Ministry of Education

The Ontario Curriculum – Exemplars
Grades 3, 6, and 8

The Arts
Drama and Dance

Samples of Student Work: A Resource for Teachers

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The Ministry of Education wishes to acknowledge the contributions of the many individuals, groups, and organizations that participated in the development and refinement of this resource document.
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This publication is available on the Ministry of Education’s website at http://www.edu.gov.on.ca.
Introduction

In 1998, the Ministry of Education and Training published a new curriculum policy document for the arts for Ontario elementary students entitled *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. This curriculum is more specific than previous curricula with respect to both the knowledge and the skills that students are expected to develop and demonstrate in each grade. The document contains the curriculum expectations for each grade and an achievement chart that describes four levels of student achievement to be used in assessing and evaluating student work.

The present document contains samples ("exemplars") of student work at each level of achievement for Grades 3, 6, and 8 in drama and dance. It is part of a set of three exemplar documents for the arts – one for visual arts, one for music, and one for drama and dance. These documents are intended to provide assistance to teachers in their assessment of student achievement of the curriculum expectations. The samples included in the documents represent work produced at the end of the school year.

Teams of teachers and administrators from across the province were invited by the Ministry of Education to develop the assessment materials for the drama and dance exemplars. They designed the tasks and scoring scales ("rubrics") on the basis of selected Ontario curriculum expectations, developed the teacher instructions, and field-tested the tasks in classrooms across the province. They then revised the tasks, rubrics, and instructions, using information gathered from the field-tests, including suggestions for improvement from teachers and students who participated in the field-tests. A team of teachers for each grade subsequently scored the student work, and chose samples of work that exemplified student achievement at each of the four levels of achievement.

The selection of student samples that appears in this document reflects the professional judgement of teachers who participated in the exemplar project. No students, teachers, or schools have been identified.

The tasks, rubrics, and teacher’s notes developed for this exemplar document can serve as a model for boards, schools, and teachers in designing assessment tasks within the context of regular classroom work, developing rubrics, assessing the achievement of their own students, and planning for the improvement of students’ learning.

The samples in this document will provide parents’ with examples of student work to help them monitor their children’s progress. They also can provide a basis for discussions regarding student achievement and progress between teachers and parents and between teachers and students.

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1. In this document, *parent(s)* refers to parent(s) and guardian(s).
Purpose of This Document
This document was developed to:

• show the characteristics of student work at each of the four levels of achievement for each grade;
• promote greater consistency in the assessment of student work across the province;
• provide an approach to improving student learning by demonstrating the use of clear criteria applied to student work that was produced in response to a clearly defined assessment task;
• show the connections between what students are expected to learn (as stated in the curriculum expectations) and how their work can be assessed using the levels of achievement described in the curriculum policy document for the subject.

The samples in this document represent examples of student achievement obtained using only one method of assessment, called performance assessment. Teachers will also make use of a variety of other assessment methods and strategies – such as tests, portfolios, and conferences – in evaluating student achievement over a school year.

Features of This Document
This document contains the following, for each of Grades 3, 6, and 8 in drama and dance:

• a description of the performance task and the final product
• the curriculum expectations related to the task
• the task-specific assessment chart, or rubric, for each task
• two samples of student work for each of the four levels of achievement
• Teacher's Notes for each sample, which indicate why the sample is assessed at a particular level for each criterion outlined in the four categories of knowledge and skills for the arts (i.e., Understanding of Concepts, Critical Analysis and Appreciation, Performance and Creative Work, and Communication)
• Comments, which provide overall statements about the student's work
• Next Steps, which offer suggestions for improving performance
• the Teacher Package that was used by teachers in administering the task

This document does not include any student samples that were assessed using the rubric and judged to be below level 1. However, the characteristics of work of students who are performing below level 1 should be reviewed in relation to the criteria outlined in the rubric. Teachers are expected to work with these students, as well as with their parents, to help the students improve their performance.
The Tasks
The performance tasks for drama and dance were based directly on curriculum expectations selected from the Drama and Dance strand for Grades 3, 6, and 8 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. The tasks encompassed the four categories of knowledge and skills for the arts (i.e., Understanding of Concepts, Critical Analysis and Appreciation, Performance and Creative Work, and Communication), requiring students to integrate their knowledge and skills in meaningful learning experiences. The tasks gave students an opportunity to demonstrate how well they could apply their knowledge and skills in a specific context.

The Rubrics
In this document, the term *rubric* refers to a scoring scale used to assess student work that is done in response to a specific task. Task rubrics are developed in relation to the achievement chart in the curriculum policy document.

The task rubrics consist of a set of achievement criteria related to the four categories of knowledge and skills, as well as descriptions of the levels of achievement for each of the criteria. The rubrics contain the following components:

- an identification (by number) of the expectations on which student achievement in the task was assessed
- the four categories of knowledge and skills
- the relevant criteria for evaluating performance of the task
- descriptions of student performance at the four levels of achievement (level 3 on the achievement chart in the curriculum policy document is considered to be the provincial standard)

The teachers who administered the tasks for this exemplar project were required to explain the scoring criteria and descriptions of the levels of achievement (i.e., the information in the task rubric) to the students before they began the task.

Use of the Student Samples
*Teachers and Administrators*

The samples of student work included in this document will assist teachers and administrators by:

- providing student samples and criteria for assessment that will assist them in helping students improve their achievement;
- providing a basis for conversations among teachers, parents, and students about the criteria used for assessment and evaluation of student achievement;
- facilitating communication with parents regarding the curriculum expectations, levels of achievement for the subject, and the criteria and standards for high-quality performance;
- promoting fair and consistent assessment within and across grades.
Teachers may choose to:
• use the task, rubric, and teaching/learning activities in this document with their own classes;
• use the samples of student work at each level as reference points when assessing student work;
• use the task and rubric provided as models for other tasks and rubrics, to be developed independently or in collaboration with colleagues.

Administrators may choose to:
• encourage and facilitate teacher collaboration regarding standards and assessment;
• provide training to ensure that teachers understand the role of the exemplars in assessment, evaluation, and reporting;
• establish an external reference point for schools in planning student programs and for school improvement;
• use this document as a basis for discussion of curriculum expectations, levels of achievement, and standards for assessment with parents and school councils.

Parents
Parents may wish to use the samples of student work as a source of information to help their children monitor their achievement and improve their performance. They may also use the exemplars as a basis for discussing their children's progress with their teachers.

Students
Students can use the document to:
• develop their understanding of the relationship between curriculum expectations and specific tasks;
• learn how a rubric can be used to improve their performance on a task;
• develop the ability to discuss their achievement with their teachers and parents more effectively, and to ask more focused questions about their progress;
• learn how to better assess their own performance and identify the steps needed to improve their performance.
Grade 3
Drama and Dance
Secrets of the Sea

The Task
Working in groups, the students were to create two tableaux and a dance sequence that, in combination, would communicate their interpretation of the poem “Secrets of the Sea”. The students were to explore the ideas and feelings of the gentle people who live on the island and of the sea creatures from down under. They were to use tableaux and movement to tell the story of the poem in a drama and dance composition. Following the presentations, the students individually were to draw and label one scene from their own group composition and explain why they chose it. They were to discuss their own presentation and complete a brief reflection sheet.

Expectations
This task gave students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Drama and Dance strand for Grade 3 in The Ontario Curriculum, Grades 1–8: The Arts, 1998. Note that the codes that follow the expectations relate to the Ministry of Education’s Curriculum Unit Planner (CD-ROM).

Students will:
1. describe basic elements of drama and dance (3a40);
2. interpret and communicate the meaning of stories, poems, plays, and other material drawn from a range of sources and cultures, using basic drama and dance techniques (3a41);
3. compare their own work with the work of others in drama and dance through discussion, writing, movement, and visual art work (3a43);
4. describe their own and others’ work in drama and dance, using appropriate vocabulary (3a47);
5. demonstrate the ability to concentrate while in role in drama and dance (3a49);
6. recognize and choose appropriate elements of movement for dramatizing their responses to different stimuli or ideas (3a50);
7. create works of drama and dance, using appropriate elements (3a55).

Prior Knowledge and Skills
To complete this task, students were expected to have some experience with, or some knowledge or skills related to, the following:
• maintaining concentration while working individually and with others
• creating tableaux
• making transitions from one tableau to another or from tableau to movement
• creating dance compositions
• working to set criteria and assessing self/peer
• working within a limited space for presentation (taking into account audience considerations)
• controlling and moving their bodies in space and time
• reflecting on works of drama and dance, orally and in written form.

For information on the process used to prepare students for the task and on the materials and equipment required, see the Teacher Package, reproduced on pages 35–49 of this document.
## Task Rubric – Drama and Dance, Grade 3: Secrets of the Sea

<table>
<thead>
<tr>
<th>Expectations*</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Understanding of Concepts</strong>&lt;br&gt;The student:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>– demonstrates limited understanding of the basic elements of drama and dance (tableau, movement)</td>
<td>– demonstrates some understanding of the basic elements of drama and dance (tableau, movement)</td>
<td>– demonstrates considerable understanding of the basic elements of drama and dance (tableau, movement)</td>
<td>– demonstrates thorough understanding of the basic elements of drama and dance (tableau, movement)</td>
</tr>
<tr>
<td><strong>Critical Analysis and Appreciation</strong>&lt;br&gt;The student:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>– reflects and comments on his or her group’s work with limited effectiveness</td>
<td>– reflects and comments on his or her group’s work with some effectiveness</td>
<td>– reflects and comments on his or her group’s work with considerable effectiveness</td>
<td>– reflects and comments on his or her group’s work with a high degree of effectiveness</td>
</tr>
<tr>
<td><strong>Performance and Creative Work</strong>&lt;br&gt;The student:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5, 6, 7</td>
<td>– applies the appropriate elements of drama and dance during the presentation with limited effectiveness&lt;br&gt;– maintains limited concentration during the presentation</td>
<td>– applies the appropriate elements of drama and dance during the presentation with some effectiveness&lt;br&gt;– maintains some concentration during the presentation</td>
<td>– applies the appropriate elements of drama and dance during the presentation with considerable effectiveness&lt;br&gt;– maintains considerable concentration during the presentation</td>
<td>– applies the appropriate elements of drama and dance during the presentation with a high degree of effectiveness&lt;br&gt;– maintains a high degree of concentration during the presentation</td>
</tr>
<tr>
<td><strong>Communication</strong>&lt;br&gt;The student:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2, 4</td>
<td>– makes use of appropriate drama and dance vocabulary, when describing his or her group’s composition, with limited effectiveness&lt;br&gt;– interprets and communicates the story with limited clarity</td>
<td>– makes use of appropriate drama and dance vocabulary, when describing his or her group’s composition, with some effectiveness&lt;br&gt;– interprets and communicates the story with some clarity</td>
<td>– makes use of appropriate drama and dance vocabulary, when describing his or her group’s composition, with considerable effectiveness&lt;br&gt;– interprets and communicates the story with considerable clarity</td>
<td>– makes use of appropriate drama and dance vocabulary, when describing his or her group’s composition, with a high degree of effectiveness&lt;br&gt;– interprets and communicates the story with a high degree of clarity</td>
</tr>
</tbody>
</table>

*The expectations that correspond to the numbers given in this chart are listed on page 8.

*Note: This rubric does not include criteria for assessing student performance that falls below level 1.*
MY DRAMA/DANCE WORK

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

fishing

waves

Imogen, fishing

Explain why you chose this scene. Because it was one that was done very well and the work was done by us. We were doing it in our group. We were doing it because it is very good.

OUR GROUP COMPOSITION

Tableaux

Check ONE thing in each box that your group did well, and tell why.

| We did this well | because...
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td>two people were going back to the sea and two people were the waves</td>
</tr>
<tr>
<td></td>
<td>We had different levels</td>
</tr>
<tr>
<td></td>
<td>We related to each other</td>
</tr>
<tr>
<td>Space</td>
<td>two people that are the waves were alike but apart</td>
</tr>
<tr>
<td></td>
<td>We used space to communicate our relationships</td>
</tr>
<tr>
<td></td>
<td>We considered our audience</td>
</tr>
<tr>
<td>Time</td>
<td>We stood completely still</td>
</tr>
<tr>
<td></td>
<td>We held our tableaux</td>
</tr>
<tr>
<td></td>
<td>We made smooth transitions</td>
</tr>
<tr>
<td>Energy</td>
<td>My faces was under</td>
</tr>
<tr>
<td></td>
<td>We had a focal point</td>
</tr>
<tr>
<td></td>
<td>We used facial expressions</td>
</tr>
<tr>
<td></td>
<td>We used body tension</td>
</tr>
</tbody>
</table>
## OUR GROUP COMPOSITION (Cont’d)

### Dance and Movement

**Check ONE thing in each box that your group did well, and tell why.**

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong>&lt;br&gt;☑ We used different levels&lt;br&gt;☑ We made interesting shapes with our bodies or parts of our bodies</td>
<td>I had pepel standing and lying down.</td>
</tr>
<tr>
<td><strong>Space</strong>&lt;br&gt;☑ We used different formations&lt;br&gt;☑ We moved our bodies through space in different ways</td>
<td>two pepel were going back and two pepel go forward.</td>
</tr>
<tr>
<td><strong>Time</strong>&lt;br&gt;☑ We used different pace or rhythm</td>
<td>we kept on going slow</td>
</tr>
<tr>
<td><strong>Energy</strong>&lt;br&gt;☑ We used slow and sustained, or quick and sudden energy</td>
<td>because we were under water.</td>
</tr>
</tbody>
</table>

---

What was the most difficult part to do? Why?

I really didn’t have a difficult part because it was mostly easy and it was fun but if I had aliter bit of hardon it was the last one where I stood. What would you do differently next time? Why?

No I would not because I like everything we did and I would int change anything it was all good.
Teacher’s Notes

Understanding of Concepts
– The student demonstrates limited understanding of the basic elements of drama and dance. While the student moves quickly into her position and holds her curved shape in the tableau, she seems uncertain of what she is expected to do or what message she is communicating during the dance (e.g., [V] she needs to watch the other students for guidance while moving her arms; her movements lack energy and timing, and are out of step with those of the others). In writing about the different levels used in the tableau, the student comments on what her group was doing (i.e., [P] “two pepel were going back to the sea and two pepel were the waves”), but does not explain these movements.

Critical Analysis and Appreciation
– The student reflects and comments on her group’s work with limited effectiveness. She acknowledges her enjoyment but does not recognize problems or difficulties in her work (e.g., [P] “I would int chanch [change] athing it was all good”).

Performance and Creative Work
– The student applies the appropriate elements of drama and dance during the presentation with limited effectiveness. In the dance sequence, she moves her hands in time to the music; however, she uses the elements of shape and time with little effectiveness (e.g., [V] she participates in the dance with circular arm movements, but she is slow to join the group as she seems unaware of what her role is).
– The student maintains limited concentration during the presentation. She follows the other students’ lead throughout the performance, and shows no apparent awareness of her audience (e.g., [V] in the dance, she looks to the others in her group for direction or chooses to move randomly on her own).

Communication
– The student makes use of appropriate drama and dance vocabulary, when describing her group’s composition, with limited effectiveness. In describing what her group did well, the student refers to her use of facial expression during the undersea part of the composition (i.e., [P] “My faces was under”) but adds no further detail.
– The student interprets and communicates the story with limited clarity. She identifies the roles in her presentation (e.g., [P] indicates in her drawing that she is a fish), but the position she assumes in the tableau does not communicate her intent (i.e., [V] she is bent over and her face is hidden).

Comments
The student moves to the music and completes the performance; however, she allows distractions to hamper her presentation. In her tableau she portrays a fish with limited clarity, and she makes minimal use of shape, space, and energy in her dance movements. The student’s written response uses few examples of proper drama and dance vocabulary.

Next Steps
In order to improve her performance, the student needs to:
• take a more active role in the creation of a group presentation;
• review the elements of drama and dance in order to incorporate them more effectively;
• use drama and dance vocabulary when describing her performance;
• consult a personal dictionary and classroom resources to correct errors in spelling.
Secrets of the Sea  Level 1, Sample 2

**MY DRAMA/DANCE WORK**

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

Explain why you chose this scene.

I chose this scene because it's the scene that explained the story about The Sea Crouwers war with the humans. Everybody was working together by helping people remember what their pose was.

**OUR GROUP COMPOSITION**

<table>
<thead>
<tr>
<th>Tableaux</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>We did this well</strong></td>
<td><strong>because...</strong></td>
</tr>
<tr>
<td>Shape</td>
<td></td>
</tr>
<tr>
<td>- We had different levels</td>
<td>D-2 was high</td>
</tr>
<tr>
<td>- We related to each other</td>
<td>I was low and D-3 worked together</td>
</tr>
<tr>
<td>Space</td>
<td></td>
</tr>
<tr>
<td>- We used space to communicate our relationships</td>
<td>We had D-3 to help us, because she told us what to do and stand</td>
</tr>
<tr>
<td>- We considered our audience</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
</tr>
<tr>
<td>- We stayed completely still</td>
<td>When we were doing secret tableau</td>
</tr>
<tr>
<td>- We held our tableaux</td>
<td></td>
</tr>
<tr>
<td>- We made smooth transitions</td>
<td></td>
</tr>
<tr>
<td>Energy</td>
<td></td>
</tr>
<tr>
<td>- We had a focal point</td>
<td>Because we had a focal point</td>
</tr>
<tr>
<td>- We used facial expressions</td>
<td></td>
</tr>
<tr>
<td>- We used body tension</td>
<td></td>
</tr>
</tbody>
</table>
### OUR GROUP COMPOSITION (Cont’d)

#### Dance and Movement

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
</tr>
<tr>
<td>□ We used different levels</td>
<td></td>
</tr>
<tr>
<td>□ We made interesting shapes with our bodies or parts of our bodies</td>
<td>D-2 was high ID4 was low D-1 and D-3 were good</td>
</tr>
<tr>
<td>□ We used different formations</td>
<td></td>
</tr>
<tr>
<td>□ We moved our bodies through space in different ways</td>
<td>We just didn’t do the same movement</td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td></td>
</tr>
<tr>
<td>□ We used different pace or rhythm</td>
<td>We used different rhythm because we changed the rhythm</td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td></td>
</tr>
<tr>
<td>□ We used slow and sustained, or quick and sudden energy</td>
<td></td>
</tr>
</tbody>
</table>

---

#### OUR GROUP COMPOSITION (Cont’d)

What was the most difficult part to do? Why?

*Because we couldn’t smile, and dance.*

What would you do differently next time? Why?

*Because I would change my dance and my move.*
Teacher’s Notes

Understanding of Concepts
- The student demonstrates limited understanding of the basic elements of drama and dance. He uses minimal elements of dance to communicate the message of the poem “Secrets of the Sea” (e.g., [V] his movements are limited to one level, from side to side: he uses his arms only and makes no attempt to explore other levels and shapes to portray underwater life). The student’s written explanation shows little insight into the use of drama and dance elements (e.g., [P] “Evry body was working together by helping people rember what thair pose was.”).

Critical Analysis and Appreciation
- The student reflects and comments on his group’s work with limited effectiveness. He shows an awareness of the need to sustain his role (e.g., [P] “because we couldn’t smile”) and he comments on the use of space (e.g., [P] “we had [student] D3 to help us because she told us where to stand”). However, the student does not relate these actions to the drama and dance composition.

