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# **Building Character**

## **The Arts**

### **Including:**

**Building Your Theatre**  
**Characters at Camp**  
**Performing at Camp**  
**Using Your Body**  
**Finding Your Theatrical Voice**  
**Visual Art Connections**  
**Improvising a Character**  
**Summer Camp Monologues**

**A Unit for Grade 8**

**Written by:**

**The Curriculum Review Team 2005**

**Length of Unit: approximately: 23.9 hours**

**August 2005**

## **Building Character**

### **The Arts A Unit for Grade 8**

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The developers are appreciative of the suggestions and comments from teacher colleagues who provided input through the internal, external and theological reviews.

The following organizations have supported the elementary unit project through team building and leadership:

The Institute for Catholic Education  
The Council of Directors of Ontario  
The Ontario Curriculum Centre  
The Ministry of Education, Curriculum and Assessment Policy Branch

Catholic Curriculum Cooperative (CCC)  
Eastern Ontario Catholic Curriculum Cooperative (EOCCC)  
Northern Ontario Catholic Curriculum Cooperative (NOCCC)

A special thank you to the Curriculum Committee from The Institute for Catholic Education who provided leadership, direction and support.

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This unit was written using the Curriculum Unit Planner, 1999-2002, which was developed in the province of Ontario by the Ministry of Education. The Planner provides electronic templates and resources to develop and share units to help implement the Ontario curriculum. This unit reflects the views of the developers of the unit and is not necessarily those of the Ministry of Education. Permission is given to reproduce this unit for any non-profit educational purpose. Teachers are encouraged to copy, edit, and adapt this unit for educational purposes. Any reference in this unit to particular commercial resources, learning materials, equipment, or technology does not reflect any official endorsements by the Ministry of Education, school boards, or associations that supported the production of this unit.

## Building Character

### The Arts A Unit for Grade 8

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## Unit Context

Students explore visual arts and dramatic forms and techniques, using their own ideas and concerns. Students explore the world of art and drama, using ideas that deal with youth problems. Students develop not only the dramatic techniques of voice, physicalization, and characterization but also with issues pertaining to youth problems. Building character is a skill fundamental to the study of theatre and is important to the students' lives as a way to assist them in developing into responsible, mature human beings. As members of a family, of a community, and of the larger society, we are all called upon to interact in various situations requiring thought, reflection, decision making and often moral accountability. In the culminating task, students play a role as a character they have developed in various situations at summer camp. Faced with these moral and ethical dilemmas, they reflect upon and make decisions about issues they face.

The students also focus on group work and leadership skills. By the end of this unit, the students have a deeper understanding of the importance of being a Catholic leader, as well as an interdependent team member.

### Catholic Graduate Expectations

CGE 2c - Catholic Graduate Expectation - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

CGE 2e - Catholic Graduate Expectation - An Effective Communicator: Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

CGE 3b - Catholic Graduate Expectation - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

CGE 3c - Catholic Graduate Expectation - A Reflective and Creative Thinker: Thinks reflectively and creatively to evaluate situations and solve problems.

CGE 3d - Catholic Graduate Expectation - A Reflective and Creative Thinker: Makes decisions in light of gospel values with an informed moral conscience.

CGE 3f - Catholic Graduate Expectation - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE 4a - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;

CGE 4c - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Takes initiative and demonstrates Christian leadership.

CGE 4f - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Applies effective communication, decision-making, problem- solving, time and resource management skills.

CGE 5a - Catholic Graduate Expectation - A Collaborative Contributor: Works effectively as an interdependent team member.

CGE 5b - Catholic Graduate Expectation - A Collaborative Contributor: Thinks critically about the meaning and purpose of work.

CGE 5e - Catholic Graduate Expectation - A Collaborative Contributor: Respects the rights, responsibilities and contributions of self and others.

CGE 5f - Catholic Graduate Expectation - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - Catholic Graduate Expectation - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

## Unit Summary

Students develop the skills and knowledge necessary to build a character, using both drama and visual arts subtasks. These subtasks, together with the culminating task, reflect a great number of the expectations of

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Grade 8 Drama and Visual Arts curriculum.

In the subtasks, the students research and apply the tools of theatre to their own presentation. Students learn techniques of voice, physicalization, characterization and improvisation which contribute to their skills base for the culminating task. Visual arts tasks such as collage, papier mache masks, perspective drawing, and landscape painting add to the students' development of a character. The students develop a theatrical troupe, complete with a logo and a theatre plan. The students apply their knowledge and skills, as well as group work skills, to create a play entitled Summer Camp Monologue.

**Culminating Task Assessment**

Students are divided into groups and write a series of fragmented monologues about summer camp experiences of young people. Theatre troupe groups could be used.

**Catholic Graduate Expectations**

CGE 2d - An Effective Communicator: Writes and speaks fluently one or both of Canada's official languages.  
CGE 3b - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

**Links to Prior Knowledge**

The following is a list of expectations that students must have acquired prior to the beginning of the unit:

- identify ways of sustaining concentration in drama and dance;
- write in role in various forms, showing their understanding of the complexity of a dramatic situation, and using appropriate vocabulary, tone, and voice for the character portrayed;
- assess, orally and in writing, their own and others' work in drama and dance, using criteria developed by the class;

**Visual Arts**

- describe how two-point perspective is used to create the illusion of depth;
- use the appropriate tools, materials, and techniques correctly, selecting those that will create the desired effect.

**Considerations****CHOICES INTO ACTION**

Interpersonal Development: self-management:

- demonstrate the skills and knowledge necessary to manage their own behaviour (e.g., self-control, the role of emotions, anger management)
- demonstrate appropriate behaviour at school and in the community (e.g., respect for self, family, others, property)

Interpersonal Development: getting along with others:

- describe the many aspects of relationships, and explain and demonstrate how skills (e.g., conflict-resolution, peer helping, and leadership skills) are used to interact positively with others in diverse settings at school and in the community
- demonstrate the ability to accept and respond to the direction of teachers and administrators

Interpersonal Development: social responsibility:

- demonstrate social responsibility both at school and in the community (e.g., participating in student elections; acting as reading buddies)

**HEALTH AND SAFETY**

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Safety issues for this course include: proper warm ups and cool-downs to prevent injuries during movement and vocal activities; the safe use of building, lighting, and sound technologies in dramatic productions; and the safe storage of toxic substances (e.g., paint).

Promoting a trusting classroom aids in the safety of students' emotions.

Teachers must be aware of the social nature of the drama classroom. Accommodations must be implemented to aid in the success of every student.

Body shape and size are largely determined by heredity. It is important that children are healthy, active people who feel good about themselves and their lives. Being comfortable with their bodies is a key step in developing a good sense of self. A positive body image helps students achieve the learning expectations.

## Notes to Teacher

This Elementary Curriculum Unit has been written by a team of teachers for use by other teachers. It represents the approach they took to help students achieve the knowledge and skills described in the curriculum expectations. It is expected that teachers delivering the unit will use their professional judgment in tailoring the teaching/learning to meet the needs and interests of their students and their communities. Teachers may choose to use all or part of the unit, use additional or different resources, develop additional subtasks, and/or use these units as a stimulus to develop their own units.

The times provided by the writers for the unit and each subtask are only approximations. Teachers should adjust the task times in consideration of the needs and interests of their students and the organization of program in their school.

Each unit subtask contains strategies for teaching/learning and assessment, as well as assessment recording devices. Teachers may wish to adjust strategies based on their particular situations. Where strategies are changed, corresponding changes must be made to assessment recording devices.

Some activities in the unit may require written communication with parents and guardians to provide information, receive permission or request assistance. Teachers must follow school and board policies and procedures when communicating with parents and guardians.

Some students may not have had a summer camp experience or may have had an unpleasant experience at one. The teacher must be sensitive to students' feelings. It may be necessary to alter the context of the unit to an experience that is more widely shared by children in the classroom.

The setup of the room, especially if a regular classroom with desks is being used, is addressed in the first subtask. The teacher may want to decide, prior to the activity, the best way to clear the desks to make a performance space.

### Adaptations

Adaptations include adjustments for exceptional pupils, students with special education needs, and/or ESL/ELD students. Teachers should consult students' Individual Educational Plans (IEPs) for specific directions on required accommodations and/or modifications. Use the Teacher Companion (see Ontario Curriculum Unit Planner) to browse, copy, or bookmark Special Education and ESL/ELD strategies.

### ESL

Matching ESL students with students who can act as mentors produces a sense of community within the classroom.

### Disclosure

Teachers should deal with disclosures sensitively to support the student.

In dealing with cases of suspected abuse, teachers must follow board policy and procedures for reporting.

### URLs

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these

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designations change, teachers should always verify the websites prior to assigning them for student use.

**Copyright**

Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Canopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor. Teachers are reminded that much of the material on the Internet is protected by copyright. Copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

**Use of Internet**

Subtask 2 could involve students in using the Internet for research. Teachers must ensure that students know and follow board and school policies about Internet use.

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**1 Building Your Theatre**

Students create a theatre in their classroom by applying the elements of professional theatres (e.g., performance space, audience space, company name, theatrical troupes) to their class and classroom. The students also become familiar and comfortable with using theatre-specific vocabulary. Team-building and trust-building games are played to further the unity of the classroom atmosphere.

**Catholic Graduate Expectations**

CGE 4f - A Self-Directed, Responsible, Lifelong Learner : Applies effective communication, decision-making, problem- solving, time and resource management skills.

**2 Characters at Camp**

In this subtask, students begin to plan their summer camp. Students research and learn about summer camps in Canada through articles and the Internet.

This camp is used as a basis for the culminating task.

**Catholic Graduate Expectations**

CGE 5f - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

**3 Performing at Camp**

The students participate in camp activities such as storytelling and myth making, while respecting the rights and contributions of self and others. These activities help them learn about the culture of summer camps in Canada.

**Catholic Graduate Expectations**

CGE 5a - A Collaborative Contributor: Works effectively as an interdependent team member.

CGE 5e - A Collaborative Contributor: Respects the rights, responsibilities and contributions of self and others.

CGE 5f - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

**4 Using Your Body**

Students use movement exercises to explore the range and command of their bodies. Students use elements of tableau to demonstrate body language and different emotions. The students continue the initial planning of the monologue task by discussing their plans for their character.

**Catholic Graduate Expectations**

CGE 2c - Catholic Graduate Expectation - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

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**5 Finding Your Theatrical Voice**

Students are introduced to the final culminating task which is to plan, practise, and present a fragmented monologue play about summer camp. In this subtask, students develop techniques to use their voices effectively during performance. Students present short radio plays to demonstrate their new command of vocal characters. Students start the initial plans of their character's voice for the monologue task.

Catholic Graduate Expectations

CGE 2e - Catholic Graduate Expectation - An Effective Communicator: Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

**6 Visual Art Connections**

This subtask contains suggestions for integrating the dramatic arts focus of the unit with lessons and activities in visual arts. Three areas of integration are identified: perspective drawing, the use of colour, and creating a papier mache mask.

**7 Improvising a Character**

The students create characters through the skill of improvisation. The topics of character biography, voice and physicalization are discussed. Use the papier mache prop such as a cane or a pair of glasses from Subtask 6 to assist the students to develop a firm idea of the facial and other physical characteristics of their characters. Students use the characters they have been creating for the monologue task in their improvised situations.

**Catholic Graduate Expectations**

CGE 3f - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

**8 Summer Camp Monologues**

Students are divided into groups and write a series of fragmented monologues about summer camp experiences of young people. Theatre troupe groups could be used.

**Catholic Graduate Expectations**

CGE 2d - An Effective Communicator: Writes and speaks fluently one or both of Canada's official languages.

CGE 3b - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

**Description**

Students create a theatre in their classroom by applying the elements of professional theatres (e.g., performance space, audience space, company name, theatrical troupes) to their class and classroom. The students also become familiar and comfortable with using theatre-specific vocabulary. Team-building and trust-building games are played to further the unity of the classroom atmosphere.

**Catholic Graduate Expectations**

CGE 4f - A Self-Directed, Responsible, Lifelong Learner : Applies effective communication, decision-making, problem- solving, time and resource management skills.

**Expectations**

- 8a64 – identify and discuss the qualities and skills needed to create and perform productions in drama and dance;
- 8a50 – use the vocabulary of drama and dance correctly (e.g., metaphor in drama, symmetry in dance composition) in analysing, explaining, and critiquing the meaning and effect of their own and others' work;

**Groupings**

- Students Working Individually
- Students Working In Small Groups

**Teaching / Learning Strategies**

- Problem Solving
- Lecture
- Response Journal

**Assessment**

The focus of this subtask is participation and working as a team. Students are formally and informally assessed every day. Even though students are not performing or handing in written work every day, the teacher is assessing the rehearsal and participation in class. Refer to the participation checklist (BLM 1.5 Grade 8 Participation Checklist).

**Assessment Strategies**

- Response Journal
- Observation

**Assessment Recording Devices**

- Anecdotal Record

**Teaching / Learning****Building Your Theatre****Step 1:**

Provide students with BLM 1.1 Theatrical Terms and tell them that they will be learning the meaning of these terms during the class.

