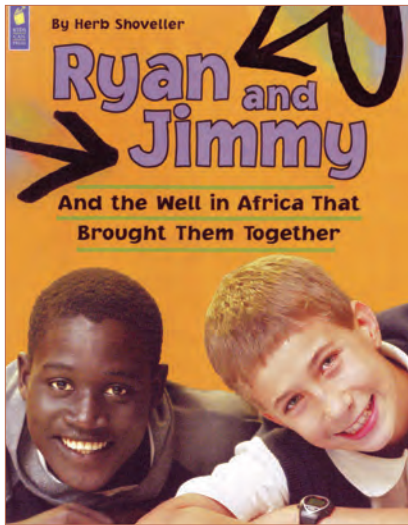
**Group Movement Piece:** Using the preceding activities as preparation, put students in groups of 8 to 10 and have them create a movement piece that tells a story while incorporating many of the ideas already presented. To get them started, ask each group to select a section of the book to become the “story” of the piece. For example, one group may use movement to tell the story of “watery habitats.” Students might consider creating movements to simulate creatures in their water habitat—ponds, swamps, oceans, etc. The movement piece can be accompanied by music and should be about three minutes so that each group gets a chance to present. After students have had a few classes to develop and rehearse their movement piece, have each group present it to the rest of the class. Follow each interpretation with discussion that includes comments on the movement and the way in which the story was interpreted.



## Visual Arts

**Sign Design:** Sometimes a simple sign can change the way one thinks about or looks at something or it can be a reminder about something important that we may take for granted. For example, the water you drank today is the same water your grandparents used. Have students explain and interpret this through signs that are bold, striking, immediate, and effective about water conservation and hang these in washrooms, around water fountains, or in other locations in the school that will remind students to conserve water. Have students consider audience, location, message, clarity, and design.

**Water-Life Study:** As a follow-up, students can do a study of life in bodies of water. Have them consider the creatures who live in and around and depend on water (as we do) to live and imagine how their lives are affected by water pollution, changing climate, etc. You may want to have students illustrate this idea to make a strong statement for environmental awareness. For a mathematical connection, an investigation of numerical data (large numbers) could be as part of the study.



# Ryan and Jimmy and the Well in Africa That Brought Them Together

(Herb Shoveller 2006)

## Materials/Equipment

- audio recorder
- digital camera
- found/recycled materials to simulate sounds
- markers
- modelling clay
- mud samples (various soil types and colors)
- music (various)
- musical instruments (various)
- oil pastels
- paint and paintbrushes
- photo-manipulation software
- unbleached cotton
- water crayons (various colours)
- wire (bendable; coloured)

## Outcomes

### Check It Out

As a follow-up, or for motivation while focusing on the book, introduce students to various selections of music with direct references to water, such as *La Mer* (Debussy), *Water Music* (Handel), and *The Sinking of the Titanic* (Gavin Bryars) as well as songs of the sea by local folk singers.

Another follow-up is to connect, if possible, with the Atlantic Science Links Association to find an appropriate presenter to speak with students about the importance of conservation and the wise use of water (<http://atlanticsciencelinks.dal.ca>).

**Water-Sound Study:** Ask students to imagine what it was like for the villagers in the story to hear the sound of water running from the well. This was definitely music to their ears and a sound that brought much joy and relief.

Have students (in groups) record sounds of water around them (e.g., in local brooks, in drains, in streams, in the harbour, coming from taps, in a shower). When they have done their recording, invite them to play their examples for the class and see if the other students can identify the sources of the sounds. Have them create a list of descriptive words to portray the sounds that they recorded. Relate these words to what the African villagers heard when water began to flow from their well.

**Water Soundscape:** Have students simulate sounds of water using found/recycled materials or instruments and create a musical piece—a soundscape—by sequencing the sounds and using this as a musical backdrop for poetry written around the importance of water on our Earth and in our lives.

## Visual Arts

**Exploring Water Through Line:** Before proceeding with the mudcloth activity below, give students the opportunity to discover line as a visual element in art. Give students the challenge of using lines to show water movement. During the activity, consider playing music, such as Handel’s *Water Music*, as students are working. Have them examine and discuss how artists use lines to illustrate water movement. (M. C. Escher’s *Rippled Surface* is an excellent reference.) Have students create artwork that uses lines to represent water movement. Materials for this project may include oil pastels, water crayons or markers, paints, modelling clay, and coloured wire for sculpting. Work with students to design a rubric for assessment of this project.

**Mudcloth/Bògòlanfini:** Mudcloth plays an important role in the culture of Mali. Bògòlanfini are traditional handmade textiles made by the Bamana peoples of West Africa. The handwoven cotton cloth is coloured with mud, which is gathered from dried-out lakes and riverbeds. The Smithsonian Institution in Washington, DC, has an excellent website called *Discovering Mudcloth: An African Voices Exhibit* ([www.mnh.si.edu/africanvoices/mudcloth/index\\_flash.html](http://www.mnh.si.edu/africanvoices/mudcloth/index_flash.html)), which allows students to learn about the ancient traditions and design their own cloth without getting dirty. But the fun is in making the cloth with actual mud, even though the traditional process needs to be adapted. Start by tearing unbleached cotton into squares and drawing both traditional and personal designs onto the cloth. Bògòlanfini symbols are rich in cultural significance, referring to historical events, mythological concepts, and social status. Students can bring in their own mud samples from home or gather them from the schoolyard. Colourful earth samples such as charcoal ashes from burn sites and iron-rich earth, umber, and ochres can also be introduced. These mud samples are first sifted to remove stones and lumps and then water and white glue are added to achieve a creamy paint-like consistency. Students then paint the patterns they designed with the different colours of mud.

“We owe our children a legacy of beauty and the joy and opportunity to learn, love and appreciate the arts.”

—elementary school principal

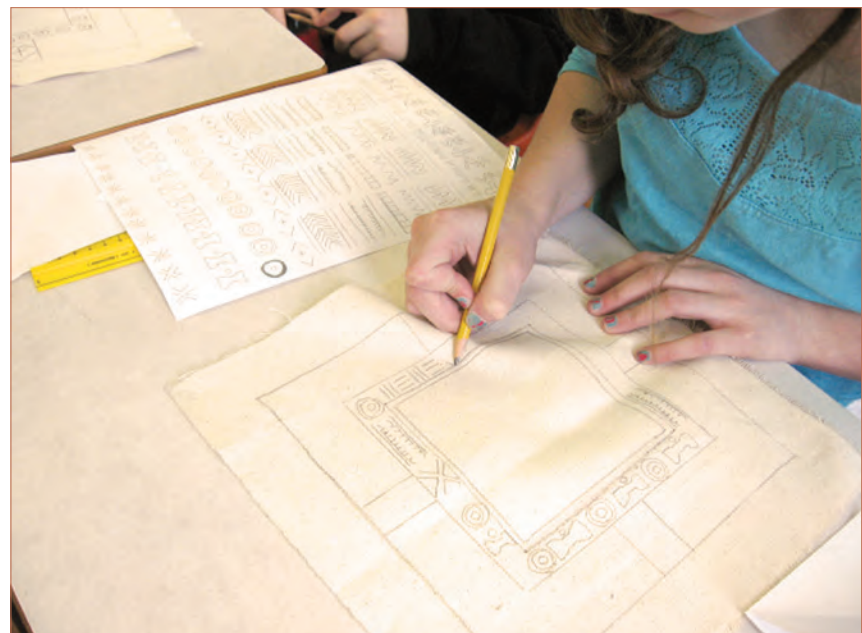
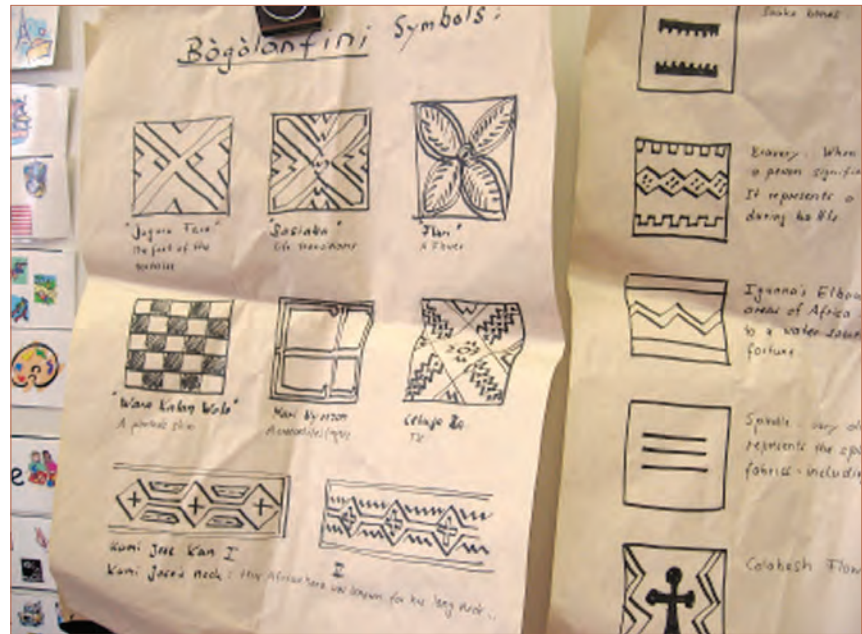
### Check It Out

*Discovering Mudcloth: An African Voices Exhibit:*  
[www.mnh.si.edu/africanvoices/mudcloth/index\\_flash.html](http://www.mnh.si.edu/africanvoices/mudcloth/index_flash.html)

## Check It Out

Lesley Marino is an artist who has visited and documented the project sites of the Ryan's Well Foundation in Northern Uganda. She uses photography to continue bringing water and hope to Northern Uganda. Highlight the photographing of these project sites by visiting the Lesley Marino Photography website ([www.lesleymarino.com/documentary/waterhope/intro.html](http://www.lesleymarino.com/documentary/waterhope/intro.html)).

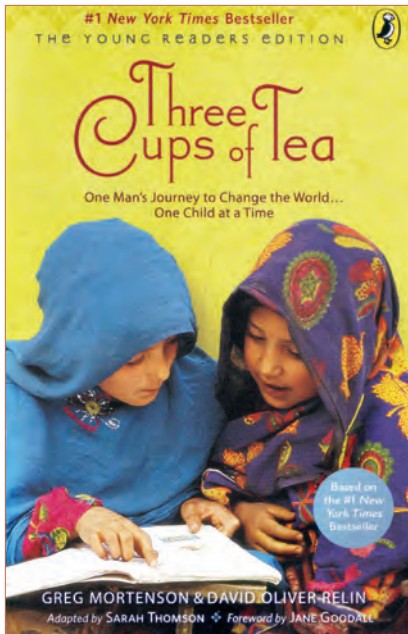
Explore with students the PhotoPhilanthropy website (<http://photophilanthropy.org>) in which photography is used as a vehicle to change the world one photo at a time. This website demonstrates photography driven by social change and social change driven by photography and is a means of connecting photographers to non-profit organizations to tell stories.





**Reflection:** As a class, reflect on the activities for *One Well: The Story of Water on Earth* (Strauss 2007) using the following as a guide:

- Discuss what it was like to use body movement to learn about water.
- Living in Nova Scotia, we are surrounded by water. Discuss favourite water areas in the province and identify them in a descriptive manner.
- Discuss the importance of water in our lives.
- Investigate freshwater consumption for various activities, appliances, etc. This information could be graphed.
- Brainstorm how a group might illustrate or document the story of the journey a river may take as it starts from a trickling source and flows on to join the great ocean. Edvard Grieg’s “Peer Gynt Suite” would be one musical source to accompany this adventure.
- Students can use journal writing to reflect on their ideas.