Performance and Creative Work
- The student applies the appropriate elements of drama and dance during the presentation with limited effectiveness. His presentation is not a convincing portrayal of underwater life (e.g., [V] the shape he creates in the dance uses only one level, and he makes minimal use of his arms to explore other levels or shapes).
- The student maintains limited concentration during the presentation. He appears to be enjoying his role but is easily distracted during the performance (e.g., [V] he steps out of his role, puts his hands in his pockets during his transition, fidgets with his clothes, and grins many times during the dance; his lack of concentration puts his movements slightly behind those of the rest of the group).

Communication
- The student makes use of appropriate drama and dance vocabulary, when describing his group’s composition, with limited effectiveness. When describing the use of levels as an element of dance, the student identifies the levels used, but he does not use the term “levels”, nor does he describe how they were used (e.g., [P] “D2 was high I was low D1 and D3 were medeam”).
- The student interprets and communicates the story with limited clarity. He has energy, but his lack of focus detracts from his performance (e.g., [V] he generally follows the moves of his group members, but his smiling, fidgeting with his clothes, and passive involvement diminish the effectiveness of his performance).

Comments
The student is minimally involved in the overall presentation. In the tableaux, he demonstrates limited concentration and limited understanding of the use of shape and space. In the dance sequence, the movements of the sea creatures are executed with limited effectiveness. In his written response, the student provides limited explanations for the views expressed.

Next Steps
In order to improve his performance, the student needs to:
- explore the elements of drama and dance in greater depth;
- use a variety of levels and shapes to communicate his interpretation of the poem;
- ensure that his written responses are clearly related to the performance;
- consult a personal dictionary and classroom resources to correct errors in spelling.
A

MY DRAMA/DANCE WORK

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

Explain why you chose this scene.

I chose this scene because everybody is using different levels. Cat and I are using higher levels. Cat and I are using high and medium and Cat and I are using low.

B

OUR GROUP COMPOSITION

Tableaux

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td></td>
</tr>
<tr>
<td>We had different levels</td>
<td></td>
</tr>
<tr>
<td>We related to each other</td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td></td>
</tr>
<tr>
<td>We used space to communicate our relationships</td>
<td>because our tableau wasn't squished together it had some space but not a lot.</td>
</tr>
<tr>
<td>We considered our audience</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
</tr>
<tr>
<td>We stayed completely still</td>
<td>We had lots of confusion while freezing.</td>
</tr>
<tr>
<td>We held our tableaux</td>
<td></td>
</tr>
<tr>
<td>We made smooth transitions</td>
<td></td>
</tr>
<tr>
<td>Energy</td>
<td></td>
</tr>
<tr>
<td>We had a focal point</td>
<td>We used body tension</td>
</tr>
<tr>
<td>We used facial expressions</td>
<td></td>
</tr>
<tr>
<td>We used body tension</td>
<td></td>
</tr>
</tbody>
</table>
OUR GROUP COMPOSITION (Cont’d)

Dance and Movement
Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th></th>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✔️ We used different levels</td>
<td></td>
<td>We used different levels because we chose different words.</td>
</tr>
<tr>
<td>✗ We made interesting shapes with our bodies or parts of our bodies</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✔️ We used different formations</td>
<td></td>
<td>because we chose different words from the chart.</td>
</tr>
<tr>
<td>✗ We moved our bodies through space in different ways</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✔️ We used different pace or rhythm</td>
<td></td>
<td>Most of us were slow and I was fast. (C3)</td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✔️ We used slow and sustained, or quick and sudden energy</td>
<td></td>
<td>C1, C2, C4 and C5 were slow and sustained, and C3 which wasn’t as quiet and sudden energy.</td>
</tr>
</tbody>
</table>

What was the most difficult part to do? Why?
The most difficult to was not to smile and goof around. It was hard because we didn’t know what facial freezes to use.

What would you do differently next time? Why?
I would hold my body pose longer because my foot keeps slipping.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates some understanding of the basic elements of drama and dance. She is aware that it is important to remain frozen during the tableaux (e.g., [V] she crouches under the human bridge that the other students have made and stays frozen for the set count) but has difficulty finding her place and her balance in the final tableau. The student’s written response shows some ability to connect the use of drama and dance elements with the scenes portrayed in the performance (e.g., [P] she uses different levels because “we were different things” and “because we chose different words”.

Critical Analysis and Appreciation
- The student reflects and comments on her group’s work with some effectiveness. Her reflections indicate some awareness of the difficulties of working in a group (e.g., [P] “The most difficult to was not to smile and gooff around.”). However, she does not offer any suggestions as to how to solve these problems.

Performance and Creative Work
- The student applies the appropriate elements of drama and dance during the presentation with some effectiveness. In her tableau, she shows some variety of levels (e.g., [V] by hiding under the human bridge in a frozen moment). During the dance sequence, she creates movement with twirling arms, but she looks to others for direction and her performance lacks conviction and energy.
- The student maintains some concentration during the presentation. She understands the need to freeze in position in the tableaux (e.g., [P] “We had lots of consentrion [concentration] while frezzing.”) but is unable to stay still for the entire length of the land tableau. During the dance, the student looks to the other students for direction.

Communication
- The student makes use of appropriate drama and dance vocabulary, when describing her group’s composition, with some effectiveness. When commenting on the use of space in the tableau, the student provides an explanation with some detail (e.g., [P] “because are [our] tableau wasent squised [squeezed] togeter it had some space but not a lot.”); however, she does not describe the space that was used.
- The student interprets and communicates the story with some clarity. She portrays a member of the land community with some emotional expression (e.g., [V] during the land tableau, she shows a frightened person hiding under a bridge). However, the rest of her performance lacks any further use of facial expression or energy.

Comments
The student creates and performs the dance and tableaux with some concentration and commitment. Her written response offers some details on the effectiveness of her composition. The student comments on the way the elements of the composition were created and performed.

Next Steps
In order to improve her performance, the student needs to:
- create more levels and shapes in the dance composition;
- add more detail in her written reflection;
- consult a personal dictionary and classroom resources to correct errors in spelling and grammar.
Secrets of the Sea  Level 2, Sample 2

A

MY DRAMA/DANCE WORK

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

Explain why you chose this scene.

I chose this tableau because this was fun and we were all making a part into the sea. We were all standing a part from each other.

B

OUR GROUP COMPOSITION

Tableaux

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
</tr>
<tr>
<td>- We had different levels</td>
<td></td>
</tr>
<tr>
<td>- We related to each other</td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td></td>
</tr>
<tr>
<td>- We used space to communicate our relationships</td>
<td></td>
</tr>
<tr>
<td>- We considered our audience</td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td></td>
</tr>
<tr>
<td>- We stayed completely still</td>
<td></td>
</tr>
<tr>
<td>- We held our tableaux</td>
<td></td>
</tr>
<tr>
<td>- We made smooth transitions</td>
<td></td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td></td>
</tr>
<tr>
<td>- We had a focal point</td>
<td></td>
</tr>
<tr>
<td>- We used facial expressions</td>
<td></td>
</tr>
<tr>
<td>- We used body tension</td>
<td></td>
</tr>
</tbody>
</table>

My group was very still in the tableau.

My face looked like I was happy.
**OUR GROUP COMPOSITION (Cont’d)**

**Dance and Movement**

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td>My arms and my legs helped me do this tableau.</td>
</tr>
<tr>
<td>• We used different levels</td>
<td></td>
</tr>
<tr>
<td>• We made interesting shapes with our bodies or parts of our bodies</td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td>We started in a verlge picking and moving to a dance.</td>
</tr>
<tr>
<td>• We used different formations</td>
<td></td>
</tr>
<tr>
<td>• We moved our bodies through space in different ways</td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>We wore did are best to stay with the best.</td>
</tr>
<tr>
<td>• We used different pace or rhythm</td>
<td></td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td>We use slow and sustained, or quick and sudden energy</td>
</tr>
</tbody>
</table>

What was the most difficult part to do? Why?

Getting my group to stay still is the most difficult thing.

What would you do differently next time? Why?

Add more expression to my tableau that would well do differently next time.
**Teacher’s Notes**

**Understanding of Concepts**
- The student demonstrates some understanding of the basic elements of drama and dance. He creates some levels in his tableaux and holds his position (e.g., [V] remains still as he joins hands in a circle with the other students to create a frozen picture). His drawing shows three students at different levels, but his written comments about the use of different levels lack relevant detail (e.g., [P] “My arms and my legs Helped me do this tableau.”).

**Critical Analysis and Appreciation**
- The student reflects and comments on his group’s work with some effectiveness. He expresses concerns about the difficulties involved in working together with other students in a group (i.e., [P] “Geting my group to stay still is the most difficult thing.”), but he does not explain why this problem occurred.

**Performance and Creative Work**
- The student applies the appropriate elements of drama and dance during the presentation with some effectiveness. He shows that a tableau is a frozen picture (e.g., [V] during each tableau, holds the pose with some extension in his arms).
- The student maintains some concentration during the presentation. He is aware that the group must remain still during the tableau (i.e., [P] “my group was very still in the tableau.”); however, in his transition from tableau to dance, he loses concentration and seems to be unsure of where he should be (i.e., [V] puts his hands in his pockets and looks at the floor instead of his group members when they are dancing solo).

**Communication**
- The student makes use of appropriate drama and dance vocabulary, when describing his group’s composition, with some effectiveness. In his written response, the student expresses some understanding of the transition from tableau to dance (e.g., [P] “We started in a verose [frozen] picher [picture] and mouved to a dance.”). However, he does not describe how this was achieved.
- The student interprets and communicates the story with some clarity. He portrays a tableau of both the land and the sea people with some effectiveness (e.g., [V] in the land tableau, forms part of a frozen picture of a merry-go-round with the other students; in the sea tableau, freezes in the act of being pushed into the sea). However, he is not sufficiently aware of his audience, and this reduces the clarity of his communication.

**Comments**
The student creates and performs the tableaux and dance with some effectiveness. However, his concentration and focus waver during the presentation. In his reflection on the tableaux and dance, the student states what he liked to do and why he did it, but gives little supporting detail.

**Next Steps**
In order to improve his performance, the student needs to:
- use a greater variety of levels and shapes to communicate the story;
- use more expression in his portrayal of character;
- be more aware of the audience;
- include more detail in his written work;
- consult a personal dictionary and classroom resources to correct errors in spelling and grammar.
A

MY DRAMA/DANCE WORK

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

A STORM

He was a twister

She was a sea creature

He was a water frog

Explain why you chose this scene. This was the most interesting scene on our tableaux or a dance we did because it had interesting shapes, space or levels we had.

B

OUR GROUP COMPOSITION

Tableaux

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td></td>
</tr>
<tr>
<td>- We had different levels</td>
<td></td>
</tr>
<tr>
<td>- We related to each other</td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td></td>
</tr>
<tr>
<td>- We used space to communicate our relationships</td>
<td></td>
</tr>
<tr>
<td>- We considered our audience</td>
<td></td>
</tr>
<tr>
<td>- No one had there back to the audience</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
</tr>
<tr>
<td>- We stayed completely still</td>
<td></td>
</tr>
<tr>
<td>- We held our tableaux</td>
<td></td>
</tr>
<tr>
<td>- We made smooth transitions</td>
<td></td>
</tr>
<tr>
<td>- We just went to the dance</td>
<td></td>
</tr>
<tr>
<td>Energy</td>
<td></td>
</tr>
<tr>
<td>- We had a focal point</td>
<td></td>
</tr>
<tr>
<td>- We used facial expressions</td>
<td></td>
</tr>
<tr>
<td>- We used body tension</td>
<td></td>
</tr>
<tr>
<td>- We were tight and</td>
<td></td>
</tr>
</tbody>
</table>
### OUR GROUP COMPOSITION (Cont’d)

#### Dance and Movement

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
</tr>
<tr>
<td>- We used different levels</td>
<td>we were taller when we were fish.</td>
</tr>
<tr>
<td>- We made interesting shapes with our bodies or parts of our bodies</td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td></td>
</tr>
<tr>
<td>- We used different formations</td>
<td>we moved slow and tall also fast and short.</td>
</tr>
<tr>
<td>- We moved our bodies through space in different ways</td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td></td>
</tr>
<tr>
<td>- We used different pace or rhythm</td>
<td></td>
</tr>
<tr>
<td>- We did 32 beats.</td>
<td>I counted.</td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td></td>
</tr>
<tr>
<td>- We used slow and sustained, or quick and sudden energy</td>
<td>we used both.</td>
</tr>
</tbody>
</table>

#### What was the most difficult part to do? Why?
- Try to count 32 beats while concentrating on the dance.
- 
- 

#### What would you do differently next time? Why?
- I would have the dance falling through the ice for a warning time.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates considerable understanding of the basic elements of drama and dance. She executes transitions from tableau to dance with expressive movements (e.g., [V] her body stretches while she holds her pose, and she creates different levels while she dances to the rhythm). The student’s drawing and written response show a considerable understanding of space and placement (e.g., [P] the scene depicted “had interesting shapes, space or levels”), and she understands the need to maintain concentration (i.e., [P] “Try to count 32 beats while consinrating on the dance.”).

Critical Analysis and Appreciation
- The student reflects and comments on her group’s work with considerable effectiveness. She clearly explains what she would do differently next time in order to improve the performance (i.e., [P] “I would have the dance falling throgh the ice for a waring time.”).

Performance and Creative Work
- The student applies the appropriate elements of drama and dance during the presentation with considerable effectiveness. She conveys the elements of space and shape in both the tableau and dance (e.g., [V] she takes a low kneeling position and holds the pose during the tableau, and then moves smoothly into her dance sequence where she uses a variety of patterns, swinging her arms, exploring different levels).
- The student maintains considerable concentration during the presentation. She is focused and committed to the performance (e.g., [V] holds her out-stretched pose during the tableau, and knows what movements to do during the dance sequence).

Communication
- The student makes use of appropriate drama and dance vocabulary, when describing her group’s composition, with considerable effectiveness. She uses appropriate terminology to describe the group’s movement during the task (e.g., [P] Energy: We used body tension – “we were tight and loose.”).
- The student interprets and communicates the story with considerable clarity. She incorporates the movement of the sea into the dance (e.g., [V] portrays her part of a twister during a storm).

Comments
The student demonstrates the ability to create and perform a tableau and a dance sequence, and she reflects on both in a consistent manner with considerable clarity. The result is a persuasive performance that conveys the meaning of the poem “Secrets of the Sea” with considerable effectiveness.

Next Steps
In order to improve her performance, the student needs to:
• vary her energy levels within the piece to reflect the theme more effectively;
• include more detail in her written responses;
• consult a personal dictionary and classroom resources to correct errors in spelling and grammar.
**MY DRAMA/DANCE WORK**

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

**Explain why you chose this scene.**

I chose this scene because it had good questions the act was good and the how would express feelings to people who had never seen a war picture. We were one of our group's best acts on our scene. But before wanted to combine our complex ideas to create the tableaux that we preferred to the others.

**OUR GROUP COMPOSITION**

Tableaux

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
</tr>
<tr>
<td>□ We had different levels</td>
<td>We had 2 people doing the same thing. The 2 people had to communicate with each other</td>
</tr>
<tr>
<td>□ We related to each other</td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td></td>
</tr>
<tr>
<td>□ We used space to communicate our relationships</td>
<td>We used space to show the expressions on our face</td>
</tr>
<tr>
<td>□ We considered our audience</td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td></td>
</tr>
<tr>
<td>□ We stayed completely still</td>
<td>We made tableaux that were correct to the scene that we did</td>
</tr>
<tr>
<td>□ We held our tableaux</td>
<td></td>
</tr>
<tr>
<td>□ We made smooth transitions</td>
<td></td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td></td>
</tr>
<tr>
<td>□ We had a focal point</td>
<td>We used expressions to help communicate to the audience</td>
</tr>
<tr>
<td>□ We used facial expressions</td>
<td></td>
</tr>
<tr>
<td>□ We used body tension</td>
<td></td>
</tr>
</tbody>
</table>
### OUR GROUP COMPOSITION (Cont’d)

**Dance and Movement**

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because…</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong>&lt;br&gt;☐ We used different levels&lt;br&gt;☐ We made interesting shapes with our bodies or parts of our bodies</td>
<td>We had done hard movement only two people would do one thing at time.</td>
</tr>
<tr>
<td><strong>Space</strong>&lt;br&gt;☐ We used different formations&lt;br&gt;☐ We moved our bodies through space in different ways</td>
<td>We moved our bodies to change the parts that we performed.</td>
</tr>
<tr>
<td><strong>Time</strong>&lt;br&gt;☐ We used different pace or rhythm</td>
<td>We would use the same pace to switch our movement; we held our move for about 10 seconds.</td>
</tr>
<tr>
<td><strong>Energy</strong>&lt;br&gt;☐ We used slow and sustained, or quick and sudden energy</td>
<td>We used sudden energy to create movement.</td>
</tr>
</tbody>
</table>

---

### OUR GROUP COMPOSITION (Cont’d)

**What was the most difficult part to do? Why?**

The most difficult part was the dance. The dance was hard to figure out. Because everyone wanted to do something different.

**What would you do differently next time? Why?**

I would do better thinking to show that the play would make all fit together.
**Teacher’s Notes**

**Understanding of Concepts**
- The student demonstrates considerable understanding of the basic elements of drama and dance. During the dance sequence, he creates shapes using his arms and legs to represent creatures of the sea (e.g., [V] uses smooth, curved, fluid movements with his arms to show that he is swimming or moving through water), and his tempo changes as he makes a transition to a contrasting shape. The student demonstrates a solid understanding of drama and dance elements in his written response (e.g., [P] Shape: We related to each other – “We had 2 people doing the same thing. The 2 people had to communicate with each other”; Time: We made smooth transitions – “We made Tableauxs that would connect to the dance that we did.”).

**Critical Analysis and Appreciation**
- The student reflects and comments on his group’s work with considerable effectiveness. He writes about the importance of working together (e.g., [P] “The Dance was hard to figure out. Because everyone wanted to do something different.”). He also offers suggestions to improve the group’s performance (e.g., [P] “I would do better timing to show that the play would have all fit together.”).

**Performance and Creative Work**
- The student applies the appropriate elements of drama and dance during the presentation with considerable effectiveness. He demonstrates considerable awareness of his audience (e.g., [V] in his tableau, he turns his shape towards the audience so that it can see his shape and how he relates to his partner).
- The student maintains considerable concentration during the presentation. He is prepared and focused (e.g., [V] he uses controlled and fluid movements to coordinate with his partner; when he shadows his partner’s swimming movements, he makes certain that he is moving in the same space and time).

**Communication**
- The student makes use of appropriate drama and dance vocabulary, when describing his group’s composition, with considerable effectiveness. He refers to the need to engage the audience by organizing ideas and using facial expressions (e.g., [P] “But before we had to combine our complex ideas to create the tableaux that we preformed to the audience.”; “We used expressions to help communicate to the audience.”).
- The student interprets and communicates the story with considerable clarity. In his tableau, the student creates a symbol of war (i.e., [V] uses a high stretched shape, with his arm bent, to represent a weapon), and he elaborates on the war theme in his written response (e.g., [P] “The act was good, and the war would express feelings to people who had never seen a war picture.”).