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~ 40 mins

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The teacher discusses the term *performance space* with the class. The teacher then discusses types of stages: **proscenium stage**, **thrust stage**, and **arena stage**.

#### Step 2:

The teacher points out the fact that their classroom, filled with desks, is not set up for a drama class. A drama class needs lots of room for performance, rehearsal, and audience. The class must first brainstorm individually, then as a whole class to create a suitable performance space in their classroom. Students construct a diagram for creating the space. The plan must include a place suitable for rehearsal and performance, as well as a place for an audience. The class then decides on the best plan for the desks and other classroom furniture.

#### Step 3:

The teacher introduces word signals that he/she will use for the entire unit. The first word is **setup**, which signals to students to follow the plan and move the classroom furniture to the appropriate location. The second word is **strike**, which is the signal to dismantle the performance space and store elements for future use.

#### Step 4:

Practise setup and strike a few times so every student is aware of his/her role in making the performance space. See BLM 1.2 Classroom Theatre Roles.

#### Step 5:

Introduce stage geography by referring to BLM 1.3 The Geography of the Stage:

- the direction is always in the actor's point of view (when facing the audience)
- stages in the 18th century were raked, meaning slanted. The stage was raked down toward the audience, meaning the back of the stage was physically higher than the front. This is where we get the terms *upstage* and *downstage*.

## Building Unity in the Theatre

Due to the participatory nature of drama, each student must know everyone else's name in the class. If the teacher wishes to use an activity to assist with this, refer to BLM 1.6 Energizers.

## Troupe Organization

#### Step 1:

The teacher introduces the concept of a **theatrical company** or **theatrical troupe** (BLM 1.1 Theatrical Terms).

#### Step 2:

The teacher tells the class about the culminating task of making a monologue play based in a summer camp setting. The teacher then tells the students that they will be preparing for that task today by making the theatre troupes or groups which will perform the play. The teacher assigns groups or the class plays a game to divide the students into groups. A sample game is found in BLM 1.4.











## Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

The teacher should make sure that students with special needs or ESL/ELD are in groups that contain students who will be able to offer them assistance. The teacher should also make sure that the other students are sensitive to those with special needs.

For the name game, students may wear name tags.

**Resources**

 <b>BLM 1.1 Theatrical Terms</b>	BLM_1.1_TheatricalTerms_S_H.cwk
 <b>BLM 1.2 Classroom Theatre Roles</b>	BLM_1.2_ClassTheatreRole_SH.cwk
 <b>BLM 1.3 The Geography of the Stage</b>	BLM_1.3_StageGeography_S_H.cwk
 <b>BLM 1.4 Find Your Family</b>	BLM_1.4_FamilyCards_T.cwk
 <b>BLM 1.6 Energizers</b>	BLM_1.6_Energizers_T.cwk
 <b>BLM 1.5 Grade 8 Participation Checklist</b>	BLM_1.5_Gr.8_Checklist.cwk
 <b>HB Pencil</b>	1
 <b>scrap paper</b>	5
 <b>sheet of mayfair paper</b>	1
 <b>blindfolds</b>	1

**Notes to Teacher**

This subtask is designed for teaching drama and visual arts in a regular classroom. This subtask provides the teacher with a forum to use problem-solving skills with the class when finding the best way to create a performance space within the confines of a regular classroom. Ideally, the performance space should be as open as possible. Push the desks around the perimeter of the room. Have students start and finish the class by sitting in a circle on the floor. This is a common set up for a drama classroom.

The teacher may want to decide prior to the activity the best way to clear the desks to make a performance space.

The teacher may wish to add other classroom roles. These roles may include:

- Set Design Crew: to create summer camp scene
- Sound Crew: responsible for sound effect production

**Teacher Reflections**

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.

### Description

In this subtask, students begin to plan their summer camp. Students research and learn about summer camps in Canada through articles and the Internet.

This camp is used as a basis for the culminating task.

### Catholic Graduate Expectations

CGE 5f - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

### Expectations

- 8a42 • interpret and communicate ideas and feelings drawn from fictional accounts, documentaries, and other material from a wide variety of sources and cultures, selecting and combining complex drama and dance techniques (e.g., "forum theatre");
- 8g14 – create and use a variety of maps for specific purposes (e.g., to show land use, transportation routes, population distribution, popular tourist destinations);

### Groupings

- Students Working As A Whole Class
- Students Working Individually

### Teaching / Learning Strategies

- Response Journal
- Workbook/work Sheets
- Research Process
- Media Presentation
- Internet

### Assessment

The students' response journals can be assessed by using a journal entry checklist. Further assessment can be recorded through the collection and evaluation of the activity sheets and through the use of the participation checklist (BLM 1.5).

### Assessment Strategies

- Questions And Answers (oral)
- Response Journal
- Classroom Presentation

### Assessment Recording Devices

- Checklist

### Teaching / Learning

#### Exploring Camp Memories

Some students may not have had a summer camp experience or may have had an unpleasant experience at one. The teacher must be sensitive to students' feelings. It may be necessary to alter the context of the unit to an experience that is

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more widely shared by children in the classroom, e.g., day camp or class trip.

#### Step 1:

The teacher writes "summer camp" on the board and tells the students to write down on a sheet of paper all the words that come to mind about summer camp. The students might write down ideas such as campfire, campfire treats, tents, swimming, canoes, etc.

The teacher then asks for the students' ideas. The teacher writes down all the suggestions of words on the board. Once the board is filled with different words pertaining to camp, the teacher can share one of his/her own personal memories of camp (if applicable). The teacher asks the students to share any memories of summer camp, day camp or camping with their parents.

#### Step 2:

The teacher reads the short story, "Summer Camp Memories" by Tracey Nesrallah (BLM 2.1 Summer Camp Memories) to the students.

#### Step 3:

Response Journal: Without verbally commenting on the story, the students write their reaction to the story. Their writing should answer the following framing questions:

- 1) What was the author's feeling about camp? What were the clues that gave away the author's feelings about camp?
- 2) What is your reaction to the camp the author attended? Would you like to go to summer camp there? Why or why not?
- 3) Camp brought back strong memories of the author's childhood. What experience from your life do you think you will remember with the same fondness as the author's memories of camp? Describe the experience.

#### Step 4:

Using the Summer Camp Activity Sheet (BLM 2.2 Summer Camp Activity Sheet), the students further explore the topic of summer camp. There is an answer key (BLM 2.3 Summer Camp Activity Sheet - Answer Key) provided. Review key elements for the brochure before students complete the activity.

### Exploring a Real Camp

#### Step 1:

For all the students to be able to picture in their mind what a summer camp physically looks like, the students use the Internet to research different summer camp websites or bring in pictures. See Resources for suggested websites that students can use to start their research. Teachers must ensure that students follow school and board policies about Internet use.

#### Step 2:

After the students have had a chance to explore some camps, they choose two of the camps they like best. Students research the location of the camp and the activities offered. BLM 2.4 My Favourite Summer Camps will help the students gather the necessary information.

#### Step 3:

Students rejoin their theatre troupe (from Subtask 1). As a group, the students draw a map of the camp that their characters are attending. The required elements are:

- waterfront area
- mess hall (a large building where the entire camp can eat together)
- craft hall (a large building where the entire camp can make crafts)
- council fire (large fire pit with seating)
- boys' cabins
- girls' cabins
- counsellors' cabins
- canoe storage
- nature centre
- hiking trail

(Student) Theatre troupes share their maps of the camps. Students offer suggestions/feedback to each troupe.

**Adaptations**









In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

The teacher could provide a photocopy of the short story, "Summer Camp Memories" so that students could read along with the teacher. However, the sequencing activity (BLM 2.2) is more appropriate as a listening activity.

Internet research can be achieved through pairing up students so those who are experiencing difficulty can receive help. Students could also hand in a written copy of the My Favourite Camps activity instead of orally presenting it in front of the class.

Students with special needs could tape record a story.

**Resources**

-  **BLM 2.2 Summer Camp Activity Sheet** BLM\_2.2\_SummerCamp\_WS.cwk
-  **BLM 2.3 Summer Camp Activity Sheet - Answer Key** BLM\_2.3\_SummerCampAnswers\_T.cwk
-  **BLM 2.1 Summer Camp Memories** BLM\_2.1\_SummerCampStory\_T.cwk
-  **BLM 2.4 My Favourite Summer Camps** BLM\_2.4\_FavouriteCamp\_WS.cwk
-  **CampPage**
-  **Ontario Camping Association**
-  **Computer with Internet service** 1
-  **Human- camp directors, Scouting/Guiding leaders, YMCA**

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### Notes to Teacher

This is an important subtask. It provides students with the necessary background for the summer camp theme. It should be recognized that some students may not have experienced summer camp. This inequity could put those students at a disadvantage. The teacher may select an alternate group experience to share such as a school field trip or school activity day (mini olympics, electives, etc.).

### Teacher Reflections

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.

**Description**

The students participate in camp activities such as storytelling and myth making, while respecting the rights and contributions of self and others. These activities help them learn about the culture of summer camps in Canada.

**Catholic Graduate Expectations**

CGE 5a - A Collaborative Contributor: Works effectively as an interdependent team member.

CGE 5e - A Collaborative Contributor: Respects the rights, responsibilities and contributions of self and others.

CGE 5f - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

**Expectations**

- 8a61 – produce work as a member of an ensemble.
- 8a59 A – organize and carry out a group improvisation;
- 8a42 • interpret and communicate ideas and feelings drawn from fictional accounts, documentaries, and other material from a wide variety of sources and cultures, selecting and combining complex drama and dance techniques (e.g., “forum theatre”);

**Groupings**  
Students Working In Small Groups

**Teaching / Learning Strategies**  
Story Telling  
Story Theatre

**Assessment**  
The teacher assesses the groupwork skills the students are developing instead of the student's acting skills. This is the student's first performance.

**Assessment Strategies**  
Performance Task

**Assessment Recording Devices**  
Checklist

**Teaching / Learning**

**Performing around the campfire**

Step 1:

The class sits in a circle on the floor. The teacher reviews the three different performance spaces (proscenium arch stage, thrust stage and arena stage) from Subtask 1 and poses the question to the students:

If we were to perform in this seating configuration (circle), what type of performance space would we be using? Answer: Arena staging.

The teacher explains that at summer camp, the circle is a performing space that is used frequently. Usually, every night at summer camp, the entire camp sits together in a circle and entertains each other. The camp sings together, as

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mentioned in the story "Summer Camp Memories", but they also tell stories. The teacher reads a story, a myth, or a legend to the class. See the Resources section for suggestions.

Step 2:

The teacher explains that some cultures use campfire storytelling to explain things they don't understand. The teacher explains that today the students are going to invent their own stories to explain something. The students listen to the example read by the teacher (BLM 3.1 Campfire Myth Example).

Step 3:

The students are divided into groups and begin to make up their own stories. The students perform the stories as story theatre, one group member being the storyteller, narrating the story. The rest of the group members act out the story, saying limited dialogue.

Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

The group role selected for the student with special needs should support their strengths.

Resources



BLM 3.1 Campfire Myth Example

BLM\_3.1\_CampfireMyth\_T.cwk



Campfire Programs with Jack Pearse

Jack Pearse



More Campfire Programs with Jack Pearse

Jack Pearse

Notes to Teacher

Since this is the first time the students receive rehearsal time, the teacher should clearly outline in verbal and written forms what is expected of the students.

Teacher Reflections

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.

**Description**

Students use movement exercises to explore the range and command of their bodies. Students use elements of tableau to demonstrate body language and different emotions. The students continue the initial planning of the monologue task by discussing their plans for their character.

Catholic Graduate Expectations

CGE 2c - Catholic Graduate Expectation - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

**Expectations**

- 8a64 – identify and discuss the qualities and skills needed to create and perform productions in drama and dance;
- 8a51 A – identify ways of sustaining concentration in drama and dance (e.g., focusing on the character's motives in order to stay in role);
- 8a47 A – demonstrate understanding of the appropriate use of the voice, gestures, and the level of language in different dramatic situations;
- 8a43 A • create drama pieces, selecting and using a variety of techniques;

**Groupings**

Students Working In Small Groups

**Teaching / Learning Strategies**

Tableau  
Collage  
Demonstration

**Assessment**

The teacher observes students' progress and makes anecdotal records. The participation checklist (BLM 1.5) may be used to keep track of each student's work progress and work habits during the tableau assignment. The teacher assesses BLM 4.1 (Character Biography) and assesses individual performance, using BLM 4.2.

**Assessment Strategies**

Performance Task

**Assessment Recording Devices**

Rating Scale

**Teaching / Learning**Step 1:

The teacher introduces or reviews the term *tableau* (see BLM 4.3 Tableau). The students should add this term to their Theatrical Terminology page. In pairs, students reproduce one another's "frozen" poses, taking turns and incorporating elements of tableau.

