

# Sowing Seeds: Cultivating Change - COVID

## ADAPTATION

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### Unit Overview

#### Summary Description of Unit

In this unit, students use creative, critical analysis, and scientific processes to explore and understand the interdependency of trees, humans, and living things in their environment. A variety of drama conventions and dance activities are used to explore poetry, story and natural science concepts of sustainability and stewardship. The story and struggle of Wangari Maathai, a Kenyan environmental activist and Nobel Peace Prize winner, is introduced to students as an example of how one individual can inspire ecological and sustainable change. This unit begins with the planting of a seed, and ends with the growth of a forest, both literally and through the engagement of critical thought.

## Overall Expectations

### **Drama**

B1. Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories

B2. Reflecting, Responding, and Analyzing: apply the critical analysis process to communicate feelings, ideas and understandings in response to dramatic works and experiences

B3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of drama and theatre forms and styles from the past and present, and their social and/or community contexts

### **Dance**

A1. Creating and Presenting: apply the creative process to the composition of dance phrases, using the elements of dance to communicate feelings and ideas

A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences

### **Language**

Oral Communication:

1. listen in order to understand and respond appropriately in a variety of situations for a variety of purposes
2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes

Reading:

1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning

### **Science and Technology**

### **Understanding Life Systems:**

1. assess ways in which plants have an impact on society and the environment, and ways in which human activity has an impact on plants and plant habitats
2. investigate similarities and differences in the characteristics of various plants, and ways in which the characteristics of plants relate to the environment in which they grow
3. demonstrate an understanding that plants grow and change and have distinct characteristics

### Big Ideas

Humans have a direct and significant impact on plants and plant habitats.

Plants and the environment have an impact on humans.

We share responsibility for preserving our natural environment for future generations.

Dance and drama exploration is a powerful way to experience our connection to the environment.

Dance and drama performance is a powerful way to communicate our connection to the environment.

### Guiding Questions

What relationships exist between trees, humans and animals?

Who benefits from these relationships?

In what ways are we interdependent?

What can we do to reduce the imbalance between people and trees?

How can I live more sustainably?

How can individuals make a difference to the natural environment?

How did Wangari Maatha as an individual inspire a nation and beyond?

### Critical Literacy (CL)

In this unit, students act as seeds, trees, stewards of trees and consumers of materials developed from trees, allowing them to critically examine the complex issue of deforestation from multiple points of view. Students also learn about what options are at their disposal when they are critical of the status quo and desire to affect change.

\*Instances of Critical Literacy will be marked by the letters CL throughout the unit.

## Assessment and Evaluation: How will students demonstrate their learning?

### Assessment of Learning

Students are evaluated through a writing in role task, a culminating writing and performance task (Salutation to the Trees) and a final ensemble drama and dance performance.

The following tools and strategies are used for assessment of learning:

- Collectively developed success criteria to evaluate student strengths and areas for growth in role play and tableau work
- [BLM#1: Writing In Role Poetry Checklist](#)
- [BLM#17 Writing-in-Role Rubric](#)
- [Appendix B: Salutation Rubric](#)
- [Appendix C: Journal Reflection Rubric](#)
- [Appendix D: Ensemble Drama and Dance Rubric](#)

### Assessment for/as Learning

A variety of tasks and sub-tasks are included in this unit in order to understand what students have learned and therefore how to assess their progress, based on the curriculum expectations and achievement chart categories. A demonstration board, with a large representation of a tree with roots, trunk, branches, buds and leaves is posted in the classroom, and student work and reflections are posted here. Students continuously reflect on the learning experiences and their growing body of knowledge accumulates on the classroom "Tree of Knowledge".

**Physical Distancing Adaptation:** Students can create their own "Tree of Knowledge" in their own journals or on their own poster.

**The roots** represent something they learned including whether it reminded them of something else. This will encourage them to make connections.

**The trunk** represents something they did during the lesson.

**The branches** represent something that they feel they can now teach others about what they learned in the lesson.

**The buds/leaves** represent something they wish to improve upon or learn about in future lessons.

A wide range of assessment tools will be used throughout this unit in order to monitor student learning and give ongoing, specific feedback to students. Some assessment tools include:

- Tree of Learning
- Tree Journals (e.g., responding to questions or debates in lessons)
- Anecdotal Observations
- Teacher feedback
- Teacher as side coach
- Peer Feedback
- Self Reflections and Evaluation
- Anchor Charts
- Checklists
- Rubrics
- Graphic Organizers - 22 BLMs
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

**Before beginning any lessons prepare for safety:**

When conducting warm-ups and conventions, it is important to adhere to the Physical Distancing guidelines from your school board. Students should remain 2m apart at all times. Masks are optional in primary grades. If that distance is not possible, teachers may have to organize one smaller group at a time to work while the others watch. Think about using alternate learning spaces such as the gymnasium, library or school yard.

**Whole Class Instruction:** With floor tape, demark areas where students can stand in the classroom with a metre grid or a peripheral circle so that they can participate in drama/dance conventions at a safe distance from one another. Floor tape that is slip-resistant and made of vinyl to prevent wear and tear during cleaning is recommended.

**Partner work:** Students can face a partner 2m across from each other. When face to face, outstretched hands should not touch one another. Refer back to personal-space warm-ups.

**Small Group work:** No more than 3 students per group in a primary classroom to allow for recommended spacing of 2m between students, more if facemasks are not required.

### **Preparing the Students: Learning about Personal Space**

With floor tape, mark areas where students can stand in the classroom with a metre grid, X on the floor or a peripheral circle so that they can participate in drama/dance conventions at a safe distance from one another. Floor tape that is slip-resistant and made of vinyl to prevent wear and tear during cleaning is recommended.

#### **Suggested activities to teach the concept of space and physical distance:**

##### 1) Space Exploration

- To teach students about personal space and social distancing, students will need to be able to maintain a cushion of space around their bodies (called personal space)
- Ask students to explore the size of their personal space bubble while remaining in one spot (you may want to designate spots using pieces of tape or small mats). Ask students to glue your feet to the floor and reach their hands way out into the space (up, to the side, low to the ground, in front, behind). *How far can they go? What happens if you bend your knees? Try it on a low level, close to the floor. This space you've just explored is called your bubble space; it can't touch anyone else's bubble or it will pop.*
- Have students try moving in their bubble to different types of music.
- Have students imagine they have a paint brush. Have them "paint" the inside of their bubbles with imaginary paint. Try moving the imaginary paint brush to different body parts and "paint" the inside of their bubble (elbow, nose, knee etc.)

For more resources on creative movement and the elements of dance:

#### **CODE Resources:**

Exploring dance elements

Introducing Creative Dance

Video: Body, Movement, Space Demonstration Classroom

## 2) Zap!

- In an open space, have students spread out in their own bubbles, with arms outstretched. Tell them that this is their imaginary magic wand. This magic wand has a long lightning bolt stretching out from the tip.
- Tell students the object of the game is to move through the space without touching anyone's lightning bolt.
- Tell students to imagine the lightning bolt will ZAP if it touches another lightning bolt. If two lightning bolts get too close, both participants say "ZAP" and sit down on the floor. The teacher may wish to bang a drum or ring a triangle when she/he sees two lightning bolts come close. At this signal, students can all freeze, look around and see who may be too close.

**Note:** You may want to practice this game with one half the class to demonstrate while the other half observes at a safe distance. If students are unable to maintain a safe distance from one another, consider using pool noodles or hula hoops if permitted by your school board. Make sure to disinfect any materials before and after use.

# Lesson 1: Seeds

## Curriculum Expectations

### **Drama**

B1.2 Creating and Presenting: demonstrate an understanding of how the element of time and place can support the development of role

### **Dance**

A1.1 Creating and Presenting: imitate movements found in their natural environment in a variety of ways and incorporate them into a dance phrase

A1.2 Creating and Presenting: use dance as a language to represent ideas from diverse literature sources, with a focus on time and energy

### **Language**

1.6 Oral Communication: extend understanding of oral texts by connecting the ideas in them to their own knowledge and experience, to other texts and to the world around them

2.2 Writing: establish a personal voice in their writing, with a focus on using concrete words and images to convey their attitude or feeling towards the subject

### **Science**

Understanding Life Systems 2.6: use appropriate science and technology vocabulary, including *stem, leaf, root, pistil, stamen, adaptation, and germination*, in oral and written communication

### Learning Goals

#### **Drama**

I can:

- use what I have learned about where, when and how seeds grow in the forest to answer questions in role as a seed

#### **Dance**

I can:

- show different stages of the growth of a tree using my body
- respond to the teacher's spoken text to guide my movement as a seed

#### **Language**

I can:

- listen to the teacher's descriptions and draw on my personal experiences with seeds and trees to imagine what it's like to be a seed
- write a letter to my seed which shows that I want to take care of it

### Material

- Chart paper and markers
- Various types of seeds such as herbs and vegetables that grow above ground, e.g., basil, parsley, beans, lettuce, tomatoes (optional)



- A class set of planting pots or one pot for the class to **observe** (optional)
- Soil (optional)
- Tree Journal for each student (optional)
- Rain stick (optional)
- Sandpaper (optional)

## Minds On

**(Please review the physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

### **Whole Group > Setting the Context**

Post the Big Idea and Guiding Questions and explain to the class that this unit is focused on learning about trees and the relationship between humans and trees.

*\*Introduce the Tree of Knowledge, posted to a bulletin board, as a special place to document their shared learning journey. See [adaptation for physical distancing in Assessment For/As Learning section above](#).*

Introduce the collection of books as one place to find answers to the guiding questions. **Please adhere to your school board's policy on using shared resources.** Explain that you are also going to guide them through a number of dance and drama activities that will invite them to actively use their imaginations. Additionally, emphasize that they will use their inquiring minds to ask questions, investigate and observe closely.

### **Whole Group > Brainstorming**

**With the class arranged according to the Whole Group physical distancing guidelines above,** write the word "seed" on the board. Invite students to brainstorm all the words that come to mind, e.g., *small, round, fragile, important, tiny, unknown, just beginning*. Write these words on the board. As a class, consider what elements are required in order for this seed to grow, e.g., *water, proper temperature, space, sun, soil and air*. Next, discuss briefly with the class factors that would cause a seed to travel, e.g., *wind, animals, water such as rivers or rain*. You may also brainstorm regarding what can come from a seed, and where these plants are found.

### **Notes/Assessment**

**Tips:**

Information gathered during the Minds On phase can be collected in "Tree Journals", comprised of illustrations, notes, and found artifacts. Invite the students to document their learning in their Tree Journals throughout the unit.

You may want to have the class physically plant seeds. Writing outdoors near trees would also be effective.