**Comments**
The student consistently incorporates the elements of tableau in his portrayal of a people at war and he shows an awareness of the audience in his static positions. His dance sequence demonstrates the fluidity of movement through water while showing awareness of his relationship to others. In his written response, the student uses appropriate drama and dance vocabulary to describe the performance his group presents.

**Next Steps**
In order to improve his performance, the student needs to:
- include and maintain facial expression as part of his character development;
- incorporate additional specific drama and dance vocabulary into his written response to clarify the intended effects of his performance;
- provide more detail to describe the shapes he makes and how he moves through space;
- consult a personal dictionary and classroom resources to correct errors in spelling.
MY DRAMA/DANCE WORK

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

Explain why you chose this scene. I chose this scene because it was the most important and interesting part. B2 was high and pretending to be seaweed. B1 was medium and pretending to be the wind. B3 was low and being a darting fish. And B1 was low and high because he was the waves. B2 was shaking. B4 was spinning. B3 was darting around and B1 was doing wavy movements.

OUR GROUP COMPOSITION

Tableaux
Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td>we were different parts of the sea.</td>
</tr>
<tr>
<td></td>
<td>we related to each other</td>
</tr>
<tr>
<td>Space</td>
<td>we were moving around like waves.</td>
</tr>
<tr>
<td></td>
<td>we used space to communicate our relationships</td>
</tr>
<tr>
<td></td>
<td>we considered our audience</td>
</tr>
<tr>
<td>Time</td>
<td>we wanted people to get a good look at our tableaux.</td>
</tr>
<tr>
<td></td>
<td>we stayed completely still</td>
</tr>
<tr>
<td></td>
<td>we held our tableaux</td>
</tr>
<tr>
<td></td>
<td>we made smooth transitions</td>
</tr>
<tr>
<td>Energy</td>
<td>if we didn’t they wouldn’t know what we will be doing.</td>
</tr>
<tr>
<td></td>
<td>we had a focal point</td>
</tr>
<tr>
<td></td>
<td>we used facial expressions</td>
</tr>
<tr>
<td></td>
<td>we used body tension</td>
</tr>
</tbody>
</table>
### OUR GROUP COMPOSITION (Cont’d)

#### Dance and Movement

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
</tr>
<tr>
<td><em>We used different levels</em></td>
<td>if we didn’t we would be standing there.</td>
</tr>
<tr>
<td><em>We made interesting shapes with our bodies or parts of our bodies</em></td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td></td>
</tr>
<tr>
<td><em>We used different formations</em></td>
<td>Same things move around in circles and some things move up and down.</td>
</tr>
<tr>
<td><em>We moved our bodies through space in different ways</em></td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td></td>
</tr>
<tr>
<td><em>We used different pace or rhythm</em></td>
<td>if we all did the same rhythm it would be boring.</td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td></td>
</tr>
<tr>
<td><em>We used slow and sustained, or quick and sudden energy</em></td>
<td>2 people did slow and sustained and 2 people did quick and sudden energy.</td>
</tr>
</tbody>
</table>

### OUR GROUP COMPOSITION (Cont’d)

What was the most difficult part to do? Why?

Holding our 3rd tableau. It was hard because I was balancing on 1 arm and 1 foot. B4 was balancing on 2 legs and diving. G3 and B1 were standing up they get the easy part.

What would you do differently next time? Why?

We would get B4 to do a different move because she was just spinning around in a circle. Maybe she can pretend to dive and swim.
Communication
- The student makes use of appropriate drama and dance vocabulary, when describing her group’s composition, with a high degree of effectiveness. She chooses vivid action verbs to describe the movements of the group during the dance portion of the performance (i.e., [P] “B2 was shaking. B4 was spinning. B3 was darting around and B1 was doing wavy movements.”). 
- The student interprets and communicates the story with a high degree of clarity. During the presentation, her transitions from land tableau to dance and then to sea tableau are smooth and connected and easy for the audience to follow. She conveys appropriate emotions and matches her movements to the story (e.g., [V] freezes with fright when the other students are fighting; then becomes a sea creature that flutters through the water, effectively portraying undersea life).

Comments
The student shows an excellent grasp of the skills needed to create and perform a drama and dance work, and she is confident in her presentation. Her written response shows a high degree of perceptiveness and clarity as she explains in precise detail what she and her group did and what they want to improve next time.

Next Steps
In order to improve her performance, the student needs to:
• connect more with the audience, using facial expression and body position;
• check her written work carefully for the correct use of language conventions (e.g., spelling and grammar).
Secrets of the Sea  Level 4, Sample 2

A

MY DRAMA/DANCE WORK

Draw a picture that shows ONE Scene from your Drama/Dance work. Label your drawing to show what or who each person was portraying.

Cloud watchers  hunter  file maker

Explain why you chose this scene.
I chose this scene because it shows team work because one person was hunting and one person was making a fire.

B

OUR GROUP COMPOSITION

Tableaux
Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td></td>
</tr>
<tr>
<td>- We had different levels</td>
<td></td>
</tr>
<tr>
<td>- We related to each other</td>
<td></td>
</tr>
<tr>
<td>- We considered our relationships</td>
<td></td>
</tr>
<tr>
<td>- We used space to communicate our relationships</td>
<td></td>
</tr>
<tr>
<td>- We were happy we'd be close together</td>
<td></td>
</tr>
<tr>
<td>- If we were fighting we'd be far away</td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td></td>
</tr>
<tr>
<td>- We used space to communicate our relationships</td>
<td></td>
</tr>
<tr>
<td>- We were happy we'd be close together</td>
<td></td>
</tr>
<tr>
<td>- If we were fighting we'd be far away</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
</tr>
<tr>
<td>- We stayed completely still</td>
<td></td>
</tr>
<tr>
<td>- We held our tableaux</td>
<td></td>
</tr>
<tr>
<td>- We made smooth transitions</td>
<td></td>
</tr>
<tr>
<td>Energy</td>
<td></td>
</tr>
<tr>
<td>- We had a focal point</td>
<td></td>
</tr>
<tr>
<td>- We used facial expressions</td>
<td></td>
</tr>
<tr>
<td>- We used body tension</td>
<td></td>
</tr>
<tr>
<td>- We used facial expressions because we used our face to express our feelings</td>
<td></td>
</tr>
</tbody>
</table>
## OUR GROUP COMPOSITION (Cont’d)

### Dance and Movement

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td><strong>We used different levels</strong></td>
</tr>
<tr>
<td>• We used different levels</td>
<td></td>
</tr>
<tr>
<td>• We made interesting shapes with our bodies or parts of our bodies</td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td><strong>We moved our bodies through space in different ways</strong></td>
</tr>
<tr>
<td>• We used different formations</td>
<td></td>
</tr>
<tr>
<td>• We moved our bodies through space in different ways</td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td><strong>We used different pace or rhythm</strong></td>
</tr>
<tr>
<td>• We used different pace or rhythm</td>
<td></td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td><strong>We used slow and sustained, or quick and sudden energy</strong></td>
</tr>
<tr>
<td>• We used slow and sustained, or quick and sudden energy</td>
<td></td>
</tr>
<tr>
<td>• We used different levels of speed</td>
<td></td>
</tr>
</tbody>
</table>

---

### What was the most difficult part to do? Why?

The most difficult part to do was our tableaux because we got laughing.

---

### What would you do differently next time? Why?

We would avoid eye contact so we wouldn’t laugh.
**Teacher’s Notes**

**Understanding of Concepts**
- The student demonstrates thorough understanding of the basic elements of drama and dance. Throughout his dance performance he uses his body to move through different levels, and his transitions are fluid and controlled. In his written response, the student relates the use of space to the different actions performed (e.g., [P] “we moved our bodies through space is different ways for example we were siming [swimming] to neling [kneeling]”).

**Critical Analysis and Appreciation**
- The student reflects and comments on his group’s work with a high degree of effectiveness. He observes that there is a problem during the tableau sequence, and he comes up with a solution (e.g., [P] “The most difficult part to do was our tableaux because we kept laughing. We would avoid eye contact so we won’t laugh.”).

**Performance and Creative Work**
- The student applies the appropriate elements of drama and dance during the presentation with a high degree of effectiveness. He participates in the tableaux and dance sequence, using smooth transitions with confidence and expression.
- The student maintains a high degree of concentration during the presentation. He stays focused and in character as cloud watcher and fighter (e.g., [V] his facial expressions and body stance are consistent as he moves from tableau to dance).

**Communication**
- The student makes use of appropriate drama and dance vocabulary, when describing his group’s composition, with a high degree of effectiveness. He uses correct terminology to describe the elements of tableau (e.g., [P] “we stayed completely still because we held our tableaux” and “we used our face to express our feelings”).
- The student interprets and communicates the story with a high degree of clarity. In his interpretation of the “Secrets of the Sea”, he portrays an identifiable character in both the land tableau and the sea tableau (i.e., [V] in role as cloud watcher in the land tableau, his body is crouched and low; as a fighter in the sea tableau, his body is tense and stretched).

**Comments**
The student’s overall performance demonstrates a solid understanding of the elements of drama and dance. Throughout the performance, he is focused and determined while working with his partners to communicate the story. In his written response, he relates exactly what the group did and justifies each action.

**Next Steps**
In order to improve his performance, the student needs to:
- execute his dance moves with more conviction and expression;
- incorporate a wider range of facial expressions;
- check his written work carefully for the correct use of language conventions (e.g., spelling and grammar).
The Arts Exemplar Task
Grade 3 – Drama and Dance
Teacher Package

Title: Secrets of the Sea

Time Requirement: 245–330 minutes (over several class periods)

Introductory activities
• Pre-task 1: 30–40 minutes
• Pre-task 2: 25–40 minutes
• Pre-task 3: 30–40 minutes
• Pre-task 4: 40–50 minutes

Exemplar task
• Part 1: 20–30 minutes
• Part 2: 30–40 minutes
• Part 3: 50–60 minutes
• Part 4: 20–30 minutes

Description of the Task
Working in groups, the students will create two tableaux and a dance sequence that, in combination, communicate their interpretation of the poem “Secrets of the Sea”. The students will explore the ideas and feelings of the gentle people who live on the island and of the sea creatures from down under. They will use tableaux and movement to tell the story of the poem in a drama and dance composition. Following the presentations, the students individually will draw and label one scene from their own group composition and explain why they chose it. They will discuss their own presentation and complete a brief reflection sheet.

Student Scenario
Present the following scenario and instructions to the students:

Today you will take an imaginary journey. You and your friends have found a bottle washed up on the shore of the sea. In the bottle is a poem entitled “Secrets of the Sea”. The poem tells of a time when people of the land gathered around fires to tell tales of mystery, of adventure, and of an event that occurred long, long ago that separated the land people from the sea people. The people of the sea have secrets to share about what happened many years ago.
Working cooperatively in groups, you will create two tableaux that will capture the lives of the people of the land and the people of the sea. As a connection between the two tableaux, you will create a dance that expresses the secret story of the people of the sea.

After you present your composition to the class, each of you will draw one scene from your drama and dance composition and explain why you chose this special scene. Your journey will be complete when you have finished writing a brief reflection on your drama and dance composition. Let's begin our imaginary journey to become the people of the land and the people of the sea.

**Curriculum Expectations Addressed in the Task**

This task gives students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Drama and Dance strand for Grade 3 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education's *Curriculum Unit Planner* (CD-ROM).

**Students will:**

1. describe basic elements of drama and dance (3a40);
2. interpret and communicate the meaning of stories, poems, plays, and other material drawn from a range of sources and cultures, using basic drama and dance techniques (3a41);
3. compare their own work with the work of others in drama and dance through discussion, writing, movement, and visual art work (3a43);
4. describe their own and others' work in drama and dance, using appropriate vocabulary (3a47);
5. demonstrate the ability to concentrate while in role in drama and dance (3a49);
6. recognize and choose appropriate elements of movement for dramatizing their responses to different stimuli or ideas (3a50);
7. create works of drama and dance, using appropriate elements (3a55).

**Teacher Instructions**

**Prior Knowledge and Skills Required**

To complete this task, students should have some experience with, or some knowledge or skills related to, the following:

- maintaining concentration while working individually and with others
- creating tableaux
- making transitions from one tableau to another or from tableau to movement
- creating dance compositions
- working to set criteria and assessing self/peers
• working within a limited space for presentation (taking into account audience considerations)
• controlling and moving their bodies in space and time
• reflecting on works of drama and dance, orally and in written form

Assessment and Evaluation
The rubric* provided with this exemplar task is to be used to assess students' work. The rubric is based on the achievement levels outlined on page 9 of The Ontario Curriculum, Grades 1–8: The Arts, 1998.

Introduce the rubric to the students at the beginning of the exemplar task. Review the rubric with the students to ensure that each student understands the criteria and the descriptions for achievement at each level. Allow ample time for a thorough reading and discussion of the assessment criteria outlined in the rubric.

Some students may perform below level 1. Although the rubric does not include descriptions of achievement below level 1, the characteristics of these students' work should be reviewed in relation to the criteria outlined in the rubric.

Accommodations
Accommodations that are normally provided in the regular classroom for students with special needs should be provided in the administration of the exemplar task.

Materials and Resources Required
The following materials should be made available for this task:
– copy of the poem “Secrets of the Sea” (Appendix E)
– markers and chart paper for brainstorming
– a selection of music that evokes a feeling of moving water (e.g., “The Aquarium” from Carnival of the Animals by composer Camille Saint-Saëns)
– CD or cassette player

*The rubric is reproduced on page 10 of this document.
**Task Instructions**

**Introductory Activities**
The pre-tasks are designed to review and reinforce the skills and concepts that students will be using in the exemplar task.

**Pre-task 1: Exploring and Developing the Source (30–40 minutes)**
1. Copy the poem “Secrets of the Sea” on chart paper and read the poem aloud to the students.
2. Discuss as a class the following:
   - Where does the poem take place?
   - Describe the different places in the poem.
   - What might the secrets be that the people of the sea speak about?
   - Who is the poem about?
   - What might have happened to separate the “people of the land” from the “people of the sea”?
3. Reread the poem aloud to the students once again. Ask the students to join in and read the poem with you, teacher and students taking alternate lines.
   Teacher: “On a faraway gentle island”
   Students: “Embraced by a gentle sea”
4. Repeat this choral reading activity, only this time divide the class into two groups.
   Have each group read the lines alternately. Continue to review the poem in different ways (e.g., loud and soft, fast and slow) until the students are familiar with its content.
5. Discuss with the students what they know about the life of the island people, having read the poem. Use the following questions:
   - How would you describe the community in which these people live?
   - What do you think the island looks like?
   - What kinds of activities might these people do from day to day?
   - What kind of jobs might the people have?
   Copy these questions and post them in the classroom for future reference.

**Pre-task 2: Tableau – Life of the Island People (25–40 minutes)**
1. Review the poem “Secrets of the Sea” with the students.
2. Divide the class into groups of four or five. (Note: Students will work in the same groups in pre-task 4 and in the exemplar task itself.)
3. Tell the students they are to imagine that they are members of this island community and to explore in their groups what life is like on their island by discussing the questions posed in pre-task 1.
4. Following the small-group discussions, explain that each group is to work together to create three (3) tableaux to show a day in the life of the island community. (Note: Explain to the students that a tableau is a frozen picture with no words, like a statue or a photograph. The picture should communicate a thought, feeling, or idea, or illustrate a special moment, that tells others about the life of the community.)
5. Record the Elements of Tableau (Appendix C) on chart paper and post it in the classroom.
6. Review the Elements of Tableau with the students. Ask them:
   – What is a tableau?
   – What does a good tableau look like?

7. Have the groups work for 15–20 minutes to prepare their three tableaux. Tell them that each group member must be a part of each scene, and that they will need to consider the following questions:
   – What is each person doing in the scene?
   – What shapes will each person make in each scene?
   – What gestures, expressions will be used to tell the story?
   – What space will there be between each person in the scene?
   – What is the focal point for each tableau?
   – What title or caption will be given to each tableau?

8. Once the students have rehearsed their scenes, have half of the groups make their presentations to the rest of the class. (Tell the students that the other groups will present later.) As the students watch the scenes, have them discuss what stories were told by each group, and how successful they thought each group was at creating the tableaux.

Pre-task 3: Dance – Movements of the Sea Creatures (30–40 minutes)

1. Review the poem “Secrets of the Sea” with the students.

2. Ask the students to suggest words or phrases from this poem that suggest movement. Record the answers on a piece of chart paper and post it in the classroom. (Possible answers are: “danced down under”, “slip through rolling waves”, “twist and turn and dance”, “swam together as if one”, “twirled and whirled down and down”, “swirling”, “shaking”, “soaring” “swivelling”.)

3. Record the Elements of Dance (Appendix D) on chart paper and post it in the classroom.

4. Review the Elements of Dance with the students.

5. Tell the students to spread out in the classroom. Select words from the poem, and other appropriate words, that describe the movement of the sea creatures. Assign a word to each student. Tell the students that they are to perform movements that are suggested by their word. Have each student work individually in his or her own space.

6. Have the students work in pairs. Explain that one partner in each pair is going to be the leader and the other partner is going to follow the leader.
   – Partner A is the sea creature who is moving beneath the sea. Using word images from the poem (and others that the students can think of), the sea people are going to teach the children how to move beneath the sea.
   – Partner B is one of the children who follows exactly what the sea creature does.
   – The activity is repeated with Partner B as the leader and Partner A as the follower. (Note: This activity is more successful if the students move in slow motion. Each pair works in its own space. Encourage the students to include a number of different levels as they move. A selection of music might help the students with the movement activity. An example is “The Aquarium” from Carnival of the Animals by Saint-Saëns.)
7. Have three or four pairs demonstrate their movements to the class.

8. Have the “audience” reflect on what they saw by sharing answers to these questions:
   – What interesting shapes did you see?
   – What levels were used? How were the levels used?
   – Could you tell what words or phrases were being created through movement?
   – What were they?

**Pre-task 4: Story of the Sea Creatures – Tableau (40–50 minutes)**

1. Discuss with the students what they know about the life of the people of the sea, using the following questions:
   – How would you imagine the undersea world in which these sea people live?
   – What things are important to these sea creatures?
   – What other details are important to know about these sea creatures?
   – What was the secret that the sea creatures wanted to tell?

2. Divide the students into the same groups of four or five as in pre-task 2.

3. Ask the students to explore in their groups the history of the sea creatures by discussing the questions listed above and the following questions:
   – Why do the sea creatures not belong?
   – What were the “warring times”?
   – What happened to separate these people?

4. Following the small-group discussions, explain that each group is to work together to create three (3) tableaux to show the secret story of what happened to the sea creatures.

5. Refer the students to the Elements of Tableau (Appendix C) posted in the classroom.

6. Have the groups work for 15–20 minutes to prepare their three tableaux. Tell them that each group member must be a part of each scene.

7. Once the students have rehearsed their scenes, have the groups that did not present in pre-task 2 make their presentations to the class. As the students watch the scenes, have them observe and identify the different stories told by each group about the sea creatures, and discuss how successful they thought each group was at creating the tableaux.

**Exemplar Task**

The following pieces of work by each student are to be submitted for marking:

– presentation of the final drama and dance composition
– drawing and description of one scene from the drama and dance composition (Appendix A)
– reflection on the drama and dance composition (Appendices B1–B3)
Part 1: Tableaux (20–30 minutes)
1. Read the student scenario to the class.
2. Introduce and discuss the task rubric.
3. Divide the students into their tableaux groups of four or five. Ask each group to select two tableaux scenes from those presented in the pre-tasks, one scene from the life of the island people and one scene from the story of the sea creatures. Tell the students that they will use the tableau of the island people as their beginning scene, and the tableau of the sea creatures as their ending in their drama and dance composition.
4. Have the students rehearse and refine the tableaux, using the Elements of Tableau (Appendix C) as a reference.