Step 2:

The teacher introduces how a tableau can tell a story. A tableau is a living picture. Remind the students that "a picture is worth a thousand words." Tableaux, like photos, can tell a story. The teacher instructs the students to scatter about the classroom. The teacher then asks the students to show him/her a picture of

### Building Character

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~ 180 mins

loneliness. The students are not to talk or move. The students are to show loneliness through body language. Students might lower their head, roll their shoulders inward, stand with their toes together, etc. to show loneliness. Next, after all the students have completed and held their loneliness freeze, the teacher then calls out other emotions (happiness, sadness, anger, fear, helplessness, etc.).

#### Step 3:

The teacher reintroduces the culminating task. The teacher tells the students that each Theatre Troupe will be writing a fragmented monologue play about summer camp. To prepare for this task, the students must first create a character. The teacher should stress that this character must be realistic and different from the students' own personalities. The troupe agrees on a variety of characters. Using the BLM 4.1 Character Biography each student creates his/her character.

#### Step 4:

Referring to the Character Biography the students have just prepared, students now create the character. The students should understand that inner personalities are usually revealed through body language. The students should develop a posture, a walk, and gestures for their character. The teacher might suggest that students stand in front of a mirror in the way they want the character to stand. To help the students develop gestures, ask them to think of a gesture that will convey, for example, a character's lack of courage. The students can then walk around the room demonstrating a lack of courage. The students continue in this manner until their characters have a range of gestures.

#### Step 5:

The teacher reviews the elements of tableau (see BLM 4.3 and Step 1, Subtask 4). Provide each student with a copy of BLM 4.2 Tableau Rating Scale. Each theatrical troupe plans, practises and presents the group's first day of camp. Each troupe constructs one tableau (one picture) that demonstrates each of the character's feelings about camp. The students should ask themselves if the character is excited, scared, angry, etc., about camp. The troupe combines all the character's reactions into one picture. This picture should contain the elements of tableau. The tableau's freeze should be held for fifteen seconds. The students must concentrate and focus.

### Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

Students with special needs could be provided with pictorial representations of a range of emotions.

### Resources



**BLM 4.1 Character Biography**

BLM\_4.1\_CharacterBio\_WS.cwk



**BLM 4.3 Tableau**

BLM\_4.3\_Tableau\_S\_H.cwk



**BLM 4.2 Tableau Rating Scale**

BLM\_4.2\_TableauRatingScale.cwk



**mirror**

## Building Character

### The Arts A Unit for Grade 8

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### Notes to Teacher

When creating tableaux, issues around body image and body shape may arise. Body shape and size are largely determined by heredity. It is important that children are healthy, active people who feel good about themselves and their lives. Being comfortable with their bodies is a key step in developing a good sense of self. A positive body image will help students achieve the learning expectations.

The teacher should continuously circulate. The teacher should review the expectations of the use of rehearsal time so the students are aware of the tasks they should be performing during rehearsal time. A teacher might assign rehearsal logs to the students. In a rehearsal log, the students write down in point form the things they accomplished during the rehearsal.

### Teacher Reflections

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.

### Description

Students are introduced to the final culminating task which is to plan, practise, and present a fragmented monologue play about summer camp. In this subtask, students develop techniques to use their voices effectively during performance. Students present short radio plays to demonstrate their new command of vocal characters. Students start the initial plans of their character's voice for the monologue task.

Catholic Graduate Expectations

CGE 2e - Catholic Graduate Expectation - An Effective Communicator: Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

### Expectations

- 8a63 – evaluate the overall effect of a performance in drama and dance, analysing the key elements;
- 8a43 A • create drama pieces, selecting and using a variety of techniques;
- 8a42 • interpret and communicate ideas and feelings drawn from fictional accounts, documentaries, and other material from a wide variety of sources and cultures, selecting and combining complex drama and dance techniques (e.g., “forum theatre”);
- 8a44 A • critique, orally and in writing, their own and others’ work in drama and dance, using criteria developed independently and in a group;
- 8a47 A – demonstrate understanding of the appropriate use of the voice, gestures, and the level of language in different dramatic situations;

#### Groupings

Students Working As A Whole Class  
Students Working In Small Groups

#### Teaching / Learning Strategies

Oral Presentation  
Guided Exploration

#### Assessment

The teacher uses the voice checklist (BLM 5.1).

#### Assessment Strategies

Performance Task

#### Assessment Recording Devices

Checklist

### Teaching / Learning

#### Step 1:

The teacher reminds the students about the culminating task they are all working towards. The teacher tells the students that this subtask adds a voice to the physical character they have already created.

#### Step 2:

The teacher introduces a series of vocal warm ups:

**face scrunches:** pucker your face as tight as you can, then stretch it out on a "waah" sound

**ssss-hale:** take a deep breath, then slowly exhale on an "ssss" sound

**gum chew:** very loudly and rudely, chew imaginary gum

**mouth painting:** paint the inside of your mouth - cheeks, teeth, gums - with tongue

**ping/pong:** 1/2 class says "ping" in a high resonating tone; 1/2 class says "pong" in a deep resonating tone

**resonating:** echoing

**heroic breaths:** fly your hands above your head as you inhale. Hold breath as arms go back to sides, then exhale with "ssss"

**counting/vowels/ABCs:** count aloud to 10/say the vowels/say your ABCs

### Building Character

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~ 180 mins

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Each subsequent lesson should be started with a vocal warm up.

#### Step 3:

The teacher explains to the class to say the tongue twisters as clearly as possible. They could be written on the board.

Sample tongue twisters:

selfish shellfish                      red leather, yellow leather                      specific Pacific  
men munch much mush toy boat  
a noisy noise annoys an oyster

#### Step 4:

The teacher explains to the class that a person can change his/her voice by physically changing the positions of the mouth. Try changing the position of the tongue: forward, back, pressed to roof of mouth, etc. Now try changing the lips; large oral opening, small oral opening. Change the throat; relaxed, tight. Try adding more or less resonance. Change the pitch of the voice by making your voice higher or lower by tightening or loosening your vocal cords. Try these different vocal qualities by reciting a tongue twister.

#### Step 5:

The students decide how their characters are going to sound. On the character biography, the students should write how they are going to physically change their voice. The students write one sentence describing how this new voice will help build their character's personality. Each student should practise, then tape the character's voice.

#### Step 6:

In the theatrical troupes, the teacher explains that students are to make a radio drama. Students listen to each other's tapes and give feedback. The radio drama is an audio letter to their parents. This audio letter is to be completed as a group (i.e., the entire cabin is making a tape to send to all of the parents). The audio letter should be about something the campers did as a group at camp that was really exciting. Each group member must speak in character with the new voice they have developed. The teacher prepares a checklist with the students. The criteria could cover: articulation, vocal emotion, projection, interpretation of character. See BLM 5.1 Sample Voice Checklist.

#### Step 7:

Each theatrical troupe shares their audio letter. The class, using the rating scale they have developed, provide feedback.

## Adaptations

## Resources



**BLM 5.1 Sample Voice Checklist**

BLM\_5.1\_VoiceChecklist\_S.cwk



**tape recorders**

1

### Notes to Teacher

If tape recorders are unavailable, students can perform the audio letters live. The students should be performing behind some sort of a barrier, to prevent the audience from seeing them. A sheet or a cubical divider would be ideal.

### Teacher Reflections

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.

## Description

This subtask contains suggestions for integrating the dramatic arts focus of the unit with lessons and activities in visual arts. Three areas of integration are identified: perspective drawing, the use of colour, and creating a papier mache mask.

## Expectations

- 8a25 • produce two- and three-dimensional works of art that communicate a variety of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of art forms;
- 8a26 • define the principles of design (emphasis, balance, rhythm, unity, variety, proportion), and use them in ways appropriate for this grade when producing and responding to works of art;
- 8a33 – use tools, materials, and techniques correctly, selecting those that are appropriate for the size, scope, and intent of the work.
- 8a35 – produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate a range of thoughts, feelings, and experiences for specific purposes and to specific audiences (e.g., create an illustration for a children’s book, using pen and ink and watercolour washes);

### Groupings

Students Working In Small Groups

### Teaching / Learning Strategies

Demonstration  
 Sketching To Learn  
 Visualisation  
 Guided Exploration

### Assessment

Students could be assessed on the following criteria:  
 - whether all of the minimum requirements for the drawing, painting and sculpture were included  
 - the accuracy of the perspective drawing  
 - originality of the design (imaginative detail, use of colour)

Teachers generate assessment recording devices with student input.

### Assessment Strategies

### Assessment Recording Devices

Checklist

## Teaching / Learning

### PART 1: Drawing in One-Point Perspective

Refer to BLM 6.1 Perspective Drawing for illustrations and notes.

In this activity, students visualize what the summer camp looks like and create a picture of it.

#### Step 1:

Students are placed in groups of four or five. Theatre troupes could be used. The teacher teaches or reviews vocabulary such as: foreground, background, converging lines, parallel lines, illusion of depth, vanishing point, horizon line, proportion, eye level, bird's eye point of view. Students make notes of the main terms associated with perspective drawing and their definitions.

#### Step 2:

The teacher shows slides or pictures that demonstrate the correct perspective techniques.

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~ 240 mins

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Students are asked to explain why these techniques were successful (BLM 6.1).

#### Step 3:

The teacher shows a sample summer camp one-point perspective drawing as an example, explaining that this is what the finished product should look like. Explain that there will need to be a number of smaller drawings made before the perspective drawing is attempted. Students take out sketch books and pencils and follow along, while the teacher draws on the overhead acetate using the following steps:

- i. Draw a line across the page. This represents the horizon line that is at eye level when you look straight ahead at the scene. Establish a vanishing point at a point on the horizon.
- ii. Draw a box (square) above the horizon. Draw a box below the horizon. Draw a box on the horizon.
- iii. Using a ruler, draw straight lines from all corners of all the boxes to the vanishing point. This will give the boxes a three-dimensional appearance. The teacher should indicate that this is the basis for drawing buildings in one-point perspective. Students should note that all lines going off toward the vanishing point into the distance will converge at the vanishing point.
- iv. Instruct students to make a new drawing of a railroad track converging in the distance. The teacher demonstrates how the ties should get closer together and that tracks should converge in the distance at the vanishing point on the horizon. Students should then be asked to practise in their sketch books, making buildings, railroad tracks and objects of various shapes and at various distances from the horizon.

#### Step 4:

Students brainstorm what they might find and what activities might take place at summer camp. Groups share their lists so that all students can get ideas. Individually, students then draw a perspective view of the summer camp meeting the following requirements:

- Draw at least 10 buildings (showing at least two sides of each building), a dock and a road in perspective.
- Make sure that buildings vary in height, width and detail.
- Make sure to add detail like windows, doors, towers and trees.
- Add details such as the beach, dock, people swimming, boats, etc., to help give authenticity to the scene.
- Colour with pencil crayons.

Students should strive for careful drawings (using rulers), correct perspective, and lots of interesting detail. Each building must be distinct.

### **PART 2: Use of Colour**

Refer to BLM 6.2 Colour for illustrations and notes.

Students create a tempera painting of the landscape surrounding the camp or a waterscape found at the camp beach.

#### Step 1:

Review the main points of colour and colour theory. The teacher demonstrates the colour wheel outlining the primary, secondary, and tertiary colours. The following vocabulary should then be demonstrated, using various slides or reproductions: warm colours, cool colours, value, hue, intensity.

#### Step 2:

In groups, students brainstorm for 15 minutes about:

- what can be found in the forest;
- all of the things that can be found in a waterscape in a Canadian lake.

A recorder from one group writes on the board all of the items on their list. Each group's recorder adds anything that has not already been listed.

#### Step 3:

With these lists on the board, students make a sketch of a plan (or cartoon) for their painting - either forest or waterscape, ensuring that all of the requirements as outlined on BLM 6.2, Page 2 are met. Students are also asked to employ at least two of each of the elements and principles of design.

#### Step 4:

### Building Character

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~ 240 mins

When it appears that most students are satisfied with their plan, the teacher begins a short lesson on how to use tempera paint. Students are then given a piece of 12X18 (or similar size) Mayfair or cartridge paper. They use an HB pencil to sketch out their painting. Once the drawing is complete, students begin to apply paint.

#### **PART 3: Creating a Prop**

Students are asked to make a papier mache 'sculpture' of a prop that is an integral part of the character they have been developing. The props can be used in a classroom display about the radio drama.

Refer to BLM 6.3 Papier Mache for notes.

##### Step 1:

The teacher gives students a simple description on how papier mache is made, explaining that it is time consuming and can be quite messy, so that students will restrict themselves to making items that are not excessively complicated but are an integral part of their character, for example: a cane, a toy, a lollipop, etc. If available, the teacher can show examples of papier mache works.

##### Step 2:

Students brainstorm what kind of prop would be appropriate for their character, taking into consideration the limitations of the medium (messiness, time-consuming nature). Once the students have narrowed down their selection, it should be submitted to the teacher for approval.

##### Step 3:

The teacher presents a lesson on how to make papier mache. Students create their sculptures. Once the sculptures are completed, they must be allowed to dry. Students paint and otherwise decorate their sculptures.

### Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

Students with special needs should be provided with a variety of pictures to provide ideas for drawing, painting and sculpting.