## Three Cups of Tea

(Greg Mortenson and David Oliver Relin;  
adapted by Sarah Thomson 2009)

### Materials/Equipment

- digital camera
- paint and paintbrushes
- paper (standard size, lined)
- pencils (drawing)
- photo-manipulation software
- sketchbooks

### Outcomes

### Visual Arts

**Sketchbook Journaling:** Sometimes, reading about big issues—war, famine, social injustice—overwhelms us. It is not always easy to put into words the reactions we might have or the personal connection we may or may not have to a particular issue. As students read *Three Cups of Tea*, have them make sketches and notes in their sketchbooks from Greg’s perspective, as if he were sketching and writing about each day as he worked to develop the schools. They can begin with a journal entry and embellish it with quick pencil drawings of things observed.

Sketchbooks are used to record ideas or bursts of inspiration. Remind students to think about how slowly Greg’s idea grew and how many hurdles there were. A sketchbook is a good place to keep track of the progress of an idea. Allow students to let a big idea unfold visually in their sketchbook in relation to a goal they want to accomplish. The idea could relate to the construction of Greg’s school or another story that interests them.

**Emotion Inspired Artwork:** Share with students artwork that has evolved during wars or times of famine (Käthe Kollwitz, German Expressionism, Edvard Munch, etc.) and discuss in each the style, emotion, exaggeration, colour, mark making, etc. Have students paint, draw, or write poetry using raw emotion as the basis for an artistic creation. Sometimes, using emotion in artwork is more powerful than trying to create something that looks “realistic.”

**Documentary Photography:** Have students highlight and record changes around them as they happen. These can be documented by using photography and no words. Explain to students the meaning of the phrase “A picture is worth a thousand words.” Have examples of this available for students to view and discuss. You may want to provide them with simple photography equipment and allow them to look at issues around the school to be recorded in photos.

“Creative experiences give us a sense of possibility: we experience the liberating power of someone who can make something out of nothing.”

—Mihaly Csikszentmihalyi





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# Appendices



## Appendix A: Cross-curricular Links

The charts in this appendix indicate specific curriculum outcomes in various subject areas that may be achieved through *ArtsLinks* activities. Additional curriculum outcomes may be addressed as the activities unfold.

For specific wording of Nova Scotian curriculum outcomes, refer to the current version of *Learning Outcomes Framework, Grades Primary–6* (Nova Scotia Department of Education), found at [www.ednet.ns.ca/psp-lof.shtml](http://www.ednet.ns.ca/psp-lof.shtml).

## Grades Primary–2 Potential Outcomes

### *All Pigs Are Beautiful*

#### Drama Activities

Subject Area	Primary	1	2
English language arts	1.1, 1.4, 2.1, 2.3, 2.4, 4.1, 4.4, 5.1, 6.1, 8.1, 8.2, 9.1, 10.1, 10.3, 10.4, 10.5	1.1, 1.4, 2.2, 2.3, 2.4, 8.3, 9.1, 10.1, 10.3, 10.4, 10.5	1.1, 1.4, 2.1, 2.3, 2.4, 3.1, 3.2, 4.4, 5.1, 6.1, 7.3, 8.1, 8.3, 9.1, 10.1, 10.3
Science	Exploring Living Things with Our Senses	Needs and Characteristics of Living Things	Animal Growth and Changes
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	

#### Visual Arts Activities

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 1.4, 2.1, 2.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	1.1, 1.2, 1.3, 1.4, 2.1, 2.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	1.1, 1.2, 1.3, 1.4, 2.1, 2.3, 4.1, 4.2, 4.3, 5.1, 7.2, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Science	Exploring Living Things with Our Senses	Needs and Characteristics of Living Things	Animal Growth and Changes
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	2.4.1, 2.4.2, 2.4.3
Visual arts	1.1, 1.2, 2.1, 3.3, 5.1, 6.1	1.1, 1.2, 2.1, 3.3, 5.1, 6.1	1.1, 1.2, 2.1, 3.3, 5.1, 6.1

*Art Is ...***Visual Arts Activities**

Subject Area	Primary	1	2
English language arts	1.4, 2.3, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	1.4, 2.3, 8.1, 8.2, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	1.4, 2.3, 8.1, 8.2, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Health education	1.5, 1.6		
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4

*Don't Laugh at Me***Music Activity**

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3
Health education			2.2
Music	1.2.1, 2.3.2, 4.4.1, 8.2.1	2.3.1, 3.1.1, 5.1.1, 5.2.1, 8.1.1, 8.2.1	3.2.1, 5.1.1, 8.2.1, 8.3.1
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2	

**Visual Arts Activities**

Subject Area	Primary	1	2
English language arts	2.3, 6.1, 8.2, 9.1, 10.3, 10.4	2.3, 6.1, 9.1, 10.3, 10.4	2.3, 6.1, 8.1, 9.1, 10.3, 10.4
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.4, 5.1, 5.2, 5.3, 6.2, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.4, 5.1, 5.2, 5.3, 6.2, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.4, 5.1, 5.2, 5.3, 6.2, 6.3, 6.4

*Each Living Thing***Dance/Drama/Music Activities**

Subject Area	Primary	1	2
English language arts	8.1, 9.1, 9.2, 10.1, 10.2, 10.3	8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Mathematics	Patterns and Relations	Patterns and Relations	Patterns and Relations
Music	5.2.1		
Physical education	3.1, 3.6	3.1, 3.6	3.3, 3.5, 3.6
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	Relative Position and Motion
Social studies	P.1.1, P.1.4	1.1.1	

**Visual Arts Activities**

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 10.3, 10.4	1.1, 1.2, 10.3, 10.4	1.1, 1.2, 10.3, 10.4
Health education			2.4
Mathematics	Patterns and Relations	Patterns and Relations	Patterns and Relations
Music	1.1.1, 1.2.1, 1.2.3, 4.4.1, 7.2.1	1.2.3, 7.3.1	7.2.1
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	Relative Position and Motion
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	2.4.1, 2.4.2, 2.4.3
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 5.1, 6.1, 6.2, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 5.1, 6.1, 6.2, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 5.1, 6.1, 6.2, 6.4

*First the Egg***Dance/Drama Activities**

<b>Subject Area</b>	<b>Primary</b>	<b>1</b>	<b>2</b>
English language arts	2.3	2.3	2.3
Physical education	3.1, 3.6	3.1, 3.6	3.5
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	
Social studies	P.1.1, P.1.4	1.1.1, 1.2.1, 1.2.2	2.4.1

**Visual Arts Activities**

<b>Subject Area</b>	<b>Primary</b>	<b>1</b>	<b>2</b>
English language arts	2.2, 2.3	2.2, 2.3	2.2, 2.3
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	
Social studies	P.1.1	1.1.1, 1.2.1	2.4.3
Visual arts	1.2, 1.3, 2.1, 3.1, 5.1, 6.4	1.2, 1.3, 2.1, 3.1, 5.1, 6.4	1.2, 1.3, 2.1, 3.1, 5.1, 6.4



## *Have You Filled a Bucket Today?: A Guide to Daily Happiness for Kids*

### Drama Activity

Subject Area	Primary	1	2
English language arts	2.2, 2.3, 8.1, 8.2, 9.1, 9.2, 10.1, 10.3	2.2, 2.3, 8.1, 8.2, 9.1, 9.2, 10.1, 10.3	2.2, 2.3, 8.1, 8.2, 9.1, 9.2, 10.1, 10.3
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2	

### Music Activity

Subject Area	Primary	1	2
English language arts	2.1, 3.2	2.1, 3.2	2.1, 3.2
Music	2.3.2	5.1.1	3.2.1
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	Animal Growth and Changes
Social studies	P.1.1, P.1.4	1.1.1	

### Visual Arts Activity

Subject Area	Primary	1	2
English language arts	2.1, 2.3, 3.2, 3.3, 8.2, 9.1, 10.3	2.1, 2.3, 3.2, 3.3, 8.1, 8.3, 9.1, 10.3	2.1, 2.3, 3.1, 3.2, 3.3, 8.1, 8.3, 9.1, 10.3
Health education		1.1	
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	Animal Growth and Changes
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	2.4.3
Visual arts	1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.4	1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.4	1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.4

*Hey Little Ant***Drama Activity**

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1	1.1, 1.2, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1	1.1, 1.2, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	Animal Growth and Changes
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2	

**Music Activity**

Subject Area	Primary	1	2
English language arts	8.1, 8.2, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4	8.1, 8.2, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5	8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4
Music	2.2.1, 2.3.2	2.2.1, 3.1.1	2.2.1
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	Animal Growth and Changes

**Visual Arts Activities**

Subject Area	Primary	1	2
English language arts	2.1, 2.2, 2.4, 3.1	2.1, 2.2, 2.4, 3.1	2.1, 2.2, 2.4, 3.1
Science	Exploring the World with Our Senses	Needs and Characteristics of Living Things	Animal Growth and Changes
Social studies	P.1.1		
Visual arts	1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 6.1	1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 6.1	1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 6.1

*I Can Dance Series***Dance Activity**

Subject Area	Primary	1	2
English language arts	8.2	8.1	8.1
Health education		1.2, 1.3	
Mathematics	Patterns and Relations	Patterns and Relations	Patterns and Relations
Physical education	3.1	3.1	
Science			Relative Position and Motion
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2	

**Drama Activity**

Subject Area	Primary	1	2
English language arts	2.3, 8.1, 8.2, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	2.3, 8.1, 8.2, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	2.3, 8.1, 8.2, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Science			Relative Position and Motion

**Visual Arts Activity**

Subject Area	Primary	1	2
Science			Relative Position and Motion
Social studies	P.1.1		
Visual arts	1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 5.1, 5.3, 6.3, 6.4	1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 5.1, 5.3, 6.3, 6.4	1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 5.1, 5.3, 6.3, 6.4

*Little Blue and Little Yellow***Dance Activity**

Subject Area	Primary	1	2
English language arts	1.2, 1.4, 2.1, 2.3, 2.4, 3.1	1.2, 1.4, 2.1, 2.3, 2.4, 3.1	1.2, 1.4, 2.1, 2.3, 2.4, 3.1
Music	2.2.1, 5.2.1	2.2.1, 5.2.1	5.2.1
Physical education	3.1, 3.2, 3.3, 3.6	3.1, 3.2, 3.3, 3.6	3.1, 3.3
Science	Exploring the World with Our Senses		Liquids and Solids
Social studies	P.1.1, P.1.4		

**Music Activity**

Subject Area	Primary	1	2
English language arts	2.3	2.3	2.3
Music	1.2.1, 1.2.3, 2.3.2, 4.4.1	1.1.1, 1.2.2, 1.2.3, 6.3.1, 7.2.1	6.1.2, 6.3.1, 8.3.1
Science	Exploring the World with Our Senses		Liquids and Solids

**Visual Arts Activities**

Subject Area	Primary	1	2
English language arts	2.3, 7.1, 8.2, 9.1	2.3, 7.1, 8.1, 9.1	2.3, 7.1, 8.1, 9.1
Science	Exploring the World with Our Senses		Liquids and Solids
Visual arts	1.1, 1.2, 1.3, 2.1, 4.3, 6.4	1.1, 1.2, 1.3, 2.1, 4.3, 6.4	1.1, 1.2, 1.3, 2.1, 4.3, 6.4

*Oma's Quilt***Visual Arts Activities**

Subject Area	Primary	1	2
English language arts	1.1, 1.3, 1.4, 2.4, 9.1, 10.3, 10.4	1.1, 1.3, 1.4, 2.4, 9.1, 10.3, 10.4	1.1, 1.3, 1.4, 2.4, 9.1, 10.3, 10.4
Health education		1.1	
Mathematics	Patterns and Relations	Patterns and Relations	Patterns and Relations
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 4.1, 4.2, 5.1, 5.3, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 4.1, 4.2, 5.1, 5.3, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 4.1, 4.2, 5.1, 5.3, 6.3, 6.4