Part 2: Dance (30–40 minutes)
1. Explain to the students that they are going to show the history of the sea creatures, using movement instead of tableaux to tell the story.
2. Have the students in their groups decide what story they want to tell about the sea creatures in their dance composition, and then create movements to show this story.
3. Remind the students to consider the movement words and phrases from the poem that were suggested in pre-task 3.
4. Give the students time to practise their individual movements.
5. Tell the students in each group to combine the movements that have been created into a dance sequence. (Note: This dance composition should be approximately 32 beats in total length. Students may also choose how to organize the movements – e.g., one person moves at a time; everyone moves at the same time; pairs of students move at the same time; all four students perform each others’ movements.)
6. Tell the students to rehearse and refine their dance composition.

Part 3: Drama and Dance Composition (50–60 minutes)
1. Have each group prepare its culminating drama and dance presentation using this structure: tableau, dance, tableau.
2. Tell the students to rehearse and refine their drama and dance composition. Have them practise starting on a cue, holding the tableau for a set time or until a second cue is provided, and then moving fluidly through the transition into their dance. Have them practise again with a final cue to move back into their final tableau scene. (Note: The transitions should be practised so that all movement is fluid. Students need to know their positions from tableau into their dance movement and then how to position themselves so they fit back into tableau.)
3. Have each group present its final dance and drama composition to the class.
Part 4: Reflection on the Presentations (20–30 minutes)
1. Discuss the presentations with the students. Have them consider how the elements of drama and dance were used in the presentations, and ask them to suggest ways in which their presentations could be improved.
2. Distribute the student packages.
3. Have the students respond to their own group presentation by drawing one scene from their drama work and explaining why they chose this scene (see Appendix A).
4. Have the students record a reflection of their own group presentation, focusing on what they did well and what they would improve based on the discussion of all the class presentations (see Appendices B1–B3).
Appendix A: My Drama/Dance Work

Draw a picture that shows ONE scene from your drama/dance work. Label your drawing to show what, or who, each person was portraying.

Explain why you chose this scene.

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
Appendix B1: Our Group Composition

Tableaux

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because…</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
</tr>
<tr>
<td>❑ We had different levels</td>
<td></td>
</tr>
<tr>
<td>❑ We related to each other</td>
<td></td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td></td>
</tr>
<tr>
<td>❑ We used space to communicate our relationships</td>
<td></td>
</tr>
<tr>
<td>❑ We considered our audience</td>
<td></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td></td>
</tr>
<tr>
<td>❑ We stayed completely still</td>
<td></td>
</tr>
<tr>
<td>❑ We held our tableaux</td>
<td></td>
</tr>
<tr>
<td>❑ We made smooth transitions</td>
<td></td>
</tr>
<tr>
<td><strong>Energy</strong></td>
<td></td>
</tr>
<tr>
<td>❑ We had a focal point</td>
<td></td>
</tr>
<tr>
<td>❑ We used facial expressions</td>
<td></td>
</tr>
<tr>
<td>❑ We used body tension</td>
<td></td>
</tr>
</tbody>
</table>
Appendix B2: Our Group Composition

**Dance and Movement**

Check ONE thing in each box that your group did well, and tell why.

<table>
<thead>
<tr>
<th>We did this well</th>
<th>because...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape</strong></td>
<td></td>
</tr>
<tr>
<td>- We used different formations</td>
<td></td>
</tr>
<tr>
<td>- We made interesting shapes with our bodies or parts of our bodies</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Space</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>- We used different levels</td>
<td></td>
</tr>
<tr>
<td>- We moved our bodies through space in different ways</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Time</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>- We used different pace or rhythm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Energy</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>- We used slow and sustained, or quick and sudden energy</td>
<td></td>
</tr>
</tbody>
</table>
Appendix B3: Our Group Composition

What was the most difficult part to do? Why?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What would you do differently next time? Why?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Appendix C: Elements of Tableau

A tableau is a non-verbal frozen picture (like a photograph) that clearly expresses and communicates a thought, feeling, idea, or situation. Consider the following questions about the elements of tableau as you prepare your presentation.

**Shape:**
- **What is your body doing in the tableau?**
  - Are you using a different level than others (high, medium, low)?
  - How does your body relate to others in the tableau?
    - reaching towards/turning away
    - isolated from the group/included

- **What shapes are you making with your body?**
  - Does your body shape contribute to the meaning of the tableau?
    - twisted, stretched, curved
    - interconnected
    - symmetrical/asymmetrical

**Space:**
- **How are you using the space?**
  - What is your relationship to the others in your tableau?
  - Do your choices communicate information about relationships?
  - Have you planned your tableau taking your audience's position into account?

**Time:**
- **Are you aware of internal timing?**
  - Are you completely still?
  - Are you holding your tableau for a set count and then releasing it in a coordinated manner?
  - If you are doing a tableau with a transition, have you coordinated the timing of the transition?

**Energy/Dynamics:**
- **How is your energy expressed?**
  - Do you have a focal point within your tableau?
  - Do your facial expressions match the characters and the situation?
  - Are you using tension in your bodies (e.g., arms, fingers, hands) to convey dramatic meaning?
Appendix D: Elements of Dance

The fundamental components of dance include space, shape, time (rhythm), and energy. Consider the following questions about these elements as you prepare your presentation.

Space: How are you using the space?
Are you using the space in an interesting way by considering a variety of formations?
- straight line
- scattered throughout the room
- semi-circle
- triangle
- star

How is your body moving in the space?
- forward/backward, advancing/retreating
- direct/indirect
- straight line
- angular
- curved

Shape: What is your body doing?
- Are you using a variety of levels (high, medium, low)?
- Are you using your whole body or parts of your body?

What shapes are you making with your body?
- twisted, stretched, curved
- interconnected
- symmetrical/asymmetrical

Time: How are you using timing?
Are you using variations in pace or rhythm?
- still/staccato
- fast/slow/moderate
- long/short
- sudden/sustained
- even/uneven

Energy/Dynamics: What kinds of energy (dynamics) are you using?
- slow and sustained or quick and sudden
- bound/free, heavy/light
Appendix E: Secrets of the Sea

On a faraway gentle island,
Embraced by a gentle sea,
A gentle sort of people
Sang and danced in harmony.

The gentle folk would gather round
To tell stories of great wonder,
Tales from long, long ago,
When sea creatures danced down under.

Their words would slip through rolling waves
To stir the creatures’ hearts below.
The people of the sea cried back,
“There are secrets you should know.”

“We have stories of a warring time,
When sea creatures did not belong.
So now we live and move below,
And no one hears our song.”

“Come play with us, dear gentle folk,
Come listen to our mystery,
Come twist and turn and dance with us,
Come listen to our history.”

And so the children of the island
Swam gently down below.
They twirled and whirled down and down
To hear secrets of long ago.

The children and sea creatures
Swam together as if one,
Swirling, shaking, soaring, swivelling,
Sharing secrets had begun.

On a faraway gentle island,
Embraced by a gentle sea,
A gentle sort of people
Sang and danced in harmony.
The Other Story of Hansel and Gretel

The Task

This exemplar task was based on an exploration of the fairy tale *Hansel and Gretel*. Students were to explore the thoughts and feelings of a character by writing a letter in role. They were to create and perform a drama and dance presentation, using tableau, speaking in role, and movement. They were to complete the task with a reflection on the artistic choices they made in their drama and dance presentation.

Expectations

This task gave students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Drama and Dance strand for Grade 6 in *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Note that the codes that follow the expectations relate to the Ministry of Education’s *Curriculum Unit Planner* (CD-ROM).

Students will:

1. demonstrate an understanding of the principles involved in the structuring of works in drama and dance (6a45);
2. interpret and communicate the meaning of novels, scripts, legends, fables, and other material drawn from a range of sources and cultures, using a variety of drama and dance techniques, and evaluate the effectiveness of the techniques (6a46);
3. create dance pieces, using a variety of techniques (6a48);
4. demonstrate understanding of ways of sustaining the appropriate voice or character when speaking or writing in role for different purposes (6a51);
5. recognize when it is necessary to sustain concentration in drama and dance (6a55);
6. create, rehearse, and present drama and dance works to communicate the meaning of poems, stories, paintings, myths, and other source material drawn from a wide range of cultures (6a63);
7. solve artistic problems in drama and dance, individually and in groups, and evaluate the solutions (6a68).

Prior Knowledge and Skills

To complete the task, students were expected to have some experience with, or some knowledge or skills related to, the following:

- speaking and writing in role as characters in a story
- controlling and moving their bodies in space and time
- flocking technique

For information on the process used to prepare students for the task and on the materials and equipment required, see the Teacher Package, reproduced on pages 81–92 of this document.
## Task Rubric – Drama and Dance, Grade 6: The Other Story of Hansel and Gretel

<table>
<thead>
<tr>
<th>Expectations*</th>
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<tbody>
<tr>
<td><strong>Understanding of Concepts</strong></td>
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<tr>
<td>The student:</td>
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<tr>
<td>1, 4</td>
<td>– demonstrates limited understanding of the principles involved in structuring tableau and in speaking and writing in role</td>
<td>– demonstrates some understanding of the principles involved in structuring tableau and in speaking and writing in role</td>
<td>– demonstrates considerable understanding of the principles involved in structuring tableau and in speaking and writing in role</td>
<td>– demonstrates thorough understanding of the principles involved in structuring tableau and in speaking and writing in role</td>
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<tr>
<td></td>
<td>– demonstrates limited understanding of ways of sustaining voice or character (use of language, gestures, body movements)</td>
<td>– demonstrates some understanding of ways of sustaining voice or character (use of language, gestures, body movements)</td>
<td>– demonstrates considerable understanding of ways of sustaining voice or character (use of language, gestures, body movements)</td>
<td>– demonstrates thorough understanding of ways of sustaining voice or character (use of language, gestures, body movements)</td>
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<tr>
<td><strong>Critical Analysis and Appreciation</strong></td>
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<tr>
<td>The student:</td>
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<tr>
<td>7</td>
<td>– presents and defends a solution, through writing in role as a character from <em>Hansel and Gretel</em>, with limited effectiveness</td>
<td>– presents and defends a solution, through writing in role as a character from <em>Hansel and Gretel</em>, with some effectiveness</td>
<td>– presents and defends a solution, through writing in role as a character from <em>Hansel and Gretel</em>, with considerable effectiveness</td>
<td>– presents and defends a solution, through writing in role as a character from <em>Hansel and Gretel</em>, with a high degree of effectiveness</td>
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<tr>
<td></td>
<td>– provides a personal reflection on the artistic choices made in the presentation with limited clarity</td>
<td>– provides a personal reflection on the artistic choices made in the presentation with some clarity</td>
<td>– provides a personal reflection on the artistic choices made in the presentation with considerable clarity</td>
<td>– provides a personal reflection on the artistic choices made in the presentation with a high degree of clarity</td>
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<tr>
<td><strong>Performance and Creative Work</strong></td>
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<td>The student:</td>
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<tr>
<td>2, 3, 5</td>
<td>– creates and performs dance pieces using the movement techniques required with limited effectiveness</td>
<td>– creates and performs dance pieces using the movement techniques required with some effectiveness</td>
<td>– creates and performs dance pieces using the movement techniques required with considerable effectiveness</td>
<td>– creates and performs dance pieces using the movement techniques required with a high degree of effectiveness</td>
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<tr>
<td></td>
<td>– interprets and conveys the perspective of a character from <em>Hansel and Gretel</em> with limited effectiveness</td>
<td>– interprets and conveys the perspective of a character from <em>Hansel and Gretel</em> with some effectiveness</td>
<td>– interprets and conveys the perspective of a character from <em>Hansel and Gretel</em> with considerable effectiveness</td>
<td>– interprets and conveys the perspective of a character from <em>Hansel and Gretel</em> with a high degree of effectiveness</td>
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<tr>
<td></td>
<td>– sustains concentration in a limited way during the presentation</td>
<td>– sustains some concentration during the presentation</td>
<td>– sustains considerable concentration during the presentation</td>
<td>– sustains a high degree of concentration during the presentation</td>
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</table>
### The Ontario Curriculum – Exemplars, Grades 3, 6, and 8: The Arts

#### Communication

<table>
<thead>
<tr>
<th>Expectations*</th>
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<tbody>
<tr>
<td>6</td>
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<tr>
<td>- communicates the story of <em>Hansel and Gretel</em> with limited clarity</td>
<td>- communicates the story of <em>Hansel and Gretel</em> with some clarity</td>
<td>- communicates the story of <em>Hansel and Gretel</em> with considerable clarity</td>
<td>- communicates the story of <em>Hansel and Gretel</em> with a high degree of clarity</td>
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</tr>
<tr>
<td>- uses drama and dance vocabulary with limited accuracy to reflect on the presentation</td>
<td>- uses drama and dance vocabulary with some accuracy to reflect on the presentation</td>
<td>- uses drama and dance vocabulary with considerable accuracy to reflect on the presentation</td>
<td>- uses drama and dance vocabulary with a high degree of accuracy to reflect on the presentation</td>
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</tbody>
</table>

*The expectations that correspond to the numbers given in this chart are listed on page 52.

*Note:* This rubric does not include criteria for assessing student performance that falls below level 1.
The Other Story of Hansel and Gretel  Level 1, Sample 1

A

Writing in Role: Goodbye Letter

Dear Mother and Father,

How difficult it is for me...to leave you. I brought back as food and a knife and a millstone. And so come and fetch me to fetch food.

I ran away because my step dad we barely have any money and I am not coming back. I wish we could go to a shelter in the town.

We'll good by Mother and father and Gretel.

Sincerely,

Hansel

B

Reflection on Drama and Dance Presentation

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);
b) your choice of phrase for speaking in role;
c) your use or non-use of music;
d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.
   a) My choice of solution to the story problem is:  
      a happy ending, we had food and money, and we were happy.
   b) We sang songs in our circle and danced scenes with no problem.

2. Tell why you made each of these choices and what effect you thought each would have on the audience.
   a) b) I chose these two choices because: 
      the choices were the same.
3. Explain why you believe these choices worked or did not work effectively in your presentation.

   I think it worked because of our
   first, we were raising good and happy
   and we had a house.

4. What do you think went well in your presentation?
   I think what went well was how we prepared
   and it was all right, but the dance
   I can see on part three.

5. If you were to do this presentation again, how would you improve it?
   I think it would can improve if
   will that be the same, but the dance
   we would improve.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates limited understanding of the principles involved in structuring tableau and in speaking and writing in role. As the student explores space, shape, and time, and the energy/dynamics of dance, he moves in a jagged and incomplete way, rarely finishing a movement before beginning the next (e.g., [V] during flocking, the student’s head is bent, but he doesn’t bend his lower back). When writing in role, the student includes few of the components required for the letter (e.g., [P] expresses little emotion in leaving his parents and is vague about his plan: “I might go to a shelter in the town”).
- The student demonstrates limited understanding of ways of sustaining voice or character. He stays in role during the speaking portion of the tableau, but uses minimal facial expressions and body language to convey his character (e.g., [V] looks down as he speaks his lines).

Critical Analysis and Appreciation
- The student presents and defends a solution, through writing in role as a character from Hansel and Gretel, with limited effectiveness. In his goodbye letter, the student presents a tentative solution to the problem facing Hansel (e.g., [P] early in the letter, the student states that he needs “a rifle to hunt and for food”, and later he writes, “I am not coming back I might go to a shelter in the town”).
- The student provides a personal reflection on the artistic choices made in the presentation with limited clarity. In describing his choices, he simply restates the solution to the problem (e.g., [P] “mad [made] it to our antes [aunts] and uncles safyle [safely] with no probleams”), and he explains these choices in vague terms (i.e., “I chosed those two choices because all the choices were the same.”).

Performance and Creative Work
- The student creates and performs dance pieces using the movement techniques required with limited effectiveness. He makes minimal use of the energy/dynamics of dance, and his movements are mechanical throughout the presentation (e.g., [V] he lifts his hands, drops them to his sides, turns for the next movement).
- The student interprets and conveys the perspective of a character from Hansel and Gretel with limited effectiveness. He has difficulty maintaining character through facial expression and gesture, and comes out of role during the transitions (e.g., [V] faces away from the audience, hiding his facial expression). The student uses body language inappropriate for the character between the tableau and the dance (e.g., [V] places hands on hips, fidgets, looks for cues).
- The student sustains concentration in a limited way during the presentation. During flocking, he looks to other group members for verbal and visual cues as to the next step in the presentation (e.g., [V] watches others for cues, but loses focus on his character throughout the presentation).

Communication
- The student communicates the story of Hansel and Gretel with limited clarity. He demonstrates limited understanding of maintaining character through the routines (e.g., [V] moves mechanically along with others with no facial expression or energy/dynamics in his performance) and speaks in a low mumble throughout the presentation.
- The student uses drama and dance vocabulary with limited accuracy to reflect on the presentation. He refers to the final tableau as “our last play”, and conveys his understanding that during the tableau he is required to freeze in position by stating that “know one moved”.

Comments
The student demonstrates a limited degree of achievement in all categories of knowledge and skills. Throughout the performance, he relies on cues from others and demonstrates only a limited understanding of how to represent story and character through drama and dance. In his written work, the student demonstrates limited understanding of the task requirements and often does not provide relevant answers in his reflection on the presentation.

Next Steps
In order to improve his performance, the student needs to:
- practise speaking in role for clear projection of voice and accuracy in delivery;
- move smoothly from one expressive movement to the next;
- develop and maintain character through gestures, body positions, and speech;
- check his written work to correct errors in spelling.
The Other Story of Hansel and Gretel   Level 1, Sample 2

A

Writing in Role: Goodbye Letter

Dear Mother and Father,

How difficult it is for me....

It's time to say Hansel and Gretel have decided to leave you. This way you will have more food and fewer worries to feed. We will be on our own before you get back. Don't worry about us, we'll be fine. My hopes are you are healthy. We will come back.

Love, Gretel.

B

Reflection on Drama and Dance Presentation

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);
b) your choice of phrase for speaking in role;
c) your use or non-use of music;
d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.

a) My fears and my hopes.

b) My tableau and my flocking.

2. Tell why you made each of these choices and what effect you thought each would have on the audience.

a) My hopes and my fears effect the audience in mood. (How they feel about the piece)
b) My movement affected the audience by understanding more what the piece is about.

3. Explain why you believe these choices worked or did not work effectively in your presentation.
   Yes my choices worked in my presentation because it fitted the scene in the piece.

4. What do you think went well in your presentation?
   I think the flocking went well in my presentation.

5. If you were to do this presentation again, how would you improve it?
   I would improve my presentation by learning my lines more and by facing the audience.
The student sustains concentration in a limited way during the presentation. She often looks for visual and verbal cues from her group (e.g., [V] adjusts position when sitting; raises and lowers her hand, unsure of the position; receives a cue from another member during the final transition).