### Resources



**BLM 6.1 Perspective Drawings**

BLM\_6.1\_PerspectiveDraw\_SH.cwk



**BLM 6.2 Colour**

BLM\_6.2\_Colour\_S\_H.cwk












**BLM 6.3 Papier Mache**

BLM\_6.3\_PapierMache\_S\_H.cwk

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 <b>A Guide to Drawing</b>	Mendelowits and Wakeham
 <b>A History of Art</b>	Frederick Hartt
 <b>Hooked on Drawing</b>	Sandy Brooke
 <b>Art Connections</b>	R Ragans
 <b>A World of Images</b>	Laura Chapman
 <b>Exploring Art</b>	Mittler and Ragans
 <b>acrylic paint</b>	1 palette
 <b>balloons</b>	1
 <b>cartridge paper</b>	1
 <b>eraser</b>	1
 <b>glue or paste</b>	2 litres
 <b>HB pencil</b>	1
 <b>masking tape</b>	2 rolls
 <b>old newspapers</b>	many
 <b>paint brushes</b>	3
 <b>pencil crayons</b>	1 pkg
 <b>plastic containers</b>	2
 <b>ruler</b>	1
 <b>sketchbook</b>	1
 <b>slides</b>	
 <b>tempera paints</b>	1 tray
 <b>wire</b>	10 metres

## Notes to Teacher

The class uses newspapers to protect desks from paint. (Teachers review clean-up routines.) Each group needs to have a clean-up plan in order to minimize the mess at the end of the activity.

### **Perspective Drawings:**

Because there may be a wide discrepancy between those who understand perspective drawing quickly and those who don't, the teacher must circulate throughout the class while students are drawing. It is particularly helpful to pair students who understand with those having trouble. Making some drawings in front of the student and then walking them through the procedures as they do it themselves is a helpful coaching idea.

### **Papier Mache:**

This activity can be particularly messy. Students must protect their clothing during this activity. Make sure to use glues or pastes that are safe; watered-down household glue or flour-water and salt are fine. Wallpaper paste should be avoided as it may contain toxins. Teachers must follow relevant board and school policies and procedures about health and safety when planning and implementing this task.

### **Size of Drawings:**

BLMs 6.1 and 6.2 contain diagrams that the teacher may wish to enlarge and put on an overhead. This can be done by opening BLMs in Appleworks, selecting the desired diagram, and using the cut and paste function, insert the diagram into a new Appleworks document. Once in the new document, the diagram can be enlarged and the print setup changed, if desired.

## Teacher Reflections

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.

## Description

The students create characters through the skill of improvisation. The topics of character biography, voice and physicalization are discussed. Use the papier mache prop such as a cane or a pair of glasses from Subtask 6 to assist the students to develop a firm idea of the facial and other physical characteristics of their characters. Students use the characters they have been creating for the monologue task in their improvised situations.

## Catholic Graduate Expectations

CGE 3f - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

## Expectations

- 8a25 A • produce two- and three-dimensional works of art that communicate a variety of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of art forms;
- 8a29 – describe how the repetition of elements of design creates rhythm, which unifies the composition (e.g., the diagonal lines in the trees are repeated in the horses and jockeys, and this repetition helps to link the foreground and the background);
- 8a33 – use tools, materials, and techniques correctly, selecting those that are appropriate for the size, scope, and intent of the work.
- 8a35 A – produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate a range of thoughts, feelings, and experiences for specific purposes and to specific audiences (e.g., create an illustration for a children's book, using pen and ink and watercolour washes);
- 8a43 • create drama pieces, selecting and using a variety of techniques;
- 8a59 – organize and carry out a group improvisation;
- 8a66 – dramatize material that they have researched from primary sources (e.g., historical documents), and use it effectively in presenting documentary scenes.

## Groupings

Students Working As A Whole Class  
 Students Working In Pairs  
 Students Working In Small Groups  
 Students Working Individually

## Teaching / Learning Strategies

Improvisation  
 Role-playing  
 Decision-making Models

## Assessment

The focus of this class is participation and working as a team (BLM 1.5). Students are formally and informally assessed in each class.

## Assessment Strategies

Response Journal

## Assessment Recording Devices

Anecdotal Record

## Teaching / Learning

### Step 1:

The teacher teaches or reviews the term *improvisation* (improvisation is acting and creating a scene with little or no preparation). To further introduce the concept of "improv," the teacher can refer students to a television show such as

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"Whose Line is it Anyway?"

#### Step 2:

The class plays a couple of improv games.

The first game is called "Freeze Improv." The class stands in a circle, with two students in the middle of the circle. The teacher gives students a first line that one student says to start the scene. Suggested first lines: "You are late, as usual...", "This must be the place," "Who made this mess?", "Let's not fight anymore...", etc. The students make up a scene on the spot, starting with the line given by the teacher. The students standing in the circle can stop the improv at any time by saying "freeze!" Another student then replaces one of the frozen actors and starts a new scene.

The second game is called "Park Bench." The entire class forms an audience, sitting facing a performance space. The teacher selects five volunteers. The first person selected plays the role of a person sitting on a park bench waiting for a bus. The other four participants are given character descriptions by the teacher. These descriptions are kept secret. One by one, each participant walks over to the park bench and strikes up a conversation in the character they were given. The person who is waiting for the bus must guess who the other person is. The first person should be able to identify the character through the actions, voice, characterization and dialogue the participant is using.

#### Step 3:

Morality improvisation: the teacher divides the class into groups of four or five people. The teacher gives the groups a situation where a character's morality could be tested. The groups present a short scene based on how their characters use the teaching of Jesus to react to the moral situation.

Sample moral suggestions: a group of students discover a copy of the science test they are to be taking on Tuesday; in order to be a part of the popular group, students feel they must shoplift; a group of students hear a juicy piece of gossip about a friend. The students should focus on making physical and vocal choices for their characters.

#### Step 4:

Using the prop created in Subtask 6, improvise a scene. Demonstrate how your character (from the monologue project) would walk, talk, and use the specific item. This can be a solo presentation or a duet. The students should have at least 30 minutes to rehearse and prepare. They should focus on the physical and vocal qualities of the character.

#### Step 5:

Students write a reflective journal entry based on their performance. They reflect on how much their characters have grown since they were first created and on how much they (the students) have grown since developing the characters.

## Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

Students with special needs may reflect orally on tape or be provided with suggested vocabulary words to use as starter ideas.

## Resources

### Notes to Teacher

When creating characters through improvisation, issues related to body image and shape may arise. Body shape and size are largely determined by heredity. It is important that children are healthy, active people who feel good about themselves and their lives. Being comfortable with their bodies is a key step in developing a good sense of self. A positive body image will help students achieve the learning expectations.

### Teacher Reflections

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.

### Description

Students are divided into groups and write a series of fragmented monologues about summer camp experiences of young people. Theatre troupe groups could be used.

### Catholic Graduate Expectations

CGE 2d - An Effective Communicator: Writes and speaks fluently one or both of Canada's official languages.

CGE 3b - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

### Expectations

- 8a41 • evaluate the overall effect of various aspects of drama and dance (i.e., elements, principles, techniques, style);
- 8a43 • create drama pieces, selecting and using a variety of techniques;
- 8a44 • critique, orally and in writing, their own and others' work in drama and dance, using criteria developed independently and in a group;
- 8a45 • critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices;
- 8a47 A – demonstrate understanding of the appropriate use of the voice, gestures, and the level of language in different dramatic situations;
- 8a49 A – write in role in various forms (e.g., monologues, speeches, radio or television broadcasts), showing understanding of the complexity of a dramatic situation and using appropriate vocabulary, tone, and voice for the character portrayed;
- 8a51 A – identify ways of sustaining concentration in drama and dance (e.g., focusing on the character's motives in order to stay in role);
- 8a65 – produce pieces of writing in which they reflect on their experiences in drama and dance, and in which they show their ability to analyse and find solutions to problems in real life;
- 8a62 – review drama and dance performances, orally or in writing, critiquing the use of elements and techniques in the particular genre of the piece;
- 8a61 A – produce work as a member of an ensemble.
- 8a60 A – produce pieces that deal appropriately with youth problems (e.g., pieces created through forum theatre);
- 8a58 – select appropriate themes that deal with specific situations and that are aimed at a specific audience;
- 8a55 – write, memorize, and present, through drama and dance, short documentary scenes based on their improvisational work and on source material drawn from diverse cultures;
- 8a54 A – write in role, analysing the subtext of a script and the attitudes and points of view of the characters portrayed;
- 8a42 A • interpret and communicate ideas and feelings drawn

### Groupings

- Students Working In Small Groups
- Students Working Individually

### Teaching / Learning Strategies

- Conferencing
- Reflection
- Memorization
- Role-playing

### Assessment

BLM 1.5 may be used to keep track of each student's work progress and work habits. Journal entries, individual monologues and group performances may be assessed using teacher-generated assessment wording devices.

### Assessment Strategies

- Conference
- Response Journal
- Self Assessment

### Assessment Recording Devices

- Rubric
- Checklist

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~ 375 mins

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from fictional accounts, documentaries, and other material from a wide variety of sources and cultures, selecting and combining complex drama and dance techniques (e.g., "forum theatre");

## Teaching / Learning

### Step 1

Introduce the example of the Monologue task. Read "Summer Camp Blues" orally as a class. Ask students to volunteer for specific parts to read aloud (BLM 8.1 Summer Camp Blues and BLM 8.2 Summer Camp Blues Monologues).

### Step 2

As a class, discuss the script. The students should notice how the script is constructed (e.g., the characters all know each other, are talking about a situation they all have in common, cannot hear or interact with each other).

### Step 3

In a class discussion, brainstorm different youth issues that could pertain to summer camp, for example, morality issues pertaining to gossip, lying, cheating, etc. Also, the teacher could suggest situations where characters could be homesick, medically sick, lost in the woods, etc.

After the brainstorm session, in their small groups ("theatre troupes") established in Subtask 1, the students brainstorm and plan their monologue play, using BLM 8.3 as a planning guide.

### Step 4

The teacher conferences with each group to check on the progress made. The teacher ensures that each group is dealing with appropriate issues.

### Step 5

Students begin to write their individual monologues. The monologues should include references to the information the troupe planned in step three.

### Step 6

The theatre troupes cut-and-paste each monologue together to make a monologue play in a similar format to BLM 8.1 Summer Camp Blues. The teacher photocopies the complete play for each member of the group.

### Step 7

Journal entry: Write a paragraph describing how you are hoping your performance will turn out. Concentrate on setting performance goals for yourself and your group. Decide what you want to accomplish.

### Step 8

The teacher discusses the rubric with the class, reaching consensus on the observable behaviours/descriptors for each category. The theatre troupe rehearses the play. Each group memorizes the script and practises the way their bodies move and voices sound for the character.

### Step 9

# Summer Camp Monologues

Subtask 8

## Building Character

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~ 375 mins

Each theatre troupe presents its monologue play. Students use the props and scenery designed earlier. The teacher could videotape the performance. After each performance, the audience writes a short response journal reflecting on the performance they had just seen. In the response journal, the students give the performance group feedback on the positive and negative aspects of the performance. The rubric descriptors could be used as a basis for the feedback.

### Celebration

Cast party.

The class celebrates the completion of the culminating task by watching the video tape of the performances. Each group member writes a one-page reflection journal dealing with the following questions:

1. How effective was my contribution to the rehearsal process and to the group performance?
2. What aspects of the performance did I enjoy? What aspects of the performance could we improve upon?
3. Look over your journal entry. How could you have better achieved your goals?
4. What moral teachings of Jesus were present in our performance?

### Adaptations

In addition to consulting the student's IEP, adaptations may include but are not limited to the following suggestions.

In making the theatre troupes, students with weaker writing skills may provide an oral response journal or a scribe may be used.

### Resources



**Monologue Task Rubric**



**BLM 8.1 Summer Camp Blues**

BLM\_8.1\_SummerCampBlues\_S\_H.cwk



**BLM 8.2 Summer Camp Blues Monologues**

BLM\_8.2\_CampMonologues\_S\_H.cwk



**BLM 8.3 Writing Guide**

BLM\_8.3\_WritingGuide\_WS.cwk

### Notes to Teacher

Teachers must follow school and board policies and procedures when photographing or video-taping students.

### Teacher Reflections

Outline potential changes/improvements you would make to the subtask, or raise questions/concerns for future thought.

Record decisions you wish to pass on in the Subtask Notes; contents of this field are not passed along in the published unit.