Partner with the teacher librarian to assemble a collection of picture books (fiction and non-fiction) and poetry books for the classroom library, to stimulate interest and support the learning. [Please follow the physical distancing and health and safety guidelines with your school board in handling shared classroom resources, if any.](#)

## Action!

### **Whole Group, Individual > Guided Imagery and Movement**

Following physical distancing guidelines, direct the students to spread out throughout the room at marked locations. Ask them to listen closely, and use their imagination to guide them as they move safely within their space bubble of 1 square metre and respond to the narration:

**Narration#1:** (optional: this narration is best suited a large open space or outside):

*You are a tiny seed curled up in a tight ball under the ground. It is dark, cool and wet. It is a place that is a safe and comfortable home where you will grow when it is time. You close your eyes, and are in a ball as a tiny seed. You have completely stopped moving and are still.*

*There is now enough sun and enough water to start to grow. Your roots start growing first. You are stretching slowly on the ground, reaching out with your legs as far as you can. You are slowly coming to life, slowly waking up. You have planted roots in your home where you will grow tall and strong into a beautiful tree.*

*Now you begin to grow upwards from your roots. Slowly you grow until you pop through the soil and your tiny trunk that looks more like a twig begins to grow upwards in the sun. Grow slowly until you are standing trees. Grow some branches with your arms.*

**Narration#2:**

*It's a beautiful day. You are comfortable. It rained yesterday, so the soil that touches you is moist. Your roots have been stretching far in all directions. You have several friendly trees nearby that provide some shade for you.*

Ask the students to sustain their focus and concentration, and to respond to your questions in role as the trees. Circulate amongst the trees and invite some students to speak to you in role. *Prompts: How do you feel beautiful tree? What do you need?*

### **Narration #3:**

*It is another very hot day. You wake up hoping that it will be cooler, but it's not. It hasn't rained in weeks, and the soil around you is so dry. Your roots have reached as far as they can to get moisture, but nothing. You feel tired and thirsty.*

Circulate and use the above prompts once again.

### **Whole Class > Discussion > T-chart**

Facilitate a discussion about what seeds need to grow and what children need to grow. Use a T-chart or Venn-diagram to record the list on the black/white board.

### **Whole class > Demonstration Board: Tree of Learning**

Display a large cut out of a tree: roots, trunk, branches, buds/leaves. Using sticky notes, after each activity, have students record their learning on the classroom tree. *This tree can be used throughout the unit as needed.*

*Physical Distancing Adaptation: Students can create their own "Tree of Knowledge" in their own journals or on their own poster.*

Explain to the students:

#### **Prompts:**

- *On the roots, record something you learned, or a new connection you made.*
- *On the trunk record activities you did*
- *On the branches record something that you can now teach others*
- *On the buds/leaves record something they wish to improve upon or learn more about.*

From time to time, you may wish to review the postings on the tree as a class to observe common ideas and themes that are emerging.

## Notes/Assessment

### Assessment for Learning (AfL)

Listen to the students' use of vocabulary introduced in the lesson, (e.g. soil, sun, water, roots, trunk, branches, leaves, needles, buds and fruit). Provide clarifications and feedback as needed.

Share BLM#1: Writing In Role Rubric prior to the reflective writing task to guide their experience, and encourage students to use appropriate scientific vocabulary.

Use the T-chart or Venn Diagram to encourage students to draw connections between trees and humans.

### Assessment as Learning (AaL)

Use the Tree of Learning to facilitate self-reflection on learning, fostering the ongoing growth of new ideas, questions, and connections.

In their individual message to a seed, students will connect personally to the issues being explored.

### Differentiation (DI)

Following physical distancing guidelines for partner work (2m apart), some students can be paired for support.

Students can also draw their reflections and have their ideas scribed for them if needed.

## Notes

### Guided Imagery Considerations:

Provide open, physically distant, safe space for the guided imagery. Use cues as stimuli, e.g., lights off= no sunlight, rain stick= rain, sandpaper= sandstorm. Consider projecting images across a screen (e.g. sun, raindrops, shady area, green space) without students knowing the reason for them. Watch to see if they make connections to them while they move and decide where they, the seed, will land.

### Science/Observation Activities:

Option 1. Give each student a seed and a pot. The seeds should be of various species and recommended to be edible plants that don't take too long to grow, e.g., herbs,

beans, lettuce, etc. In their Tree Journals, students draw their seed. Students then plant their seed, water it, and put it in a sunny place.

Option 2. One seed is planted for the entire class. The class takes turns caring for the class seed. **Using required PPE (gloves, masks) as required.**

Option 3. The students observe the growth of a plant outside of their classroom, perhaps in the school yard.

## Consolidation

### Whole Class > Reflection

Review the experience with the class using the following questions to prompt reflection.

#### Key Questions for Discussion

*CLHave you ever felt stuck in the ground like a seed? Struggling to break through and grow?*

*CLHow do you think you need to be nurtured to grow like a seed? What are the elements that you need to grow?*

*CLDoes the place where a child is born affect their quality of life?  
How are we like seeds?*

### Whole Group > Think Aloud

Use the think aloud strategy to model composing a short message to a seed that has just been planted.

#### Example:

*Dear Seed,*

*I will water you and take care of you. When you grow big, and your roots become entangled, I will plant you outside where you have more room to grow. Prompt: What else could I say, boys and girls?*

### Individual > Reflective Writing

Direct students, individually, to write a message to the seed that they have just planted, or if planting did not occur, to the seed that they pretended to be earlier in this lesson.

Encourage students to use vocabulary related to trees and growth which you have posted in the room after your earlier discussion.

## Lesson 2 - Parts and Functions of the Tree

### Curriculum Expectations

#### **Drama**

B1.2 Creating and Presenting: demonstrate an understanding of how the elements of time and place can support the development of role

B2.2: Reflecting, Responding, and Analysing: identify and give examples of their strengths, interests, and areas for growth as drama participants and audience members

#### **Dance**

A1.1 Creating and Presenting: imitate movements found in their natural environment in a variety of ways and incorporate them in a dance phrase

A1.2 Creating and Presenting: use dance as a language to represent ideas from diverse literature sources, with a focus on time and energy

A2.2: Reflecting, Responding, and Analysing: identify, using dance vocabulary, the elements of dance used in their own and others' dance phrases and explain their purpose

#### **Language**

Oral Communication 2.5: identify some vocal effects, including tone, pace, pitch, and volume, and use them appropriately, and with sensitivity towards cultural differences, to help communicate their meaning

Writing 1.2: generate ideas about a potential topic, using a variety of strategies and resources

Writing 2.3: use words and phrases that will help convey their meaning as specifically as possible

## **Science**

Understanding Life Systems 3.4: describe how most plants get energy to live directly from the sun

Understanding Life Systems 2.4: investigate ways in which a variety of plants adapt and/or react to their environment, using a variety of methods

## Learning Goals

### **Drama**

I can:

- use elements of drama to create group tableaux that communicate my role as a part of a tree
- reflect on my own and other groups' drama performances, identifying strengths and areas for growth

### **Dance**

I can:

- use elements of dance to create short group dances that communicate ideas about each part of a tree
- interpret poems using dance movement, with a focus on time and energy
- identify which elements of dance can be used to express each part of a tree

### **Language**

I can:

- use my voice during choral speaking to communicate meaning, by varying my tone, pace, pitch, and volume
- brainstorm with the class the different parts and purposes of trees, drawing on past and new knowledge

- select specific words and phrases to describe trees and create images as accurately and imaginatively as possible

## Science

I can:

- explain what trees require in order to grow, including direct energy from the sun
- investigate how plants adapt to their environment in order to thrive, e.g., branches reaching for sunshine, roots extending to get water

## Materials

- Chart paper and markers
- Tree Journal
- Mood music of your choosing - *Music suggestions:* [Bensound](#), [Audionautix](#).
- BLM #1: Writing in Role Poem Checklist
- BLM #2: Elements of Dance
- BLM #3: Tree Part Description Chart (optional)
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

## Minds On

**(If you started with this lesson, go back a read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

### Whole Group > Discussion and Observation

Encourage students to both observe and imagine the growth of a seed. Discuss the changes that the seed is undergoing, e.g. the seed is cracking open, roots are slowly growing, the plant is reaching through the earth toward the sun. Illustrate on chart paper what the seed might look like now that it has started to grow. Put the chart paper up in a central place so that the students can refer to the brainstormed ideas during this and



future lessons. Ensure they are following guidelines for Whole Class learning as outlined above.

Ask students if they have ever planted a seed before, and if so, what species and under what conditions, e.g.: tulip bulbs in pots, or tomatoes outside were eaten when ripe, etc. Discuss what students know about seeds and why they are important, e.g.: "*Plants and trees start as seeds that come from other plants of the same species.*"

## Notes/Assessment

### Considerations

Some students may feel upset if their plant is not growing. This is a great learning opportunity to discuss that everything in the world, including people, grow in different ways and at varying rates. **Prompt:** *Do you think we all grow at the same level and time? How do you know?*

## Action!

### Whole Group > Discussion

Review the parts of a tree: roots, trunk, branches, leaves, and needles. Post this vocabulary on the Tree of Learning. Brainstorm the purpose of the different parts of a tree (e.g., *the roots soak up food and water for the tree; the trunk carries water and food to the rest of the tree; the leaves make food for the rest of the tree with help from the sun; the flowers grow fruit and seeds for new plants*). Discuss and record what each part of a tree does and how it moves.

### Example:

*roots: reach, grab, pull, hold on, suck up nutrients, support*

*trunk: stand, support, protect, reach*

*branches: stretch, twist, carry, hold leaves or needles, crack*

*leaves or needles: blow, hold, move, fall, grow, flutter, dance, glide*

### Whole Group, Individual > Guided Imagery and Movement

Following physical distancing guidelines for whole group learning (refer to overview), direct the students to find a personal space somewhere in the open space, at least 2 metres away from all other students (you may need to outline safety bubbles for students with floor tape). Invite the students to listen carefully and respond, using full body movement, to the following narration:

**Prompt:**

*You are the roots of the tree. You are reaching in all directions, holding on tight to the Earth and pulling in nutrients.*

*Now you are the trunk. You are tall and strong, connecting the roots and the branches.*

*You are the branches. You are twisting and bending, holding on tight to your leaves.*

*You are a leaf. You are holding on tight to the branches, fluttering and blowing in the wind.*

**Whole Class > Revisiting Elements of Dance**

Refer to the BLM #2: Elements of Dance, and reflect on how the listed elements were applied in the guided movement experience.

**Key Questions for Discussion:**

*Which elements of dance did you apply when you were the roots, the trunk, the branches, the leaves?*

*What qualities of movement did you experience?*

*When was your movement strong and direct?*

*When was your movement free flowing?*

*When was your movement bound?*

*How does movement help us understand our trees?*

## **Small Groups > Collaborative Poetry Writing**

Organize students into small groups. No more than 3 students per group in a primary classroom to allow for recommended spacing of 2m between students. If spacing of 2m is not possible, you will need to have half of the class work while the other half watches. Because masks are not required, you may wish to have students further apart than 2 metres.

Explain that each group will write a short poem from the perspective of their assigned tree part.

Physical Distancing Adaptation: each member of a group could write their own poem, then partner up following physical distancing guidelines. Students can complete alternate lines and create a collaborative poem.

Project a sample poem for the students:

*We are the roots.*

*We reach in all directions, holding on tight to the Earth.*

*We bring nutrients and water into the tree.*

*The tree is only as strong as we are strong.*

*When the wind blows, we hold on very tight.*

*We are the roots.*

Draw their attention to the fact that the poem opens and closes with the same line, and direct them to do the same when they compose their poem. Review BLM #1: Writing in Role Poem Checklist with the class, and give each group a copy to use as they create. Circulate as the students are writing their poem, offering suggestions and providing feedback.