Communication
- The student communicates the story of *Hansel and Gretel* with limited clarity. Although she presents her character’s solution to the problem when speaking in role, she does so with a lack of emphasis and expression (e.g., [V] explains her plan in a low flat tone that is barely audible).
- The student uses drama and dance vocabulary with limited accuracy to reflect on the presentation. She comments on her presentation in general terms, rather than using vocabulary specifically related to the task (e.g., [P] in explaining how to improve the presentation, she writes: “I would improve my presentation by learning my lines more”).

Comments
The student demonstrates a limited degree of achievement in all categories of knowledge and skills. She performs with limited effectiveness, needing constant prompts from her group. She speaks in a low mumble and is distracted by the props that would normally enhance a presentation. In her written work, the student provides answers that lack focus and detail.

Next Steps
In order to improve her performance, the student needs to:
- practise speaking in role with better articulation, projection, and expression;
- maintain a consistent focal point during tableau and speaking in role;
- rehearse her performance to gain confidence;
- develop and maintain character, using appropriate gestures, body positions, and speech;
- check her written work to correct errors in spelling.
**Writing in Role: Goodbye Letter**

Dear Mother and Father,

How difficult it is for me … …

I’m going with Hansel. Good-bye,
I will miss you so much but,
to go because we need
food, firewood, and some
money. My fears are that
I may never see you
both again. My plan is
to try to find a forest
and beg for food there,
get some food, and wood.
My hopes are that I get
to see you again. I hope
you and father
stay safe, and I hope
we get food. I will love
Hansel. (080)

---

**Reflection on Drama and Dance Presentation**

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);

b) your choice of phrase for speaking in role;

c) your use or non-use of music;

d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.
   a) in my flocking I cursed up and clapped.

   __________ 

   __________

   __________

   __________

2. Tell why you made each of these choices and what effect you thought each would have on the audience.
   a) I cursed and clapped because it would get the audience’s attention. I spoke loud because I wanted the audience to hear me.
b) Yes, they did work.

3. Explain why you believe these choices worked or did not work effectively in your presentation.

They worked well because when I tasted and did the speaking, I really liked the way I moved and the way I spoke.

4. What do you think went well in your presentation?

The speaking went well, we spoke loud and clear, and the flopping went well. So did the tableau and the other tableau.

5. If you were to do this presentation again, how would you improve it?

I would try to not move fast, maybe a bit slower. I would have maybe let loose and not be nervous.
**Teacher’s Notes**

**Understanding of Concepts**
- The student demonstrates some understanding of the principles involved in structuring tableau and in speaking and writing in role. Throughout the presentation, the student assumes the role of Gretel. She speaks clearly with expression, but her body position is out of character (e.g., [V] when sitting next to a sleeping parent, she fidgets and looks from side to side). When writing in role, the student includes some of the required components in her letter but presents her solution to the problem briefly and in simple terms (e.g., [P] “My hopes are I get to see you again”).
- The student demonstrates some understanding of ways of sustaining voice or character. Her body movements are mechanical, and although she explores space, she does not express her character’s emotions (e.g., [V] her facial expressions do not convey the struggle of the journey or the joy of the solution).

**Critical Analysis and Appreciation**
- The student presents and defends a solution, through writing in role as a character from *Hansel and Gretel*, with some effectiveness. In her goodbye letter, the student describes her plan (e.g., [P] “My plan is to try to find a farm and beg for food there”) but is vague about what she will do if the plan succeeds (e.g., [P] “My hopes are I get to see you again... I hope we get food”).
- The student provides a personal reflection on the artistic choices made in the presentation with some clarity. She identifies her choices and explains why she made them, but her comments on the effectiveness of the presentation are vague (e.g., [P] “They worked well because... I really liked the way I moved”).

**Performance and Creative Work**
- The student creates and performs dance pieces using the movement techniques required with some effectiveness. She participates in the flocking with some expression, but her transitions are mechanical and choppy (e.g., [V] when kneeling, she looks around the room and loses focus and timing).
- The student interprets and conveys the perspective of a character from *Hansel and Gretel* with some effectiveness. She portrays her character throughout the performance with regard to story and situation; however, the hopes and fears of the journey are not clearly depicted (e.g., [V] her facial expression does not express fear when she is speaking in role).
- The student sustains some concentration during the presentation. She follows along while performing each movement, but looks to her team-mates for cues (e.g., [V] her eyes are always checking others as she looks around the room, and she loses her timing).

**Communication**
- The student communicates the story of *Hansel and Gretel* with some clarity. She depicts the whole journey, but the feelings of her character are not clearly communicated (e.g., [V] the student comes out of character in transitions, shaking her arms and adjusting clothing).
- The student uses drama and dance vocabulary with some accuracy to reflect on the presentation. She uses some words related to the task to describe her performance (e.g., [P] in commenting on her speaking in role, she writes: “I spoke loud because I wanted the audience [audience] to hear [hear] me.”). However, when explaining how she would improve her presentation, she doesn’t use appropriate descriptors (e.g., [P] “I would try to not move fast maybe a bit slower”).

**Comments**
Throughout the performance, the student’s interpretation of character and story demonstrates some skill and understanding, but she does not sustain her focus. The result is a performance that is somewhat effective in applying the skills and techniques taught. In her written work, the student addresses some aspects of the task with some clarity, but she does not always think through her explanations.

**Next Steps**
In order to improve her performance, the student needs to:
- use facial expressions to enhance her performance and interpretation;
- vary the use of space, shape, time, and energy/dynamics;
- maintain focus during transitions and movement;
- clarify the solution to the problem when writing in role;
- use a wider range of drama and dance vocabulary.
The Other Story of Hansel and Gretel  

Level 2, Sample 2

A

Writing in Role: Goodbye Letter

Dear Mother and Father,

How difficult it is for me … to tell you we have gone into the forest to search for food. I am scared of getting lost or attacked by animals. We don’t know the forest well and we are hungry. I hope we can find food for our family. I hope we also get back safely. Stay calm. We will come back soon with food. Don’t come looking for us because we could all get lost. Don’t worry, we will be fine.

Sincerely,

Hansel and Gretel

B

Reflection on Drama and Dance Presentation

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);

b) your choice of phrase for speaking in role;

c) your use or non-use of music;

d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.

   a) I crouched down and hide to show ____________.

   b) I prayed to show that I had ____________.

2. Tell why you made each of these choices and what effect you thought each would have on the audience.

   a) I thought my fear crouching would let the audience know that I was ____________. 
b) I thought praying would tell the audience that I was hoping for good things.

3. Explain why you believe these choices worked or did not work effectively in your presentation.

I think my choice worked because both of them really showed what I was trying to achieve. For example, my fear (shying) showed that I was scared, and praying showed that I was hoping that good things would happen.

4. What do you think went well in your presentation?
I think everything went pretty well; our flocking was pretty good, and even with our role playing with words but I think maybe our flocking could have been a bit smoother.

5. If you were to do this presentation again, how would you improve it?
I would improve it by taking a bit longer and maybe having my flocking a bit smoother. I also would improve by trying not to forget my lines.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates some understanding of the principles involved in structuring tableau and in speaking and writing in role. During the tableau, the student maintains his static frozen position; however, his eyes move around the room (e.g., [V] when frozen in the departure tableau, the student is following action off stage). When writing in role, the student includes some of the required components in his letter, but his writing is mechanical in style and lacks descriptive detail (e.g., [P] “we have gone into the forest to search for food... we will come back soon with food”).
- The student demonstrates some understanding of ways of sustaining voice or character. When speaking in role, he projects his voice to reflect character, but there is no emotion in the delivery (e.g., [V] he uses the same tone of voice in expressing both his hopes and his fears).

Critical Analysis and Appreciation
- The student presents and defends a solution, through writing in role as a character from *Hansel and Gretel*, with some effectiveness. In his goodbye letter, the student identifies the difficulties presented by his plan (e.g., [P] “We don’t know the forest thats why I’m scared.”), but does not clearly explain how this plan will solve the problem (e.g., [P] “I hope we can find food for the family.”).
- The student provides a personal reflection on the artistic choices made in the presentation with some clarity. The student defends his artistic choices, providing some evidence to support his opinions (e.g., [P] “I thought my fear crouching would let the audience know that I was scared.”).

Performance and Creative Work
- The student creates and performs dance pieces using the movement techniques required with some effectiveness. He participates in the flocking along with others in the group. Although the student’s transitions are performed smoothly, his flocking movements are mechanical and uncertain (e.g., [V] he loses his balance and stumbles during flocking).

- The student interprets and conveys the perspective of a character from *Hansel and Gretel* with some effectiveness. He stays in character for most of the presentation; however, he has difficulty incorporating facial expression when speaking (e.g., [V] the student’s face remains neutral when he expresses his fears to his sleeping parents).
- The student sustains some concentration during the presentation. He remains somewhat focused during transitions; however, his eyes shift as he looks to his team-mates for cues (e.g., [V] in flocking, the student follows the movement through while glancing from side to side).

Communication
- The student communicates the story of *Hansel and Gretel* with some clarity. He depicts the whole journey, but has difficulty communicating the emotions of his character (e.g., [V] when expressing his hopes and fears, the student speaks with no emotion).
- The student uses drama and dance vocabulary with some accuracy to reflect on the presentation. He uses some appropriate terminology to describe his performance (e.g., [P] “I crouched down and hide to show fear.”).

Comments
Throughout the performance, the student remains focused, and his choice of movements to interpret character and story demonstrates both some skill in performance and some understanding of audience. The result is a somewhat effective performance that communicates with some clarity and precision. In his written reflection, the student demonstrates some ability to present and support his ideas, but his goodbye letter is brief and lacking in detail.

Next Steps
In order to improve his performance, the student needs to:
- use facial expressions to enhance his performance and interpretation;
- clarify the solution to the problem when writing in role;
- practise movement to improve balance and technique;
- time his tableaux so the group moves in unison;
- vary the use of space, shape, time, and energy/dynamics;
- vary sentence structure for more effective communication.
Writing in Role: Goodbye Letter

Dear Mother and Father,

How difficult it is for me .... Why I need to leave. I am going out to find food because there is not enough food, water or money for all of us to survive. It will be very hard to find money, and food for our family but I have a plan. I will become a fisherman with the fish that I'll catch I will sell them for money so I will survive. I fear that my plan will fail but whatever happens I want to tell you that I love you and I will miss you with all my heart. All I can do is hope that I will survive so I can see you again.

Please understand what I need to do. Goodbye for now.

With love, Hansel

Reflection on Drama and Dance Presentation

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);
b) your choice of phrase for speaking in role;
c) your use or non-use of music;
d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.

   a) I chose to use music in flocking and the final tableaux.

   b) I chose to become a fisherman as a solution.

2. Tell why you made each of these choices and what effect you thought each would have on the audience.

   a) I wanted to use music in the tableaux and flocking because the music makes it easier to follow along with the flocking.
b) I chose to become a fisherman because I thought it would be interesting and really would make money.

3. Explain why you believe these choices worked or did not work effectively in your presentation.
   I believe the choices I made worked effectively with my presentation because in the real world a fisherman would make good money and music with the flocking and tableaux worked really well because I’d use the music as a guideline to make sure I’m moving at the right speed.

4. What do you think went well in your presentation?
   I think the flocking and final tableaux went really well because the music went with all of the actions and I liked it.

5. If you were to do this presentation again, how would you improve it?
   If I were to do this presentation again I would try to improve the first and second tableaux with the words and facial expressions.
The student demonstrates considerable understanding of the principles involved in structuring tableau and in speaking and writing in role. As the student explores shape, time, and space, he performs the movements with expression and precision. He finishes each movement, shifting through different levels of space with ease (e.g., [V] during flocking, he stands, bends, crouches, and reaches). When writing in role, the student includes most of the required components (e.g., [P] “I fear that my plan will fail but whatever happens I want to tell you that I love you”).

The student demonstrates considerable understanding of ways of sustaining voice or character. He maintains his character’s voice and portrays his fears effectively while speaking in role (e.g., [V] states: “All I want to do is come home safe. What happens if something happens to me? What will you do?”).

The student presents and defends a solution, through writing in role as a character from Hansel and Gretel, with considerable effectiveness. In his goodbye letter, the student addresses most of the task criteria, including his hopes and fears as Hansel (e.g., [P] “I fear that my plan will fail”), and presents an appropriate solution to the problem facing him (i.e., [P] “I will become a fisherman, with the fish that I’ll catch I will sell them for money so I will survive.”).

The student provides a personal reflection on the artistic choices made in the presentation with considerable clarity. He clearly states and defends his artistic choices (e.g., [P] “I wanted to use music in the tableaux and flocking because the music makes it easier to follow along with the flocking.”).

The student creates and performs dance pieces using the movement techniques required with considerable effectiveness. He demonstrates the use of energy and the dynamics of dance; he moves fluidly throughout the performance (e.g., [V] raises his hands towards the sky, brings the palms together, and places them in front of his face).

The student interprets and conveys the perspective of a character from Hansel and Gretel with considerable effectiveness. He stays in role during the transitions and makes use of strong facial expression (e.g., [V] he moves in time to the music as he raises his arms, opens his mouth wide, and places his hands on his cheeks to show his fear).

The student sustains considerable concentration during the presentation. He maintains his focus on his character, using appropriate body language between tableau and dance (e.g., [V] between the various segments of the flocking, the student turns while maintaining the flow of the movement).

Communication
- The student communicates the story of Hansel and Gretel with considerable clarity. He remains in role as he portrays the events of the story (e.g., [V] he crouches to indicate his fear and jumps up to show his hope).
- The student uses drama and dance vocabulary with considerable accuracy to reflect on the presentation. He uses appropriate terminology to express his artistic choices (e.g., [P] “…and music with the flocking and tableaux worked really well because I’d use the music as a guideline to make sure I’m moving at the right speed.”).

Comments
The student demonstrates a considerable degree of achievement in all categories of knowledge and skills. He delivers a performance that reveals an understanding of both story and character. The result is a solid and effective presentation. In his written reflection, the student demonstrates considerable ability to present and support his ideas.

Next Steps
In order to improve his performance, the student needs to:
- practise speaking in role to improve his voice projection;
- develop and use a wider range of facial expression;
- further develop his pacing and timing;
- check his written work to correct errors in sentence structure.
**The Other Story of Hansel and Gretel**  
*Level 3, Sample 2*

**A**

**Writing in Role: Goodbye Letter**

*Dear Mother and Father,*

*How difficult it is for me, ... and my sister to just leave you two alone worrying about us, but trust me, this is for the better of you and mother.*

*Gretel and I plan on going into the woods and making some sort of house out of logs. Then we will go into town and try to find work, (if anyone will except young children like us.) With the money we make, we will buy seeds and plant a vegetable garden and live off of that.*

*I know this is going to hurt you both terribly, but this is going to help you both. With Gretel and I gone, you will have enough food to live a long, healthy life!*

*What we hope to accomplish might take awhile. I fear that spring will not arrive on time. We won’t be able to gather wood, or the ground could still be frozen. We won’t be able to plant our garden. I’ll miss you so very much.*

*Love,*

*Hansel*

---

**B**

**Reflection on Drama and Dance Presentation**

*When you created your drama/dance presentation, you made artistic choices regarding:*

a) *your choice of movements in your drama/dance components (tableaux, flocking);*

b) *your choice of phrase for speaking in role;*

c) *your use or non-use of music;*

d) *your choice of solution to the story problem as your final tableau.*

1. *State TWO of the artistic choices you made in your drama/dance composition.*

   a) *One artistic choice I made was using energy throughout my performance.*

   b) *Another artistic choice I made was to use shape.*

2. *Tell why you made each of these choices and what effect you thought each would have on the audience.*

   a) *In my performance I used energy because I thought it would help tell the audience how I felt about leaving my parents.*
3. Explain why you believe these choices worked or did not work effectively in your presentation.

I think these choices worked because everyone in the group used facial expressions. The facial expressions made the tableau interesting and expressed how we were feeling. When our group used shape, it made the tableau look more interesting as well. Using shape made everyone in the group visible, the tableau looked complete when we used shape and energy.

4. What do you think went well in your presentation?

What I think went well was our speaking in roles. Also when I was singing, everyone had their parts ready for the day of the taping and spoke them very well. When I was singing, I think it went well. I only had a short amount of time to write the song and memorize. I think this part of the presentation went very well.

5. If you were to do this presentation again, how would you improve it?

If I were to do this presentation again, I would like to improve our flouncing. At some parts we were a little off on timing and synchronized movements.
Teacher’s Notes

Understanding of Concepts

- The student demonstrates considerable understanding of the principles involved in structuring tableau and in speaking and writing in role. When flocking, she makes effective use of energy/dynamics in her dance by matching her movements to her character’s feelings (e.g., [V] moves slowly and heavily, gazing at the floor, to show sadness). The student’s letter clearly expresses her hopes and fears for the journey (e.g., [P] “What we hope to accomplish might take awhile. I fear that spring will not arrive on time.”).
- The student demonstrates considerable understanding of ways of sustaining voice or character. Throughout the presentation, she stays focused in character (e.g., [V] her eyes follow her hand through the transition to a new leader in the flocking).

Critical Analysis and Appreciation

- The student presents and defends a solution, through writing in role as a character from Hansel and Gretel, with considerable effectiveness. In her goodbye letter, she describes a plan that is detailed and well thought out (e.g., [P] “With the money we make, we will buy seeds and plant a vegetable garden and live off of that.”), and she is sensitive to her parents’ feelings (e.g., [P] “I know this is going to hurt you both terribly…”).
- The student provides a personal reflection on the artistic choices made in the presentation with considerable clarity. She clearly states and defends her own and her group’s artistic choices (e.g., [P] “I used energy because I thought it would help tell the audience how I felt about leaving my parents”; “I think these choices worked because everyone in the group used facial expressions.”).

Performance and Creative Work

- The student creates and performs dance pieces using the movement techniques required with considerable effectiveness. Throughout the flocking, the student moves to the music and combines body gestures to reveal character and story (e.g., [V] she bends her knees and then raises both arms upwards and follows this movement with her eyes).
- The student interprets and conveys the perspective of a character from Hansel and Gretel with considerable effectiveness. She decides to sing her speaking part in order to depict more vividly the fear that Gretel has about her family’s situation (e.g., [V] she sings “I fear that spring will not arrive on time”).
- The student sustains considerable concentration during the presentation. She maintains her focus throughout the presentation (e.g., [V] after speaking [singing] in role, she immediately reverts back to her frozen position within the tableau).

Communication

- The student communicates the story of Hansel and Gretel with considerable clarity. When speaking in role, she sustains her character through voice and gesture (e.g., [V] keeps her hands out from her sides when she is singing about her fears).
- The student uses drama and dance vocabulary with considerable accuracy to reflect on the presentation. She clearly describes aspects of her presentation, using drama and dance terminology introduced in the task (e.g., [P] “I would like to improve our flocking. At some points we were a little of [off] on timing and each others movements.”).

Comments

The student delivers a persuasive performance that demonstrates the knowledge and skills necessary for this task. She shows considerable creative thought and confidence when she makes her artistic choice to sing the words for her speaking in role. The result is an effective and solid performance that appeals strongly to the audience. In her written work, the student expresses her ideas clearly and supports them with relevant details.

Next Steps

In order to improve her performance, the student needs to:
- practise maintaining facial expressions;
- practise enunciation;
- use smoother transitions between tableau and flocking;
- check her written work to correct errors in spelling.
Writing in Role: Goodbye Letter

Dear Mother and Father,

How difficult it is for me... to tell you, goodbye! I am doing this for the best I mean you don't want to be like we are. All your life do you? If we return it will be with riches and money but only then. Do not be sad, I will explain this to you.