# **Appendices**

## **Building Character**

### **The Arts**

**Resource List:**  
**Blackline Masters:**  
**Rubrics:**  
**Unit Expectation List and Expectation Summary:**  
**Unit Analysis:**

## Building Character

### The Arts A Unit for Grade 8



### Rubric

- Monologue Task Rubric** ST 8

2



### Blackline Master / File

- BLM 1.1 Theatrical Terms** ST 1  
BLM\_1.1\_TheatricalTerms\_S\_H.cwk
- BLM 1.2 Classroom Theatre Roles** ST 1  
BLM\_1.2\_ClassTheatreRole\_SH.cwk
- BLM 1.3 The Geography of the Stage** ST 1  
BLM\_1.3\_StageGeography\_S\_H.cwk
- BLM 1.4 Find Your Family** ST 1  
BLM\_1.4\_FamilyCards\_T.cwk
- BLM 1.5 Grade 8 Participation Checklist** ST 1  
BLM\_1.5\_Gr.8\_Checklist.cwk
- BLM 1.6 Energizers** ST 1  
BLM\_1.6\_Energizers\_T.cwk
- BLM 2.1 Summer Camp Memories** ST 2  
BLM\_2.1\_SummerCampStory\_T.cwk
- BLM 2.2 Summer Camp Activity Sheet** ST 2  
BLM\_2.2\_SummerCamp\_WS.cwk
- BLM 2.3 Summer Camp Activity Sheet - Answer Key** ST 2  
BLM\_2.3\_SummerCampAnswers\_T.cwk
- BLM 2.4 My Favourite Summer Camps** ST 2  
BLM\_2.4\_FavouriteCamp\_WS.cwk
- BLM 3.1 Campfire Myth Example** ST 3  
BLM\_3.1\_CampfireMyth\_T.cwk
- BLM 4.1 Character Biography** ST 4  
BLM\_4.1\_CharacterBio\_WS.cwk
- BLM 4.2 Tableau Rating Scale** ST 4  
BLM\_4.2\_TableauRatingScale.cwk
- BLM 4.3 Tableau** ST 4  
BLM\_4.3\_Tableau\_S\_H.cwk
- BLM 5.1 Sample Voice Checklist** ST 5  
BLM\_5.1\_VoiceChecklist\_S.cwk
- BLM 6.1 Perspective Drawings** ST 6  
BLM\_6.1\_PerspectiveDraw\_SH.cwk  
Notes and illustrations to support the teaching of perspective.
- BLM 6.2 Colour** ST 6  
BLM\_6.2\_Colour\_S\_H.cwk  
Notes and illustrations to support the teaching of colour.

- BLM 6.3 Papier Mache** ST 6  
BLM\_6.3\_PapierMache\_S\_H.cwk  
Notes on how to prepare materials for papier mache.
- BLM 8.1 Summer Camp Blues** ST 8  
BLM\_8.1\_SummerCampBlues\_S\_H.cwk
- BLM 8.2 Summer Camp Blues Monologues** ST 8  
BLM\_8.2\_CampMonologues\_S\_H.cwk
- BLM 8.3 Writing Guide** ST 8  
BLM\_8.3\_WritingGuide\_WS.cwk



### Print

- A Guide to Drawing** ST 6  
Mendelowits and Wakeham  
ISBN 0-03-055487-X  
A hands-on guide to drawing techniques including how to draw perspective and how to shade using various techniques.
- A History of Art** ST 6  
Frederick Hartt  
A general art history book beginning in this volume with the Gothic period and following art history trends to the present.
- A World of Images** ST 6  
Laura Chapman  
ISBN 0-87192 - 230-4  
A test, aimed at the intermediate level that incorporates techniques and styles from around the world and provides technique and materials lessons.
- Art Connections** ST 6  
R Ragans  
ISBN 0-020688317-1  
A general hands-on how-to test that gives background theory as well as helpful techniques.
- Basic Drama Projects** Unit  
Fran Averett Tanner, PhD  
0-931054-56-7  
Great source book for activities such as: movement, voice, characterization. This book is intended for older students but can be adapted to a Grade 8 classroom.
- Campfire Programs with Jack Pearse** ST 3  
Jack Pearse  
ISBN 0-921155-01-8
- Exploring Art** ST 6  
Mittler and Ragans  
ISBN 0-02- 662356 - 0  
A general art text for use by teachers that covers most major types of art projects in high/intermediate schools.
- Hooked on Drawing** ST 6  
Sandy Brooke  
ISBN 0-13-231853-9  
Illustrated lessons and excercises for Grades 4 and up. The book includes sections on line drawing,value and modeling, perspective, space/shape/plane, texture and portrait/pastel.

**Building Character**  
**The Arts A Unit for Grade 8**

- More Campfire Programs with Jack Pearse**  
 Jack Pearse  
 ISBN 0-921155-07-7
- Nobody in the Cast**  
 Barton-Booth-Buckles-Moore  
 0-7747-1000-4  
 Excellent resource focusing on movement, voice and characterization.
- Response Journals**  
 Les Parsons  
 0-921217-41-2  
 This book give directions and suggestions for using response journals in the classroom.
- Theatre Arts I**  
 Alan Englesman and Penny Engelsman  
 1-56608-031-2  
 Student handbook with a teacher companion which focuses on general theatre knowledge and experience through improvisation and playing theatre games.

ST 3



**Material**

Unit

- acrylic paint** ST 6  
 1 palette  
 per group
- balloons** ST 6  
 1  
 per person
- blindfolds** ST 1  
 1  
 per pair
- cartridge paper** ST 6  
 1  
 per person
- Computer with Internet service** ST 2  
 1  
 per person
- eraser** ST 6  
 1  
 per person
- glue or paste** ST 6  
 2 litres  
 per class
- HB Pencil** ST 1  
 1  
 per person
- HB pencil** ST 6  
 1  
 per person
- masking tape** ST 6  
 2 rolls  
 per class
- mirror** ST 4
- old newspapers** ST 6  
 many  
 per class
- paint brushes** ST 6  
 3  
 per person  
 Each person should get one thin, one medium and one thick brush.
- pencil crayons** ST 6  
 1 pkg  
 per person
- plastic containers** ST 6  
 2  
 per group  
 for washing brushes and watering down the paint



**Website**

- CampPage** ST 2  
<http://camppage.com/ontario.htm>
- Canadian Camping Association** Unit  
<http://www.ccamping.org>  
 This website deals with Canadian summer camps for children.
- Drama Teacher's Resource Room** Unit  
<http://www.sasktelwebsite.net/erachi/>
- International Camping Fellowship** Unit  
<http://www.campingfellowship.org>  
 A website about international children's camps.
- Ontario Camping Association** Unit  
<http://www.ontcamp.on.ca>  
 This website deals with children's residential and day summer camps.
- Ontario Camping Association** ST 2  
<http://www.ontariocamps.ca/>

**Building Character**  
**The Arts A Unit for Grade 8**

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- ruler** ST 6  
 1  
 per person
- scrap paper** ST 1  
 5  
 per person
- sheet of mayfair paper** ST 1  
 1  
 per person
- sketchbook** ST 6  
 1
- slides** ST 6  
 These slides should show pre- and post Renaissance  
 attempts at drawing in 3 dimensions
- tape recorders** ST 5  
 1  
 per group
- tempera paints** ST 6  
 1 tray  
 per group
- wire** ST 6  
 10 metres  
 per class



**Parent Community**

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- Human- camp directors, Scouting/Guiding** ST 2  
**leaders, YMCA**  
 See local telephone book for contact information

## Theatrical Terms

**performance space:** a place where a story can be told, performers can tell it, and an audience can respond to it. That means theatre can happen any time or any place those three things come together.

**proscenium stage:** like a picture frame. The audience sits on one side to watch the action through the frame. Often, curtains hide the scenery until the play begins.

**arena stage:** sometimes called in-the-round because the audience sits all around it. The actors enter and exit from the aisles or sometimes from tunnels under the audience.

**thrust stage:** a combination of the proscenium and the arena stages. The audience sits on two or three sides of the acting area, that projects or thrusts into the audience area from a rear wall, that may have some kind of scenery.

**tableau:** a frozen picture that tells a story. A tableau contains elements such as levels, frozen body forms, facial and body expressions, use of stage.

**monologue:** performed by a character who is verbalizing feelings and thoughts on stage by him/herself (or with other characters on stage but the other characters cannot hear him/her).

**blocking:** the positioning of the actor in relation to the set and the audience and the movement of the actor on stage from one place to another.

**stage picture:** the overall look on stage from the audience's point of view

**focus:** keeping attention on the scene, not reacting to the audience or breaking the illusion of character

**stage business:** actions or behaviour used to clarify characterization or create atmosphere

**theatrical company or troupe:** a group of people who work together to produce a single play or a series of plays. The members of the company include the director, the actors, and the technicians.

**physicalization:** using all aspects of the body to move as a character

**characterization:** combining voice and physical movement to display a character

## Classroom Theatre Roles

To ensure the class is efficiently prepared for drama class, the teacher can assign roles or jobs to each student. In professional theatres, groups of people who perform the same job are called **crews**.

Here are suggested crews for the drama classroom:

**Front of House Crew:** These students can prepare the audience area by setting up chairs in rows, greeting audience members, distributing programs, and cleaning up after performances.

**Running Crew:** These students can physically move the desks in an orderly fashion to one side of the room.

**Stage Manager Crew:** These students can prepare the performance space by making sure it is swept and all debris is moved out of the way. It is important to sweep the floor before class since the students sit on the floor.

**Assistant Director:** This student could take attendance of the students, ensuring everyone is present.

**Props Crew:** These students could make sure all the equipment needed for the class is in place.

# The Geography of the Stage

## Performance Spaces

Up Right	Up Centre Stage	Up Left
Right Centre	Centre Stage	Left Centre
Down Right	Down Centre Stage	Down Left

Audience Area

### Theatrical Terms

**Apron:** a portion of the stage that is in front of the curtain line adding more space to the stage.

**Green Room:** a room near the stage where the actors wait for their cues to go on stage. The room is not necessarily green.

**Wings:** the areas on the sides of the stage which cannot be seen from the audience area. Scenery and props can be stored here waiting to go on stage. Actors stand here right before they go on stage.

**Curtain line:** an imaginary line that the curtain follows when it is closed or opened.

# Find Your Family

## (Teacher Reference)

A game that could be played is Find Your Family. The teacher hands out prepared cards with the names of various family members and last names. There must be as many last names as the number of groups to be formed. Also, each last name must contain the number of family members as members in the group required.

Example: for a group of 12 students to be in three groups there must be three last names with four family members each.

Last name:	Green	Blue	Rose
Family members:	Father Green	Mother Blue	Grandpa Rose
	Mother Green	Daughter Blue	Grandmother Rose
	Baby Green	Son Blue	Grandson Rose
	Teenage Green	Baby Blue	Granddaughter Rose

After the teacher has handed out the family member cards, the students walk around the classroom. Each time a student meets another student, they trade cards. They keep trading cards until the teacher calls the class to freeze. The teacher then tells the students to find their family. The students act out a family portrait of their family, each taking the role of the family member on his or her card.

To help establish their identity in the classroom, the troupes need to select names and a logo for each theatre troupe (e.g., Pantherpiece Theatre Troupe, etc.).

Cut out the following names and mount on construction paper. These cards can be used for the *Find Your Family* game.

Father Green	Mother Green	Baby Green	Teenage Green
Mother Blue	Daughter Blue	Son Blue	Baby Blue
Grandpa Rose	Grandma Rose	Grandson Rose	Granddaughter Rose
Father Red	Aunt Red	Nephew Red	Niece Red
Grandma Orange	Mother Orange	Teenager Orange	Tween Orange
Uncle Purple	Aunt Purple	Mother Purple	Baby Purple

## Grade 8 Participation Checklist

The focus of this activity is participation and working as a team on group performances.

Rarely - 1

Sometimes - 2

Often - 3

4 - Always or Almost Always

Student Name	Date	Offers Ideas	Is focused in large group activities	Participates enthusiastically	Stays on task	Works with members of the group to problem-solve

# Energizers

## Teacher Reference

### Step 1: Circle Name Energizer

With the entire class standing in a circle, the teacher instructs the students to think of an adjective that describes themselves and starts with the same letter as their first name.

Then the teacher instructs the class to think of a simple action that would complement the adjective.

The first person in the circle (the teacher) says his/her name while doing a simple action.

The entire class repeats the adjective and name, while performing the action. Before the next person in the circle says their adjective and name while performing their action, they must repeat all the names, adjectives, and actions that have occurred before them.

This is a memory game but after six or seven students, stop for a refresher. As a class, repeat all the adjectives, names, and actions all together. Then have the next student start with the fifth person so they do not have to go through all the names. This will put less pressure on the students.

### Step 2: Where Do I Belong Energizer

The teacher tells the students that they are being timed for speed and watched for group work skill while they perform the next task. The teacher asks the students to get in a line, as quickly as they can, according to the following criteria.

- alphabetically according to first names
- alphabetically according to last names
- alphabetically according to street names
- according to the month and day of their birthday
- according to hair length
- according to shoe size
- according to height

One by one, the teacher calls the criteria, noticing those students who take initiative in forming the lines. These students could act as leaders in the class.

Variation: The visual criteria can be done with the students not communicating verbally.

### Step 3: Journal Topic

Students write a reflective journal discussing why they think it is important to know everyone's name in a drama class. After the students have had a chance to write, briefly discuss their ideas.

## Summer Camp Memories

*by Tracey Nesrallah*

I started going to summer camp when I was seven years old. It was a sleep-away camp that lasted only one week. My most vivid memory of camp was when I was eleven years old.

It was the middle of winter. This winter seemed to go on forever. There was endless snowstorms, bitter winds, and minus 20 degrees Celsius temperatures. The one bonus was the frequent bus cancellations.