## **Small Groups > Choral Reading**

Following physical distancing guidelines for small group work, direct each group to practice chorally reading their poem in unison; if masks are not required, instruct students to all face one direction if they can. If masks are required, students will have to practice speaking slowly, clearly and loudly to be understood. Instruct the students to experiment with variations in volume such loud to soft, or soft to loud. Have each group

perform a choral reading of the poem in unison, and to reflect on the impact of the words and how the words were read. Prompts: *What words made clear pictures in your mind's eye? Who can recall a word or a line that was spoken softly? CL How did that affect the meaning? Who can recall a word or line that was spoken loudly? CL What was the effect?*

### **Small Groups > Choral Reading and Tableaux with Movement Transitions**

Direct each group to now return to the creative process and add an element of movement to their performance. Ask students to create a tableau which they will use for both the opening and closing line (same line of poetry, same tableau) and another tableau for the middle of their poem.

Have each group share their choral reading and tableaux with movement transitions. *Organize the students so that those watching are 2 m apart. Those sharing the work should be as far away from the “audience” as possible if masks are not required. If masks are worn, 2m is sufficient from one another and from the audience.* Begin with the roots group, and end with the leaves group, so that the collective performance provides a representation of a full tree. Have them perform *one group at a time with the rest of the class physically distanced in premarked spots*, and signal each group to begin after the previous group dissolves from their closing tableau.

### **Paired Groups > Feedback, Revising and Refining**

Explain to the students that it is important to share a draft of their work, and then revise and refine based on feedback, just as they do in the writing process. Model giving constructive feedback to the group by sharing Two Stars: two things the entire group did well; and One Wish: one thing that everyone needs to work on. Emphasize that their piece is intended to teach about the importance of each part of the tree, so they must communicate their message clearly.

*In an open space that allows for physical distancing*, pair two groups together, e.g., roots and trunk; branches and leaves. Have the students perform their choral reading and tableaux with movement sequence for each other. Invite the paired groups to give feedback to each other using:

Two stars: two things you did very well

One wish: one thing you could do to improve your poem or performance

## **Whole Class > Rehearsal and Performance**

Allow time for each group to revise and refine, based on feedback from peers and the teacher. Allow sufficient time to practice, and then have each group perform in sequence. If possible, videotape the performance and [follow physical distancing guidelines](#).

### **Notes/Assessment**

#### **Assessment for Learning (AFL)**

[Post or project](#), then discuss BLM #2: Elements of Dance to encourage students to use a broad range of movement.

Circulate as the students are writing their poem, offering suggestions and feedback.

During the tableaux creation, side-coach the students to establish fluid, seamless transitions. Emphasize the use of levels, body parts, and spatial relationships. Encourage the students to rehearse the sequence numerous times, first without words, and then with the words of the poem.

Give each group a copy of BLM#1: Writing in Role Poem Checklist to guide their creative writing as parts of a tree.

#### **Assessment as Learning (AaL)**

Invite students to record new information on their Tree of Learning.

Reflecting on how they have applied the elements of dance will deepen student understanding and competency in movement improvisation and composition. Two Stars, One Wish: Have students offer peer feedback on each other's draft performances, stating two strengths, and one area for growth they observed.

#### **Assessment of Learning (AoL)**

Use BLM #1: Writing in Role Poem Checklist to assess students' writing in role.

#### **Differentiation (DI)**

Before writing their poems, some students may find it useful to complete BLM #3: Tree Part Description Chart, to brainstorm the color, size, shape, texture, movement and function of the given part in greater detail.

Provide students with opportunities to draw their responses or have their ideas scribed by a teacher if needed.

For ELL students allow access to google translate to enhance their understanding of the learning process.

### **Notes**

Throughout this unit, students should observe their plant each day, noting changes in their Tree Journal. Students could measure the growth of the plant using cm.

It might be useful to view the growth of a tree in fast time. Incorporating a SMART Board would help a wide range of students to understand how trees grow or share a time lapse video with students of the growth process.

Going on a "Tree Walk" around your school yard or neighborhood to look at a variety of species as well as trees at different stages of life would help to make growth more tangible for the students.

During movement improvisation, feel free to use soft music in the background.

### **Extension Activity:**

Another possibility to consolidate this lesson is to observe the effect of depriving a plant or tree of what it needs in order to survive. This could be done by having one plant as the control plant, and the second plant as the plant to be deprived. The two plants should be compared each day over a week period and then the results discussed as a class. Students should also document their findings in their Tree Journal.

The control plant should be watered, be placed in the sun, in fertile soil with enough space at room temperature. The other plant will experience the following:

1. Water: No water given.
2. Sun: The plant is put in the shade.
3. Air: The bottom of the leaves can be coated with Vaseline in order to prevent it from breathing.
4. Temperature: It can be put in the freezer
5. Soil: The plant's roots can be put in water not soil.
6. Space: The plant can be put in a very tiny pot.

### **Consolidation**

## **Small Groups and Whole Class > Generating Success Criteria**

If possible, view the video together. Otherwise, work from memory. In small groups, have students list what they think the elements of successful choral speaking and tableaux are. Have each group report back, and synthesize their ideas to create a chart of success criteria for future reference.

# Lesson 3 - Trees and Their Relationships

## Curriculum Expectations

### **Drama**

B1.1 Creating and Presenting: engage in dramatic play and role play, with a focus on exploring themes, ideas, characters and issues from imagination or in stories from diverse communities, times, and places

B2.2: Reflecting, Responding, and Analysing: describe, using drama terminology, how elements and conventions of drama are used to shape their own and others' work

### **Language**

Oral Communication 1.8: identify the point of view in different types of oral texts and cite words, phrases, ideas and information from the texts that confirm their identification

Reading 1.5: make inferences about texts using stated and implied ideas from the texts as evidence

### **Science**

Understanding Life Systems 3.4: describe how most plants get energy to live directly from the sun and how plants help other living things to get energy from the sun

Understanding Life Systems 3.6: describe ways in which plants and animals depend on each other

## Learning Goal

### **Drama**

I can:

- create tableaux in response to poems to illustrate fair and unfair relationships between humans and nature
- describe how different elements of tableaux help to convey meaning in my own and others' work

## Language

I can:

- reflect on word choice to figure out who is talking and whose point of view is being described
- judge the situation of the tree as being fair or unfair based on what I read and what I already know

## Science

I can:

- explain how trees get energy from the sun and how trees help other living things to get energy from the sun
- understand that in nature living things depend on their environment, the sun and each other for survival

## Materials

- Appendix A: Fold the Line
- Projector
- Tree Journals
- BLM #4: Judgment Card
- BLM #5: Judgment Card
- BLM #6: Tableaux Anchor Chart
- BLM #7: Tableaux Checklist and Reflection
- BLM #8: Tree and Animal Poem
- BLM #9: Tree and Sky Poem
- BLM #10: Choral Dramatization Checklist
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive



- Open File As google doc
- Reformat as needed
- Share copies with students

## Minds On

(If you started with this lesson, go back a read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)

### Whole Group > Setting the Context: Defining Relationship

Gather students together and recap learning to date. Invite students to record information on the Tree of Learning.

Explain that today's lesson is going to focus on the relationships between trees, their environment and other living things. Prompt: *What are the characteristics of a relationship? What does it mean to be in a relationship?*

Lead the discussion to an exploration of what it means to give and take, in a fair and balanced way. CL Explain that sometimes relationships can be fair and sometimes they can be unfair. Clarify for the students that in a fair relationship what someone gives is about the same as what he/she takes from the relationship. An unfair relationship is when someone takes more than what he or she gives. In an unfair relationship, someone benefits more than the other. Prompt: *Staying within your personal bubble, turn to an elbow partner and discuss examples of fair and unfair relationships.*

Invite pairs to share some ideas with the whole class. Prompt: *Thinking back to our previous lesson, what kind of relationship does the tree have with humans?* Discuss the lack of fairness and imbalance of power in the relationship between humans and trees.

### Notes/Assessment

#### Assessment for learning (AfL)

Observe student participation in peer and whole class discussion. *Following physical distancing guidelines*, encourage students to share their ideas in whole group and in pairs and invite students to monitor their own participation.

Action!

### **Whole Group > Warm-Up and Judgment Cards or Thumbs Up and Thumbs Down**

Invite students to participate in the Fold the Line activity as outlined in Appendix A: Fold the Line. Distribute two Judgment Cards to each student (see BLM #4 & 5: Judgment Cards) or use \*Thumbs Up and Thumbs Down. Instruct students to listen to the examples of relationships and to then show a Thumbs Up or Thumbs Down to indicate whether they feel the relationship is fair or unfair. Relationship sample examples are provided in Appendix A: Fold the Line. Instruct students to practice respectful listening to peers, and encourage them to make decisions on their own, without the influence of others.

\*Physical Distancing Modifications: You can have students use “Thumbs Up” = fair and “Thumbs Down” = unfair, instead of using Judgment Cards. Consider using half the class to model Fold the Line.

### **Whole Group > Shared Reading and Tableaux**

Tell the students that you will be reading two poems that describe different relationships that trees have with their environment. Their job is to listen carefully and decide whether the relationships are fair or unfair. Distribute two Judgment Cards to each student (BLM #4 & 5: Judgment Cards) or use the Thumbs Up Thumbs Down previously described.

#### **Poem #1**

**Project** BLM #8: Tree and Animal Poem or post on chart paper. Read the poem aloud while the students follow along in their assigned seats. Ask students to raise the appropriate Judgment Cards or show Thumbs Up or Thumbs Down to show whether the tree has a fair or unfair relationship with the animal. Discuss their judgments, and ask them to use lines from the poem to support their judgments. Through reviewing the text, come to consensus that this relationship is based on fairness.

Review the elements of an effective tableaux with students, using BLM #6: Tableaux Anchor Chart, for reference. Prompts: *How can you use your bodies, including your facial expressions, to represent the tree in this poem? How can you use your bodies, including your facial expressions, to represent the animal in this poem? CL How can you position yourselves, physically, in relationship to each other, to represent the fairness of your relationship?*

Following physical distancing guidelines for partner work, have the students create tableaux of fair relationships between trees and animals. Have half of the class share at a time and invite observations from the viewers, then switch. Share your teacher observations, citing specific examples of how the elements of tableau were used effectively to represent the fairness of the relationship.

## Poem #2

Post or project BLM #9: Tree and Sky Poem, and read it aloud. Be aware that this poem illustrates an unfair relationship at times. Refer to the Tableaux Checklist and discuss with students how their body will now have to take on a different focus and energy since they will be representing an unfair relationship. Prompts: *What shape might I make with my body if I am unhappy? How will I hold my head? Where will my arms be? CL If I am always taking for myself and I am not concerned about others, how might my body look? How might I show this power in my face and in my body? CL How can you position yourselves, physically, in relationship to each other, to represent the unfairness of your relationship?*

Following physical distancing guidelines for partner work, have the students create tableaux of tree and sky's unfair relationship. Have half of the class share at a time and invite observations from the viewers, then switch. Share your teacher observations, citing specific examples of how the elements of tableau were used effectively to represent the fairness of the relationship.

## Notes/Assessment

### Assessment for learning (AfL)

Give each group a copy of BLM #6: Tableaux Anchor Chart, to guide them in addressing the many elements of tableaux as they create.

Circulate and sidecoach, prompting and providing specific feedback to strengthen their depictions of relationships.

Provide reflection prompts for their Tree Journals. Review their reflections and select some reflections to copy and post to the Tree of Knowledge.

### Assessment as Learning (AaL)

Provide students with BLM #7: Tableaux Checklist and Reflection, so they can assess their own strengths and areas for growth.

The Think/Pair/Share in the Consolidation will help students to draw links between the unit and their personal experiences of give/take relationships.