We plan to go across the wound to the city, you know the one, miles away, and find work. The stables need some. If we do not return do not be alarmed any way you'll have fewer mouths to feed so I'm sure you'll get on fine. If we do not find work we will be lost but we promise to return with money. And this journey we have taken a bit of food, the canton of water and a tin cup. Also our clothes, blankets, some money (sorry, matches, hatchet, food, milk). I hope we can return but I'm not certain.

I love you Father and mother and you do not know how difficult this is for. I must solve our problem. I fear we may never come or this on our long journey. I hope to return back home by earning out if not need help. Your daughter, Ruth.

Reflection on Drama and Dance Presentation

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);

b) your choice of phrase for speaking in role;

c) your use or non-use of music;

d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.

   a) [Our choice of solution to the story problem on your final tableau.]

   b) [Our choice of movements in our drama/dance components.]

2. Tell why you made each of these choices and what effect you thought each would have on the audience.

   a) [I chose because I felt it had the most impact on the piece. The effect it has on the audience is it gives them a clear image.]


C

b) I thought the flocking could show how we were scared along our journey, but with hope we always managed to get through our fear.

3. Explain why you believe these choices worked or did not work effectively in your presentation.

I think that our choices worked because I was able to easily hear myself speak in role, and during flocking the music basically established a mood for the dance. I think that our other choice worked well, but it could have been improved by using a tableau. In between our rounds of flocking could have shown what happened during our journey.

D

4. What do you think went well in your presentation?
   In our presentation I think the final tableau went well because it showed our creativity and how well we could act it out. It also showed how well we worked together and we did great working together.

5. If you were to do this presentation again, how would you improve it?
   If I were to do this presentation again I would work on our flocking and try to be a bit more synchronized. Also we could work on sticking to the count and defining our emotions.
Grade 6 – Drama and Dance

Performance and Creative Work
- The student creates and performs dance pieces using the movement techniques required with a high degree of effectiveness. He makes extensive use of energy/dynamics and space throughout the presentation, and his application of movement techniques is highly proficient (e.g., [V] he crouches to the floor as he touches his face, glancing from side to side).
- The student interprets and conveys the perspective of a character from *Hansel and Gretel* with a high degree of effectiveness. Throughout the presentation, he conveys his character’s hopes and fears for the journey with great conviction (e.g., [V] “Oh I am scared, scared for Hansel. I am scared we could get lost.”). The student uses a soft, high voice to depict Gretel, while projecting his character through highly effective hand gestures and facial expressions.
- The student sustains a high degree of concentration during the presentation. Throughout the performance, he remains focused through all transitions, maintaining character and composure (e.g., [V] between speaking in role and tableau, his facial expression and body gestures remain frozen in character).

Communication
- The student communicates the story of *Hansel and Gretel* with a high degree of clarity. When speaking in role, he expresses the feelings of his character with precision and confidence (e.g., [V] “I know if we stick together we can get through this.”).
- The student uses drama and dance vocabulary with a high degree of accuracy to reflect on the presentation. She explains with a high degree of accuracy how she would improve the presentation (e.g., [P] “If I were to [do] this presentation again I would work on our flocking and try to be a bit more synchronized.”).

Student’s Notes

Understanding of Concepts
- The student demonstrates thorough understanding of the principles involved in structuring tableau and in speaking and writing in role. He uses a variety of spatial positions throughout the performance (e.g., [V] moves with ease through high, medium, and low levels during flocking). Throughout the tableau and flocking, the student uses facial expressions to convey character and situation. Writing in role as Gretel, the other student clearly conveys her character’s concern and determination (e.g., [P] “If we return it will be with riches . . . Do not be sad, I will explain this to you.”).
- The student demonstrates thorough understanding of ways of sustaining voice or character. Throughout the flocking, while speaking in role, and through all transitions, the student consistently uses gestures and movement to reveal character (e.g., [V] raises his eyebrows and clutches his chest when speaking).

Critical Analysis and Appreciation
- The student presents and defends a solution, through writing in role as a character from *Hansel and Gretel*, with a high degree of effectiveness. She explains her decision and describes her plan in detail (e.g., [P] “I am doing this for the best . . . We plan to go across the woods to the city, you know the one, miles away, and find work as stablehands or servants.”).
- The student provides a personal reflection on the artistic choices made in the presentation with a high degree of clarity. She demonstrates a good understanding of the techniques required to impress the audience (e.g., [P] “I chose [movements in our drama/dance components] because I felt it had the most impact on the piece. The effect it has on the audience is it gives them a clear image.”).
Comments
The student seen in performance is lively, alert, and in character throughout the presentation. He demonstrates a thorough understanding of the elements of drama and dance to create a highly effective performance.

The student whose work is seen in the written sample demonstrates a high degree of achievement in knowledge and application of the principles of drama and dance.

Next Steps
In order to improve his performance, the student needs to:
• consider variation of timing;
• ensure a solid, timed ending to the final tableau.

In order to improve her written work, the student needs to:
• add more detail to her explanation of artistic choices.
The Other Story of Hansel and Gretel

Level 4, Sample 2

A

Writing In Role: Goodbye Letter

Dear Mother and Father,

How difficult it is for me... to spare these last moments in the cottage to see your faces and to feel the love from father time. Hansel and I are leaving you for some time. I know how difficult it is going to be for you to understand why we are leaving you so suddenly. I know that we have so little food and money. We are leaving so you will have as many mouths to feed. Hansel and I do not know how long we will be gone for. I fear that I will not see you ever again and I fear that you will worry when you read this. You do not have to worry though because we will be alright. Hansel and I are going to try and find a job in the city. If we find one we will make you proud and return to you with money and food. Hansel and I find this is the best for you mother and father. I hope to see you happy in the future and that I will see you again. Dawn is approaching and growing nearer. Hansel and I are going to leave very soon. Remember Hansel and I will be alright. We will make you proud. I love you so much.

Goodbye. Love,

Gretel and Hansel

B

Reflection on Drama and Dance Presentation

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);

b) your choice of phrase for speaking in role;

c) your use or non-use of music;

d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.

a) In our drama/dance composition, an artistic choice we made was the use of music during the flocking because I think the music...

b) For my speaking in role, I chose the line I said because I felt it showed a lot of emotion and how the character was feeling.

2. Tell why you made each of these choices and what effect you thought each would have on the audience.

a) I think that because we played the music just during our flocking it made the audience feel the emotion and they would...
1. a) added more feeling. I also think that the music showed how we were feeling through showing our hopes and our fears.
   b) at that moment.

2. a) know all of our hopes and fears. The music made everyone feeling what we were feeling as Hansel or Gretel.

b) I think that since I chose such emotional lines to speak that the audience was able to know how the character was feeling by telling them orally and not just visually (tableau, dance). This made our performance so believable.

3. Explain why you believe these choices worked or did not work effectively in your presentation.

   These two artistic choices worked in our performance. I think everyone in our group spoke with expression and projection which is very important in a composition and to keep your audience interested. The music during the flocking worked because it captured the way we were moving our timing and our feelings (hopes and fears). This I think kept our audience so involved and interested.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates thorough understanding of the principles involved in structuring tableau and in speaking and writing in role. She demonstrates the element of time by varying the pace and rhythm of her movements (e.g., [V] holds each pose and then slowly, fluidly, moves into her positions). Writing in role, the other student clearly expresses Gretel’s fears for the journey (e.g., [P] “I fear that I will not see you ever again and I fear that you will worry when you read this.”).
- The student demonstrates thorough understanding of ways of sustaining voice or character. Throughout the drama and dance and when speaking in role, the student is highly proficient in her use of body language to depict her character’s feelings (e.g., [V] kneels down to read her goodbye letter).

Critical Analysis and Appreciation
- The student presents and defends a solution, through writing in role as a character from *Hansel and Gretel*, with a high degree of effectiveness. She clearly expresses her solution and defends it convincingly (e.g., [P] “Hansel and I are going to try and find a job in the city. If we find one, we will make you proud and return to you with money and food. Hansel and I find this is the best for you mother and father.”).
- The student provides a personal reflection on the artistic choices made in the presentation with a high degree of clarity. She identifies the use of music as one of the group’s artistic choices and describes the effects music would have on the audience with a high degree of clarity (e.g., [P] “I think that because we played the music just during the flocking it made the audience feel the emotion and they would know all of our hopes and fears. The music made everyone feeling what we were feeling as Hansel or Gretel.”).
**Performance and Creative Work**

- The student creates and performs dance pieces using the movement techniques required with a high degree of effectiveness. Throughout the flocking, the student makes highly effective use of dance elements as she moves fluidly through space (e.g., [V] when she moves, she extends her arms fully as she follows with her head).

- The student interprets and conveys the perspective of a character from *Hansel and Gretel* with a high degree of effectiveness. She immediately takes on the role of Gretel at the onset of the performance and maintains this character solidly throughout (e.g., [V] when reading from her letter, she uses a soft and sombre tone of voice).

- The student sustains a high degree of concentration during the presentation. She is highly absorbed in maintaining and sustaining her focus throughout the performance (e.g., [V] when she moves, her facial expression changes from happiness to sadness at appropriate moments).

**Communication**

- The student communicates the story of *Hansel and Gretel* with a high degree of clarity. Throughout the performance, she convincingly uses gestures to tell the story and express the hopes and fears of her character (e.g., [V] her hands draw close to her face to express her fear and reach outwards to show hope).

- The student uses drama and dance vocabulary with a high degree of accuracy to reflect on the presentation. She demonstrates a high degree of accuracy in her use of drama and dance terminology as she responds to the reflective questions with regard to her performance. She has a clear understanding of drama and dance techniques (e.g., [P] “I think that since I chose such emotional lines to speak that the audience was able to know how the character was feeling by telling them orally and just visualy (tableau, dance). This made our performance so believable.”).

**Comments**

The student seen in performance demonstrates highly effective application of the elements of drama and dance. Her body movements are practised and polished, and she remains absorbed in her character throughout the presentation. The result is an outstanding performance.

The student whose work is seen in the written sample demonstrates a high level of understanding and knowledge of the principles of drama and dance.

**Next Steps**

In order to improve her performance, the student needs to:
- consider more effective use of energy/dynamics in composition;
- vary her facial expressions during flocking.

In order to improve her written work, the student needs to:
- edit her work to improve sentence structure.
Title: The Other Story of Hansel and Gretel

Time Requirement: 165–220 minutes (over several class periods)

- Introductory activities
  - Pre-task 1: 40–50 minutes
  - Pre-task 2: 30–40 minutes
  - Pre-task 3: 30–40 minutes

- Exemplar task
  - Part 1: 20–30 minutes
  - Part 2: 25–30 minutes
  - Part 3: 20–30 minutes

Description of the Task
This exemplar task is based on an exploration of the fairy tale Hansel and Gretel. Students will explore the thoughts and feelings of a character by writing a letter in role. They will create and perform a drama and dance presentation using tableau, speaking in role, and movement. They will complete the task with a reflection on the artistic choices they made in their drama and dance presentation.

Student Scenario
Present the following scenario and instructions to the students:

Often problems arise in families where there is more than one possible solution. In the story of Hansel and Gretel, the children are faced with the task of helping their family through a problem. You will create, rehearse, and perform a drama and dance presentation that explores the thoughts and feelings of the characters, Hansel and Gretel, as they embark on a journey to help their struggling family. First, you will use writing in role to explore the thoughts and feelings of one of the characters. Then you will use tableau, speaking in role, and movement to tell the story of Hansel and Gretel’s journey and how it concludes. You will complete the task by writing a reflection on the artistic choices you made in your drama and dance presentation.
Curriculum Expectations Addressed in the Task

This task gives students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Drama and Dance strand for Grade 6 in The Ontario Curriculum, Grades 1–8: The Arts, 1998. Note that the codes that follow the expectations relate to the Ministry of Education’s Curriculum Unit Planner (CD-ROM).

Students will:
1. demonstrate an understanding of the principles involved in the structuring of works in drama and dance (6a45);
2. interpret and communicate the meaning of novels, scripts, legends, fables, and other material drawn from a range of sources and cultures, using a variety of drama and dance techniques, and evaluate the effectiveness of the techniques (6a46);
3. create dance pieces, using a variety of techniques (6a48);
4. demonstrate understanding of ways of sustaining the appropriate voice or character when speaking or writing in role for different purposes (6a51);
5. recognize when it is necessary to sustain concentration in drama and dance (6a55);
6. create, rehearse, and present drama and dance works to communicate the meaning of poems, stories, paintings, myths, and other source material drawn from a wide range of cultures (6a63);
7. solve artistic problems in drama and dance, individually and in groups, and evaluate the solutions (6a68).

Teacher Instructions

Prior Knowledge and Skills Required
To complete the task, students should have some experience with, or some knowledge or skills related to, the following:
• speaking and writing in role as characters in a story
• controlling and moving their bodies in space and time
• flocking technique

Assessment and Evaluation
The rubric* provided with this exemplar task is to be used to assess students’ work. The rubric is based on the achievement levels outlined on page 9 of The Ontario Curriculum, Grades 1–8: The Arts, 1998.

Introduce the rubric to the students at the beginning of the exemplar task. Review the rubric with the students to ensure that each student understands the criteria and the

*The rubric is reproduced on page 53–54 of this document.
descriptions for achievement at each level. Allow ample time for a thorough reading and discussion of the assessment criteria outlined in the rubric.

Some students may perform below level 1. Although the rubric does not include descriptions of achievement below level 1, the characteristics of these students' work should be reviewed in relation to the criteria outlined in the rubric.

**Accommodations**
Accommodations that are normally provided in the regular classroom for students with special needs should be provided in the administration of the exemplar task.

**Materials and Resources Required**
Students should be provided with the following materials:
- materials in the appendices
- appropriate music

**Task Instructions**

**Introductory Activities**
The pre-tasks are designed to review and reinforce the skills and concepts that students will be using in the exemplar task.

**Pre-task 1: Exploring and Developing Tableaux (40–50 minutes)**
1. Read the student scenario to the class and post it in the classroom for future reference.
2. Read the excerpt from “The Other Story of Hansel and Gretel” (Appendix A) to the class.
3. Lead the students in an analysis of the story, as follows:
   - Brainstorm and discuss the major themes of the story.
   - Identify the conflicts in the story.
   - Identify the characters and their different perspectives.
   - Brainstorm and identify the most important problem facing Hansel and Gretel.
4. With the class, review the characteristics of an effective tableau, using Appendix B: Elements of Tableau. Copy Appendix B on chart paper and post in the classroom for future reference.
5. Review speaking in role. Tell the students that they will speak in role in the tableaux, assuming the attitudes and gestures of Hansel and Gretel as they tell their parents of their plans.
6. Tell the students that they will be asked to write a goodbye letter and that their tableaux presentations and short passages from their goodbye letters will make up the first part of their drama and dance composition.
7. Divide the class into groups of four. *(Note: These groups will remain the same throughout the pre-tasks and the exemplar task.)*
8. Tell each group to create two tableaux depicting the moment of departure, with Hansel and Gretel saying goodbye to their sleeping parents.
9. Explain that, in the first tableau, students A and B will take on the roles of Hansel and Gretel, while students C and D play the roles of the sleeping parents, and that in the second tableau the roles will be reversed – that is, students C and D will play Hansel and Gretel, while students A and B play the sleeping parents. Tell the students that they must sustain their character through gestures, body position, and facial expression.

10. Between the two tableaux, have each group develop a movement transition in which the roles are reversed – students playing Hansel and Gretel assume the role and body position of their sleeping parents, while those playing the parents transform themselves into the two children.

11. When the students have created their tableaux and movement transition, have them share their tableaux presentations with one other group for rehearsal and feedback.

Pre-task 2: Exploring Solutions (30–40 minutes)

1. Lead the class in a brainstorming session to identify all the possible solutions to the problem facing Hansel and Gretel. Record ideas on chart paper and post them in the classroom. The following are some sample solutions:
   - Hansel and Gretel will find jobs in the witch’s kitchen and send money home.
   - Hansel and Gretel will beg food from a large farm and return home.
   - Hansel and Gretel will go to a relative’s house to ask for help.
   - Hansel and Gretel will go to the mayor and ask for social assistance.
   - Gretel will marry the prince and the whole family will move into the castle.

2. Discuss with the class some of the pluses and minuses to the possible solutions that have been generated by the students.

3. Divide the students into their groups, and have them assess all the possible solutions and decide on the best solution or outcome to the problem.

4. Have the students create and practise two tableaux based on their solutions. Remind them that, in the first tableau, students A and B will play Hansel and Gretel, while students C and D play their parents, and that in the second tableau the roles will be reversed.

5. Have the students share their tableaux presentations with one other group for rehearsal and feedback.

6. Tell the students that these tableaux will make up the concluding part of their drama and dance compositions.

Pre-task 3: Bodystorming – Translating Feeling Into Movement (30–40 minutes)

1. Divide the students into their groups and have them brainstorm a list of verbs that communicate hope and fear (e.g., hope: lift, soar, rise, reach; fear: close, collapse, curl, tremble).

2. Review the elements of dance, using Appendix C: Elements of Dance. Copy Appendix C on chart paper and post in the classroom for future reference.
3. Have each student choose two verbs (one for hope, the other for fear) to translate into movement. Tell the students to explore ways of moving, using their selected verbs. (Note: These movement ideas will be the starting points for dance composition using the flocking technique.)

4. Review with students the flocking technique, an improvisational method for creating dance pieces.

5. Have each group of students use the flocking technique to explore ideas and concepts, and the thoughts and feelings of the characters in the story. Leadership should be shared among group members.

6. Have the students share their flocking presentations with one other group for rehearsal and feedback.

7. Tell the students that these presentations will make up the dance portion of their drama and dance composition.

**Exemplar Task**

Each student’s goodbye letter (Appendix D), drama and dance presentation, and reflection on the presentation (Appendix E) are to be submitted for marking.

**Part 1: Writing in Role (20–30 minutes)**

1. Reread the student scenario to the class.

2. Discuss the task rubric with the students.

3. To remind the students of the context for this task, reread “The Other Story of Hansel and Gretel”.

4. Briefly review writing in role and provide the students with Appendix D for this writing-in-role activity. Provide the following directions for students as they begin their letters:

   - You are going to enter into the fictional world of the story and become either Hansel or Gretel. As you prepare for your departure, you will compose a goodbye letter to your parents. In your letter, you should:
     - say goodbye to your mother and father;
     - identify for them the problem that you are trying to solve;
     - share your solution to the problem;
     - explain your plan/destination to your parents so they will understand why you have made the decision to leave;
     - clearly express your hopes and fears about the journey;
     - include any last thoughts or feelings.

   (Note: These directions should be written on chart paper and posted in the classroom.)

5. When the students have finished writing, have them read their letters aloud to a partner. Tell them to select from one of the letters two short passages (each taking less than one minute to read aloud) that express their character’s hopes and fears for the journey. Explain that these passages will be spoken in role during the drama and dance presentation.
**Part 2: Drama and Dance Presentation (25–30 minutes)**

1. Have the students work in their groups of four using tableaux, speaking in role, and flocking to tell the story of Hansel and Gretel’s journey. Tell them to maintain the roles (either Hansel or Gretel and then one of the sleeping parents or vice versa) that they developed in the pre-tasks.