One of those particularly wintery days, I was feeling the winter blues. The end of winter seemed nowhere in sight. I walked home from my bus stop with the prickly bites of the north wind throwing bits of piercing ice into my face. When I finally got into the warm and toasty house, I noticed the mail sitting on the kitchen table. On the very top of the piles of bills and advertisements was a letter addressed to me. The envelope had my name "Miss Tracey O'Brien" neatly typed in the centre of the white rectangle. I was really excited. I was eleven. I never got mail! My parents would let me open the contests, the junk mail and the envelopes address to "occupant." But this envelope had my name clearly typed out. I couldn't believe my eyes. I grabbed the envelope and was just about to rip it open when I stopped. I wanted to savour the moment. I opened one of the kitchen drawers and took out a butter knife. I slid it along the top of the envelope and neatly opened it. It was the application form for the summer camp I attended every summer.

The instant I saw the camp logo, Camp Running Deer with its green letters and the "W" forming a campfire, a flood of memories came back to me. I could smell the pine trees; I could see the beams of light coming out of canvas tents; I could hear the crackling campfire and gentle voices singing the flames higher. Camp! Summer seemed so close now. Winter began melting away outside my house.

I ran to show my mom the brochure. I begged her to sign me up again this year. She said she would, so gleefully I ran to my room where I began to dream of the summer.

Winter seemed to melt quickly, spring seemed to fly by with the anticipation of summer camp. Late spring, my kit list arrived by mail. Another white envelope with my name carefully typed across its face. The list told me all the things I would need to pack for my week in the wilderness at the Doe River campground. I watched my mom sew little labels with my name on it to the inside of my shirts, shorts, and underwear.

She didn't want me to lose anything this year. Last year was my worst year, I lost two pairs of shorts and my favourite T-shirt. This year my mom was hoping the labels would keep me better organized, or at least when my things went missing they would have a better shot at being returned to me.

School ended with its regular fanfare and now the waiting began. I was going to camp the second week of July, so I had to wait a whole two weeks before I could go. The days dragged by.

Finally, my Sunday departure day was here. I packed up my things, rolled up my sleeping bag, grabbed my favourite teddy bear and kissed my dog goodbye. My parents drove me to the drop-off location. There were lots of other kids already there. I kissed by parents goodbye and boarded the bus. The bus ride to camp is almost the best part of camp. You get to see friends that you haven't seen since last summer. You spend the first half of the ride catching up with old friends and telling stories from last year's camp. Then the second half of the ride you sing all the silly camp songs.

99 bottles of pop on the wall  
99 bottles of pop  
Take one down  
And pass it around  
98 bottles of pop on the wall

And who could forget;

This is the song that never ends  
It just goes on and on my friends  
Some people started singing it not knowing what it was  
And they'll continue singing it forever just because  
This is the song that never ends  
(repeat, repeat...)

Then, just before we were pulling through the gates of Running Deer, we would sing:

Some call it fun, but some may call it madness  
So come on along and forget all your sadness  
Happy campers are we  
Having fun 'neath the trees  
And when we are gone  
We will still be singing the song of  
Camp, Camp Running Deer

Camp, Camp Running Deer  
Camp, Camp Running Deer  
Camp

The bus would then screech to a halt and we would be overcome with the excitement to see our old counsellors again.

The bus driver would throw, yes throw, our luggage into a big pile. We were divided up by the counsellors according to age and then we picked up our stuff and walked together, with other kids our age to our site. This year I was on "Woods Site." It was my favourite site in the whole camp. It was a private clearing surrounded by trees. I saw my first porcupine there when I was nine. Woods Site would be our home for the next week. There was a main building that was made of logs and painted a burnt red colour. There was a campfire pit, surrounded with logs for us to sit on. There was a flag pole in the centre of the clearing. Around the perimeter of the site were the twelve canvas tents already set up. In front of each tent was a metal fire bucket filled with water where we would sometimes drown daddy-long-legs spiders.

I was told by my counsellor which tent was my new home. I set up my bed and rejoined the group. It was such a great week. We swam, learned how to make campfires, cooked on buddy burners (tin can hot plates) and canoed. We hiked "Sammy's Trail" and played games. Every night we would make s'mores over the campfire, sing songs and present silly skits. It was so much fun.

The fun came to an end a week later. The Saturday night before we left, we attended the council fire. It was a huge campfire pit that fit the entire camp. We sang and entertained each other with skits and cheers.

The next morning we packed up our belongings. I only lost one shirt this year! My best camp friend and I wrote "friends forever" on a piece of paper and sealed it into a tin canister. We buried it under the "Woods" sign as a mini time canister. I said goodbye to all my friends and boarded the bus home.

The bus ride home is just as fun as the ride to camp. We sang and talked. The first people I saw when we pulled into the drop off were my parents. I began missing them that instant. I guess I was too busy at camp to even think about them. I was glad I was home but I couldn't wait until next year.

## Summer Camp Activity Sheet

### Part A

The author performed many activities before getting to her camp site. Put the following activities in sequential order from the first thing the author did to the last activity she performed.

- a) watched mother sew labels on clothes
- b) kissed dog goodbye
- c) walked home from bus stop with cold wind blowing in her face
- d) received kit list in the mail
- e) sang "Camp Running Deer" song
- f) talked with people she hadn't seen in a year
- g) sang "99 Bottles of Pop on the Wall"
- h) watched bus driver throw luggage into a pile
- i) received camp brochure and application in mail
- j) walked to "Woods Site"

### Part B

The author receives a list of items she needs to bring to camp. This list is called a kit list. Pretend you are the camp director. Make a kit list, a list of things the campers will need for one week of summer camp, e.g., 7 pairs of underwear, 7 pairs of socks.

### Part C

The author also receives a brochure describing the camp. This brochure makes her even more excited about camp because it contains lots of pictures and descriptions of the activities. Make a brochure for the camp the author attends.

## Summer Camp Activity Sheet

### Answer Key

#### Part A

The correct order of events is:

- c) walks home from bus stop with cold wind blowing in her face
- i) receives camp brochure and application in mail
- d) receives kit list in the mail
- a) watches mother sew labels on her clothes
- b) kisses dog goodbye
- f) talked with people she hadn't seen in a year
- g) sang "99 Bottles of Pop on the Wall"
- e) sang "Camp Running Deer" song
- h) watched bus driver throw luggage in a pile
- j) walked to "Woods Site"

#### Part B

Here is a sample kit list of things a child might need to bring to camp.

- |                        |  |
|------------------------|--|
| sleeping bag           | toilet articles (toothbrush and paste, brush, soap, deodorant) |
| air mattress           | unbreakable-plate, cup, mug, bowl, knife                       |
| small pillow & case    | spoon, fork - in a mesh drawstring bag                         |
| extra blanket          | flashlight with extra batteries                                |
| ground sheet           | insect repellent   |
| raincoat, rubber boots | 2 pot holders  |
| rubber soled shoes     | 7 pairs of socks and underwear                                 |
| pyjamas                | 2 pairs of long pants  |
| shorts                 | warm sweater   |
| 7 T-shirts             | gadget string  |
| camp hat               | towel and face cloth   |
| sunscreen              | bathing suit   |
| notebook, pencil       | jacket   |
| beach towel            |  |

## My Favourite Summer Camps

After you have explored a few camps, choose two that you find interesting and fill in the following information.

Name of Camp: \_\_\_\_\_

Summer location: \_\_\_\_\_

How much does it cost per week? \_\_\_\_\_

Describe a few of the activities:

Why I selected this camp as one of my favorites:

Name of Camp: \_\_\_\_\_

Summer location: \_\_\_\_\_

How much does it cost per week? \_\_\_\_\_

Describe a few of the activities:

Why I selected this camp as one of my favorites:

## Campfire Myth Example

*by Tracey Nesrallah*

On a far off planet, there sat a house with a bay window that looked onto the Earth. In that house lived two aliens, Plphh and Eeek. Plphh and Eeek sat on side by side rocking chairs everyday drinking orange juice, and looking at the Earth. Day after day the two alien friends sat there watching the blue, green and white globe spin on its axis. The two friends began to grow tired of their view.

Plphh: I'm tired of this boring view.

Narrator: Said Plphh

Eeek: I agree.

Narrator: Exclaimed Eeek. The two aliens began to think and think and think. What could they do to fix their view.

Plphh: I have an idea!

Narrator: Cheered Plphh.

Eeek: Tell me! Tell me!

Narrator: Demanded Eeek. Plphh explained that they would take the magic paint their mother had given them for Christmas and fly to earth in their old jalopy of a spaceship and paint all the trees beautiful colours.

Plphh: We'll paint the trees beautiful colours.

Eeek: Yes, we'll paint them orange, brown, red and yellow. It will be amazing!

Narrator: So the two friends flew to earth and painted all the leaves different colours. Then they returned home and sat happily in front of their bay window admiring their work. But the people of Earth were frightened by their new colourful trees. The people of Earth, in a panic, started plucking off every colourful leaf. The leaves began growing back, their original colour, green. Plphh and Eeek were angry. They immediately wanted to return to earth and repaint the trees but they couldn't for an entire year. First, they needed to wait until Christmas to receive a new batch of magic paint as a gift from their mother, then they had to wait until their spaceship was fixed. It was in the shop for about seven months.

**And that is why leaves turn colours in the fall.**

## Character Biography

Name: \_\_\_\_\_

This is the character I intend to portray throughout this culminating task:

CHARACTER'S NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

EDUCATION: \_\_\_\_\_

Attitude towards school/summer camp:

Daily Routine:

Names of family members:

Relationship with my family:

Friends? Are these relationships working out?

Problems in my life right now:

Interests/hobbies?

My dream (future goals and plans):

Best/Worst experience at camp so far:

Fears:

## Tableau Rating Scale

**BLM 4.2**

	Level 1	Level 2	Level 3	Level 4
Criteria				
Body Position	remains in tableau position with limited effectiveness	remains in tableau position with some effectiveness	remains in tableau position with considerable effectiveness	remains in tableau position
Facial Expressions	facial expressions used to convey emotion with limited effectiveness	facial expressions used to convey emotion with some effectiveness	facial expressions used to convey emotion with considerable effectiveness	facial expressions used to convey emotion with a high degree of effectiveness
Gestures	demonstrates an understanding of the appropriate use of gestures with limited effectiveness	demonstrates an understanding of the appropriate use of gestures with some effectiveness	demonstrates an understanding of the appropriate use of gestures with considerable effectiveness	demonstrates an understanding of the appropriate use of gestures with a high degree of effectiveness
Group Skills	contributes collaboratively in tableau building by asking questions and building on the ideas of others with limited effectiveness	contributes collaboratively in tableau building by asking questions and building on the ideas of others with some effectiveness	contributes collaboratively in tableau building by asking questions and building on the ideas of others with considerable effectiveness	contributes collaboratively in tableau building by asking questions and building on the ideas of others with a high degree of effectiveness
Use of Stage	used stage to present to audience to a limited degree	used stage to present to audience to some degree	used stage to present to audience to a considerable degree	used stage to present to audience to a thorough degree

## Tableau

A tableau is a living representation of a picture or scene formed by one person or a group posing silently and motionlessly.

To be interesting, the scene should show dramatic action, not a stiff portrait. In a tableau, the actor is trying to suggest movement, as if someone took a photograph of him/her performing the action.

The elements to remember are:

- a) **focus:** the actors should be unaware of the audience, staying totally in character for the duration of the presentation.
- b) **facial expressions:** exaggerated facial expressions are required because the audience can only rely on physical clues of what is happening in the picture. Exaggerated facial expressions aid in the audience's understanding of the events depicted.
- c) **body position:** the actors should be perfectly still/ motionless.
- d) **levels:** the human eye is attracted to items that contain many different levels. The actors should try to incorporate many different levels. For example, some of the actors can be sitting, others standing, others crouching giving many levels to the picture.
- e) **stage position:** the actors need to ensure that the audience can see all the important aspects of the picture. All actors should make sure that their backs are not to the audience.
- f) **transitions:** several tableau pictures can be strung together to tell a story. The movement between each picture or the transitions, should be silent and well choreographed.