The closing writing reflection asks students to articulate what they believe fair or unfair relationships are, how they can change them, and the way these make them feel.

Students can write in their tree journals, or share reflections on google classroom stream or other learning platforms.

### **Differentiation (DI)**

Provide students with a choice of reading aloud together as a class, individually, or in pairs. Also, ask students which voice they want to read, e.g., tree or animal.

Invite initial responses from students who will model thoughtful analysis in their responses.

Use a buddy system to enable all students to participate fully.

### **Notes**

Post science terminology introduced through the two-voice poems.

Select music for the tableaux crossover that is instrumental and elicits harsh, negative reactions. This will help set the tone of the unfair relationship. For free music, that you can play or download, visit: [Freeplaymusic.com](http://Freeplaymusic.com)

## **Consolidation**

### **Whole Class > Think/Pair/Share**

Ask students to take a moment to reflect and record in their tree journals:

- 1) an example of a fair relationship at school
- 2) an example of an unfair relationship at school

Following physical distancing guidelines, invite them to discuss with a partner, and then call upon a few volunteers to share with the whole class. Prompt students when reflecting to note their new understanding of relationships in regards to giving and taking.

### **Individual > Reflection**

Ask students to reflect and respond through writing and/or drawing, to the following prompts in their Tree Journals:

A fair relationship is \_\_\_\_\_

An unfair relationship is \_\_\_\_\_  
The best way to build a fair relationship is \_\_\_\_\_  
A fair relationship makes me feel \_\_\_\_\_  
An unfair relationship makes me feel \_\_\_\_\_

### Notes/Assessment

#### Extension 1:

Show the *word clouds* at the following links: [Wangari](#) and [Maathai](#). These "clouds" are created based on a text - the more often a word appears in the text, the larger it will be in the cloud. Based on the word clouds, have students predict what the writers' voices are like in the original texts. Compare the different writers' perspectives. Using [wordle.com](#) or [worditout.com](#), create word clouds that describe trees' relationships with their environment.

#### Extension 2:

Show the students some work by [Thomas Locker](#) and invite students to examine the relationships that trees have with their environment in his paintings.

## Lesson 4 - Trees and Their Relationships with Humans

### Curriculum Expectations

#### Drama

B1.1 Creating and Presenting: engage in dramatic play and role play, with a focus on exploring themes, ideas, characters and issues from imagination or in stories from diverse communities, times, and places

B2.2: Reflecting, Responding, and Analysing: describe, using drama terminology, how elements and conventions of drama are used to shape their own and others' work

B2.1: Reflecting, Responding, and Analysing: express thoughts, feelings and ideas about a variety of drama experiences and performances

## **Language**

Oral Communication 1.8: identify the point of view in different types of oral texts and cite words, phrases, ideas, and information from the texts that confirm their identification

Oral Communication 2.5: identify some vocal effects, including tone, pace, pitch, and volume, and use them appropriately, and with sensitivity towards cultural differences, to help communicate their meaning

Reading 1.5: make inferences about texts using stated and implied ideas from the texts as evidence

## **Science**

Understanding Life Systems 2.1: investigate ways in which the characteristics of plants relate to the environment in which they grow

## Learning Goals

### **Drama**

I can:

- explore the relationship of trees and humans through tableaux, role-play and choral dramatization, based on poems, stories, and my imagination
- describe how the elements of tableaux, role-play and choral dramatization were used in my own and my peers' work to convey meaning
- reflect on how drama experiences make me think and feel, sharing opinions about human/tree relationships

### **Language**

I can:

- identify the point of view in a text, and give examples from the text to support my opinion

- use vocal effects such as tone, pace, pitch, and volume, to help communicate the meaning of my poem during choral reading
- judge the relationship of the tree as being fair or unfair based on what I read and what I already know
- discuss how trees are treated fairly or unfairly, by using evidence from the text, and drawing on my personal knowledge of the world around me

## Science

I can:

- understand how trees relate to their environment and to humans

## Materials

- Projector
- BLM #4: Judgment Card (optional)
- BLM #5: Judgment Card (optional)
- BLM #6: Tableaux Anchor Chart
- BLM #7: Tableaux Checklist and Reflection
- BLM #10: Choral Dramatization Checklist
- BLM#11: Tree and Human Poem
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

## Minds On

**(If you started with this lesson, go back a read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

### Whole Group > Shared Reading > Choral Dramatization

Explain to the students that we will now look at another poem for two voices, which describes a different kind of relationship. Display BLM#11: Tree and Human Poem on a **projector** or chart paper, and read the poem aloud. Once the first reading has finished,

divide the class in half. Half of the class will read the poem in the voice of the tree and the other half of the class will read the poem in the voice of the human. Have students experiment with volume, pace and a wide range of vocal qualities and movements as they read the poem.

Using their Judgment Cards from the previous lesson ([BLM #4](#) and [5](#)) or the [Thumbs Up Thumbs Down strategy](#) also described in the previous lesson, have students indicate the type of relationship that exists between humans and trees. Gather their decisions and come up with a group consensus about this relationship. (The Tree and Humans have an unfair relationship.)

### **Notes/Assessment**

#### **Differentiation (DI)**

Give the students various opportunities to listen to the poem before they read it aloud.

*Using [Thumbs Up Thumbs Down](#), students will be challenged to express and stand up for their opinions. If you sense that students are following friends, have them close their eyes and gesture so that their opinions remain confidential at first.*

#### **Action!**

#### **Whole Group > Partner Tableaux and Thought-Tracking**

As in the previous lesson, pair students and instruct them to select a few lines from the poem and then create a tableau that represents the unfairness of the relationship [following physical distancing guidelines for partner work](#). Circulate around the room, inviting some students to speak in role as the tree or the human, sharing their inner thoughts and feelings.

#### **Small Groups > Partner Tableaux Crossover**

*For the purposes of physical distancing, you may want to conduct this convention in a gymnasium, outdoor setting or larger work space such as a library. Keeping in mind that you will have two groups of 5-7 children each.*

Revisit the Tableau Checklist and emphasise the importance of focus and concentration in the following activity. Instruct all of the students in role as trees (i.e., students who read the voice of the tree) to create a tableau of [a forest](#)



while all of the students in role as humans (i.e., students who read the voice of the human) remain physically distanced in pre-marked spots.

Ask the trees to remain frozen in their tableaux while at a safe distance, the humans observe and study the body positions and facial expressions of their partners.

Switch and ask the humans to recreate their tableaux of people using and taking from trees. Direct the trees to now study the body positions and facial expressions of their partner humans.

Direct both groups to assume their positions in their own tableaux. When the music begins, ask everyone to slowly unfreeze and begin to cross the space. Demark a safe pathway with pylons or floor tape for students to cross over. Emphasize the importance of moving in extreme slow motion. Each person then takes up the position of his or her partner, and freezes. Advise students to remain frozen in their new tableau until you signal for everyone to slowly dissolve and in slow motion, return to the original tableau. **Physical Distancing Variation:** Have half the class perform at a time so that they can take turns observing and sharing feedback with each other.

### **Whole Group > Shared Reading and Choral Dramatization**

Make the groups small and use a physically distanced triangle or four corners for staging safely. For all vocally focused activities, it is important to ensure the students are separated physically and all facing the same way rather than facing one another. If wearing masks, muffled choral reading may be the outcome but the students will still be speaking aloud together, hearing one another, seeing one another and working together in a variety of ways. The creative process here will be more important than the product. Ask students to think about this unfair relationship that the tree has with humans. Prompt them to focus on their schema and what they have learned so far. Display BLM#11: Tree and Human Poem again and read it aloud now, exploring the new point of view that they experienced in the crossover. Remind the students to experiment with volume, pace and vocal qualities as well as movement. Have students complete the BLM #10: Choral Dramatization Checklist for assessment.

### **Notes/Assessment**

#### **Assessment for Learning (AfL)**

Review BLM #10: Choral Dramatization Checklist with the students to guide their exploration, and prepare them for evaluation.

Observe to what extent students are able to maintain role and concentration throughout the tableaux and the crossover, referencing BLM #6: Tableaux Anchor Chart\_for support.

During the Consolidation, assess students' ability to understand multiple points of view in a text, as well as voices that are missing.

### **Assessment as Learning (AaL)**

By observing one another's tableaux, students will identify how elements of drama are used to convey meaning, thus enriching their own performances.

Have the students complete BLM #10: Choral Dramatization Checklist to self-assess their learning.

### **Notes**

Choral Dramatization invites students to read the poem aloud by working with peers to experiment with variations to the poem. Choral Dramatization supports students' skills of reading aloud and presentation. Working with a partner helps develop their problem-solving skills as they make the best decision possible to represent the poem.

Provide a soundtrack of instrumental music for the Tableaux Crossover that helps set the tone of unfairness. For free music that you can download visit: [Freeplaymusic.com](http://Freeplaymusic.com)

### **Consolidation**

#### **Whole Group > Discussion**

Challenge students to think about the voice that is represented in the poetry. Prompts: (all are CL questions) *Does the poem: "Tree and Human", represent the perspective and point of view of all humans? Describe the human whose voice is represented in this poem. Identify a human voice that is not represented in this poem. Do you agree with the way the poet represents humans in the poem? Is the portrait of humans fair or unfair?*

### **Notes/Assessment**

CL Remind students that texts are never neutral; all texts reflect someone's point of view. Encourage students to be good **biases** and **points** of view detectives.

# Lesson 5 - Save the Trees!

## Curriculum Expectations

### **Drama**

B1.1 Creating and Presenting: engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories from diverse communities

B1.3 Creating and Presenting: plan and shape the direction of a dramatic play or role play by building on their own and others' ideas, both in and out of role

### **Language**

Oral Communication 2.4: choose a variety of appropriate words and phrases, including descriptive words and some technical vocabulary, and a few elements of style, to communicate their meaning accurately and engage the interest of their audience

Writing 1.2: generate ideas about a potential topic, using a variety of strategies and resources

Writing 2.5: identify their point of view and other possible points of view on the topic, and determine if their information supports their own view

### **Science**

Understanding Life Systems 1.1: assess ways in which plants are important to humans and other living things, taking different points of view into consideration, and suggest ways in which humans can protect plants

## Learning Goals

### **Drama**

I can:

- participate with others in a dramatic scenario based on various texts, and my imagination
- help shape our drama by adding relevant ideas, giving feedback to peers, and asking questions, both in and out of role

### **Language**

I can:

- use a variety of effective word and phrasing choices, including some science vocabulary, to communicate clearly to an audience
- brainstorm the characteristics and uses of different species of trees in Ontario, drawing on various strategies and resources to support my ideas
- express my own point view on a topic, recognize other possible perspectives, and use evidence to support my argument

### **Science**

I can:

- understand the importance of plants to human beings and other living things
- take different views on plant/human relationships into account
- suggest ways in which humans can protect trees

## Materials

- Chalk/white board
- Tree Journals
- BLM #12: Letter from the Trees (written using an alternative to a tree product e.g., chalk board/chalk, internet)
- BLM #13: Alternate Letter from a Tree
- BLM #14: Ontario Trees
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc

- Reformat as needed
- Share copies with students

Minds On

**(If you started with this lesson, go back and read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

### **Whole Group > Class Discussion About The Importance of Trees**

Discuss with students the importance of trees and what we get from living trees, e.g., fruit, medicine, oxygen, shade. Encourage students to identify some specific species of trees if they are able to, e.g. walnuts from a walnut tree. Write down these ideas on the chalk/white board, and have them record it in their Tree Journal.