*Ordinary Amos and the Amazing Fish***Dance Activity**

Subject Area	Primary	1	2
English language arts	1.1, 2.3	1.1, 2.3	1.1, 2.3
Physical education	3.1, 3.3, 3.6	3.1, 3.3, 3.6	3.5
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	Relative Position and Motion
Social studies	P.1.1, P.1.4	1.2.1	

**Drama Activity**

Subject Area	Primary	1	2
English language arts	1.4, 2.1, 2.4	1.4, 2.1, 2.4	1.1, 1.4, 2.1, 2.4
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	Relative Position and Motion
Social studies	P.1.4	1.1.1	

## Visual Arts Activities

Subject Area	Primary	1	2
English language arts	8.2, 10.1, 10.2, 10.3	8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3	8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3
Science			Relative Position and Motion
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3, 5.1, 5.2, 5.3, 6.1, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3, 5.1, 5.2, 5.3, 6.1, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3, 5.1, 5.2, 5.3, 6.1, 6.3, 6.4

## Perfect Snow

### Dance Activity

Subject Area	Primary	1	2
English language arts	1.1, 2.1, 2.2, 2.3	1.1, 2.1, 2.2, 2.3	1.1, 2.1, 2.2, 2.3
Physical education	3.1	3.5	
Science		Daily and Seasonal Changes	
Social studies		1.2.1, 1.2.2	2.4.1

## Visual Arts Activities

Subject Area	Primary	1	2
English language arts	2.1, 8.2, 9.1, 9.2, 10.1, 10.3	2.1, 8.1, 9.1, 9.2, 10.1, 10.3	2.1, 8.1, 9.1, 9.2, 10.1, 10.3
Health education		1.6	
Mathematics	Measurement	Measurement	Measurement
Science		Daily and Seasonal Changes	
Social studies	P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	2.4.1, 2.4.2, 2.4.3
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.2, 4.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.2, 4.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.2, 4.3, 5.1, 6.1, 6.4

*Pete the Cat: I Love My White Shoes***Dance Activities**

Subject Area	Primary	1	2
English language arts	2.3	2.3	2.3
Music	2.2.1, 5.2.1, 6.1.1	2.2.1, 3.1.1, 5.2.1, 6.1.1	2.2.1, 5.2.1
Physical education	3.1, 3.2	3.1, 3.2	3.5
Science		Materials, Objects, and Our Senses	Relative Position and Motion

**Drama Activity**

Subject Area	Primary	1	2
English language arts	1.1, 2.4, 8.2, 9.1, 9.3, 10.1, 10.2, 10.3	1.1, 2.1, 2.2, 2.4, 8.1, 8.2, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3	1.1, 2.1, 2.2, 2.4, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3
Science		Materials, Objects, and Our Senses	Relative Position and Motion
Social studies	P.1.1		

**Music Activity**

Subject Area	Primary	1	2
English language arts	2.2, 2.3	2.2, 2.3	2.2, 2.3
Music	2.3.2	2.1.1, 5.1.1	
Science		Materials, Objects, and Our Senses	Relative Position and Motion
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	2.4.1, 2.4.2, 2.4.3

## Visual Arts Activities

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 1.4, 8.2, 9.1, 9.2, 10.1, 10.2, 10.3	1.1, 1.2, 1.4, 8.1, 8.2, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3	1.1, 1.2, 1.4, 8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3
Science		Materials, Objects, and Our Senses	Relative Position and Motion
Social studies	P.1.1, P.1.4	1.1.1	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 5.2, 6.2, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 5.2, 6.2, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 5.2, 6.2, 6.4

## Rainbow Joe and Me

### Dance Activity

Subject Area	Primary	1	2
English language arts	2.3	2.3	2.3
Physical education	3.1, 3.4	3.1, 3.4	
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	

## Visual Arts Activities

Subject Area	Primary	1	2
English language arts	1.1, 1.4, 8.1, 8.2	1.1, 1.4, 8.1, 8.3	1.1, 1.4, 8.1, 8.3
Health education			2.2
Science	Exploring the World with Our Senses	Materials, Objects, and Our Senses	
Social studies	P.1.1	1.1.1, 1.1.2, 1.2.2	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.1, 6.1, 6.4



*Rose's Garden***Dance Activity**

<b>Subject Area</b>	<b>Primary</b>	<b>1</b>	<b>2</b>
English language arts	2.3	2.3	2.3
Music	5.2.1	5.2.1	5.2.1
Physical education	3.1, 3.2, 3.6	3.1, 3.2, 3.6	3.1, 3.5, 3.6
Science		Needs and Characteristics of Living Things	
Social studies	P.1.1	1.2.1, 1.2.2	

**Visual Arts Activities**

<b>Subject Area</b>	<b>Primary</b>	<b>1</b>	<b>2</b>
English language arts	1.4, 2.3, 8.2	1.4, 2.3, 7.1, 8.1, 9.1	1.4, 2.3, 7.2, 8.1, 9.1
Mathematics			Shape and Measurement
Science		Needs and Characteristics of Living Things	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.3, 5.1, 6.1	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.3, 5.1, 6.1	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 4.3, 5.1, 6.1

*Silly Billy*

## Visual Arts Activities

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 8.2, 10.3, 10.5	1.1, 1.2, 1.3, 1.4, 2.1, 8.1, 8.3, 10.3, 10.5	1.1, 1.2, 1.3, 1.4, 2.1, 8.1, 8.3, 10.3, 10.5
Health education			1.1
Mathematics	Patterns and Relations	Patterns and Relations	Patterns and Relations
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 4.1, 4.2, 5.1, 5.3, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 4.1, 4.2, 5.1, 5.3, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 4.1, 4.2, 5.1, 5.3, 6.3, 6.4

*Something Beautiful*

## Drama Activities

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 3.2, 8.2, 9.1, 9.2	1.1, 1.2, 1.3, 1.4, 2.1, 3.2, 8.1, 8.2, 8.3, 9.1, 9.2	1.1, 1.2, 1.3, 1.4, 2.1, 3.2, 8.1, 8.2, 8.3, 9.1, 9.2
Social studies	P.1.1, P.1.4	1.1.1	2.4.1, 2.4.2, 2.4.3

## Visual Arts Activity

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 1.3, 1.4, 6.1, 9.1	1.1, 1.2, 1.3, 1.4, 6.1, 9.1	1.1, 1.2, 1.3, 1.4, 6.1, 9.1
Health education	1.3		
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 6.2, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 6.2, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 3.4, 5.1, 6.2, 6.4

*The Dot***Dance Activity**

Subject Area	Primary	1	2
English language arts	1.1, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1	1.1, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1	1.1, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1
Music	5.2.1	5.2.1	5.2.1
Physical education	3.1, 3.2, 3.3		
Science			Relative Position and Motion

**Music Activity**

Subject Area	Primary	1	2
Music	1.2.1		5.2.1
Visual arts	1.1, 1.2, 4.3, 5.1	1.1, 1.2, 5.1	1.1, 1.2, 1.3, 2.1, 5.1, 6.4

**Visual Arts Activities**

Subject Area	Primary	1	2
English language arts	1.1, 1.2, 2.3, 3.1, 8.2	1.1, 1.2, 2.3, 3.1, 8.1	1.1, 1.2, 2.3, 3.1, 8.1
Science			Relative Position and Motion
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 5.1, 5.2, 6.1	1.1, 1.2, 1.3, 2.1, 3.1, 5.1, 5.2, 6.1	1.1, 1.2, 1.3, 2.1, 3.1, 5.1, 5.2, 6.1

*This Tree Counts!***Dance Activity**

Subject Area	Primary	1	2
English language arts	2.2, 2.3	2.2, 2.3	2.2, 2.3
Music	5.2.1	5.2.1	5.2.1
Physical education	3.1, 3.2	3.1, 3.2	3.1, 3.5
Science	Exploring Living Things with Our Senses	Daily and Seasonal Changes	Relative Position and Motion

**Drama Activity**

Subject Area	Primary	1	2
English language arts	1.1, 2.1, 2.4, 3.1	1.1, 2.1, 2.4, 3.1	1.1, 2.1, 2.4, 3.1
Science	Exploring Living Things with Our Senses	Daily and Seasonal Changes	Relative Position and Motion

**Music Activity**

Subject Area	Primary	1	2
English language arts	1.2	1.2	1.2
Music	1.2.3, 2.3.2	7.2.1	1.2.1, 6.3.1
Science	Exploring Living Things with Our Senses	Daily and Seasonal Changes	Relative Position and Motion
Social studies	P.1.1, P.1.4	1.1.1, 1.1.2, 1.2.1, 1.2.2	2.4.1, 2.4.2, 2.4.3

## Visual Arts Activities

Subject Area	Primary	1	2
English language arts	8.2	8.1	8.1
Health education		1.5	
Science	Exploring Living Things with Our Senses	Daily and Seasonal Changes	Relative Position and Motion
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4

*Winnie Finn, Worm Farmer*

## Dance/Drama Activities

Subject Area	Primary	1	2
English language arts	1.1, 2.1, 2.2, 2.3, 3.1	1.1, 2.1, 2.2, 2.3, 3.1	1.1, 2.1, 2.2, 2.3, 3.1
Physical education	3.1, 3.3	3.1, 3.3	3.3, 3.5
Science			Animal Growth and Changes

## Visual Arts Activities

Subject Area	Primary	1	2
English language arts	8.2	8.1	8.1
Health education		1.2	
Science			Animal Growth and Changes
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 6.1, 6.4

## Grades 3–4 Potential Outcomes

### *Dragons Love*

#### Dance Activity

Subject Area	3	4
English language arts	2.3, 2.4, 8.1	2.3, 2.4, 8.1
Physical education	3.5	
Science		Habitats

#### Drama Activity

Subject Area	3	4
English language arts	8.3, 9.2	8.3, 9.2
Science		Habitats

#### Music Activity

Subject Area	3	4
English language arts	8.1	8.1
Music	1.2.1, 2.1.2, 4.4.1, 6.3.1	2.2.1, 2.3.1
Science		Habitats

#### Visual Arts Activities

Subject Area	3	4
English language arts	2.3, 8.1, 9.1	2.3, 8.1, 9.1
Science		Habitats
Visual arts	1.2, 1.3, 2.1, 4.2, 5.1	1.2, 1.3, 2.1, 4.2, 5.1

*How the Cougar Came to Be Called the Ghost Cat***Drama Activities**

Subject Area	3	4
English language arts	3.1, 8.1, 9.1, 9.2, 10.1, 10.2	3.1, 8.1, 9.1, 9.2, 10.1, 10.2
Science		Habitats
Social studies	3.2.2, 3.2.3	4.2.1

**Drama / Visual Arts Activity**

Subject Area	3	4
The outcomes achieved during the mask-making will vary depending on the chosen activity.		