# Sample Voice Checklist

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

## CRITERIA

## Suggestions

FOCUS/CONCENTRATION

needs work  demonstrated

CHARACTER INTERPRETATION

needs work  demonstrated

ARTICULATION

needs work  demonstrated

EMOTION/TONE OF VOICE

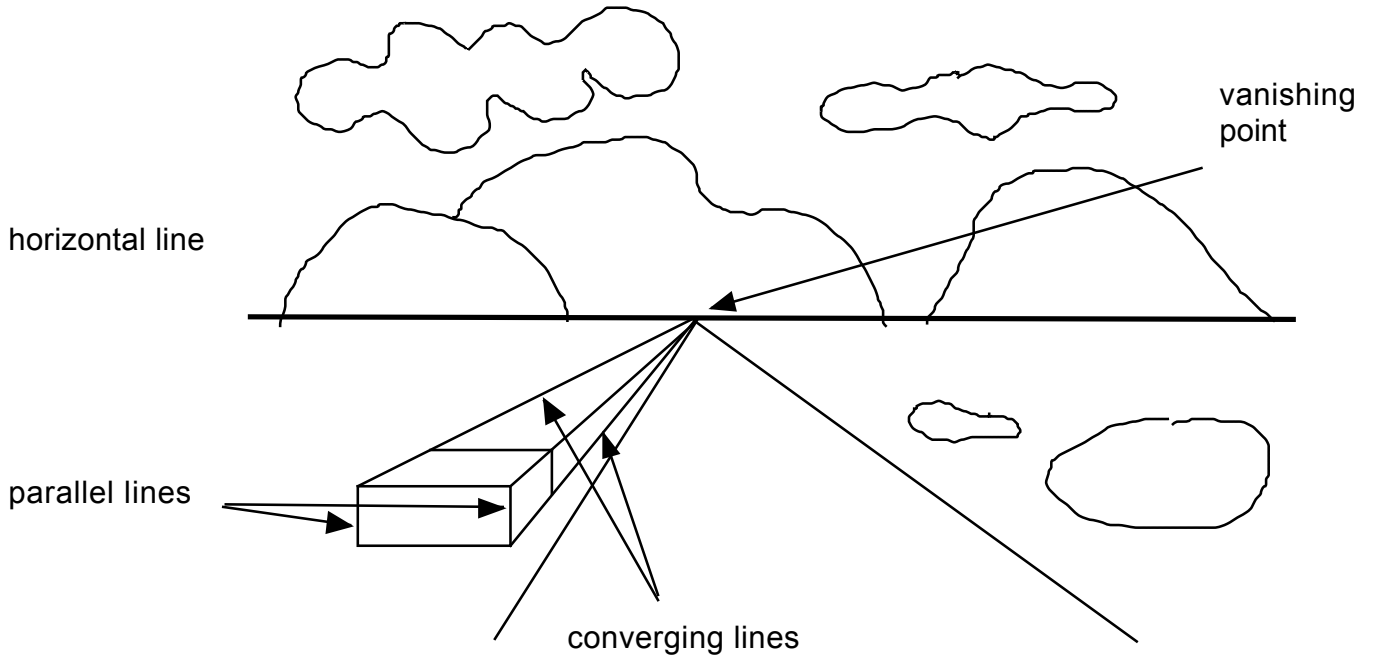
needs work  demonstrated

PROJECTION

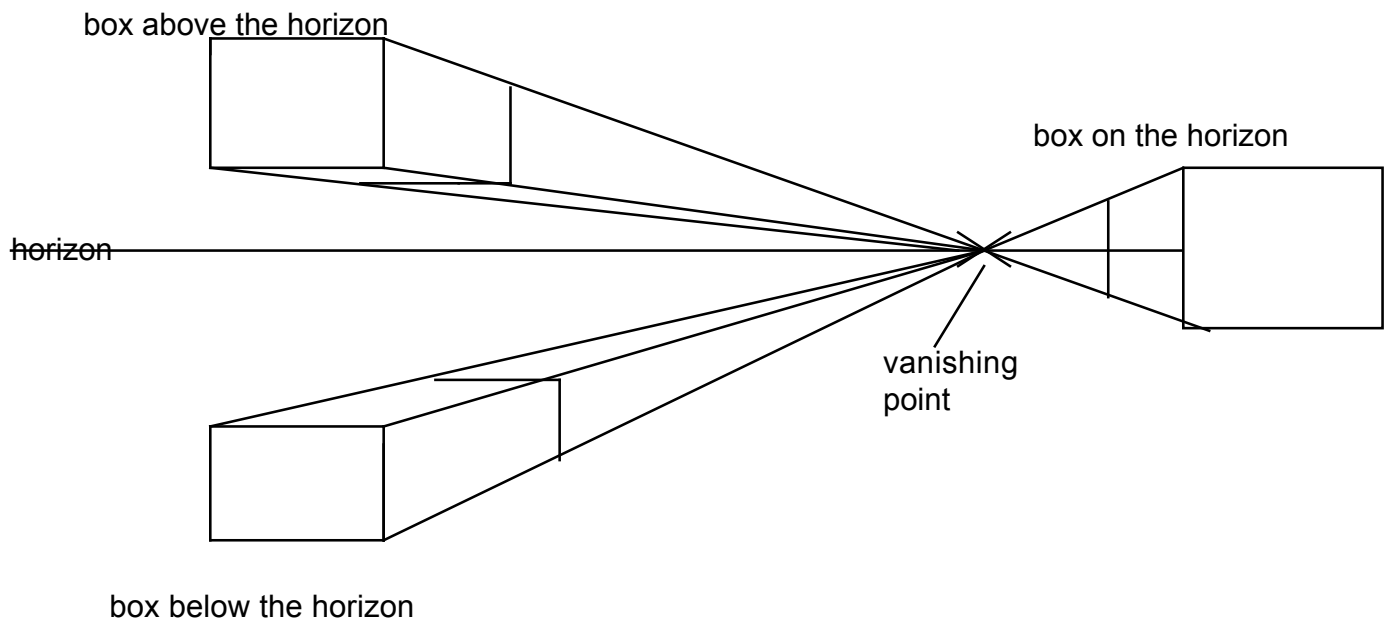
needs work  demonstrated

# Perspective Drawings

Key Terms Associated with Perspective Drawings Illustrated:



## Boxes on The Horizon Illustration



## Perspective Drawings (Teacher Reference)

### One-Point Perspective Vocabulary

VANISHING POINT:	A point on the horizon where converging lines meet
LINEAR PERSPECTIVE:	Slanting lines of buildings and other objects so they seem to come together in the distance.
HORIZONTAL LINE:	A line made across the page, horizontally.
BIRDS' EYE VIEW:	The view from above.
EYE LEVEL:	The view while looking straight into the horizon.

### Characteristics of Perspective Drawings:

Perspective drawings have certain characteristics that make them effective. Students should be able to identify the following:

- lines get closer as they get further away
- items appear smaller as they recede into the distance
- items get closer together as they recede into the distance
- all lines converge to one place (vanishing point) if it is in one-point perspective
- the picture appears to be three dimensional
- all aspects of the picture seem to be in proper proportion
- all objects near the top seem to be further away
- light and cool, dull colours suggest distance
- sharp edges and detail suggest nearness
- foreshortening: the nearest part of a form is large. Distant parts are shorter.

## Colour

### Colour Vocabulary

Value - the lightness or darkness of a colour

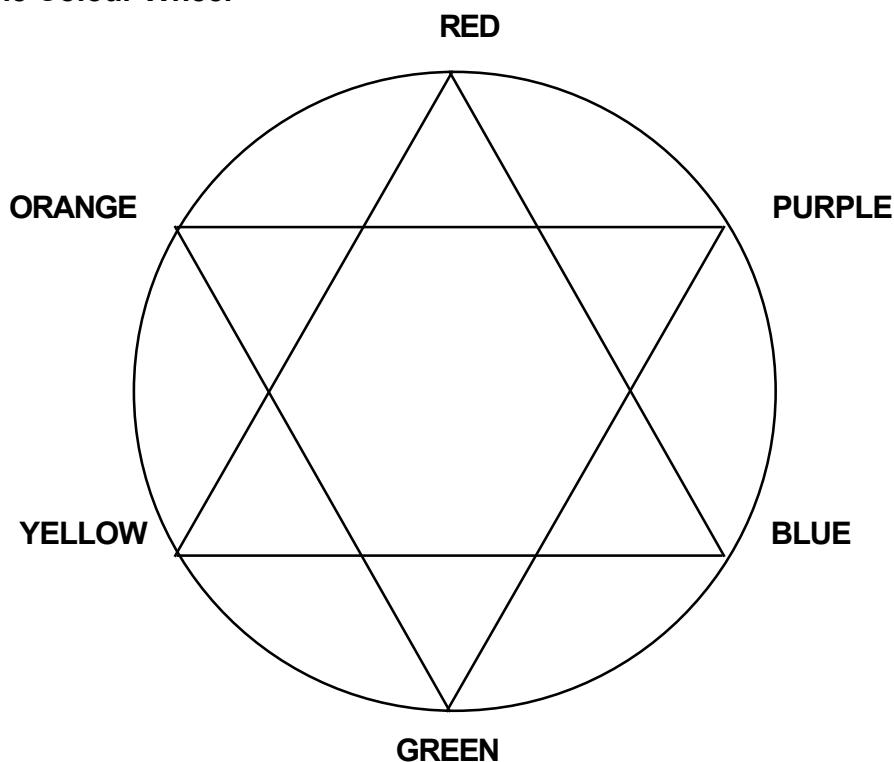
Hue - the name of the colour itself, such as red, blue, etc.

Intensity - the quality of light in a colour from dullness to brightness

Primary Colours - red, blue and yellow

Secondary Colours - orange, violet and green

### The Colour Wheel



### Tips on Using Tempera paint:

- i. Use light colours first and then progress to darker colours as the painting nears completion.
- ii. Refrain from using black until the painting is almost complete.
- iii. The more water is used with the paint, the lighter and more watery the paint will be.
- iv. Complementary colours stand out well from one another.

## Colour

### **Requirements for Forest/Waterscape Painting**

All paintings must be drawn with pencil first.

All paintings must contain a maximum of colour - at least 6 different colours must be used.

The entire page must be used and painted upon.

Students are encouraged to be imaginative.

1. For the Forestscape the following elements must be present:
  - a. at least four animals and/or birds
  - b. at least three kinds of flowers
  - c. at least 4 kinds of leaves, grasses, trees
  - d. some small body of water such as a stream, brook, small falls or spring
  
2. For the Waterscape:
  - a. at least three kinds of fish
  - b. at least three kinds of underwater flora such as seaweed, lilies, etc.
  - c. at least three other kinds of underwater creatures such as crayfish, worms, leeches, etc.

# Papier Mache

## Papier Mache Technique

**Definition:** the name for a sculpting method using paper and glue. This method can be used to make sculptures of any size. In creating papier mache sculptures, the paper and paste is moulded over a support. The newspaper and glue dry to a hardened finish.

Students must devise a structure as a support for the papier mache. Balloons can be used to make spherical structures, or wire can be manipulated into the base for a shape that can be built up with newspaper held in place with masking tape. Paper rolls, boxes, bowls, etc., can also be used.

Cover the support with plastic wrap to avoid sticking.

## For the Papier Mache

1. Tear newspaper into strips.
2. Dip the strips into the paste or apply the paste to the strips.
3. Apply the strips to the form. Use large strips for large items and small ones for small sculptures.
4. Apply five or six layers.
5. Allow plenty of time for drying (2 or 3 days) depending upon the thickness.

## For the Paste

Use one of these three kinds of paste:

1. Household glue watered down, 1 part glue to 1 part water.
2. Flour-paste: Use 1 part flour to 2 parts water and a sprinkle of salt. Paste will become increasingly thick over a short time, so water can be added to desired consistency.

## Summer Camp Blues

*By Tracey Nesrallah*

### Characters:

- Alice She is 13 years old. It is her first time away at summer camp. She is very shy and has had a difficult time making friends.
- Joel He is 13 years old. He hates summer camp. His parents made him go to camp so they could travel the world. He is taking his anger out on everyone else.
- Sara She is 14 years old. She is the most popular girl at camp. She is tired of always having to be in a good mood. She feels that she is “acting” all the time.

### Setting:

Alice is sitting centre stage right (CSR) on her cot. She has her teddy bear, her sleeping bag, and a picture of her family. Joel is sitting on a log by a fire pit centre stage (CS). Sara is on a beach towel centre stage left (CSL). She is surrounded by magazines.

- ALICE Hi. (pause) Uh. My name is Alice. I’m thirteen years old. This is my first time at Camp Wakimmo. I don’t fit in....
- SARA Oh. Hi! I’m Sara. Sunny Sara. That’s my Camp Wakimmo nickname. Everyone says it really suits me.
- JOEL Yo. The name is Joel. I’m thirteen and I’m a prisoner at Camp Wakimmo.
- SARA I’ve been coming to this camp since I was nine years old. I’m fourteen now - so I’m a pro. I love it here. I do love it here...
- JOEL I hate this camp. Everyone is so fake. Everyone is so happy all the time. It’s so fake. Everyone here keeps skipping around telling everyone how great it is here. “I love it here!” That’s what everyone says.
- SARA I love it here. You know what? I’m not sure if I do love it here anymore. I also have to try too hard here. I have to act like “Sunny Sara” and not just be me - Sara. You see, before when I first started to come here I was that Sunny Sara that everyone loves. They liked me because I was always so happy. But now... things are different.