### **Whole Group > Reading of the Letter from the Trees**

Arrange for special delivery, or for a phone call from the office, to pick up a letter from the trees (BLM #12: Letter from the Trees). The letter could be written on a piece of bark, or even paper stuck onto bark to symbolize the "body" of the tree. This will help make the meaning of the letter even more powerful.

Read the letter to the class.

Invite students to share their responses to the letter. Prompts: *Why do you suppose the trees are writing to us? What might we do to help the trees?* **Students can share responses on Google Classroom stream or similar learning application.**

### **Individual > Writing in Journals**

Ask students to make a list in their Tree Journal of all items in the class that are made from trees.

### **Whole Class > Brainstorming**

Invite students to share some items from their individual lists. Continue to brainstorm and chart a collective list of items in the classroom that are made from trees on the chalk/white board. Once the list is complete, engage the students in discussion using some of the following Prompts: *How would our lives be different if we could not use any of these items made from trees? What purposes do trees serve for humans and for animals? What are some alternatives to the tree products that we use and how we use and consume them?*

### **Notes/Assessment**

## Variation

If a more specific letter from the tree is needed, refer to BLM #13: Alternate Letter from a Tree

## Action!

### Small Groups > Learning about Tree Species

Organize students into small groups of 3 or less and maintain a safe physical distance of 2m between students. Assign each group a paragraph about a tree species specific to Ontario (See BLM #14: Ontario Trees).

Explain that students are to read and discuss the information, ensuring that they understand it well.

### Whole Class > Teacher in Role

Explain to the students that you are going to assume the role of someone who needs their help. Ask the students to assemble, maintaining a safe physical distance of 2m between students, and prepare for a special meeting.

#### Teacher-in-role Prompt:

*Good afternoon and thank you for agreeing to meet with me. I am the executive director of the Ontario Forestry Association. Our organization is dedicated to raising awareness and understanding of all aspects of Ontario's forests and trees, and to developing commitment to stewardship of forest ecosystems. It has come to my attention that you are learning about trees and that you really care about trees. Is that correct? Well then, I have come to the right place. We are launching a campaign, and we are looking for special guest speakers to teach people about Ontario trees and how important they are. Our organization would like to invite you to join our campaign and share your passion with others in short speeches or announcements. Are you willing to do this? You may choose to write a speech for adults, teens or children, or you may choose to write a short announcement to be read on the radio or over a school PA system. Now, your words must convince people to care as much as you do. You must communicate your message very clearly. Let's think together about all of the ingredients of an effective speech or announcement.*

Stay in role as the executive director as you listen, summarize, and chart success criteria for a speech announcement. Once the chart is complete, thank the students and explain that you will return to hear their speeches and announcements once they are created.

Have each group prepare and rehearse their speech or announcement. Assign one student per group the role of “recorder”. Teacher may photocopy or make a digital copy of each group’s speech to avoid the sharing of materials. Once the writing is done, explain that you are going to adopt the role of the executive *director of the Ontario Forestry Association once again and return* to hear their speeches and announcements. Listen to each presentation and congratulate the groups for their important contribution.

### **Whole Class > Discussion About How Much More Trees Give Us**

After hearing the presentations, add to the previous list of benefits from trees. Next erase the list of benefits from trees in order to demonstrate that with the destruction of a species, comes a great loss of benefits to all creatures.

### **Whole Class > Demonstration of the Loss of Tree Species**

Ask the class to stand in a large circle to maintain a 2m distance between students. Alternately, students can spread out around the room on a spot marked with an “X”. Tell them when the name of the tree is called out, they should fall to the ground. Look at how many trees are left standing and how it feels to have so many trees that have been taken down.

### **Whole Class > Removing or Moving all Tree Products**

Discuss with the class the idea of seeing what it would be like to live without tree products. Revisit the list of everything in the class made from trees.

Ask students to imagine one day of school without using any of these products. Use guided imagery to guide students through a day from waking up to going to bed without things made from trees. Play calm music to set a tone. Consider turning the lights off or dimming them to change the mood and to encourage energy reduction.

### **Notes/Assessment**

#### **Assessment for Learning (AfL)**

Read students' Tree Journals to monitor their growing understanding.

Discuss the elements and success criteria of an effective speech or announcement. Conference with groups as they are composing their speeches/announcements. Encourage groups to practice how to deliver their message with commitment and passion.

### **Assessment as Learning (AaL)**

By reflecting in their Tree Journals, students will consolidate their learning and draw connections between subject areas, personal experiences, and the world around them. Reflecting in their journals on a day without tree products will allow students to recognize their personal dependence on trees.

The walking and speaking reflection is a chance for students to share, compare and contrast their individual reflections, so that common issues and concerns can emerge.

### **Differentiation (DI)**

Some students may be given the option to write their speech or announcement independently.

Consider providing visual learners with the choice of creating a poster for the campaign rather than a speech or announcement. Emphasize that a poster must have one central strong message.

Scaffold the task by providing a checklist to complete: *made from trees/not made from trees*

Scribe student responses as needed.

Provide access to google translate or other translation applications for ELL students to be able to participate in these writing tasks.

## **Consolidation**

### **Individual Journal Writing > Reflection About A Day Without Tree Products**

In their Tree Journals, instruct students to write about a day without tree products.

Prompt: *Today we removed all products made from trees from our class. How did this make you feel? Can you imagine living without these products?*

### **Whole Class > Sharing Reflections While Walking and Speaking**



Have the entire class read what they have written all at the same time **from a designated spot in the room**. When they have finished reading what they have written, have them remain still and standing. Remind students to walk slowly in their own space, and remain silent and still when they have finished reading. Ask a few students to share one line of their writing aloud.

### **Notes/Assessment**

#### **Tips**

Let students know the time frame in advance: provide approximately 5 minutes to write their reflection. Give a countdown: "*You have 2 minutes left; 1 minute left etc.*"

## Lesson 6 - Tree Charter of Rights

### Curriculum Expectations

#### **Drama**

B1.3 Creating and Presenting: plan and shape the direction of a dramatic play or role play by building on their own and others' ideas, both in and out of role

#### **Dance**

A1.2 Creating and Presenting: use dance as a language to represent ideas from diverse literature sources, with a focus on time and energy

A2.1 Reflecting, Responding, and Analysing: demonstrate an understanding of how the elements of dance can be used in their own and others' dance phrases to illustrate or explore learning in other subject areas

#### **Language**

Oral Communication 2.5: identify some vocal effects, including tone, pace, pitch, and volume, and use them appropriately, and with sensitivity towards cultural differences, to help communicate their meaning

Writing 1.2: generate ideas about a potential topic, using a variety of strategies and resources

Writing 2.2: establish a personal voice in their writing, with a focus on using concrete words and images to convey their attitude or feeling towards the subject

## **Science**

Understanding Life Systems 1.2: assess the impact of different human activities on plants, and list personal actions that they can engage in to minimize harmful effects and enhance good effects

## Learning Goals

### **Drama**

I can:

- participate actively in my group to develop a short scene, offering comments, questions and feedback in and out of role

### **Dance**

I can:

- use dance as a language to communicate ideas from our Tree Charter of Rights
- use the elements of dance to explore and strengthen my understanding of ideas and issues in relations to trees and science

### **Language**

I can:

- use vocal effects such as tone, pace, pitch and volume, to help communicate during my scene and in the choral dramatization
- develop and write ideas for a class environmental charter, drawing on past learning from the unit and my personal experiences
- write a poem for two voices, the tree and myself, that expresses my personal feelings towards the subject using concrete words and imagery

## Science

I can:

- understand that my choices have great impact on trees and that I can take action to help minimize the negative effect of humans on trees

Materials

- Tree Journal
- BLM #2: Elements of Dance
- [BLM #10: Choral Dramatization Checklist](#)
- BLM #15: Tree and Student Poem Template
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

Action!

**(If you started with this lesson, go back a read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

**Small Groups > Create a Short Scene**

Organize students into small groups of 3 or less and maintain a safe physical distance of 2m between students. Ask each group to generate one idea that would allow our school or classroom to use tree products more responsibly. Instruct each group to create a one minute scene that illustrates this idea in action. The short scene must show an action that will make positive change in the school. Explain that the scene must address the 5 W's. Alternatively, students can write a short scripted scene independently or create a storyboard to maintain physical distancing.

**Prompts:**

*Who is in the scene?*

*Where is the scene taking place?*

*What action is taking place?*

*Why is this action taking place?*

Circulate as the students are creating their scenes, and prompt with the 5 W questions to clarify the action and message of the scenes.

### **Small Groups > Scene Presentations**

Following [small group physical distancing guidelines](#), ask students to present or read their scenes to the class. Facilitate a discussion of possible actions they could take as a class.

### **Whole Group > Tree Charter of Rights and Freedom Brainstorm**

Following [whole group physical distancing guidelines](#), ask each presentation group to think of one line that could be included in a class charter or list of agreements, to take better care of the trees. For example: *We use both sides of the paper. When we can, we use an alternative to paper. We recycle everything that we can. We turn off the lights when we leave our class. We use reusable bags. We have a garbage free lunch, etc.*

### **Small Groups > Movement and Choral Speaking**

Following [choral speaking accommodations for physical distancing \(see glossary\)](#), assign two sentences from the charter to each group, and instruct students to dramatize the sentences through choral reading. Encourage students to think carefully about how to say their words to communicate their message clearly. Revisit [BLM #10: Choral Dramatization Checklist](#) and remind students to make careful artistic choices, regarding words (loud or soft, fast or slow, solo or unison). Allow sufficient time to explore, experiment and rehearse and then invite each group to share their segment of the class Charter.

### **Whole Group > Peer Feedback**

Invite students to give each other feedback on the dramatic power of their messages. Prompt: *CL What elements helped to make the messages strong and clear? What commitments in our charter will be easy to sustain? Which commitments will be more challenging?*

## **Whole Group > Individual Writing in Tree Journal**

Instruct students to write a poem for two voices: the voice of Tree and the voice of a Grade 3 student, using the poem template. (BLM #15: Tree and Student Poem Template). Encourage students to draw on the ideas from the Charter when composing their poems. Inform students that you will be collecting their Tree Journals so that you can read their poems and select a couple to share with the class tomorrow.

### **Notes/Assessment**

#### **Assessment for Learning (AFL)**

Take note of student responses to prompts to ascertain their level of understanding and to inform your planning of the next lesson.

Select strong samples of writing to serve as exemplars for the students.

As a class, review BLM #10: Choral Dramatization Checklist, to strengthen student creations.

#### **Assessment as Learning (AaL)**

Encourage students to revisit the Success Criteria developed collectively in Lesson 2, and set a personal goal for improvement in this task.

By giving peer feedback on the scenes, students will increase understanding of how drama conventions can be used to support a specific message.

#### **Assessment of Learning (AoL)**

Use the Success Criteria developed collectively in Lesson 2 to evaluate student strengths and areas for growth in these activities.

#### **Notes**

Possible scene ideas include: using less paper, always using both sides of paper, using the computer more, using a blackboard, overhead projector or SMART board, using reusable bags, cups/plates etc., planting seeds, planting a school garden, having a recycling monitor, starting an Eco-Schools Club, using a class email list so fewer paper notices go home, etc.