2. Make sure the students understand that the components of their drama and dance composition are to be presented in the following order: first, the Moment of Departure tableaux and speaking in role (pre-task 1), then the movement sequence developed in their flocking activity (pre-task 3), and finally the concluding tableaux depicting the solution or the outcome of the journey (pre-task 2).

3. Tell the students they must make artistic choices regarding when and how to use accompanying music.

4. Have the students craft and rehearse their presentations until they are fluid. Then have them perform their drama and dance compositions.

**Part 3: Reflection on the Presentation (20–30 minutes)**

1. Ask the students to reflect independently on the artistic choices that they made in their drama and dance compositions and to complete the Reflection on Drama and Dance Presentation (Appendix E).

2. Remind the students to make use of their drama and dance vocabulary in their reflections.
Appendix A: The Other Story of Hansel and Gretel

Written by: Colleen Golightly

(There are so many versions of the fairy tale *Hansel and Gretel* that the original story has long been forgotten. Sit back and enjoy this version.)

One crisp evening in March, deep in the woods, two voices whispered quietly inside a small cottage. Father rose from his chair, lifted the last log from the hearth and placed it on the dwindling fire. Mother, kneeling beside her sleeping children, tucked the threadbare blankets under their cool chins, hoping the fire would last through the night. The couple returned to their chairs and resumed their conversation, careful to keep their voices low so as not to wake the children.

“The children are hungry, we are hungry. There is no sign of spring,” Mother whispered with tears of frustration in her eyes. “What are we to do?”

“I will go out early tomorrow to find some food, and cut some wood. Do not worry, we will survive,” Father responded quickly, patting his wife’s hands.

“They are hungry! Hungry! Look at Gretel’s face so thin, so pale! And Hansel, he is a growing boy, he needs good nourishment!” Father heard fear in Mother’s voice. “You and I are wasting away,” she continued, “if only we had more food, or fewer mouths to feed.”

Father stood, taking Mother’s hand, “We will be fine.”

Father and Mother settled down next to the children to sleep by the fire. A hush fell over the cabin with only the occasional crack from the fire breaking the silence. However, the private conversation between the two adults had fallen on a child’s alert ears. Once Gretel was sure her parents had fallen asleep, she woke Hansel and told him the upsetting story.

“What can we do, Gretel?” Hansel asked, rubbing sleep from his eyes. He was a small boy for his age, and loved his sister dearly.

“How Gretel? How can we help?” Hansel’s eyes searched Gretel’s face for an answer.

“I need a plan, Hansel, a really good plan. I will need to …” Her brother interrupted her quickly. He knew what she was thinking.

“No, Gretel, you cannot leave without me. You must take me with you,” Hansel’s voice rose in panic.

“Do not worry, Hansel, our plan will be for both of us,” Gretel assured her brother. Slowly Hansel and Gretel slipped away from the fire. They must leave before dawn, and there was much to do before then.
Appendix B: Elements of Tableau

A tableau is a non-verbal frozen picture (like a photograph) that clearly expresses and communicates a thought, feeling, idea, or situation. Consider the following questions about the elements of tableau as you prepare your presentation.

Shape: What is your body doing in the tableau?
Are you using a different level than others (high, medium, low)?
How does your body relate to others in the tableau?
  o reaching towards/turning away
  o isolated from the group/included

What shapes are you making with your body?
Does your body shape contribute to the meaning of the tableau?
  o twisted, stretched, curved
  o interconnected
  o symmetrical/asymmetrical

Space: How are you using the space?
  o What is your relationship to the others in your tableau?
  o Do your choices communicate information about relationships?
  o Have you planned your tableau taking your audience's position into account?

Time: Are you aware of internal timing?
  o Are you completely still?
  o Are you holding your tableau for a set count and then releasing it in a coordinated manner?
  o If you are doing a tableau with a transition, have you coordinated the timing of the transition?

Energy/Dynamics: How is your energy expressed?
  o Do you have a focal point within your tableau?
  o Do your facial expressions match the characters and the situation?
  o Are you using tension in your bodies (e.g., arms, fingers, hands) to convey dramatic meaning?
Appendix C: Elements of Dance

The fundamental components of dance include space, shape, time (rhythm), and energy. Consider the following questions about these elements as you prepare your presentation.

**Space:**

**How are you using the space?**
Are you using the space in an interesting way by considering a variety of formations?
- straight line
- scattered throughout the room
- semi-circle
- triangle
- star

**How is your body moving in the space?**
- forward/backward, advancing/retreating
- direct/indirect
- straight line
- angular
- curved

**Shape:**

**What is your body doing?**
- Are you using a variety of levels (high, medium, low)?
- Are you using your whole body or parts of your body?

**What shapes are you making with your body?**
- twisted, stretched, curved
- interconnected
- symmetrical/asymmetrical

**Time:**

**How are you using timing?**
Are you using variations in pace or rhythm?
- still/staccato
- fast/slow/moderate
- long/short
- sudden/sustained
- even/uneven

**Energy/Dynamics:**

**What kinds of energy (dynamics) are you using?**
- slow and sustained or quick and sudden
- bound/free, heavy/light
Appendix D: Writing in Role – Goodbye Letter

Dear Mother and Father,
How difficult it is for me …
Appendix E: Reflection on Drama and Dance Presentation

When you created your drama/dance presentation, you made artistic choices regarding:

a) your choice of movements in your drama/dance components (tableaux, flocking);

b) your choice of phrase for speaking in role;

c) your use or non-use of music;

d) your choice of solution to the story problem as your final tableau.

1. State TWO of the artistic choices you made in your drama/dance composition.

a) _________________________________________________________________

b) _________________________________________________________________

2. Tell why you made each of these choices and what effect you thought each would have on the audience.

a) _________________________________________________________________

b) _________________________________________________________________
3. Explain why you believe these choices worked or did not work effectively in your presentation.

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Grade 8
Drama and Dance
An Immigrant’s Experience in Building the Railroad

The Task
Working in groups, students were to use a variety of drama and dance techniques to create a meaningful drama and dance sequence to interpret and communicate their knowledge of the building of the Canadian Pacific Railroad (CPR). The drama and dance sequence was to involve the use of tableaux and a dance composition. Students individually were also to compose a letter written in role. The source for this task was a fictional letter written by a Chinese worker to his beloved family back in China.

Expectations
This task gave students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Drama and Dance strand for Grade 8 in The Ontario Curriculum, Grades 1–8: The Arts, 1998. Note that the codes that follow the expectations relate to the Ministry of Education’s Curriculum Unit Planner (CD-ROM).

Students will:
1. 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 (8a42);
2. create drama pieces, selecting and using a variety of techniques (8a43);
3. write in role in various forms, showing understanding of the complexity of a dramatic situation and using appropriate vocabulary, tone, and voice for the character portrayed (8a49);
4. write, memorize, and present, through drama and dance, short documentary scenes based on their improvisational work and on source material drawn from diverse cultures (8a55);
5. create dance compositions based on material explored in drama (8a56);
6. dramatize material that they have researched from primary sources, and use it effectively in presenting documentary scenes (8a66).

Prior Knowledge and Skills
To complete the task, students should have studied the topic The Development of Western Canada in Grade 8 history, and should have some experience with, or some knowledge or skills related to, the following:
• creating dance compositions, using a variety of techniques
• creating and presenting dramatic anthologies
• writing and storytelling in role
• sustaining concentration
• researching and dramatizing material from various sources

For information on the process used to prepare students for the task and on the materials and equipment required, see the Teacher Package, reproduced on pages 115–124 of this document.
## Task Rubric – Drama and Dance, Grade 8: An Immigrant’s Experience in Building the Railroad

<table>
<thead>
<tr>
<th>Expectations*</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Understanding of Concepts</strong></td>
<td></td>
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<tr>
<td>The student:</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2, 3</td>
<td>– demonstrates limited understanding of the elements of drama and dance</td>
<td>– demonstrates some understanding of the elements of drama and dance</td>
<td>– demonstrates considerable understanding of the elements of drama and dance</td>
<td>– demonstrates thorough understanding of the elements of drama and dance</td>
</tr>
<tr>
<td></td>
<td>– demonstrates limited understanding of historical details from the research in writing a letter in role</td>
<td>– demonstrates some understanding of historical details from the research in writing a letter in role</td>
<td>– demonstrates considerable understanding of historical details from the research in writing a letter in role</td>
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<tr>
<td><strong>Critical Analysis and Appreciation</strong></td>
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<tr>
<td>The student:</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>– analyses and uses primary source material for the drama and dance sequence with limited effectiveness</td>
<td>– analyses and uses primary source material for the drama and dance sequence with some effectiveness</td>
<td>– analyses and uses primary source material for the drama and dance sequence with considerable effectiveness</td>
<td>– analyses and uses primary source material for the drama and dance sequence with a high degree of effectiveness</td>
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<tr>
<td><strong>Performance and Creative Work</strong></td>
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<td>The student:</td>
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<tr>
<td>4, 5</td>
<td>– creates, with limited effectiveness, a dance composition based on the themes and issues explored in the drama</td>
<td>– creates, with some effectiveness, a dance composition based on the themes and issues explored in the drama</td>
<td>– creates, with considerable effectiveness, a dance composition based on the themes and issues explored in the drama</td>
<td>– creates, with a high degree of effectiveness, a dance composition based on the themes and issues explored in the drama</td>
</tr>
<tr>
<td></td>
<td>– presents a drama and dance sequence based on improvisational work and primary sources with limited effectiveness</td>
<td>– presents a drama and dance sequence based on improvisational work and primary sources with some effectiveness</td>
<td>– presents a drama and dance sequence based on improvisational work and primary sources with considerable effectiveness</td>
<td>– presents a drama and dance sequence based on improvisational work and primary sources with a high degree of effectiveness and with insight</td>
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<tr>
<td>Expectations*</td>
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<td>Level 2</td>
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<tr>
<td><strong>Communication</strong></td>
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<tr>
<td>1, 3</td>
<td>- communicates ideas and feelings through drama and dance with limited clarity</td>
<td>- communicates ideas and feelings through drama and dance with some clarity</td>
<td>- communicates ideas and feelings through drama and dance with considerable clarity</td>
<td>- communicates ideas and feelings through drama and dance with a high degree of clarity</td>
</tr>
<tr>
<td></td>
<td>- conveys thoughts and feelings of a character, in writing a letter in role, with limited effectiveness</td>
<td>- conveys thoughts and feelings of a character, in writing a letter in role, with some effectiveness</td>
<td>- conveys thoughts and feelings of a character, in writing a letter in role, with considerable effectiveness</td>
<td>- conveys thoughts and feelings of a character, in writing a letter in role, with a high degree of effectiveness and with insight</td>
</tr>
</tbody>
</table>

*The expectations that correspond to the numbers given in this chart are listed on page 94.

Note: This rubric does not include criteria for assessing student performance that falls below level 1.
Writing in Role Template

Dear Mei Lan,

Let me first tell you about your husband, who was my dear and brave friend. To me he is a hero; he had saved many lives during the times that we’ve worked together.

A few weeks earlier, there was a huge rockslide. We were working right under it, along with your husband. Unfortunately we didn’t see the rockslide, but your husband saw it, and he pushed us out to safety. We were all safe, but his legs were caught under the rock. He was injured, we are now giving him the best treatment. He is now healing rapidly.

I’m writing to you to tell you that he will not continue to work on the railway. You will see him soon.

Sincerely

Teacher’s Notes

Understanding of Concepts
– The student demonstrates limited understanding of the elements of drama and dance. He makes limited use of the elements of drama and dance in his presentation (e.g., [V] holds his pose in the first tableau, but during the dance composition pays little attention to shape, space, and the tempo of the music).
– The student demonstrates limited understanding of historical details from the research in writing a letter in role. He refers to an incident that happened during the building of the railroad (i.e., [P] “…there was a huge rockslide. We were working right under it, along with your husband.”), but his letter omits any reference to the time period and does not specifically identify the context (i.e., [P] “he will not continue to work on the railway”).

Critical Analysis and Appreciation
– The student analyses and uses primary source material for the drama and dance sequence with limited effectiveness. He uses a limited range of actions to portray the Chinese worker’s tasks on the CPR, and the difficult working conditions of this time are not evident in his performance (e.g., [V] in performing a chopping motion, the student uses minimal energy to convey the difficulty of the task of felling a tree).

Performance and Creative Work
– The student creates, with limited effectiveness, a dance composition based on the themes and issues explored in the drama. The whole-body movements he uses lack variety and range (e.g., [V] he is able to follow the circular movements, but selects only upright positions to portray the Chinese worker’s tasks).
The student presents a drama and dance sequence based on improvisational work and primary sources with limited effectiveness. He performs his movements with little commitment to the actions themselves or their purpose (e.g., [V] he uses a similar pose in both the opening and closing tableaux, even though they each require a different pose).

Communication
- The student communicates ideas and feelings through drama and dance with limited clarity. For example, the student does not convey his character’s emotion when describing what the Chinese worker missed most about his wife (i.e., [V] “the smell of your hair”).
- The student conveys thoughts and feelings of a character, in writing a letter in role, with limited effectiveness. The character that he assumes describes the fate of the Chinese worker in a matter-of-fact way that lacks a sense of personal involvement (e.g., [P] “He was injured, we are now giving him the best treatment.”).

Comments
The student attempts to explore the elements of dance and drama, but does so with limited effectiveness. Limited understanding of historical details and of working in role detracts from the presentation. Throughout the entire piece, the student is focused on staying in time with the music, but he does not convey any meaningful message through his body movements. The student’s written work includes limited description of the working conditions on the CPR and provides no historical context.

Next Steps
In order to improve his performance, the student needs to:
- develop a better understanding of the working conditions on the CPR;
- develop a better understanding of working in role;
- develop a clearer understanding of the elements of drama and dance;
- edit and proofread his written work to eliminate errors in grammar and sentence structure.
An Immigrant’s Experience in Building the Railroad  Level 1, Sample 2

Teacher’s Notes

Understanding of Concepts
- The student demonstrates limited understanding of the elements of drama and dance. She makes use of levels, focus, and facial expressions to a limited degree (e.g., [V] uses levels when creating her shapes in the dance), and her poses in the tableaux lack variety.
- The student demonstrates limited understanding of historical details from the research in writing a letter in role. Her letter describes an act of bravery in dangerous conditions, but does not say where or when it occurred (e.g., [P] “He was so brave He jumped on me to save my life. He got crushed by the rocks and His body protected me and stoped me from dieing that day.”).

Critical Analysis and Appreciation
- The student analyses and uses primary source material for the drama and dance sequence with limited effectiveness. She demonstrates the type of work done on the CPR, but does not convey the difficulty of the working conditions (e.g., [V] places the spikes with little intensity).

Performance and Creative Work
- The student creates, with limited effectiveness, a dance composition based on the themes and issues explored in the drama. Her movements convey limited emotional engagement with the subject matter (e.g., [V] she portrays an injured worker with little authenticity).
- The student presents a drama and dance sequence based on improvisational work and primary sources with limited effectiveness. She shows minimal concentration during the dance and drama sequence (e.g., [V] looks down and has limited eye contact with her group members and the audience; giggles and taps her foot throughout the tableaux).
Communication
- The student communicates ideas and feelings through drama and dance with limited clarity. She assumes a character, but communicates a limited awareness of her role (e.g., [V] when delivering her spoken line, “Why did daddy have to leave?”), she conveys none of the anxiety that would accompany such a question.
- The student conveys thoughts and feelings of a character, in writing a letter in role, with limited effectiveness. She shows limited awareness of character when writing in role and expresses herself only in general terms (e.g., [P] “Just remember I’ll be there for you.”).

Comments
The student’s lack of concentration and limited emotional engagement prevent her from developing a clear interpretation of her character and of the working conditions on the CPR. She shows a limited understanding of the elements of drama and dance and their use in making an effective presentation. The student’s written work includes limited description of the worker’s hardships and does not provide a historical context.

Next Steps
In order to improve her performance, the student needs to:
- develop a clearer understanding of the elements of drama and dance;
- develop stronger concentration skills;
- develop an awareness of the audience;
- provide a context and include historical details of the working conditions on the CPR in her writing in role;
- proofread her written work to eliminate errors in spelling.
An Immigrant’s Experience in Building the Railroad  Level 2, Sample 1

Teacher’s Notes

Understanding of Concepts
- The student demonstrates some understanding of the elements of drama and dance. She makes some use of shape and space (e.g., [V] in the first tableau, she takes a crouching position extending one arm, but her intent is unclear).
- The student demonstrates some understanding of historical details from the research in writing a letter in role. She includes some details about the working conditions on the CPR (e.g., [P] “he was always building tunnels and blasting holes through the mountains with explosives”; “Young boys under 12, disguised women and brave men were left dead…”), but she does not provide a historical context.

Critical Analysis and Appreciation
- The student analyses and uses primary source material for the drama and dance sequence with some effectiveness. She demonstrates the types of tasks carried out by the Chinese workers on the CPR (e.g., [V] shows lifting, chopping, and explosions in the dance sequence), but does not convey, with appropriate facial expressions or body movement, the dangers and hardships that they faced.

Performance and Creative Work
- The student creates, with some effectiveness, a dance composition based on the themes and issues explored in the drama. Her actions for the dance illustrate the Chinese workers’ tasks, but do not convey the effort and emotion involved in each task (e.g., [V] her movements for lifting and carrying objects do not show the effort required).
The student presents a drama and dance sequence based on improvisational work and primary sources with some effectiveness. She performs her movements, but needs cues from her group members in order to proceed to the next part of the sequence. The repeated adjustments that she makes to her clothing are distracting.

**Communication**
- The student communicates ideas and feelings through drama and dance with some clarity. Although her voice is clear, she delivers her spoken line without any emotion. She shows the work done by the Chinese worker, but her facial expressions do not reveal her feelings.
- The student conveys thoughts and feelings of a character, in writing a letter in role, with some effectiveness. Her character expresses respect for the Chinese worker and sympathy for the worker’s wife and son (e.g., [P] “This letter brings great depression and you and your son have my greatest sympathy. I am very sorry for your loss.”).

**Comments**
The student’s presentation includes all of the components of the task; however, there is no emotional commitment in the way each element is performed. The student does not internalize the meaning of the situation portrayed or take ownership of her presentation. Her written work lacks a historical context.

**Next Steps**
In order to improve her performance, the student needs to:
- develop an understanding of the energy and emotion required by each action in order to convey meaning;
- develop a better understanding of working in role;
- develop stronger concentration skills;
- provide a historical context in her writing in role.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates some understanding of the elements of drama and dance. She maintains the same pace and energy level throughout the presentation, without any variation to match the actions portrayed or changes of pace in the music.
- The student demonstrates some understanding of historical details from the research in writing a letter in role. She includes some details about the working conditions on the CPR (e.g., “A few days ago we were working in the tunnels, and were setting off explosions. There was a new worker working with us only 15 years old.”), but she does not provide a historical context.

Critical Analysis and Appreciation
- The student analyses and uses primary source material for the drama and dance sequence with some effectiveness. She dramatizes some aspects of the working conditions on the CPR, but does not show the physical harshness of the work involved (e.g., [V] shows lifting, hammering, chopping, and pulling in the dance sequence, but does not incorporate the effort those actions require).