**Visual Arts Activities**

Subject Area	3	4
Health education	1.2	
Science		Habitats
Social studies	3.2.2, 3.2.3	
Visual arts	1.1, 1.2, 1.3, 2.1, 6.4	1.1, 1.2, 1.3, 2.1, 6.4

*If You Were a Conjunction***Visual Arts Activities**

Subject Area	3	4
English language arts	1.1, 8.1, 9.1	1.1, 8.1, 9.1
Science	Materials and Structures	Rocks, Minerals, and Erosion
Visual arts	1.1, 1.2, 1.3, 2.1	1.1, 1.2, 1.3, 2.1

*If You Were a Homonym or a Homophone***Drama Activities**

Subject Area	3	4
English language arts	8.1	8.1
Science	Materials and Structures	Light and Sound

**Visual Arts Activity**

Subject Area	3	4
English language arts	8.1, 8.3, 9.1, 10.1	8.1, 8.3, 9.1, 10.1, 10.2
Science	Materials and Structures	Light and Sound
Visual arts	1.1, 1.2, 1.3, 2.1	1.1, 1.2, 1.3, 2.1

*If You Were a Noun***Visual Arts Activities**

Subject Area	3	4
English language arts	2.1, 3.1, 8.1, 9.1, 10.1, 10.2	2.1, 3.1, 8.1, 9.1, 10.1, 10.2
Mathematics	Shape and Space: Geometry (G)	Shape and Space: Geometry (G)
Science	Materials and Structures	Habitats
Social studies	3.1.3, 3.2.2, 3.2.3	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 5.3	1.1, 1.2, 1.3, 2.1, 3.1, 3.3, 5.1, 5.3



*If You Were an Interjection***Drama Activity**

Subject Area	3	4
English language arts	1.1, 2.1, 2.2, 2.4	1.1, 2.1, 2.2, 2.4
Social studies	3.2.3	

**Music Activity**

Subject Area	3	4
English language arts	2.3	2.3
Music	1.2.1, 6.3.1, 7.2.1	1.2.1

**Visual Arts Activity**

Subject Area	3	4
English language arts	1.1, 8.1, 9.1	1.1, 8.1, 9.1
Visual arts	1.3	1.3

*If You Were a Palindrome***Dance Activity**

Subject Area	3	4
English language arts	2.1, 3.1, 8.1	2.1, 3.1, 8.1
Mathematics	Patterns and Relations (PR)	Patterns and Relations (PR)
Physical education	3.4	3.3
Science		Light

**Music Activity**

Subject Area	3	4
English language arts	8.1	8.1
Music	2.3.1	
Science		Light

**Visual Arts Activities**

Subject Area	3	4
English language arts	8.1, 9.1, 10.3, 10.4	8.1, 9.1, 10.3, 10.4
Science	Materials and Structures	
Visual arts	1.2, 1.3, 2.1, 5.1	1.2, 1.3, 2.1, 5.1

*If You Were a Preposition***Visual Arts Activities**

Subject Area	3	4
English language arts	2.3, 8.1, 9.1, 10.1, 10.2	2.3, 8.1, 9.1, 10.1, 10.2
Science		Habitats
Social studies	3.1.3	
Visual arts	1.3	1.3

*If You Were an Antonym***Drama Activities**

Subject Area	3	4
English language arts	2.3, 8.1	2.2, 8.1
Science	Materials and Structures	Light
Social studies	3.2.3	

**Visual Arts Activities**

Subject Area	3	4
English language arts	1.1, 1.3, 1.4, 2.1, 2.4, 8.1	1.1, 1.3, 1.4, 2.1, 2.4, 8.1
Science	Materials and Structures	Light
Social studies	3.2.2	
Visual arts	1.3	1.3

*If You Were a Synonym***Dance/Music Activities**

Subject Area	3	4
English language arts	1.1, 2.1, 2.2, 8.1, 9.1	1.1, 2.1, 2.2, 8.1, 9.1
Music	1.2.1, 1.3.2, 2.1.2	2.3.1
Science		Sound

**Visual Arts Activity**

Subject Area	3	4
English language arts	8.1	8.1
Science		Sound
Visual arts	1.2, 1.3, 2.1	1.2, 1.3, 2.1

*If You Were a Verb***Dance Activity**

Subject Area	3	4
English language arts	2.1, 2.3, 8.1	2.1, 2.3, 8.1
Physical education	1.4	
Science		Sound
Social studies	3.2.3	

**Music Activity**

Subject Area	3	4
English language arts	2.2	2.2
Science		Sound

**Visual Arts Activities**

Subject Area	3	4
English language arts	8.1, 8.2, 9.1	8.1, 8.2, 9.1
Science		Sound
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 5.1	1.1, 1.2, 1.3, 2.1, 5.1

*If You Were an Adjective***Dance Activity**

Subject Area	3	4
English language arts	1.1, 2.2, 2.4	1.1, 2.2, 2.4
Science	Exploring Soils	Sound

**Visual Arts Activities**

Subject Area	3	4
English language arts	2.1, 3.1, 8.1, 9.1	2.1, 3.1, 8.1, 9.1
Science	Exploring Soils	Sound
Visual arts	1.2, 1.3, 2.1	1.2, 1.3, 2.1

*If You Were an Adverb***Dance Activity**

Subject Area	3	4
English language arts	2.3, 8.1	2.3, 8.1
Physical education	1.4	
Science		Sound; Rocks, Minerals, and Erosion

**Drama Activity**

Subject Area	3	4
English language arts	2.3	2.3
Science		Sound; Rocks, Minerals, and Erosion

**Music Activity**

Subject Area	3	4
English language arts	2.3, 2.4	2.3, 2.4
Music	5.2.1	
Science		Sound; Rocks, Minerals, and Erosion

**Visual Arts Activity**

Subject Area	3	4
English language arts	2.3	2.3
Science		Sound; Rocks, Minerals, and Erosion
Visual arts	1.2, 1.3	1.2, 1.3

*If You Were a Pronoun***Drama Activities**

Subject Area	3	4
English language arts	1.2, 8.1, 9.1, 10.1, 10.2	1.2, 8.1, 9.1, 10.1, 10.2
Science	Plant Growth and Changes	

**Visual Arts Activities**

Subject Area	3	4
English language arts	2.2, 8.1, 9.1, 10.1, 10.2	2.2, 8.1, 9.1, 10.1, 10.2
Science	Plant Growth and Changes	
Visual arts	1.1, 1.2, 1.3, 5.1, 6.4	1.1, 1.2, 1.3, 5.1, 6.4

*Mrs. Spitzer's Garden***Dance Activities**

<b>Subject Area</b>	<b>3</b>	<b>4</b>
English language arts	2.3, 2.4, 8.1	2.3, 2.4, 8.1
Health education	3.3.4	
Physical education	3.6	
Science	Plant Growth and Changes	

**Drama Activity**

<b>Subject Area</b>	<b>3</b>	<b>4</b>
English language arts	1.1, 1.2, 1.3, 2.1, 2.2, 2.3	1.1, 1.2, 1.3, 2.1, 2.2, 2.3
Science	Plant Growth and Changes	

**Visual Arts Activities**

<b>Subject Area</b>	<b>3</b>	<b>4</b>
English language arts	5.1, 8.1, 8.3, 9.1, 10.1, 10.2, 10.3, 10.4	5.1, 8.1, 8.3, 9.1, 10.1, 10.2, 10.3, 10.4
Science	Plant Growth and Changes	
Visual arts	1.2, 1.3, 2.1, 3.3, 4.3, 5.1	1.2, 1.3, 2.1, 4.3, 5.1

*Perfect Man***Dance / Drama / Visual Arts Activity**

Subject Area	3	4
English language arts	1.1, 1.2, 2.1, 8.1, 8.3, 9.1, 10.1, 10.2	1.1, 1.2, 2.1, 8.1, 8.3, 9.1, 10.1, 10.2
Physical education	3.3	1.3
Visual arts	1.2, 1.3, 2.1	1.2, 1.3, 2.1, 5.1

**Visual Arts Activities**

Subject Area	3	4
English language arts	8.1, 9.1, 10.1, 10.2	8.1, 9.1, 10.1, 10.2
Health education		4.1.2
Visual arts	1.1, 1.2, 1.3, 2.1, 5.1	1.1, 1.2, 1.3, 2.1, 5.1

*Suki's Kimono***Dance Activity**

Subject Area	3	4
English language arts	8.1, 9.1, 10.1, 10.2	8.1, 9.1, 10.1, 10.2
Physical education		3.7

**Visual Arts Activities**

Subject Area	3	4
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.2, 3.3, 8.1, 9.1, 10.3	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.2, 3.3, 8.1, 9.1, 10.3
Health education		4.2.2
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 4.3, 5.1	1.1, 1.2, 1.3, 2.1, 3.1, 4.3, 5.1



*The Busy Tree***Drama Activity**

<b>Subject Area</b>	<b>3</b>	<b>4</b>
English language arts	1.1, 1.2, 1.3, 9.1	1.1, 1.2, 1.3, 9.1
Science	Plant Growth and Changes	Habitats

**Music Activities**

<b>Subject Area</b>	<b>3</b>	<b>4</b>
English language arts	8.1, 9.1	8.1, 9.1
Music	1.2.1, 2.1.2, 6.3.1, 7.2.1	2.3.1
Science	Plant Growth and Changes	Habitats

**Visual Arts Activities**

<b>Subject Area</b>	<b>3</b>	<b>4</b>
English language arts	1.1, 1.2, 1.3, 1.4, 8.1, 8.3, 9.1, 9.2, 9.3	1.1, 1.2, 1.3, 1.4, 8.1, 8.3, 9.1, 9.2, 9.3
Health education		4.3.4
Science	Plant Growth and Changes	Habitats
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 4.3, 6.1, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 4.3, 6.1, 6.4

## *The Caged Birds of Phnom Penh*

### Drama Activity

Subject Area	3	4
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 8.1, 9.1	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 8.1, 9.1
Social studies	3.2.3	

### Visual Arts Activities

Subject Area	3	4
English language arts	5.1, 9.1, 10.1, 10.3, 10.5	5.1, 9.1, 10.1, 10.3, 10.5
Mathematics	Shape and Space: Geometry (G)	Shape and Space: Geometry (G)
Visual arts	1.2, 1.3, 2.1, 3.3, 5.1, 6.1	1.2, 1.3, 2.1, 3.3, 5.1, 6.1

## *The Honeybee Man*

### Drama / Visual Arts Activities

Subject Area	3	4
English language arts	9.1, 9.2, 9.3	9.1, 9.2, 9.3
Science	Materials and Structures	Habitats
Visual arts	1.2, 2.1	1.2, 2.1

### Visual Arts Activities

Subject Area	3	4
English language arts	2.3, 3.1, 9.1, 9.2	2.3, 3.1, 9.1, 9.2
Mathematics	Shape and Space: Geometry (G)	Shape and Space: Geometry (G)
Science	Materials and Structures	Habitats
Visual arts	1.2, 1.3, 2.1, 3.3	1.2, 1.3, 2.1, 3.3

*The Red Scarf***Dance Activities**

Subject Area	3	4
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 9.1	1.1, 1.2, 1.3, 1.4, 2.1, 9.1
Health education		4.3.3
Physical education	3.1	
Science		Sound

**Drama Activity**

Subject Area	3	4
English language arts	1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 3.1, 3.3	1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 3.1, 3.3
Science		Sound

**Music Activity**

Subject Area	3	4
English language arts	9.1	9.1
Music	1.2.1, 2.1.2, 6.3.1	2.3.1, 6.1.1
Science		Sound

**Visual Arts Activities**

Subject Area	3	4
English language arts	2.1, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.4	2.1, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.4
Science		Sound
Visual arts	1.1, 1.2, 1.3, 2.1, 3.1, 4.2, 5.3	1.1, 1.2, 1.3, 2.1, 3.1, 4.2, 5.3

*What Does Peace Feel Like?***Dance Activity**

Subject Area	3	4
English language arts	2.3	2.3
Health education		4.1.3, 4.2.1
Science		Sound

**Drama Activity**

Subject Area	3	4
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3
Health education		4.1.3, 4.2.1
Science		Sound
Social studies	3.2.3	

**Music Activity**

Subject Area	3	4
English language arts	2.1, 3.1, 3.3, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	2.1, 3.1, 3.3, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Music	2.1.2, 4.4.1	2.3.1
Science		Sound

**Visual Arts Activities**

Subject Area	3	4
English language arts	2.1, 3.1, 3.3, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	2.1, 3.1, 3.3, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Health education		4.1.3, 4.2.1
Science		Sound
Social studies	3.2.3	
Visual arts	1.1, 1.2, 1.3, 2.1, 3.3, 5.1, 5.3	1.1, 1.2, 1.3, 2.1, 3.3, 5.1, 5.3

## Grades 5–6 Potential Outcomes

### *And Tango Makes Three*

#### Visual Arts Activities

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.3, 3.1, 3.2, 7.1, 7.3, 8.1, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5	1.1, 1.2, 1.3, 1.4, 2.1, 2.3, 3.1, 3.2, 7.1, 7.3, 7.4, 8.1, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5
Health education	5.1.1	
Science	Meeting Basic Needs and Maintaining a Healthy Body	Diversity of Life
Visual arts	1.1, 1.2, 1.3, 2.1, 4.3, 6.1, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 4.3, 6.1, 6.3, 6.4

### *Biff! Bang! Pow!*

#### Music Activity

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 6.1, 6.2, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 6.1, 6.2, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5
Science	Weather	

#### Visual Arts Activities

Subject Area	5	6
English language arts	2.1, 2.3, 8.1, 8.3, 9.1	2.1, 2.3, 8.1, 8.3, 9.1
Science	Weather	
Visual Arts	1.1, 1.2, 2.1, 4.1, 4.3, 5.3, 6.3, 6.4	1.1, 1.2, 2.1, 4.1, 4.3, 4.4, 5.2, 6.3

## *Inkblot: Drip, Splat, and Squish Your Way to Creativity*

### Dance / Drama / Music / Visual Arts Activities

Subject Area	5	6
A variety of outcomes will be achieved across subject areas depending on the activities selected.		