#### **Differentiation(DI)**

Assign roles where necessary, e.g., director, time-keeper, encourager

Scribe student responses as needed.

Provide access to google translate or other translation applications for ELL students to be able to participate in these writing tasks.

Consolidation

### **Whole Group > Reading, Reflecting and Responding**

Select one or two poems to share with the class. Invite the class to read the words of the tree, and the author to read his/her own words. Congratulate the author and the collective voice of the trees. Lead a discussion about point of view and perspective.

**Prompts:**

(all reflect aspects of CL) *Who speaks for trees? Is it fair that people speak for trees? Can we really do justice to the perspective of trees? Are there others in our society who are often spoken for, e.g., children, the elderly?*

### **Individual > Exit Card in Journal**

**Prompt: CL**

*Think of a third voice that might have a different perspective. Record whose voice that might be, and one statement they might make.*

### **Notes/Assessment**

Use the Exit Cards to assess how well students understand point of view.

# Lesson 7 - Wangari Maathai: Sowing Seeds

## Curriculum Expectations

### **Drama**

B1.1 Creating and Presenting: engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories from diverse communities, times and places

B1.2 Creating and Presenting: demonstrate an understanding of how the elements of time and place can support the development of role

### **Language**

Oral Communication 2.4: choose a variety of appropriate words and phrases, including descriptive words and some technical vocabulary, and a few elements of style, to communicate their meaning accurately and engage the interest of their audience

Writing 2.3: use words and phrases that will help convey their meaning as specifically as possible

Writing 2.5: identify their point of view and other possible points of view on the topic, and determine if their information supports their own view

## Learning Goals

### **Drama**

I can:

- become a character in drama by using my imagination and the information I learned from the story

- act in role to explore Wangari's inner thoughts and feelings, in relation to the community, time and place in which she lives

## Language

I can:

- speak in role as different characters, using appropriate words and style to communicate feelings, thoughts and ideas, and engage the audience
- make specific word choices to help communicate my ideas and emotions
- express my own point view on a topic, recognize other possible perspectives, and use evidence to support my argument

## Materials

- Mood music
- Appendix E: Resource List
- BLM #16: Role on the Wall Instructions
- BLM #17: Writing in Role Rubric
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

## Minds On

**(If you started with this lesson, go back a read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

### Whole Group > Activating Prior Knowledge

Set the context for this lesson with the following prompt:

*We now know why trees are important. By studying trees and their relationships to humans, we recognized that the human voice in the poem is not representative of all humans. We are going to look at someone whose voice was very different from the human voice in that poem. As you listen to her story, think about her voice and her relationship with trees.*

### Whole Group > Teacher as Storyteller



In role as storyteller, read the Story of Wangari (See Appendix E: Resource List). As a storyteller, the aim is to make Wangari's story come alive, not just read it aloud, e.g.: *Once there was a woman who loved the land...*

### **Notes/Assessment**

As you share Wangari's story, periodically stop and wonder aloud with the students. This will help you to gauge their level of understanding and to zoom in on their areas of interest.

### **Hyperlinks**

Teachers can use the storybooks listed in Appendix E: Resource List, or they can devise one based on the biography at the Nobel Prize website:

[http://nobelprize.org/nobel\\_prizes/peace/laureates/2004/maathai-bio.html](http://nobelprize.org/nobel_prizes/peace/laureates/2004/maathai-bio.html)

### **Action!**

#### **Whole Group > Role on the Wall > Building Character Understanding**

On a piece of chart paper, draw an outline of a human figure and invite students to reflect on the character of Wangari. *You may also choose to project an outline of the human figure on a screen and type student responses on it.*

#### **Prompts:**

- 1) *What are Wangari's inner qualities?* (record on the inside of the figure)
- 2) *What are her thoughts, feelings and questions?* (record around the perimeter of the figure)
- 3) *CL What do the authorities think of her? What pressures is she facing from the outside world?* (record on outside of the figure)

Tell students that as we learn more about Wangari, we can continue to add more information to the Role on the Wall representation of her. See BLM #16: Role on the Wall Instructions, for additional details

#### **Whole Group > Teacher in Role and Hot -Seating**

Tell students that you are going to assume the role of Wangari, and they may ask questions to learn more about her. *Consider having the student in the hot seat at the front of the classroom and the rest of the class in their designated seating at a safe distance or choose another configuration keeping whole group physical distancing*

**guidelines in mind.** After modelling for a short time, invite a student to take over the role of Wangari, and invite students to continue to ask questions. Prompt: *Ask deep, important questions that will help us understand Wangari better.* Model a few questions, e.g.: *What makes you stand up to the authorities, even after spending time in jail? Aren't you afraid? What do you most love about Kenya?*

Extension: CL Consider taking on the role as Wangari's mother to help students find out what events have led to Wangari's attitude about trees. This can help impose questions about gender beliefs as well. Prompt: *Is Wangari's mother proud of her or is she feeling ashamed - as she has disobeyed traditional Kenyan female roles?*

### **Whole Group > Corridor of Voices**

Ask the class to make two lines facing each other to form a corridor **following physical distancing guidelines.** You could try using an alternative work space such as the gym, library or school yard if available to allow for more space to move safely. Wearing a mask for this convention is recommended. Invite a student volunteer to walk down this corridor. Invite the class to imagine that Wangari is faced with the decision of whether or not to defy the authorities and continue to plant seeds.

1) Corridor of Conscience: Instruct the student in role as Wangari to walk slowly down the alley listening to the voices of her conscience. Explain to the students forming the alley that they are Wangari's inner voices, speaking aloud her thoughts, beliefs and fears, asking questions and offering advice. Prompt: *What do you want Wangari to consider before she makes her decision?* When Wangari reaches the end of the alley, she decides whether she will continue to replant the trees of Kenya.

2)CL Corridor of Women: Repeat this activity with the voices now representing the women of the community. Prompts: *What do they fear? How do they feel?* Invite another student volunteer to be in role as Wangari walking down the corridor of voices. At the end of the corridor, the student as Wangari summarizes the views that she heard, and addresses the community of women's concern.

3)CL Corridor of Authorities: This time, the corridor will represent the Government workers of Kenya who did not believe that women should be doing this work. Prompts: *What would they shout out to Wangari? What threats would they impose?* Invite another student volunteer to be in role as Wangari again and walk down this corridor quietly and listen to the voices of these men. When the student in role as Wangari reaches the end of the corridor, have a discussion as to whether or not all the voices in the corridor were the same. Prompts: CL *Was there a voice that was different? Were all the men angry? Were all the women scared?*

### **Notes/Assessment**

### **Assessment for Learning (AFL)**

Observe students during the role on the wall activity. Who is presenting an understanding of the story that was just told? Who is having difficulty?

Assess the depth of students' questions during hot-seating, and offer more examples to encourage critical thinking and dialogue.

During the corridor of voices activity, observe students' ability to express different points of view.

### **Assessment of Learning (AoL)**

Use the BLM #17: Writing in Role Rubric to evaluate their writing in role.

### **Differentiation (DI)**

Find a picture book about Wangari's story from Appendix E. Use pictures from one of the picture books as you tell the story to help students understand Wangari's work.

Prepare a Word Wall to help students identify and select a range of descriptive words and phrases.

Have a list of possible questions brainstormed before the Hot-seating activity.

Scribe student responses as needed.

Provide access to google translate or other translation applications for ELL students to be able to participate in these writing tasks.

### **Notes**

Teacher in Role: work inside the drama, and stay in role with the students. Establish a clear signal to indicate when you are in role and when you are out of role.

### **Hyperlinks**

[The Green Belt Movement](#)

### **Picture Books**

- [Wangari's Trees of Peace: A True Story from Africa](#) by Jeanette Winter
- [Planting the Trees of Kenya: The Story of Wangari Maathai](#) by: Claire A. Nivola
- [Mama Miti](#) by: Donna Jo Napoli

# Lesson 8 - Wangari Maathai: Cultivating Change

## Curriculum Expectations

### **Drama**

B1.4 Creating and Presenting: communicate feelings and ideas to a familiar audience using audio, visual, and/or technological aids to support or enhance their drama work

B3.2 Exploring Forms and Cultural Contexts: demonstrate an awareness of ideas and emotions expressed in drama works from communities around the world

### **Dance**

A1.1 Creating and Presenting: imitate movements found in their natural environment in a variety of ways and incorporate them into a dance phrase

A2.1: demonstrate an understanding of how the elements of dance can be used in their own and others' dance phrases to illustrate or explore learning in other subject areas

A2.3: identify and give examples of their strengths and areas for growth as dance creators and audience members

### **Language**

Oral Communication 2.5: identify some vocal effects, including tone, pace, pitch, and volume, and use them appropriately, and with sensitivity towards cultural differences, to help communicate their meaning

Writing 2.3: use words and phrases that will help convey their meaning as specifically as possible

## Learning Goals

### **Drama**

I can:

- invent and perform chants as a class, integrating movement, sound, and visuals to support the drama
- understand why chants were used historically and to this day by communities around the world
- identify ideas and emotions expressed in these chants

## **Dance**

I can:

- use my body to develop movements that represent the planting process
- demonstrate and reflect on how the elements of dance can be used to illustrate my learning about the planting process
- reflect on my and my peers' dancing and composition, recognizing strengths and areas for growth

## **Language**

I can:

- use vocal effects such as tone, pace, pitch and volumes to help communicate the meaning of my chant
- make specific word choices as we write the chants that most effectively express my thoughts and feelings

## **Materials**

- BLM #18: Journal Reflection Prompts
- BLM #19: Image of Women Planting
- BLM #20: Teacher Dance Checklist
- BLM #21 Creative Process Chart
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

## **Minds On**

**(If you started with this lesson, go back and read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

### **Whole Group > Setting the Context**

Following whole group physical distancing guidelines, gather the students together. Explain that people have created songs and chants to accompany movement for various reasons throughout history. Sometimes these chants gave them hope during a difficult time, but often they provided them with encouragement to get a difficult task completed. Remind the students of chants such as: "I've been working on the railroad, all the live long day..." This song was chanted during the building of the American railroad. Invite students to imagine how this may have helped the workers.

### **Whole Group > Collaborative Writing and Chanting**

Follow physical distancing accommodations for choral speaking (see glossary). Record the following words on chart paper: "Thayu nyamba- Peace my people." Introduce this chant to the students by telling them that this is something that Wangari would often say to the women of her village to encourage them to keep planting. Have students practice these words in choral speaking. Model different ways of interpreting this text, such as:

- whispering
- speaking very quickly, as though racing against time
- echoing the key words-PEACE, peace, peace, peace, THAYU, thayu, thayu
- from soft to loud

Ask students to imagine the voice inside Wangari's head that is giving her the courage to keep teaching other women about planting and the voice that is telling her it is time to create a change. Elicit a few words and phrases from the group, and together create a chant of courage and change. Record the chant on chart paper, and have students practice this chant using choral speaking techniques. Visit the site identified in hyperlinks for sample chants.

### **Notes/Assessment**

#### **Assessment for Learning (AfL)**

Observe how students are saying the chant aloud. Note whether they are using some of the choral drama techniques studied in previous lessons

#### **Hyperlinks**

For a free printout of the lyrics and to hear the song, visit: [The Railroad](#).

For sample chants, visit:

<http://www.kididdles.com/lyrics/i013.html>

Action!