- ALICE I really miss... I was going to say my parents. Then you would have thought I wasn't cool. I already made that mistake. My first night here, I was really homesick. I told this guy Joel. He made this huge deal out of it. Everyone laughed at me. He told me that I was acting like a baby. He said that I should grow up because someday my parents would be too busy to care about me so I should just grow up. He said I was a burden to my parents. A thirteen-year-old should be able to go to camp for four weeks and survive. I don't know what his problem is.
- JOEL I wish my parents cared about me. There is this girl Alice. I totally humiliated her the first night of camp. She was homesick and I made fun of her. I don't know why I did that.
- ALICE That Joel is so mean. There is no excuse for what he did to me. Because of him, everyone thinks I'm a baby.
- JOEL I think I made fun of her because I was jealous. I wanted to miss my parents too. But how can you miss being raised by babysitters and sleep-away camp counsellors instead of my parents?
- SARA My dog died just before I came to camp. I know it sounds stupid - it was only a dog, but I'm really depressed about it. No one close to me has died before. I haven't told anyone at camp. I guess I'll just keep pretending everything is fine. I feel that if I open up to someone, then they wouldn't understand.
- ALICE I'm really afraid to tell anyone that I'm still homesick. I feel that they wouldn't understand.
- SARA The new girl Alice opened up to someone about her feelings. Look where it got her. Although, she did pick the wrong person- Joel. He is one angry guy.
- ALICE Sometimes I look at Sara and think I can see something in her eyes. I see a few seconds of sadness. I want to ask her if she is all right but I'm afraid too. She is so popular. She wouldn't give me the time of day.
- JOEL I really blew it. Alice was my one chance to make a friend at this camp and actually make this summer fun. I used to have lots of friends here. I blew it with Sara last year. I was really mean to her so now everyone including Sara hates me.
- SARA I want to talk to Alice about my problems but I'm afraid.
- JOEL I'm afraid I really blew it here.
- ALICE Joel really wrecked camp for me. I'm afraid that this summer is going to be really long.

## Summer Camp Blues Monologues

This is how the three monologues appeared before the students “cut and pasted” them together. Notice how the monologues can stand on their own, but when combined together, create a strong play which is full of depth.

ALICE        Hi. (pause) Uh. My name is Alice. I’m thirteen years old. This is my first time at Camp Wakimmo. I don’t fit in...I really miss... I was going to say my parents. Then you would have thought I was a loser. I already made that mistake. My first night here, I was really homesick. I told this guy Joel. He made this huge deal out of it. Everyone laughed at me. He told me that I was acting like a baby. He said that I should grow up because someday my parents would be too busy to care about me so I should just grow up. He said I was a burden to my parents. A thirteen year old should be able to go to camp for four weeks and survive. What a jerk. I don’t know what his problem is. That Joel is so mean. There is noexcuse for what he did to me. Because of him, everyone thinks I’m a baby. I’m really afraid to tell anyone that I’m still homesick. I feel that they wouldn’t understand. Sometimes I look at Sara and think I can see something in her eyes. I see a few seconds of sadness. I want to ask her if she is all right but I’m afraid too. She is so popular. She wouldn’t give me the time of day. Joel really wrecked camp for me. I’m afraid that this summer is going to be really long.

SARA        Oh. Hi! I’m Sara. Sunny Sara. That’s my Camp Wakimmo nickname. Everyone says it really suits me. I’ve been coming to this camp since I was nine years old. I’m fourteen now—so I’m a pro. I love it here. I do love it here... I love it here. You know what? I’m not sure if I do love it here anymore. I also have to try too hard here. I have to act like “Sunny Sara” and not just be me—Sara. You see, before when I first started to come here I was that Sunny Sara that everyone loves. They liked me because I was always so happy. But now... things are different. My dog died just before I came to camp. I know it sounds stupid—it was only a dog, but I’m really depressed about it. No one close to me has died before. I haven’t told anyone at camp. I guess I’ll just keep pretending everything is fine. I feel that if I open up to someone, then they wouldn’t understand. The new girl Alice opened up to someone about her feelings. Look where it got her. Although, she did pick the wrong person—Joel. He is one angry guy. I want to talk to Alice about my problems but I’m afraid.

JOEL

Yo. The name is Joel. I'm thirteen and I'm a prisoner at Camp Wakimmo. I hate this camp. Everyone is so fake. Everyone is so happy all the time. It's so fake. Everyone here keeps skipping around telling everyone how great it is here. "I love it here!" That's what everyone says. I wish my parents cared about me. There is this girl Alice. I totally humiliated her the first night of camp. She was homesick and I made fun of her. I don't know why I did that. I think I made fun of her because I was jealous. I wanted to miss my parents too. But how can you miss being raised by babysitters and sleep-away camp counsellors instead of my parents? I really blew it. Alice was my one chance to make a friend at this camp and actually make this summer fun. I use to have lots of friends here. I blew it with Sara last year. I was really mean to her so now everyone including Sara hates me. I'm afraid I really blew it here.

## Writing Guide

### Summer Camp Monologues

#### Group Brainstorming:

1. What is the name of the summer camp your group is attending? \_\_\_\_\_
2. Briefly describe each character (including names) and discuss how each character relates to each other.
3. What significant event is happening at camp which is affecting your characters?  
How is each character affected?
4. Describe the location of each character. What is each character doing just before the monologues begin? (For example, Alice was reading a letter from home before “Summer Camp Blues” began.)

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#### Individual Monologue Guide:

Write your own monologue. Don't forget to double space your work. It will be easier to cut, paste and combine your monologue with your group's monologues.

1. First, introduce your character. Have your character tell the audience important details about him/herself. You should look back at the character biography you completed in Subtask 7.
2. Second, introduce your feelings about the significant event or the important issue.
3. Throughout your monologue, mention the other characters. Talk about your feelings toward them.
4. Use your character's voice with its unique features developed in Subtask 5.  
Your character should have his or her own rhythm and slang to his or her speech.

## Monologue Task Rubric

for use with **Subtask 8 : Summer Camp Monologues**  
from the Grade 8 Unit: **Building Character**

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Expectations for this Subtask to Assess with this Rubric:

- 8a42** • interpret and communicate ideas and feelings drawn from fictional accounts, documentaries, and other material from a wide variety of sources and cultures, selecting and combining complex drama and dance techniques (e.g., “forum theatre”);
- 8a47** – demonstrate understanding of the appropriate use of the voice, gestures, and the level of language in different dramatic situations;
- 8a51** – identify ways of sustaining concentration in drama and dance (e.g., focusing on the character’s motives in order to stay in role);
- 8a60** – produce pieces that deal appropriately with youth problems (e.g., pieces created through forum theatre);
- 8a61** – produce work as a member of an ensemble.

Category/Criteria	Level 1	Level 2	Level 3	Level 4
<b>Communication</b> <b>8a42, 8a60</b> - character portrayal through emotions, vocabulary, gestures	- communicates limited understanding of the character and dramatic situation	- communicates some understanding of the character and dramatic situation	- communicates considerable understanding of the character and dramatic situation	- communicates a thorough understanding of the character and dramatic situation
<b>Performance and creative work *</b> <b>8a47</b> - clarity and expression in movement and voice	- demonstrates a limited understanding of the use of voice, to reveal character gestures and level of language	- demonstrates some understanding of the use of voice, gestures and level of language to reveal character throughout the performance	- demonstrates considerable understanding of the use of voice, gestures and level of language to reveal character throughout most of the performance	- demonstrates a thorough understanding of the use of voice, gestures and level of language to reveal character throughout the performance
<b>Performance and creative work *</b> <b>8a51</b> - concentration and focus	- demonstrates limited ability to sustain concentration	- demonstrates some ability to sustain concentration by staying in role throughout some of the performance	- demonstrates considerable ability to sustain concentration by staying in role throughout most of the performance	- demonstrates a high degree of ability to sustain concentration by staying in role throughout the performance
<b>Performance and creative work *</b> <b>8a61</b> - works as integral part of the group	- demonstrates a limited ability to work as an effective and contributing group member throughout rehearsals and performances	- demonstrates some ability to work as an effective and contributing group member throughout rehearsals and performances	- demonstrates a considerable ability to work as an effective and contributing group member throughout rehearsals and performances	- demonstrates a high degree of ability to work as an effective and contributing group member throughout rehearsals and performances

**Building Character**  
**The Arts A Unit for Grade 8**

Selected **Assessed**

**The Arts---Visual Arts**

- 8a25** • produce two- and three-dimensional works of art that communicate a variety of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of art forms; 1 **1**
- 8a26** • define the principles of design (emphasis, balance, rhythm, unity, variety, proportion), and use them in ways appropriate for this grade when producing and responding to works of art;
- 8a29** – describe how the repetition of elements of design creates rhythm, which unifies the composition (e.g., the diagonal lines in the trees are repeated in the horses and jockeys, and this repetition helps to link the foreground and the background);
- 8a33** – use tools, materials, and techniques correctly, selecting those that are appropriate for the size, scope, and intent of the work. 2
- 8a35** – produce two- and three-dimensional works of art (i.e., works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate a range of thoughts, feelings, and experiences for specific purposes and to specific audiences (e.g., create an illustration for a children’s book, using pen and ink and watercolour washes); 1 **1**

**The Arts---Drama & Dance**

- 8a41** • evaluate the overall effect of various aspects of drama and dance (i.e., elements, principles, techniques, style); 1
- 8a42** • interpret and communicate ideas and feelings drawn from fictional accounts, documentaries, and other material from a wide variety of sources and cultures, selecting and combining complex drama and dance techniques (e.g., “forum theatre”); 1 **1**
- 8a43** • create drama pieces, selecting and using a variety of techniques; 2 **2**
- 8a44** • critique, orally and in writing, their own and others’ work in drama and dance, using criteria developed independently and in a group; 1 **1**
- 8a45** • critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices; 1
- 8a47** – demonstrate understanding of the appropriate use of the voice, gestures, and the level of language in different dramatic situations; 3
- 8a49** – write in role in various forms (e.g., monologues, speeches, radio or television broadcasts), showing understanding of the complexity of a dramatic situation and using appropriate vocabulary, tone, and voice for the character portrayed; 1
- 8a50** – use the vocabulary of drama and dance correctly (e.g., metaphor in drama, symmetry in dance composition) in analysing, explaining, and critiquing the meaning and effect of their own and others’ work; 1
- 8a51** – identify ways of sustaining concentration in drama and dance (e.g., focusing on the character’s motives in order to stay in role); 2
- 8a54** – write in role, analysing the subtext of a script and the attitudes and points of view of the characters portrayed; 1
- 8a55** – write, memorize, and present, through drama and dance, short documentary scenes based on their improvisational work and on source material drawn from diverse cultures; 1
- 8a58** – select appropriate themes that deal with specific situations and that are aimed at a specific audience; 1
- 8a59** – organize and carry out a group improvisation; 1 **1**
- 8a60** – produce pieces that deal appropriately with youth problems (e.g., pieces created through forum theatre); 1 **1**
- 8a61** – produce work as a member of an ensemble. 1 **1**
- 8a62** – review drama and dance performances, orally or in writing, critiquing the use of elements and techniques in the particular genre of the piece; 1
- 8a63** – evaluate the overall effect of a performance in drama and dance, analysing the key elements; 1
- 8a64** – identify and discuss the qualities and skills needed to create and perform productions in drama and dance; 2
- 8a65** – produce pieces of writing in which they reflect on their experiences in drama and dance, and in which they show their ability to analyse and find solutions to problems in real life; 1
- 8a66** – dramatize material that they have researched from primary sources (e.g., historical documents), and use it effectively in presenting documentary scenes. 1

**Geography---Patterns in Human Geography**

- 8g14** – create and use a variety of maps for specific purposes (e.g., to show land use, transportation routes, population distribution, popular tourist destinations); 1



**Building Character**  
The Arts A Unit for Grade 8

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**Analysis Of Unit Components**

- 8 Subtasks
- 42 Expectations
- 64 Resources
- 62 Strategies & Groupings
  
- Unique Expectations --

**Resource Types**

- 1 Rubrics
- 21 Blackline Masters
- 0 Licensed Software
- 12 Print Resources
- 0 Media Resources
- 6 Websites
- 23 Material Resources
- 0 Equipment / Manipulatives
- 0 Sample Graphics
- 0 Other Resources
- 1 Parent / Community
- 0 Companion Bookmarks

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**Groupings**

- 3 Students Working As A Whole Class
- 1 Students Working In Pairs
- 7 Students Working In Small Groups
- 4 Students Working Individually

**Assessment Recording Devices**

- 2 Anecdotal Record
- 5 Checklist
- 1 Rating Scale
- 1 Rubric

**Teaching / Learning Strategies**

- 1 Collage
- 1 Conferencing
- 1 Decision-making Models
- 2 Demonstration
- 2 Guided Exploration
- 1 Improvisation
- 1 Internet
- 1 Lecture
- 1 Media Presentation
- 1 Memorization
- 1 Oral Presentation
- 1 Problem Solving
- 1 Reflection
- 1 Research Process
- 2 Response Journal
- 2 Role-playing
- 1 Sketching To Learn
- 1 Story Telling
- 1 Story Theatre
- 1 Tableau

**Assessment Strategies**

- 1 Classroom Presentation
- 1 Conference
- 1 Observation
- 3 Performance Task
- 1 Questions And Answers (oral)
- 4 Response Journal
- 1 Self Assessment

**Building Character**  
**The Arts A Unit for Grade 8**

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- 1 Visualisation
- 1 Workbook/work Sheets