## *My People*

### Drama Activity

Subject Area	5	6
English language arts	2.1, 2.3, 2.4	2.1, 2.3, 2.4

### Music Activity

Subject Area	5	6
English language arts	1.4, 8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	1.4, 8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Music	1.2.1, 2.1.1, 2.2.2, 2.3.1, 6.2.3	1.2.1, 2.2.2, 2.3.1, 3.3.1

### Visual Arts Activities

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5	1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4, 10.5
Music	2.2.2, 3.3.1	2.2.2, 4.3.1
Visual Arts	1.1, 1.2, 2.1, 4.1, 6.4	1.1, 1.2, 2.1, 3.2, 4.1, 4.3, 4.4

*Sit-In: How Four Friends Stood Up by Sitting Down***Dance Activity**

Subject Area	5	6
Physical education	3.1, 3.5	3.2, 3.3

**Drama Activities**

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 9.1	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 9.1
Health education	5.2.2, 5.2.3	

**Music Activities**

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 7.3, 8.1, 9.1, 9.2	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 7.4, 8.1, 9.1, 9.2
Health education	6.3.1	
Music	1.2.1, 2.2.2, 3.3.1, 4.3.1, 5.1.1, 5.2.2	1.2.1, 2.2.2, 3.3.1, 4.3.1, 5.1.1, 5.2.2, 8.1.1,

**Visual Arts Activities**

Subject Area	5	6
English language arts	8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4	8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4
Visual Arts	1.1, 1.2, 2.1, 4.3, 6.3, 6.4	1.1, 1.2, 2.1, 3.2, 4.1, 4.3

## *The City Speaks in Drums*

### Music Activities

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.3, 3.3, 8.1, 9.1	1.1, 1.2, 1.3, 1.4, 2.1, 2.3, 3.3, 8.1, 9.1
Music	1.2.1, 1.2.2, 2.1.1, 2.2.2, 2.3.1, 3.1.1, 3.3.1, 3.5.1, 5.2.2, 6.1.1, 6.3.1, 8.4.1	1.2.1, 1.2.2, 2.2.2, 2.3.1, 3.2.1, 3.3.1, 5.2.2, 8.3.1

### Visual Arts Activity

Subject Area	5	6
English language arts	8.1, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4	8.1, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4
Visual Arts	1.1, 1.2, 2.1, 4.1, 4.3, 6.4	1.1, 1.2, 2.1, 4.1, 4.3

## *Up Home*

### Dance Activity

Subject Area	5	6
English language arts	3.1, 3.3, 8.1, 9.1	3.1, 3.3, 8.1, 9.1
Science	Meeting Basic Needs and Maintaining a Healthy Body	Diversity of Life

### Drama Activities

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.3, 8.1, 9.1, 10.1, 10.2, 10.3, 10.4	1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 3.1, 3.3, 8.1, 9.1, 10.1, 10.2, 10.3, 10.4
Science	Meeting Basic Needs and Maintaining a Healthy Body	Diversity of Life



**Music Activities**

<b>Subject Area</b>	<b>5</b>	<b>6</b>
English language arts	3.1, 3.3, 8.1, 9.1, 10.4	3.1, 3.3, 8.1, 9.1, 10.4
Science	Meeting Basic Needs and Maintaining a Healthy Body	Diversity of Life
Music	2.2.2, 2.3.1, 4.3.1, 8.2.1, 8.4.1	2.2.2, 2.2.3.1, 5.2.2

**Visual Arts Activities**

<b>Subject Area</b>	<b>5</b>	<b>6</b>
English language arts	1.1, 1.2, 2.1, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4	1.1, 1.2, 2.1, 8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4
Mathematics	Statistics and Probability (SP)	Statistics and Probability (SP)
Science	Meeting Basic Needs and Maintaining a Healthy Body	Diversity of Life
Visual Arts	1.1, 1.2, 2.1, 4.1.3, 6.4	1.1, 1.2, 2.1, 3.2, 4.1, 4.3, 4.4, 6.3

## Global Citizenship Series:

*Making Global Connections, Respecting Cultural Differences,  
Understanding Human Rights, Valuing World Heritage*

### Drama Activities

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 5.1 2.1, 5.1, 8.1, 9.1, 10.5	1.1, 1.2, 1.3, 1.4, 5.1 2.1, 5.1, 8.1, 9.1, 10.5
Health education		6.3.1
Mathematics	Number (N), Statistics and Probability (SP)	Number (N), Statistics and Probability (SP)
Science	Weather	
Visual Arts	3.3.1, 4.2.1	4.2.1, 5.1.2

### Visual Arts Activities

Subject Area	5	6
English language arts	8.1, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4	8.1, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4
Mathematics	Number (N), Statistics and Probability (SP)	Number (N), Statistics and Probability (SP)
Science	Weather	
Visual Arts	2.1, 1.2, 2.1, 4.1, 4.3, 6.4	1.1, 1.2, 2.1, 4.1, 4.3, 4.4

## Global Citizenship Series:

*Being Active Citizens, Improving the Quality of Life,  
Living Sustainably, Protecting Global Environments*

### Dance Activities

Subject Area	5	6
English language arts	9.1	9.1
Science	Weather	

### Drama Activity

Subject Area	5	6
English language arts	2.1, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4, 10.5	2.1, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4, 10.5
Health education		6.3.1
Mathematics	Statistics and Probability (SP)	Statistics and Probability (SP)
Science	Weather	Diversity of Life

### Visual Arts Activities

Subject Area	5	6
English language arts	2.1, 8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4, 10.5	2.1, 8.1, 8.3, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4, 10.5
Science	Weather	
Visual Arts	1.1, 1.2, 2.1, 3.1, 4.1, 4.3, 5.1, 6.1, 6.3, 6.4	1.1, 1.2, 2.1, 3.2, 4.1, 4.3, 4.4, 6.1

*Imagine a Day**Imagine a Night***Visual Arts Activities**

<b>Subject Area</b>	<b>5</b>	<b>6</b>
English language arts	1.1, 2.1, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4	1.1, 2.1, 8.1, 9.1, 9.2, 10.1, 10.2, 10.3, 10.4
Health education		6.3.1, 6.3.2
Science	Weather	Diversity of Life
Visual Arts	1.2, 1.3, 2.1, 4.2, 4.3, 6.4	1.2, 1.3, 2.1, 4.2, 4.3, 4.4, 5.2

*One Hen: How One Small Loan Made a Big Difference***Drama Activities**

<b>Subject Area</b>	<b>5</b>	<b>6</b>
English language arts	1.1, 1.2, 1.3, 1.4, 2.1, 8.1, 9.1	1.1, 1.2, 1.3, 1.4, 2.1, 8.1, 9.1
Health education		6.3.1

**Visual Arts Activity**

<b>Subject Area</b>	<b>5</b>	<b>6</b>
English language arts	8.1, 9.1, 10.1	8.1, 9.1, 10.1
Visual Arts	2.1, 4.3	2.1, 4.3, 4.4

*One Well: The Story of Water on Earth***Dance Activities**

<b>Subject Area</b>	<b>5</b>	<b>6</b>
English language arts	1.1, 2.1, 2.3, 8.1, 9.1	1.1, 2.1, 2.3, 8.1, 9.1
Health education		6.3.1
Science	Weather	Diversity of Life

**Visual Arts Activities**

<b>Subject Area</b>	<b>5</b>	<b>6</b>
English language arts	8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4	8.1, 8.3, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4
Mathematics	Number (N)	Number (N)
Science	Weather	Diversity of Life
Visual Arts	1.2, 2.1, 6.1	1.2, 2.1, 6.1

## *Ryan and Jimmy and the Well in Africa That Brought Them Together*

### Music Activities

Subject Area	5	6
English language arts	8.1, 8.3, 9.1	8.1, 8.3, 9.1
Health education		6.3.1
Science	Weather	
Music	2.2.2, 2.3.1, 4.3.1, 7.2.1	2.2.2, 2.3.1, 7.2.1

### Visual Arts Activities

Subject Area	5	6
English language arts	1.1, 1.2, 1.3, 1.4, 9.1, 9.2, 9.3	1.1, 1.2, 1.3, 1.4, 9.1, 9.2, 9.3
Mathematics	Number (N), Statistics and Probability (SP)	Number (N), Statistics and Probability (SP)
Science	Weather	
Visual Arts	1.1, 1.2, 1.3, 2.1, 6.1, 6.3	1.1, 1.2, 1.3, 2.1, 6.1, 6.3

## *Three Cups of Tea*

### Visual Arts Activities

Subject Area	5	6
English language arts	8.1, 8.2, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4	8.1, 8.2, 9.1, 9.2, 9.3, 10.1, 10.2, 10.3, 10.4
Health education		6.3.1
Visual Arts	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 3.3, 4.1, 4.3, 5.3, 6.3, 6.4	1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 4.1, 4.3, 4.4, 5.3, 6.3,



## Appendix B: Arts Education Curriculum Outcomes

Specific curriculum outcomes for dance and drama at the elementary level do not exist. However, *Foundation for the Atlantic Canada Arts Education Curriculum* (Atlantic Provinces Education Foundation 2001) articulates key-stage curriculum outcomes (KSCOs) for these subjects at grades 3 and 6 as follows.