### **Whole Group > Building a Dance**

Gather the students together to look at **projected** BLM #19: Image of Women Planting. Focus their attention on Wangari Maathai, one woman who made a powerful change in the Kenyan environment and in the lives of its citizens. **CL** By teaching others how to plant, she inspired change.

Explain that the next task is the composition of a dance that tells the story of Wangari and her kind and courageous act of replanting the forests of Kenya. Review with the students BLM #2: Elements of Dance for inspiration.

Following physical distancing guidelines, direct students to find a personal space marked areas of the room (e.g. tape a metre grid on the floor) or move to an alternative learning space such as the gymnasium, library or school yard. Explain that you will provide movement prompts, and that you will be looking for interesting movement responses that can be used to build the dance. Observe the students carefully, and call upon three students to demonstrate their powerful movement responses following each prompt. Have the class discuss and select one movement that most effectively represents each prompt, and in this way construct a sequence of movement.

Prompt 1: *It's time to teach the women of the village how to take matters into their own hands. First, they need to know that with their own two hands, they can create change.* (all students respond in movement; 3 students are selected to demonstrate; one movement is selected and learned by the class-repeat after each prompt)

Prompt 2: *Dig to create a space for the seed.*

Prompt 3: *Reach up to the tree and find the seeds. Hold them carefully in your hand and then place them gently inside the hole.*

Link together and practise movements 1-3 several times before adding on.

Prompt 4: *We need water for the seed. Our rivers have dried out so we have to travel much further away to get some clean water.*

Prompt 5: *Fill the pail with water, carry the pail on your head and journey back.*

Prompt 6: *Water the seed and pat soil.*

Prompt 7: *Look up to the sky and plead with the sky to protect your seed until you return back tomorrow.*

### **Whole Group > Rehearsing and Performing the Dance**

Link all of the movements together and practice several times, performing each movement to a clear beat of 4. Provide a count and cue each change on the first beat.

Prompt: *hands 2 3 4; dig 2 3 4; reach 2 3 4; water 2 3 4; pail 2 3 4; water 2 3 4; sky 2 3 4.*

After several rehearsals, you may take away the counting and enjoy performing the dance together.

### **Whole Group > Combining the Chant and the Dance**

Invite the class to consider how the chant could be used as the music or soundtrack to accompany the dance. Explore and experiment with different ideas. Try adding the chant before, during, and after the dance. Try having a solo voice, a small group of voices, or the whole group reading the chant. Discuss the artistic effect of each idea, and make a class decision as to which is most effective and why.

### **Notes/Assessment**

#### **Assessment for Learning (AfL)**

Prominently display BLM #2: Elements of Dance to guide student improvisation.

Observe how students use the elements of dance to respond effectively to the prompts.

Use positive reinforcement to encourage variety and risk taking.

Reference BLM#10: Choral Dramatization Checklist as needed to encourage vocal play that supports the expression of meaning from texts.

Review students' Tree Journals, with a focus on dance reflection, and their metaphorical representations of Wangari.

Take note of students' placement on the creative process diagram.

Observe new responses to the role on the wall.



### **Assessment as Learning (AaL)**

The process of reaching consensus on the selection of the most meaningful and effective movements to match the narration serves as both AfL and AaL.

Use BLM #18: Journal Reflection Prompts to give students a chance to reflect on their own strengths and areas for growth.

By placing their dots on the Creative Process Chart, students will link their theoretical and practical understanding of creating dances.

### **Differentiation (DI)**

Allow students to use a drum to keep a steady beat.

Scribe student responses as needed.

Provide access to google translate or other translation applications for ELL students to be able to participate in these writing tasks.

### **Notes**

Emphasize, encourage and draw attention to full-body movement.

Pay attention to how movements are linked together - transitions are often the most important part of a dance for communicating meaning and relationships.

### **Consolidation**

Distribute BLM #18: Journal Reflection Prompts, and have students complete the sentence stems to reflect on their learning in this lesson. **Following physical distancing guidelines**, invite students to share in pairs, something that they enjoyed about the activity and something that they found challenging. Instruct them to note this in their Tree Journal.

Display BLM #21: Creative Process Chart from the Ontario Arts Curriculum, and review the phases that they experienced. Give each student a sticky dot and ask them to place it on the phase that they most enjoyed.

As a class, reflect back to the role on the wall that was introduced at the beginning of their learning about Wangari. Prompts: *Is there anything else that we have learned that*

*we can add to our reflections on Wangari? If Wangari were a tree, what kind of tree might she be? If she were a part of a tree, which part would she be - the roots, the trunk, the branches, or the leaves? Why? What can we add to our Tree of Learning on the demonstration board?*

Instruct students to represent Wangari as a tree, or part of a tree, in their Tree Journal, with an explanation.

### **Notes/Assessment**

### **Hyperlinks**

You may want to refer to the Planting Tips provided by the [Government of Ontario](#) to help students learn more about planting.

# Lesson 9 - Thank You Trees (Culminating Task)

## Curriculum Expectations

### **Drama**

B1. Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories

B2. Reflecting, Responding, and Analyzing: apply the critical analysis process to communicate feelings, ideas and understandings in response to dramatic works and experiences

B3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of drama and theatre forms and styles from the past and present, and their social and/or community contexts

### **Dance**

A1. Creating and Presenting: apply the creative process to the composition of dance phrases, using the elements of dance to communicate feelings and ideas

A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences

## **Language**

### **Oral Communication:**

1. listen in order to understand and respond appropriately in a variety of situations for a variety of purposes

2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes

### **Reading:**

1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning

## **Science and Technology**

### **Understanding Life Systems:**

1. assess ways in which plants have an impact on society and the environment, and ways in which human activity has an impact on plants and plant habitats

2. investigate similarities and differences in the characteristics of various plants, and ways in which the characteristics of plants relate to the environment in which they grow

3. demonstrate an understanding that plants grow and change and have distinct characteristics

## Learning Goals

### **Drama**

I can:

- engage in the creative process, and use the elements of drama to communicate feelings, ideas and stories
- share my feelings, ideas and understandings based on experiencing and observing drama
- explore diverse drama forms such as chants and salutations, to understand different times, places and communities

## **Dance**

I can:

- use the elements of dance to create phrases that communicate my feeling and ideas towards trees
- reflect on and respond to my experiences as a dancer and audience member

## **Language**

I can:

- listen to my peers and teacher to understand
- speak clearly to communicate with different audiences
- read and understand a variety of texts

## **Science**

I can:

- understand the relationship of plants and humans
- understand differences and similarities between plants, and how they relate to their environment
- explain how plants grow and change

## **Materials**

- chalk or white board
- Tree Journals
- Indigenous poetry
- Appendix B: Salutation Rubric

- Appendix C: Journal Reflection Rubric
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

## Minds On

**(If you started with this lesson, go back a read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

Explain that Wangari's love of the trees is shared by many peoples across the world and over time. Introduce the close connection that First Nation, Métis, and Inuit Peoples of Canada have to nature, and in particular, emphasize the deep symbolism and importance of trees in First Nation and Métis cultures.

Some core principles and beliefs include the following:

- Trees provide life teachings, shelter, tools, food and medicine.
- Trees teach about patience, strength, stability and giving.
- CL Trees have symbolic meaning, e.g., the Haudenosaunee people (Iroquois) of Ontario chose the pine tree as the central symbol for peace.
- Trees represent parts of our life: the roots of tree represent the past and how we honour our heritage and our ancestors; the trunk of the tree symbolizes the present; the branches represent our future goals.

Read stories and poems that introduce the Tree Teachings of specific First Nations (see tips on right). Please refer to CODE's In a Good Way\_document that addresses issues of integrating and utilizing Indigenous issues and content in drama and dance in a meaningful and safe way.

## Notes/Assessment

## Tips

Assemble a collection of **Indigenous picture books and poetry anthologies**. Display several Indigenous **teachings** that the students have been introduced to prior to this lesson. Please refer to CODE's In a Good Way document that addresses issues of integrating and utilizing Indigenous issues and content in drama and dance in a meaningful and safe way.

You can also refer to the below websites to check if a book is "not recommended" for specific reasons or check the Best Books lists for a starting place:

[https://americanindiansinchildrensliterature.blogspot.com/p/search\\_18.html](https://americanindiansinchildrensliterature.blogspot.com/p/search_18.html)

<https://americanindiansinchildrensliterature.blogspot.com/p/best-books.html>

My Heart Soars by Chief Dan George, is widely available on the internet.

## Action!

### **Whole Class > Introduction to Salutation**

Define the meaning of salutation for the students. Explain that a salute is an act of honor or courteous recognition, (e.g. "a musical salute to the composer on his birthday") or a greeting that expresses good will (e.g. the opening greeting in a letter). Share that the Haudenosaunee begin all their gatherings, meetings and ceremonies by giving thanks, and often they give thanks to the trees.

Explain that a salutation is a thanking, and that they will be creating a word and movement salutation to thank the trees. Invite students to consider all the reasons that they have to thank trees, and chart their ideas on the board.

### **Small Groups > Vocal Salutation to a Part of the Tree**

**Physical Distancing Accommodation:** There should be no more than 3 students per group in a primary classroom to allow for recommended spacing of 2m between students. If spacing of 2m is not possible, students can wear a mask or face shield.

Divide the class into four groups and assign each group one part of the tree. Ask each group to create a 2-3 sentence salutation of words to thank and honour that part of the tree. Instruct the students to rehearse their vocal salutation, using the choral techniques that have been practiced throughout the unit.

### **Small Groups > Vocal Salutation to a Part of the Tree**

Divide the class into four groups and assign each group one part of the tree. Ask each group to create a 2-3 sentence salutation of words to thank and honour that part of the tree. **Following physical distancing guidelines**, instruct the students to rehearse their vocal salutation, using the choral techniques that have been practiced throughout the unit.

### **Small Groups > Movement Salutation to a Part of the Tree**

**Following physical distancing guidelines for small groups**, ask each group to now create a movement salutation that has at least four movements. Ask the students to move in unison and in a circle so that they can see each other and work together. Instruct the students to rehearse their movement salutation, with a focus on whole body movement, use of levels, and fluid, seamless transitions, as in previous lessons.

**Physical distancing accommodation: tape an X every 2m in a circle formation to give students a place marker while they move.**

Direct the students to combine their words and movement and rehearse the salutation numerous times.

### **Small Groups > Performing for the Class**

**Following physical distancing guidelines for small group work**, have each group share their salutation. Start with the roots, then trunk, then branches and lastly leaves. **Consider presenting in an alternative learning space such as a gymnasium, library, or school yard to allow for more space.**

### **Whole Class > Salutation to the Tree**

**Following whole group physical distancing guidelines**, gather the students together to collaboratively write a salutation to the tree. Prompt: *What words shall we use to express our thanks. What words might we choose to repeat for emphasis and dramatic effect?*

Make decisions together regarding choice and sequence of words, and scribe the salutation on the black/white board, or project it. Work together to decide how to speak the words effectively.

Once the vocal salutation is complete, use the same structure that was used in Lesson 8 to build the movement phrases. For each sentence, there should be one movement, e.g.: *Thank you tree for giving us oxygen, shade, food, shelter and medicine* (students reach their arms up toward the sky and take a deep breath). *Thank you for being so beautiful and strong* (students turn on the spot and then stand strong). *Thank you for giving animals and birds a place to call home* (hop like a rabbit twice on the spot, then use your hand to show that you're a bird landing on your own shoulder).