### Dance

Creating, Making, and Presenting	
1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• create dances that express and communicate ideas of personal significance</li> <li>• explore movement skills through dance</li> <li>• demonstrate an understanding of the importance of warm-up and cool-down activities</li> <li>• explore basic movement patterns</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3, and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• improvise dance patterns based on personal ideas and concepts from other sources</li> <li>• develop movement skills through dance</li> <li>• use appropriate warm-up and cool-down activities</li> <li>• reproduce learned movement sequences</li> </ul>
2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• perform simple created movement sequences, using elements of body and space awareness, and qualities of speed and force</li> <li>• demonstrate basic dance steps and patterns alone and with others</li> <li>• respond to a variety of stimuli to create movement sequences alone and with others, using a variety of themes</li> <li>• create, alone and with others, dance sequences for class presentation</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• select and perform movement sequences, using elements of body and space awareness, qualities, and relationships</li> <li>• perform dances alone and with others</li> <li>• demonstrate ways to use the creative process to develop dances alone and with others</li> <li>• create, alone and with others, dance sequences for class and school presentation</li> </ul>



<b>Understanding and Connecting Contexts of Time, Place, and Community</b>	
<p>3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• explore the role of dance in their lives</li> <li>• explore and identify dance and dancers in their community</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• describe their personal dance experiences in the community</li> <li>• describe the role that dance plays in their community</li> <li>• investigate the roles of dancers in their community and potential careers available to those trained in dance</li> </ul>
<p>4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• explore and perform folk dances from various cultural traditions in local communities</li> <li>• explore similarities and differences in dances from various cultural traditions</li> <li>• explore how dance relates to various cultural and historical events</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• describe and perform folk dances from various cultural traditions in Canada</li> <li>• describe the similarities and differences in dances from various cultural traditions</li> <li>• describe the relationship between dance and various historical and current events</li> </ul>
<p>5. Students will be expected to examine the relationship among the arts, societies, and environments.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• create dance works that reflect their own and others' lives and circumstances</li> <li>• identify ways of moving safely and sensitively through environments</li> <li>• explore dance as it is used in school and community celebrations</li> <li>• explore connections among dance and the other arts</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• demonstrate an understanding of the benefits of dance for personal health</li> <li>• demonstrate ways of moving safely and sensitively through environments</li> <li>• explore how dance can communicate a topic of personal significance</li> <li>• describe and make connections between dance and the other arts</li> </ul>

<b>Perceiving and Responding</b>	
6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• explore various solutions to problems relating to their dance work</li> <li>• describe their own and others' dance work</li> <li>• respond to dance works, using a given set of criteria</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• identify problems relating to their dance work and explore possible solutions</li> <li>• make choices about the dance elements they use</li> <li>• describe significant features of their own and others' dance work, using appropriate terminology</li> <li>• make informed responses to their own work and that of others, using appropriate criteria</li> </ul>
7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• explore how technology can be used to record movement</li> <li>• respond to their own works and the works of others, using a range of technologies</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• use technology to record their own dance work</li> <li>• use current technologies to explore dance</li> </ul>
8. Students will be expected to analyze the relationship between artistic intent and the expressive work.	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• share ideas and feelings with others about the creation of dance works</li> <li>• understand that there are many reasons for dancing</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• discover why particular dances have been created</li> <li>• describe how gestures, movements, and dances communicate intended meaning</li> <li>• use available technologies to examine their own dance work in light of the original intent</li> <li>• describe and communicate the source of ideas and reasons for movement decisions that are made</li> </ul>

## Drama

<b>Creating, Making, and Presenting</b>	
<p>1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• explore and express ideas, moods, and feelings, using vocal elements, movement, improvisation, and preparatory dramatic exercises</li> <li>• discuss a character's point of view in a dramatic work</li> <li>• demonstrate an understanding of basic drama vocabulary</li> <li>• develop and play roles</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• apply knowledge of vocal elements and movement for expressive purposes</li> <li>• identify and interpret a character's attitudes and points of view in a dramatic work</li> <li>• select and use dramatic elements, skills, techniques, and processes to create a variety of dramatic works</li> </ul>
<p>2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• demonstrate an understanding of the responsibilities of the individual to the larger group</li> <li>• demonstrate effective use of space, costumes, and properties to enhance dramatizations</li> <li>• create drama based on play, imagination, and/or literature</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• create, rehearse, and present drama works to communicate the meaning of poems, stories, art works, myths, and other source material drawn from a wide range of cultures</li> <li>• collaborate in developing, planning, and designing of classroom dramatizations</li> </ul>
<b>Understanding and Connecting Contexts of Time, Place, and Community</b>	
<p>3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• explore the uses of drama at home, at school, and in the community</li> <li>• discuss the narrative in dramatic works from a variety of cultures</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• describe the role that drama plays in their community</li> <li>• demonstrate an awareness of the use of dramatic arts in popular culture</li> <li>• explore and describe ideas, emotions, situations, and experiences expressed in dramatic work from a variety of cultures</li> <li>• investigate the roles of dramatic artists in their community and potential careers available to those</li> <li>• trained to work in theatre</li> </ul>

4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• explore ways in which drama expresses their life experiences</li> <li>• explore games, stories, and dramatic works from a variety of cultures</li> <li>• demonstrate appropriate audience skills and respect for the contributions of others</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• examine ways in which drama expresses and enriches life experiences</li> <li>• compare dramatic works from a range of cultural traditions and historical contexts</li> <li>• interpret and adapt games, stories, and dramatic works from a variety of cultures</li> </ul>
5. Students will be expected to examine the relationship among the arts, societies, and environments.	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• develop an awareness that drama can reflect their own and others' lives</li> <li>• identify ways in which drama is promoted and supported in their community</li> <li>• explore connections among drama and the other arts</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary–grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• explore examples of how drama can reflect the ideas of individuals, communities, and societies</li> <li>• describe and make connections between drama and the other arts</li> <li>• explore how drama can communicate a topic of personal significance</li> </ul>

<b>Perceiving and Responding</b>	
<p>6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• describe their feelings and ideas about their own drama and the work of others, using a given set of criteria</li> <li>• identify effective uses of drama elements in performances, and compare their own responses with those of their peers</li> <li>• explore various solutions to challenges relating to their drama work</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• identify problems relating to their drama work and explore possible solutions</li> <li>• justify their preferences for specific drama, using appropriate vocabulary</li> <li>• use feedback to refine their own dramatic work</li> </ul>
<p>7. Students will be expected to understand the role of technologies in creating and responding to expressive works.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• demonstrate an awareness that drama exists in various media (film, radio, and television)</li> <li>• experiment with sound, lighting and recording techniques, and costuming to communicate moods and feelings</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• analyze and explain personal preferences and construct meaning from drama presented through various media</li> <li>• use available technologies in their drama work</li> <li>• explain the possibilities and limitations of different media for dramatic effect</li> <li>• analyze the use of dramatic tools and technologies in shaping responses to dramatic work</li> </ul>
<p>8. Students will be expected to analyze the relationship between artistic intent and the expressive work.</p>	
<p><i>By the end of grade 3, students will be expected to</i></p> <ul style="list-style-type: none"> <li>• understand that there are many reasons for role-play</li> <li>• consider how well suited dramatic elements are to the purpose of the play</li> <li>• discuss to what extent dramatic goals are met in a given presentation</li> </ul>	<p><i>By the end of grade 6, students will have achieved the outcomes for primary-grade 3 and will also be expected to</i></p> <ul style="list-style-type: none"> <li>• discover why dramatic works are created</li> <li>• evaluate how individuals or groups meet dramatic goals</li> <li>• contribute ideas that express an awareness of the focus of the drama</li> </ul>

## Specific Curriculum Outcomes for Music and Visual Arts

### Music

<b>Music Primary</b>	
<i>Students will be expected to ...</i>	
1.1.1	distinguish between beat/rhythm, fast/slow, higher/lower, loud/soft, and the speaking voice/the singing voice
1.2.1	explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on sound sources
1.2.2	explore rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings
1.2.3	participate in activities that explore a variety of sound sources
1.3.1	record simple rhythmic patterns, using adapted notation and record up-and-down motion of melodies using contour mapping
2.1.1	perform simple rhythmic patterns
2.1.2	explore improvising answers in the a style similar to a given rhythmic and melodic phrase
2.2.1	combine music and movement in their music making
2.3.1	explore songs about celebration and family
2.3.2	participate in group music making
3.1.1	describe and share music they encounter at home, both in daily life and as part of seasonal celebrations.
3.1.2	talk about their music making in school and at home
4.1.1	explore and respond to music of various cultures
4.4.1	explore music as part of their daily classroom activities
5.2.1	use music and movement to describe personal experience
6.1.1	respond through movement to simple melodies with emphasis on beat, tempo, and dynamics
6.2.1	describe high/low, fast/slow, and loud/soft
6.3.1	explore rhythmic, melodic, and dynamic possibilities during their music activities
7.1.1	identify, by sight and sound, musical technologies with which they have personal experience
7.1.2	demonstrate an awareness of how to make sounds using classroom technologies
8.1.1	talk about reasons for making music at home
8.2.1	share ideas and feelings during music making.

## Music 1

*Students will be expected to ...*

- 1.1.1 demonstrate an awareness of rhythmic/melodic concepts, patterns in music, and timbre
- 1.2.1 explore and use rhythm, dynamics, and pitch to communicate thoughts, experiences, and feelings
- 1.2.2 explore a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on materials
- 1.2.3 contribute to activities that explore creative use of sound sources
- 1.3.1 record simple rhythmic and melodic patterns, using adapted notation
- 2.1.1 sing alone and with others, with emphasis on pitch and production
- 2.1.2 improvise answers to given rhythmic and melodic phrases
- 2.2.1 combine music and movement in their music making
- 2.3.1 explore songs about friends and play
- 3.1.1 explore and describe music they encounter in school and the purposes it serves in school life
- 3.3.1 explore songs and musical games found in Atlantic Canada
- 4.1.1 discuss music and musicians of various cultures
- 4.2.1 explore instruments from a variety of cultures
- 5.1.1 use music to describe personal experience
- 5.1.2 explore cultural influences on the music of their community
- 5.2.1 use music and role-play to interpret their world
- 6.1.1 respond through movement to simple melodies, with emphasis on high/low, same/different, beat/rhythm, and in tune singing
- 6.2.1 describe same/different, long/short
- 6.3.1 explore possibilities and make choices during the music-making process
- 7.2.1 demonstrate an awareness that classroom instruments can produce a variety of sounds such as high/low, long/short
- 7.3.1 explore, using classroom instruments, possibilities for music making to express moods and feelings
- 8.1.1 explore reasons for making music in school and community
- 8.2.1 share ideas and feelings with others during their music making

## Music 2

*Students will be expected to ...*

- 1.1.1 demonstrate an awareness of rhythmic/melodic concepts, form, and texture in music
- 1.2.1 explore and use tone colour to express thoughts, experiences, and feelings
- 1.2.2 discover and experiment with a range of ways of expressing thoughts, experiences, and feelings through music, with emphasis on texts and tone colour
- 1.2.3 explore a variety of rhythmic/melodic concepts and forms to create, make, and present music
- 1.2.4 improvise simple melodic and rhythmic ostinato accompaniments
- 1.3.1 perform and record simple rhythmic and melodic patterns, using standard or adapted notation
- 2.1.1 sing alone and with others with emphasis on diction and use of simple ostinati
- 2.1.2 improvise simple rhythmic and melodic ostinato accompaniments
- 2.2.1 use movement to enhance their music making
- 2.3.1 explore songs about the natural world
- 3.2.1 explore music they encounter in the community and the purposes it serves in community life
- 3.3.1 explore instruments from a variety of cultures including those found in the music of Atlantic Canada
- 4.1.1 compare music of various cultures
- 4.2.1 explore singing games from a variety of cultures
- 5.1.1 explore ways in which their own lives and circumstances influence the music they make and create
- 5.1.2 explore and make connections between culture and music
- 5.2.1 use music and visual imagery to interpret their world
- 6.1.2 respond to music with emphasis on metre, melodic direction, timbre, and in-tune singing
- 6.2.1 describe their own and others' music making with emphasis on beat, tempo, dynamics, high/low, and same/different
- 6.3.1 explore possibilities and make choices during the music-making process
- 7.1.1 recognize by sign and by sound commonly used classroom instruments
- 7.2.1 explore various technologies for expressive music making, including electronic sound sources
- 8.2.1 share ideas and feelings with others during their music making
- 8.3.1 talk about their reasons for making and creating music



### Music 3

*Students will be expected to ...*

- 1.1.1 explore and use harmony and texture to communicate thoughts, experiences, and feelings
- 1.2.1 explore a range of materials and techniques to create, make, and present music
- 1.3.1 experiment with a range of ways of communicating thoughts, experiences, and feelings through music, with an emphasis on notational styles
- 1.3.2 notate, using standard or invented notation, a soundscape
- 2.1.1 improvise simple melodic and rhythmic ostinato accompaniments
- 2.1.2 create and present a soundscape
- 2.2.1 interpret songs and instrumental pieces, combining music and movement
- 2.3.1 create and present songs with rhythmic accompaniment that express personal meaning
- 2.3.2 sing alone and with others with emphasis on expressive singing, reading, phrasing, range, and more complex textures (e.g., rounds, vocal ostinati)
- 3.2.1 describe music they encounter in their school, at home, and in the community, and the variety of purposes for which it is used
- 3.3.1 explore and make connections between the culture and music of Atlantic Canada
- 4.1.1 demonstrate respect for music and musicians of various cultures
- 4.2.1 explore vocal and instrumental music of various cultures
- 4.4.1 explore ways in which music expresses and enhances their life experiences
- 5.1.1 explore a variety of influences on music that they and others create and present
- 5.1.2 explore and make connections between the personal circumstances of composers and their musical works
- 5.2.1 explore connections between music and other arts disciplines
- 6.1.1 respond to music with emphasis on tone set, articulation, texture, timbre and in-tune part singing
- 6.1.2 share ideas and feelings about each others' responses to music
- 6.2.1 describe their own and others' music making with emphasis on tone set, articulation, texture and timbre
- 6.3.1 explore different solutions and make choices during the music-making process
- 7.1.1 explore the use of musical technologies of the past and present
- 7.2.1 identify sound sources and their expressive effects
- 7.3.1 experiment with available technologies for creating and making music
- 8.1.1 understand that there are many reasons for music making
- 8.2.1 demonstrate confidence in sharing ideas and feelings with others during their music making
- 8.3.1 describe in various ways their reasons for creating a particular piece of music

## Music 4

*Students will be expected to ...*

- 1.1.1 sing alone and with others, with emphasis on expressive singing, phrasing, range, and more complex textures including two- and three-part rounds and canons
- 1.2.1 identify ways that the elements of music are used to express thoughts, experiences, and feelings in their own and others' work
- 1.2.2 demonstrate an awareness of rhythmic/melodic concepts, form, and texture through language, movement, and performance
- 1.3.1 sightread simple melodies from traditional notation with emphasis on stepwise movement and dynamics
- 1.4.1 create and notate short musical works to express musical thoughts and ideas with an emphasis on question and answer phrases
- 2.1.1 improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- 2.2.1 use specific materials, techniques, and forms to create, make and present music
- 2.2.2 sing alone and with others, with emphasis on expressive singing, reading, phrasing, range and more complex textures
- 2.3.1 participate in large- and small-ensemble music making
- 3.1.1 demonstrate an awareness of places in their community where they can learn about and experience music, including music of other cultures
- 3.2.1 describe their music-making experiences in their community
- 3.3.1 identify, describe, and compare instruments from a variety of cultural and historical contexts.
- 4.1.1 use their knowledge and experience to respect and value the musical contributions of cultural groups in their own community
- 4.2.1 explore the role music plays in the indigenous cultures of Canada
- 4.3.1 explore the work of various composers and musicians and their contribution to society, past and present
- 5.1.1 explore a range of ways that music may be used to reflect themes and ideas
- 5.1.2 explore and identify the relationship between work/working environment and music, past and present
- 5.2.1 identify connections between music and movement, including drama and dance
- 6.1.1 identify problems and possible solutions in the music-making process
- 6.2.1 use musical criteria to evaluate performance of classroom repertoire, with emphasis on melody and harmony
- 6.2.2 use knowledge of music elements to describe the music they hear
- 6.3.1 demonstrate respect for others' responses to music
- 7.1.1 recognize common orchestral and keyboard instruments by sight and sound
- 7.2.1 experiment with available technologies while creating and making music
- 7.3.1 explore the effects of changing technologies on common instruments
- 8.2.1 investigate the source of ideas for the music they listen to and make
- 8.3.1 explore their own musical work in light of what they intended

**Music 5***Students will be expected to ...*

- 1.1.1 sing alone and with others with emphasis on expressive part singing, phrasing, range, and more complex textures, including counter melodies and descants
- 1.2.1 experiment with the elements of music to create musical works that explore topics and issues of personal interest
- 1.2.2 demonstrate an awareness of rhythmic/melodic concepts, form, and texture, through language, movement, and performance
- 1.3.1 sightread simple melodies from traditional notation with emphasis on skipwise movement and articulation
- 1.4.1 create and notate short musical works to express musical thoughts and ideas with an emphasis on motif and sequence
- 2.1.1 improvise short songs and instrumental pieces using a variety of sound sources, including traditional, non-traditional, body, and electronic
- 2.2.1 combine reading and singing/playing skills in their music making
- 2.2.2 use a range of materials, techniques, and forms to create, make, and present music
- 2.3.1 participate in small- and large-ensemble music making, presenting music that reflects diverse images, thoughts, and feelings
- 3.1.1 describe personal opportunities for music making in their community, including opportunities related to popular culture and the media
- 3.3.1 identify, describe, and compare styles of music from a variety of cultural and historical contexts
- 3.5.1 demonstrate an awareness of musicians in their community
- 4.1.1 use their knowledge and experience to respect and value the contributions of cultural groups in Canada
- 4.1.2 demonstrate an awareness of conventions of audience behaviour in a variety of performance contexts
- 4.2.1 explore the role music plays in the cultures of Asia and Africa
- 4.3.1 examine the contributions of various composers and musicians, past and present, to their society
- 5.1.1 explore and describe the relationship between music and local events and issues
- 5.2.1 identify similarities and differences between music and visual arts
- 5.2.2 express and communicate thoughts, experiences, and feelings through music and visual imagery
- 6.1.1 apply knowledge of music to make individual choices based on the thoughts, images, and feelings the music expresses
- 6.2.1 use musical criteria to evaluate their ability to maintain a melodic/harmonic part
- 6.2.2 compare the form and the principles of design in the rhythmic/melodic structure of classroom repertoire
- 6.2.3 use knowledge of musical elements to compare and contrast music of various genres
- 6.3.1 compare their own and others response to music making
- 7.1.1 recognize by sight and sound, and categorize by family, orchestral, band, and keyboard instruments
- 7.2.1 compare and contrast available technologies to create and record music
- 7.3.1 explore the effects of changing technologies on music recording and reproduction
- 8.1.1 explore various influences on composers and their works
- 8.2.1 describe reasons for their musical decisions
- 8.3.1 compare interpretations of musical works using appropriate terminology
- 8.4.1 examine their group presentations in light of what they intended

## Music 6

*Students will be expected to ...*

- 1.1.1 sing and play with others, with emphasis on an ability to maintain their part within simple textures including two-part repertoire
- 1.2.1 create and interpret music that communicates thoughts, experiences, and feelings
- 1.2.2 demonstrate an awareness of rhythmic/melodic concepts, form, and texture through language, movement, and performance
- 1.3.1 sight-read simple melodies from traditional notation with an emphasis on melodic sequence and phrasing
- 1.4.1 create and notate short musical works to express and communicate personal feelings with an emphasis on theme and variations
- 2.1.1 improvise simple harmonic accompaniments
- 2.2.2 select from a variety of materials, techniques, and forms to create, make, and present music
- 2.3.1 participate in small- and large-ensemble music making, performing a varied repertoire of music
- 3.2.1 participate in, describe, and compare music experiences in their school and community
- 3.3.1 experiment with styles, techniques, and instruments from a variety of cultural and historical contexts in creating, making, and presenting music
- 3.4.1 use a variety of musical forms to give meaning to Canadian cultural and historical events and issues
- 3.5.1 investigate the roles of musicians in their community and potential careers available to those trained in music
- 4.1.1 use their knowledge and experience to perform and respect music of diverse cultural groups
- 4.2.1 explore the role music plays in the cultures of Latin America and Europe
- 4.3.1 demonstrate an understanding of the power of music, past and present, to express and communicate ideas and feelings
- 5.1.1 examine the role that music plays in popular culture and the media
- 5.1.2 identify and describe connections between music and other curricular areas
- 5.2.2 express and communicate personal feelings through music and written and spoken language
- 6.1.1 analyze musical solutions to make informed choices based on the thoughts, images, and feelings that the music expresses
- 6.2.1 analyze and make decisions about various interpretations of a work
- 6.2.2 identify form and principles of design in classroom repertoire and their own compositions
- 6.4.1 compare subjective and objective responses to music, and examine the relationship between them
- 7.1.1 recognize by sight and sound and categorize by family, orchestral, and keyboard instruments of various cultures
- 7.2.1 select from a variety of technologies to create and present music, using sound qualities for expressive effect
- 7.3.1 understand that changing technologies have produced new opportunities for expressive effect
- 7.4.1 demonstrate an awareness of ways in which technologies can be used to record and produce music (e.g., print, CDs, records, tapes, texts)
- 8.1.1 discover the reasons that specific musical works have been created
- 8.2.1 communicate the source of ideas and reasons for their own musical decisions
- 8.3.1 compare interpretations of their own and others' music, using appropriate terminology and considering the musical intent
- 8.4.1 reflect on their music making in light of what was intended through the use of available recording technologies

## Visual Arts

Visual Arts Primary	Visual Arts 1
<i>Students will be expected to ...</i>	
1.1 demonstrate that personal feelings, ideas, and understandings can be expressed through art making 1.2 use a range of materials and processes 1.3 use one or more of the visual elements and principles of art and design in art making 2.1 work individually and with others in art making 3.1 recognize that there are a variety of art forms 3.2 recognize art as an expression of culture 3.3 recognize that people create art for a variety of reasons 3.4 identify various forms of technology used to make art 4.1 show respect for their own work and that of others 4.2 share and talk about their art 4.3 use their senses to discover similarities and differences in art 5.1 discover art as a way of expressing ideas 5.2 explore language that is used to talk about art 5.3 explore artwork from a variety of cultural/historical contexts 6.1 explore the natural and built environment 6.2 identify different types of media 6.3 explore art and artists within their community 6.4 recognize art as a way of expressing ideas and points of view	1.1 demonstrate that personal feelings, ideas, and understandings can be expressed through art making 1.2 use a range of materials and processes 1.3 use one or more of the visual elements and principles of art and design in art making 2.1 work individually and with others in art making 3.1 recognize that there are a variety of art forms 3.2 recognize art as an expression of culture 3.3 recognize that people create art for a variety of reasons 3.4 identify various forms of technology used to make art 4.1 show respect for their own work and that of others 4.2 share and talk about their art 4.3 use their senses to discover similarities and differences in art 5.1 discover art as a way of expressing ideas 5.2 explore language that is used to talk about art 5.3 explore artwork from a variety of cultural/historical contexts 6.1 explore the natural and built environment 6.2 identify different types of media 6.3 explore art and artists within their community 6.4 recognize art as a way of expressing ideas and points of view