### **Whole Class > Presentation of the Tree Salutation**

Think about using alternate learning spaces such as the gymnasium, library or school yard for this final presentation. Invite each group to perform their group salutation to the roots, trunk, branches, leaves and then conclude with the whole group performing the collective salutation to the tree. Rehearse until the transitions are fluid and smooth.

### **Notes/Assessment**

#### **Assessment for/as Learning (AfL/AaL)**

Direct students' attention to BLM#2: Elements of Dance, and BLM#10: Choral Dramatization Checklist while they are working in their groups.

Refer students to the Criteria for Success Chart generated in Lesson 2 to inform their creations.

Observe how students use the elements of dance and choral dramatization to communicate in their salutation, and make suggestions as needed.

The final discussion and journal writing will allow students to consolidate their learning about trees from throughout the unit.

#### **Assessment of Learning (AoL)**

Use Appendix B: Salutation Rubric to assess their salutations.

Use Appendix C: Journal Reflection Rubric to assess their Tree Journal reflections.

#### **Differentiation (DI)**



Provide direct prompts where necessary, e.g.: "*keep your legs straight and your arms wide to show that you are strong,*" or model two possible movements, and ask them to select one.

The salutation can be performed in different groupings: whole class, small groups, pairs, or solos; and in different formations: straight line, diagonal, zig zag, all facing out, etc.

Scribe student responses as needed.

Provide access to google translate or other translation applications for ELL students to be able to participate in these writing tasks.

### **Notes**

Keep the salutations simple to ensure the success for all students.

Direct focus towards transitions between movements in the salutations, as well as between individual group's salutations in the full group presentation.

### **Consolidation**

#### **Whole Class > Discussion & Journal Reflection**

Engage in discussion and then instruct students to reflect in their Tree Journals.

#### **Key Questions for Discussion**

*Trees are important because ...*

*At school, we can reduce our use of tree products by ...*

*The story of Wangari has taught me that ...*

*CL In the tree and human relationship, I have more power because ...*

*What I've learned about trees is that ...*

#### **Notes/Assessment**

Collect and review student responses to gauge depth of reflection. Identify thoughtful reflections and invite these authors to share reflections at the beginning of the next lesson.

# Lesson 10 - Extension: Ensemble Drama: Cultivating Change

## Curriculum Expectations

### **Drama**

B1. Creating and Presenting: apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories

B2. Reflecting, Responding, and Analyzing: apply the critical analysis process to communicate feelings, ideas and understandings in response to dramatic works and experiences

B3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of drama and theatre forms and styles from the past and present, and their social and/or community contexts

### **Dance**

A1. Creating and Presenting: apply the creative process to the composition of dance phrases, using the elements of dance to communicate feelings and ideas

A2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences

### **Language**

#### **Oral Communication:**

1. listen in order to understand and respond appropriately in a variety of situations for a variety of purposes

2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes

**Reading:**

1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning

**Science and Technology**

**Understanding Life Systems:**

1. assess ways in which plants have an impact on society and the environment, and ways in which human activity has an impact on plants and plant habitats

2. investigate similarities and differences in the characteristics of various plants, and ways in which the characteristics of plants relate to the environment in which they grow

3. demonstrate an understanding that plants grow and change and have distinct characteristics

Learning Goals

**Drama**

I can:

- engage in the creative process, and use the elements of drama to create scenes that communicate feelings, ideas and stories
- share my feelings, ideas and understandings based on experiencing and observing drama
- explore diverse drama forms such as chants and salutations, to understand different times, places and communities

**Dance**

I can:

- use the elements of dance to create phrases that communicate my feeling and ideas towards trees
- reflect on and respond to my experiences as a dancer and audience member

## Language

I can:

- listen to my peers and teacher to understand
- speak clearly to communicate with different audiences
- read and understand a variety of texts

## Science

I can:

- understand the relationship of plants and humans
- understand differences and similarities between plants, and how they relate to their environment explain how plant grow and change

## Materials

- Appendix C: Journal Reflection Rubric
- Appendix D: Ensemble Drama and Dance Rubric
- BLM #22: Audience Checklist
  - Instructions on how to share pdf files individually to students via Google Classroom:
    - Download pdf file onto your hard drive
    - Upload pdf file into your google drive
    - Open File As google doc
    - Reformat as needed
    - Share copies with students

## Minds On

**(If you started with this lesson, go back a read physical distancing guidelines for whole group, small group and partner work as outlined in the Unit Overview)**

This lesson is an **optional extension** for classrooms that wish to wrap up the entire unit with an ensemble experience. This ensemble drama is an effective and artistic way to review and celebrate all of the learning. Furthermore, sharing with an audience

completes the full cycle of the creative process and extends the important lessons about our trees to a broader audience. Influencing others is an important aspect of critical literacy.

### **Whole Group > Sharing Journal Responses**

Invite some students to share their Lesson 9 consolidation reflections to set the tone for the call to action.

### **Whole Group > A Call to Action**

Engage the students in a discussion about Cultivating Change and how Wangari did this in Kenya. Remind the students that Wangari appreciated what trees provided for her and for others in Kenya. She tried to establish a fair relationship with the trees by protecting and nurturing them. When she encountered a problem, she looked within herself for a solution. She taught the women in Kenya about taking care of trees and how to plant. By teaching them about trees, the women of Kenya were able to teach others how to nurture and protect them. cL To educate others is to make them feel powerful in their ability to create a positive change. This is what cultivating change means: to educate others in order to promote growth and improve their lives. In order for us to continue in Wangari's footsteps, and to honour the teachings of the First Nations, Métis and Inuit Peoples, we too need to teach others what we have just learned about the importance of caring for trees and about the power that is within us, in our own two hands to cultivate change.

Explain that the class is going to work as an ensemble (which means working together) to put all of their learning together and present it to an audience in order to educate through drama and dance. Define ensemble drama as collection of scenes that contribute to an overall performance involving all students.

### **Notes/Assessment**

#### **Differentiation (DI)**

Some students may be partnered with learning/creation buddies.

Students can independently take action to educate and influence others to take action.

Groups of students can be predetermined so that there is a buddy system established.

Scribe student responses as needed.

Provide access to google translate or other translation applications for ELL students to be able to participate in these writing tasks.

Action!

### **Whole Group > Ensemble Drama and Dance**

Physical Distancing Accommodation: Think about using alternate learning spaces such as the gymnasium, library or school yard. With floor tape or pylons, demark areas where students can stand with a metre grid or a peripheral circle so that they can participate in drama/dance conventions at a safe distance from one another. Floor tape that is slip-resistant and made of vinyl to prevent wear and tear during cleaning is recommended.

Review the drama/dance work that the class has created and with the help of the students create a sequence of scenes for an ensemble performance that will be video-taped and shared with another grade 2 or 3 class. Students can select the scenes that they would like to be involved in. The teacher may want to have a predetermined number of groups for each scene. The following is a sample sequence based on this unit. For the ensemble video, each scene could be introduced with a caption that is video-taped from a sign and read by an actor.

Please remember to ensure that students are safely distanced throughout the rehearsal and video-taping processes.

#### **Scene 1 Caption: Seed movement and Poem to a Seed**

- Individually, dispersed around the stage, have students present their seed movements while the narrator reads the description of its growth.

#### **Scene 2 Caption: Parts of the Tree and Chant**

- In parts of the tree groups (e.g., roots, trunk, branches), students present their parts of the tree. The entire class, in one large group, comes together to recite as a class "*We are the tree*" chant.

#### **Scene 3 Caption: Trees and their Relationships: What is fair? What is unfair?**

- In a choral reading (see glossary for choral speaking accommodations), a small group of students, in partners, read aloud part of the two voice poem about

animals or the sky and show their tableaux. Those students not part of this scene should be safely away from the action and distanced from one another by 2 metres.

- The entire class, in pairs, performs their tableaux crossover demonstrating the relationship between humans and trees.

#### **Scene 4 Caption: Wangari Maathai-Mama Miti**

- Selected students, as storytellers, tell the audience Wangari's story.
- Each student takes turns telling a part of her story: Wangari in Kenya, studying biology, returning to Kenya, taking action, etc.
- As each student tells the story, a group of students can devise an improvised tableaux - one person begins by moving into a frozen position. Each group member studies that image and one at a time, and adds to the image to reflect the aspect of the story being told.

#### **Scene 5 Caption: Voices of the Women**

- Selected students read short excerpts from their writing in role either as the women or as Wangari while the rest of the students quietly chant: "Thayu myumbu, Peace my People " in the background.
- Elaborate on the context and purpose for why we chose women: to understand that there is a fair relationship - she helped them and they helped her.

#### **Scene 6 Caption: Wangari's Teachings: Planting Dance**

- Selected students perform Wangari's Planting Dance.
- Narrator ends with the quote from Wangari, "Never underestimate what a million hands can do."

#### **Scene 7 Caption: Salutation to the Tree**

- Students perform the salutation
- Students teach the salutation to the audience
- All students perform together

Rehearse the full sequence numerous times until the piece is ready for an audience. Emphasize that this performance is intended to teach others information about trees and to make them care about trees as much as we do, so it is necessary to polish and

refine until our message is strong and clear. **Remind them that physical distancing is always in effect!**

## **Notes/Assessment**

### **Assessment for Learning (AfL)**

Reviewing learning in Dance, Drama and Critical Literacy from throughout the unit will help students to move forward with new skills and knowledge.

As the students rehearse their scenes, provide constructive criticism and positive reinforcement to help them along.

Share and discuss the final Rubrics with the class to help inform their creations and journals.

### **Assessment as Learning (AaL)**

Students can self-assess using journal prompts.

Use BLM #22: Audience Checklist for visiting audience members to assess their learning.

Have the students collect the Audience Checklists to analyse feedback from audience participants.

### **Assessment of Learning**

Evaluate each student using Appendix D: Ensemble Drama and Dance Rubric.

Use Appendix C: Journal Reflection Rubric to respond to the journals.

## **Notes**

Choose a strong reader with the capacity to project his or her voice as the narrator introducing the scene. If possible, have the student memorize the text.

Devise the Beginning and Ending for the whole-class composition, giving consideration to entrances and exits. Some ideas are:

- opening and closing in a whole-group still image
- beginning and ending with song

Create Simple Transitions: Focus on how to link the groups' pieces. Here are a few suggestions:



- use stillness or pauses
- a change of music
- a clapping rhythm
- a chantlights off and on
- eye contact with the audience

Play music as this is being rehearsed.

## Consolidation

### Individual > Reflection

Have students think about the process work involved in drama and dance. Have them reflect on their learning as drama and dance learners in their Tree Journal. Prompt: *CL How is it different to show your learning through drama and dance? What are you most proud of in your drama and dance work? What do you need to work on?*

Have the audience complete an [online](#) checklist indicating their level of understanding of trees and what they can do (see BLM #22: Audience Checklist). [Have the teacher of the viewing class send these to you for sharing with your class.](#) Reflect on their performance goal: to teach others through drama and dance about taking care, nurturing and protecting trees. *Was their effort successful? What could they improve on?* Look over the audience checklists and assess whether their ensemble drama and dance did in fact teach the audience something. Assessing the audience responses, as well as their own self-reflections will indicate how powerful drama and dance are for reaching out to others and creating positive change.

Determine a next step, collectively, to continue to have a positive environmental influence in the school, e.g. invite students to introduce the Tree Charter of Rights to another class and recruit their support and commitment.