Visual Arts 2	Visual Arts 3
<i>Students will be expected to ...</i>	
<p>1.1 express through art making personal feelings, ideas, and understandings</p> <p>1.2 use various materials and processes exploring possibilities and limitations</p> <p>1.3 use a combination of the visual elements and principles of art and design in art making</p> <p>2.1 work individually and with others in the creative art making process</p> <p>3.1 demonstrate an awareness of a broad variety of art forms</p> <p>3.2 demonstrate an appreciation of art in world cultures</p> <p>3.3 describe a variety of reasons for which people create art</p> <p>3.4 explore images using technology</p> <p>4.1 celebrate with pride and respect their own work and that of others</p> <p>4.2 share thoughts and ideas about artworks</p> <p>4.3 recognize that there are many ways of perceiving and knowing</p> <p>5.1 recognize art as a way of expressing ideas and points of view</p> <p>5.2 ask questions about and respond to art in various ways</p> <p>5.3 investigate cultural/historical influences on artworks and the lives of artists</p> <p>6.1 demonstrate sensitivity towards the natural and built environment</p> <p>6.2 investigate the role of the media in daily life</p> <p>6.3 investigate art and artists within their community</p> <p>6.4 explore art as a way of expressing ideas and points of view</p>	<p>1.1 express through art making personal feelings, ideas, and understandings</p> <p>1.2 use various materials and processes exploring possibilities and limitations</p> <p>1.3 use a combination of the visual elements and principles of art and design in art making</p> <p>2.1 work individually and with others in the creative art making process</p> <p>3.1 demonstrate an awareness of a broad variety of art forms</p> <p>3.2 demonstrate an appreciation of art in world cultures</p> <p>3.3 describe a variety of reasons for which people create art</p> <p>3.4 explore images using technology</p> <p>4.1 celebrate with pride and respect their own work and that of others</p> <p>4.2 share thoughts and ideas about artworks</p> <p>4.3 recognize that there are many ways of perceiving and knowing</p> <p>5.1 recognize art as a way of expressing ideas and points of view</p> <p>5.2 ask questions about and respond to art in various ways</p> <p>5.3 investigate cultural/historical influences on artworks and the lives of artists</p> <p>6.1 demonstrate sensitivity towards the natural and built environment</p> <p>6.2 investigate the role of the media in daily life</p> <p>6.3 investigate art and artists within their community</p> <p>6.4 explore art as a way of expressing ideas and points of view</p>

Visual Arts 4	Visual Arts 5
<i>Students will be expected to ...</i>	
<p>1.1 acknowledge and express through art making their personal relationship to the world</p> <p>1.2 experiment with a range of materials and processes</p> <p>1.3 use a combination of the visual elements and principles of art and design in art making</p> <p>2.1 work individually and with others to solve problems and express ideas</p> <p>3.1 recognize and describe a variety of art forms</p> <p>3.2 compare art across cultures</p> <p>3.3 recognize that people use a variety of approaches when making art</p> <p>3.4 use technology to locate works of art</p> <p>4.1 show respect for and value their own work and that of others</p> <p>4.2 share thoughts and ideas about artworks</p> <p>4.3 recognize that there are many ways of perceiving and knowing</p> <p>5.1 explore art as a way of expressing ideas and points of view</p> <p>5.2 demonstrate the ability to ask questions about and respond to art in various ways</p> <p>5.3 investigate art and the lives of artists within cultural/historical/social contexts</p> <p>6.1 demonstrate a sensitivity towards the natural and built environment through their artwork</p> <p>6.2 examine the effects of the media on their lives</p> <p>6.3 demonstrate an awareness of the role of art and artists in their local and global communities</p> <p>6.4 express ideas and points of view through their art</p>	<p>1.1 express themselves in relation to the world through art-making</p> <p>1.2 develop ability and initiative in the use of techniques, technologies, materials, and equipment</p> <p>1.3 use a combination of the visual elements and principles of design in art making</p> <p>2.1 work individually and collaboratively to apply learned skills, solve problems, and express ideas</p> <p>3.1 compare various art forms</p> <p>3.2 compare art across time</p> <p>3.3 contrast personal styles of a variety of artists</p> <p>3.4 use technology to locate works of art</p> <p>4.1 discuss ideas and approaches with sensitivity and respect</p> <p>4.2 identify similarities and differences in their own work and that of others</p> <p>4.3 demonstrate that there are many ways of perceiving and knowing</p> <p>5.1 recognize and respond to a rich variety of art forms</p> <p>5.2 use appropriate language in expressing their own responses to artworks</p> <p>5.3 describe art and the lives of artists within cultural/historical/social contexts</p> <p>6.1 demonstrate a sensitivity towards the natural and built environment through their artwork</p> <p>6.2 examine the role of the media and discuss its effects on their lives</p> <p>6.3 demonstrate an awareness of the role of art and artists in their local and global communities</p> <p>6.4 express personal ideas and points of view through their artwork</p>

## Visual Arts 6

*Students will be expected to ...*

- 1.1 express through art making an awareness of the complexities of the world and their role in it
- 1.2 demonstrate ability and initiative in the use of techniques, technologies, materials, and equipment
- 1.3 use a combination of visual elements and principles of art and design in art making
- 2.1 work independently and collaboratively to apply learned skills, solve problems, and respond to experiences and ideas
- 3.1 compare works of art across time and culture
- 3.2 demonstrate an awareness of artists' styles, intentions, and approaches
- 3.3 use technology to locate and explore works of art
- 4.1 discuss ideas and approaches with sensitivity and respect
- 4.2 show appreciation of individual differences in artwork
- 4.3 demonstrate that there are many ways of perceiving and knowing
- 4.4 discover art as a way of expressing ideas
- 5.1 explore language that is used to talk about art
- 5.2 demonstrate the ability to articulate their responses to works of art
- 5.3 demonstrate an understanding of the lives of artists within cultural/historical/social contexts
- 6.1 demonstrate a sensitivity towards the natural and built environment through their artwork
- 6.2 examine the role of the media and discuss their effects on their lives and the lives of others
- 6.3 describe and value the role of art and artists in their local communities





## Appendix C: ArtsLinks Materials/Equipment List

Materials/Equipment	Gr. P–2	Gr. 3–4	Gr. 5–6
3-D objects			✓
acrylics	✓		
alfalfa or other fast-growing seeds		✓	
aluminum foil	✓		
animation software (simple)		✓	✓
aquarium (small)	✓		
aquarium rocks (small)	✓		
audio recorder		✓	✓
balloons	✓		
baking sheet	✓		
beads	✓		
bedsheets (old)	✓	✓	
black tape		✓	
blocks (playing or building)		✓	
books (old, for recycling)		✓	
brayers	✓	✓	
building materials			✓
buttons		✓	
camera tripod		✓	✓
candy wrappers		✓	
cardboard (pieces)	✓		
cardboard boxes (small) or compost containers	✓	✓	
carving tools (found objects)	✓	✓	
CD player	✓	✓	✓
chalk (various colours)	✓	✓	

Materials/Equipment	Gr. P–2	Gr. 3–4	Gr. 5–6
charcoals			✓
china markers			✓
chopsticks	✓		
clay	✓	✓	
clear/smooth surface (e.g., Plexiglas, plastic plates, clear plastic)	✓	✓	
cloth tape	✓		
clothespins (wooden)	✓		
common items (small) (e.g., bottle caps, pencil erasers, matchboxes)	✓		
cotton balls	✓	✓	
cotton cloth (unbleached)			✓
cotton swabs	✓		✓
craft materials (traditional; varies by project)		✓	
crayons (various colours)	✓	✓	✓
decks of cards (old, incomplete decks)		✓	
diaries			✓
digital camera	✓	✓	✓
dowels	✓		
drafting compass			✓
drawing supplies	✓	✓	✓
dried leaves and flowers		✓	
drinking glasses (clear plastic)	✓		
drinking straws			✓
earthworms	✓		
eggshells		✓	
elastic bands	✓	✓	
erasers		✓	
eyedroppers	✓		✓
fabric (various types and scraps)	✓	✓	✓

Materials/Equipment	Gr. P–2	Gr. 3–4	Gr. 5–6
felt (various colours)	✓		
file cards	✓	✓	
flour	✓		
foam balls		✓	
food colouring (liquid; various colours)	✓		
found/recycled materials (various types; dependent on activity)	✓	✓	✓
fruits (for dyeing cloth)	✓		
fruits (various) or images of fruits	✓		
glitter	✓		
glue or glue stick	✓	✓	✓
grains (various)	✓		
hats	✓	✓	
hole punch (single hole)		✓	
honeycomb (sheets)		✓	
ink (printing; various colours; India)	✓	✓	✓
lids (plastic or cardboard)		✓	✓
magazines	✓	✓	
magnets	✓		
manila tags	✓		
maps (world; not for reuse)	✓	✓	
markers (various colours)	✓	✓	✓
markers (whiteboard; various colours)	✓		✓
marshmallows (small and large)	✓		
mirrors	✓		
modelling clay		✓	
mud samples (various soil types and colours)			✓
mural paper (large sheets)	✓		
music (for a variety of movement)	✓	✓	

Materials/Equipment	Gr. P–2	Gr. 3–4	Gr. 5–6
music (various)	✓	✓	✓
musical instruments (Orff; various types)	✓		
musical instruments (rhythm; various timbres)	✓	✓	✓
musical instruments (various)		✓	✓
natural outdoor objects (e.g., leaves, twigs, nuts, bark, needles, stones)	✓		
newspapers	✓		
paint (various colours)	✓	✓	✓
paintbrushes (various sizes)	✓	✓	✓
paint chips	✓		
paint (tempera; various colours)	✓	✓	
painting supplies			✓
paper (18" × 24", unlined)			✓
paper (brightly coloured, unlined)		✓	
paper (chart)	✓		
paper (construction; various colours)	✓	✓	✓
paper (large sheets)	✓	✓	✓
paper (recycled printed)		✓	
paper (scraps)	✓		
paper (shredded)		✓	
paper (standard size, lined)		✓	✓
paper (standard size, unlined)	✓	✓	✓
paper (stiff)	✓		
paper (tissue or crepe)	✓	✓	
paper (tracing)			✓
paper, lightweight or medium weight (e.g., drawing paper, print paper, computer paper)			✓
paper bags (various sizes)	✓		
paper clips	✓		

Materials/Equipment	Gr. P–2	Gr. 3–4	Gr. 5–6
paper napkins		✓	
paper plates		✓	
paper towel	✓		
paper-towel tubes		✓	
papier mâché materials	✓	✓	
pastels		✓	✓
pastels (oil)	✓		
pencil crayons	✓	✓	✓
pencils (drawing)	✓	✓	✓
pencils with erasers	✓	✓	
pens (black)			✓
photo-manipulation software (basic)	✓		✓
photographs			
photos of skyscrapers	✓		
pipe cleaners	✓	✓	
plastic bags (coloured)	✓		
plastic containers (recycled; various sizes)	✓	✓	
Popsicle sticks	✓		
pressed leaves or flowers		✓	
printed images (both black and white and colour; same image)	✓		✓
props (e.g., umbrellas, stools)		✓	✓
ribbons (various colours)	✓		✓
rubber gloves			✓
sand/gravel	✓		✓
scarves (chiffon and other materials; various colours)	✓	✓	✓
scissors	✓	✓	✓
screen-printing supplies			✓
sculpting supplies	✓	✓	✓

Materials/Equipment	Gr. P–2	Gr. 3–4	Gr. 5–6
seeds (various flowers)	✓		
sewing or darning needles		✓	
shoeboxes	✓	✓	
shoes (old)	✓		
silk		✓	
silkscreen supplies		✓	
sketchbooks			✓
skewers (wooden)		✓	
skipping ropes	✓		
soil	✓		
sponges	✓		
squeeze bottle (small)			✓
stamp pads (various colours)	✓	✓	
staplers and staples		✓	
stick or pole (60 cm long)		✓	
stickers		✓	
string	✓	✓	
Styrofoam pieces (e.g., grocery trays, disposable plates)	✓	✓	✓
sugar		✓	
tape	✓	✓	
thread		✓	
tissue paper (various bright colours)	✓	✓	
tissue-paper rolls		✓	
toothpicks	✓		
toys (small, simple)		✓	
tree (2-D image)	✓		
tree (without leaves)	✓		
T-shirts			✓

Materials/Equipment	Gr. P–2	Gr. 3–4	Gr. 5–6
vegetables (for dyeing cloth)	✓		
vegetables (various) or images of vegetables	✓		
video recorder		✓	✓
water	✓	✓	
water crayons			✓
waxed boxboard (e.g., milk cartons)		✓	
white marking implement (e.g., chalk, pencil, crayon, paint and cotton swab)	✓		
whiteboard	✓		✓
willows		✓	
wire (bendable; various colours)	✓	✓	✓
wool		✓	
yarn	✓	✓	





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