Performance and Creative Work
- The student creates, with some effectiveness, a dance composition based on the themes and issues explored in the drama. She includes graceful movements, but there is not enough intensity in her actions to convey some situations clearly (e.g., [V] she uses her hands effectively to show time passing, but does not change her level of energy to show the vigorous physical effort of lifting, hammering, chopping, and pulling).
The student presents a drama and dance sequence based on improvisational work and primary sources with some effectiveness. She performs her movements, but frequently pauses while other group members perform, and she hesitates before moving into the next stage of the sequence (e.g., [V] stands still watching other group members perform before slowly proceeding to the next stage).

**Communication**
- The student communicates ideas and feelings through drama and dance with some clarity. She conveys the feelings of her character through facial and body expressions, but does not remain in her role during transitions (e.g., [V] steps out of her character [as a worker] between each action in the dance performance).
- The student conveys thoughts and feelings of a character, in writing a letter in role, with some effectiveness. Her character describes in some detail the way in which the Chinese worker “gave me comfort” (e.g., [P] “He made me laugh in the times I felt so hopeless, and he always made me look on the bright side of things.”).

**Comments**
The student’s presentation includes some elements that are effective in communicating an idea, but it lacks the energy and pace to convey the nature of the working conditions on the CPR. The student’s written work includes some detailed description, but lacks a historical context.

**Next Steps**
In order to improve her performance, the student needs to:
- develop an understanding of the energy and emotion required by each action in order to convey meaning;
- develop a better understanding of the use of pace to convey the nature of various actions;
- maintain her role throughout the presentation by continuing to think in role while others are presenting;
- provide a historical context in her writing in role.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates considerable understanding of the elements of drama and dance. The student sustains her concentration throughout the presentation and shows considerable control and a clear sense of purpose. She places herself effectively in relationship to others in the tableau to show the departure, and makes smooth transitions between dance formations (e.g., [V] makes a clean movement from the circle formation to her position in the line formation).
- The student demonstrates considerable understanding of historical details from the research in writing a letter in role. She identifies specific sites in British Columbia where work on the CPR took place (e.g., [P] “He spent his day blasting, tunneling, and clinging to steep cliffs of the Fraser Canyon in places like Hell’s Gate and Jaws of Death Arch.”) and refers to the discrimination experienced by Chinese workers (e.g., “treated him badly and made racial comments”).

Critical Analysis and Appreciation
- The student analyses and uses primary source material for the drama and dance sequence with considerable effectiveness. She uses a key phrase from the Chinese worker’s letter in the opening tableau, and an important and relevant piece of information from historical research in her statement to the audience (i.e., [V] “I sailed away to Gold Mountain”; “In 1891 the CCBA [Canadian Chinese Benevolent Association] received over 300 unidentified corpses all of which were Chinese workers.”).
Performance and Creative Work
- The student creates, with considerable effectiveness, a dance composition based on the themes and issues explored in the drama. She uses a variety of movements effectively to show the many tasks that a Chinese worker had to perform (e.g., chopping, pushing, pulling, hammering), but some of her movements do not convey the effort involved.
- The student presents a drama and dance sequence based on improvisational work and primary sources with considerable effectiveness. The student’s dance components are linked to the music and her body movements are controlled and purposeful (e.g., she releases the scarf from her wrist into the air to simulate an explosion).

Communication
- The student communicates ideas and feelings through drama and dance with considerable clarity. She uses tableaux and dance to clearly convey the experiences of the Chinese workers and issues concerning their treatment in Canada (e.g., in the opening tableau, she effectively positions herself as the Chinese worker who is leaving his family).
- The student conveys thoughts and feelings of a character, in writing a letter in role, with considerable effectiveness. Her choice of words conveys the writer’s awareness of the difficulty of giving sad news about a loved one (e.g., “Enclosed are his earnings which he worked so hard to be able to send to you. I know this is the last way he would have wanted it to be delivered.”).

Comments
The student creates a persuasive presentation that is clear and convincing. The persona of the Chinese worker is consistently maintained. The student effectively uses her body to portray the character and incorporate the elements of dance and drama with considerable effectiveness. In her written work, she includes appropriate personal information about the Chinese worker and provides relevant historical details.

Next Steps
In order to improve her performance, the student needs to:
- show more emotion in her facial expression to convey character and meaning;
- include more levels when creating shapes;
- speak with more conviction when in role.
An Immigrant's Experience in Building the Railroad  Level 3, Sample 2

Teacher's Notes

Understanding of Concepts
- The student demonstrates considerable understanding of the elements of drama and dance. He uses shape and energy and a variety of movements to convey the story (e.g., [V] when sawing, he lowers his body as the saw passes through the log and then transfers his weight, with the tug of the saw, to accurately convey the action).
- The student demonstrates considerable understanding of historical details from the research in writing a letter in role. He incorporates into the narrative of the letter details about both the work carried out by Chinese workers on the CPR and their struggles and aspirations (e.g., [P] “dragging heavy rail ties, chopping down trees and setting explosives”; “Your husband fought to improve the living conditions of all the Chinese workers, as they were very poor.”).

Critical Analysis and Appreciation
- The student analyses and uses primary source material for the drama and dance sequence with considerable effectiveness. He incorporates a variety of movements to show the range of tasks required in building the CPR (e.g., [V] digging, chopping, sawing, blasting, moving rails).

Performance and Creative Work
- The student creates, with considerable effectiveness, a dance composition based on the themes and issues explored in the drama. He uses a variety of formations and extensions to tell the story (e.g., [V] changes the type of movement from small picking actions to large digging motions to show the various tasks done by his character).

Writing in Role Template

Dear Mei Lan,

Let me first tell you about your husband, who was my dear and brave friend who was tragically lost during his time in Canada. Your husband was a determined worker, dragging heavy rail ties, chopping down trees and setting explosives. We became very close friends in the months to follow his arrival. He often spoke of you and your son and how he longed for you to join him in this foreign land. He was trying very hard to save all the money possible to make his dream a reality.

Your husband fought to improve the living conditions of all the Chinese workers, as they were very poor. He was always willing to sacrifice the little money he had to help others, yet he still managed to save some for you and your son. I feel as if I know you from all the wonderful stories your husband told night after night during and after work. I would love to meet you one day so I could finally put a face to the name I have heard for so long. I know you must be a strong woman to let your husband leave for so long, and be willing to raise your son as a single mother.

This horrific event took place when explosives were set and 3 workers couldn’t make it out of the tunnel, your husband was unfortunately one of these men. He risked his life for others on many occasions and is known as a hero amongst ourselves. Your husband was a brave man and will forever be remembered by all who knew him.

Sincerely,
The student presents a drama and dance sequence based on improvisational work and primary sources with considerable effectiveness. He uses expressive movements in the dance composition to convey the nature of the work done on the CPR (e.g., [V] when pounding in the spikes, he performs large yet precise movements). The student sustains concentration throughout the presentation right up to and including his final tableau (e.g., [V] maintains a difficult pose, balancing on one leg, in the final tableau).

**Communication**

- The student communicates ideas and feelings through drama and dance with considerable clarity. Through his movements, he clearly shows the physical effort required to carry out tasks on the CPR (e.g., [V] when carrying the log ties, he bends his knees to show the heavy weight of the logs).
- The student conveys thoughts and feelings of a character, in writing a letter in role, with considerable effectiveness. The letter contains personal comments that provide a clear sense of the character’s individuality (e.g., [P] “I feel as if I know you from all the wonderful stories your husband told night after night during and after work. I would love to meet you one day so I could finally put a face to the name I have heard for so long.”).

**Comments**

The student is totally committed to the role he plays, and although his movements tend to be sudden and heavy, he performs them with verve and expression. The result is a persuasive drama and dance presentation that clearly and effectively conveys the student’s understanding of the conditions experienced by Chinese workers on the railroad. The student’s written work includes realistic details about working conditions for the Chinese workers on the CPR.

**Next Steps**

In order to improve his performance, the student needs to:
- focus on refining movement and expressive details that depict character and story;
- refine his transition movements;
- synchronize his movements with the music;
- present ideas in logical sequence in his writing.
Dear Mei Lan,

Let me first tell you about your husband, who was my dear and brave friend. As you know, we have been in this country for many years, since we were young boys. We have been through the same hardships in our homeland of China together, and now in this foreign land of Canada, I will watch your husband as he is loyal to me. My dear Mei Lan, my friend, I am sorry to tell you that your husband, and my friend, has died.

He was such a good friend and family man. Your husband was. Did he tell you that he prayed for you every night, before putting his head on his pillow, he prayed for you and his daughter, Ling. Although he was a quiet man, he did not talk much. I learned so much from listening to him pray. He wanted you to be safe from harm, and he prayed that the money he got was to support you. He said he would give anything to be with you but he wanted to live so he could keep sending you money.

He worked so hard, like a dog every day. He often found work in the day and worked till his body. He was so brave whenever I was frightened, he was my husband's bravery. He told me I couldn't give up, because I had a family that had to be fed. I think that is what kept him going every day.

As Chinese workers in this foreign country, we often found ourselves doing the hardest jobs. Your husband and I were often put to work on cliffs edge, laying track. It was not fun or

ever easy, and we did not even get paid as much as the white people, but we always told it was worth it because we were putting food on our families table.

4 days ago, the white man in charge, his name is Mr. Anderson, told your husband that he would be punished. He would now receive $1.50 a day but it would be very dangerous. His job was to carry dangerous explosives and build bridges. If it is shaken at all, it will explode.

Your husband was very brave, but they told me to make excuses more for you. The last time I saw your husband, he was carrying the deadly explosives over a crevasse in the mountain. His hands were shaking slightly. I wanted you to know I was very worried but wished him good luck. I guess that wasn't enough though. He died that day, that I couldn't watch. He didn't come home to our tent that night. He died with honor.

Some day, my friend, I will bring you and my family here to Canada. Please know that your husband died an honorable, brave, loving and worthy man.

My condolences are with you.
Teacher’s Notes

Understanding of Concepts
- The student demonstrates thorough understanding of the elements of drama and dance. She effectively uses space, shape, time, and energy in her performance (e.g., [V] assumes a kneeling pose and cradles her head in her left arm to express despair, reaching out with her right hand for emphasis; uses her arms to convey the idea of a journey, moving from a still position into the ocean waves and then into the train sequence).
- The student demonstrates thorough understanding of historical details from the research in writing a letter in role. She incorporates a wide variety of information about Chinese workers on the CPR into the letter (e.g., [P] “As Chinese workers in this foreign country, we often found ourselves doing the hardest jobs. Your husband and I were often put to work on cliffs edge, laying track … and we do not even get paid as much as the white people . . .”).

Critical Analysis and Appreciation
- The student analyses and uses primary source material for the drama and dance sequence with a high degree of effectiveness. Her performance effectively illustrates the difficult working conditions on the CPR (e.g., [V] through the use of mime techniques, the student is able to convey both the range and the difficulty of the work carried out by the Chinese workers, and she uses dance movements to convey several ways of travelling by boat and train).
- The student analyses and uses primary source material for the drama and dance sequence with a high degree of effectiveness. Her performance effectively illustrates the difficult working conditions on the CPR (e.g., [V] through the use of mime techniques, the student is able to convey both the range and the difficulty of the work carried out by the Chinese workers, and she uses dance movements to convey several ways of travelling by boat and train).

Performance and Creative Work
- The student creates, with a high degree of effectiveness, a dance composition based on the themes and issues explored in the drama. She uses mime techniques to haul rope convincingly and to convey the effort of moving rock (e.g., [V] her arms are curved to carry a large rock and her body sinks as she takes the load).
- The student presents a drama and dance sequence based on improvisational work and primary sources with a high degree of effectiveness and with insight. She performs with confidence throughout the presentation and uses a variety of creative dance sequences to tell the story effectively (e.g., [V] her movements are expressive and focused as she presents the despair of the workers, the hardships they face, and their regimented lifestyle).

Communication
- The student communicates ideas and feelings through drama and dance with a high degree of clarity. She successfully conveys the hardships of working on the CPR and the feelings of the Chinese worker (e.g., [V] effectively expresses the worker’s despair over leaving his loved ones).
- The student conveys thoughts and feelings of a character, in writing a letter in role, with a high degree of effectiveness and with insight. She portrays her character with empathy and understanding (e.g., [P] “As you know, we have know each other for many years, since we were younge boys”; “I learned so much from listening to him pray. He wanted you to be safe from harm . . .”).

Comments
This is a highly effective presentation that shows an excellent grasp of the historical themes and issues explored in this task. The student is always aware of how her movements and facial expressions affect the audience’s response. She makes effective choices in combining body shape, relationship to others, and spatial awareness to present her story. The student’s written work includes insightful details about the Chinese worker’s compassion and perseverance, and clearly indicates the historical context.

Next Steps
In order to improve her performance, the student should:
- use a greater variety of facial expressions to convey her character’s feelings and thoughts;
- proofread her written work carefully to correct errors in grammar, spelling, and punctuation.
An Immigrant’s Experience in Building the Railroad  
Level 4, Sample 2

Teacher’s Notes

Understanding of Concepts
- The student demonstrates thorough understanding of the elements of drama and dance. He uses space, shape, time, and energy very effectively (e.g., [V] his choice of pose in the first tableau conveys action and movement; he alternates sides when chopping in the dance; and in the final tableau, he freezes in mid-action to convey a sense of movement).
- The student demonstrates thorough understanding of historical details from the research in writing a letter in role. He clearly establishes the context and incorporates many details about the Chinese workers on the CPR into the letter (e.g., [P] “We Chinese immigrants are treated with little or no respect... We are given the most difficult jobs, yet are paid the least.”;

Many have died while working on the CPR, in explosions, rockslides or from the cold.”).

Critical Analysis and Appreciation
- The student analyses and uses primary source material for the drama and dance sequence with a high degree of effectiveness. Through pose and movement, he effectively conveys the harshness of working conditions on the CPR (e.g., [V] uses body posture to show the weight of objects he carries, and uses slow motion when swinging the hammer to show its weight).

Performance and Creative Work
- The student creates, with a high degree of effectiveness, a dance composition based on the themes and issues explored in the drama. He uses excellent mime techniques to convey his understanding of the themes and issues (e.g., [V] opens and closes his fingers to show he is pulling on a wire; uses fixed points and precise actions to show the chopping from different angles, and the lifting of heavy objects).
Next Steps

In order to improve his performance, the student needs to:

- develop more stylized movements within mime sequences;
- organize his writing into paragraphs.

Communication

- The student communicates ideas and feelings through drama and dance with a high degree of clarity. He effectively conveys the hardships of working on the CPR and the feelings of the Chinese worker (e.g., [V] expresses the worker’s excitement in coming to Canada in the first tableau: “To Gold Mountain!”; and the character’s hopes for the future in his spoken line in the final tableau: “Knowing that I will be able to watch the sunset with you in harmony.”).

- The student conveys thoughts and feelings of a character, in writing a letter in role, with a high degree of effectiveness and with insight. He writes with empathy and understanding of his character’s hard life and powers of endurance (e.g., [P] “No one can speak our language so it is difficult to communicate and the Canadians take advantage of us.”; “This tragedy will forever haunt our hearts.”; “… so we endure the difficult times to look forward to happier ones.”).

Comments

The student shows an excellent grasp of the themes and issues concerning Chinese workers and the building of the CPR. He creates a composition that is complex, involving movement patterns within larger movement sequences, and makes interesting choices (e.g., different body positions, group and solo sequences, and use of different angles and direction) to create a polished presentation. The student’s written work includes a wealth of detail about working conditions on the CPR and the hardships faced by Chinese workers in Canada.
The Arts Exemplar Task
Grade 8 – Drama and Dance
Teacher Package

Title: An Immigrant’s Experience in Building the Railroad
Time Requirement: 260–350 minutes (over several class periods)

Introductory activities
• Pre-task 1: 30–40 minutes
• Pre-task 2: 80–100 minutes

Exemplar task
• Part 1
  – Phase 1: 30–40 minutes
  – Phase 2: 40–60 minutes
  – Phase 3: 20–30 minutes
  – Phase 4: 30–40 minutes
• Part 2: 30–40 minutes

Description of the Task
Working in groups, students will use a variety of drama and dance techniques to create a meaningful drama and dance sequence to interpret and communicate their knowledge of the building of the Canadian Pacific Railroad (CPR). The drama and dance sequence will involve the use of tableaux and a dance composition. Students individually will also compose a letter written in role. The source for this task is a fictional letter written by a Chinese worker to his beloved family back in China.

Student Scenario
Present the following scenario and instructions to the students:

You are a member of a National Film Board documentary team with expertise in the arts. You are investigating the expansion of the Canadian West for a proposed film. The director of the National Film Board has asked you to focus your research on William C. Van Horne and his success in the building of the railroad. In your research, however, you have found information that you feel must be shared. You have discovered that many Chinese workers were encouraged to come to Canada to work on the building of the railroad, but that they were compelled to work under dangerous working conditions and that they were treated with contempt. Racism and prejudice against “foreigners” were common.
You are convinced that the truth of what happened must be told. You have decided to use your arts expertise in drama and dance to create a short but powerful documentary sequence to show what really happened.

You will base this scene on a letter that a Chinese worker wrote to his family back home, which you discovered in the historical archives. Throughout the sequence you will be in role and will utilize tableaux, dance composition, and writing in role as a means to convince the director that the truth must finally be told and that a film should be made that reflects the reality of the building of the railroad and the expansion of the Canadian West.

Curriculum Expectations Addressed in the Task

This task gives students the opportunity to demonstrate achievement of all or part of each of the following expectations selected from the Drama and Dance strand for Grade 8 in The Ontario Curriculum, Grades 1–8: The Arts, 1998. Note that the codes that follow the expectations relate to the Ministry of Education’s Curriculum Unit Planner (CD-ROM).

Students will:
1. 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 (8a42);
2. create drama pieces, selecting and using a variety of techniques (8a43);
3. write in role in various forms, showing understanding of the complexity of a dramatic situation and using appropriate vocabulary, tone, and voice for the character portrayed (8a49);
4. write, memorize, and present, through drama and dance, short documentary scenes based on their improvisational work and on source material drawn from diverse cultures (8a55);
5. create dance compositions based on material explored in drama (8a56);
6. dramatize material that they have researched from primary sources, and use it effectively in presenting documentary scenes (8a66).

Teacher Instructions

Prior Knowledge and Skills Required

To complete the task, students should have studied the topic The Development of Western Canada in Grade 8 history, and should have some experience with, or some knowledge or skills related to, the following:

• creating dance compositions, using a variety of techniques
• creating and presenting dramatic anthologies
• writing and storytelling in role
• sustaining concentration
• researching and dramatizing material from various sources
Assessment and Evaluation

The rubric* provided with this exemplar task is to be used to assess students’ work. The rubric is based on the achievement levels outlined on page 9 of *The Ontario Curriculum, Grades 1–8: The Arts, 1998.*

Introduce the rubric to the students at the beginning of the exemplar task. Review the rubric with the students to ensure that each student understands the criteria and the descriptions for achievement at each level. Allow ample time for a thorough reading and discussion of the assessment criteria outlined in the rubric.

Some students may perform below level 1. Although the rubric does not include descriptions of achievement below level 1, the characteristics of these students’ work should be reviewed in relation to the criteria outlined in the rubric.

Accommodations

Accommodations that are normally provided in the regular classroom for students with special needs should be provided in the administration of the exemplar task.

Materials and Resources Required

Students should be provided with the following materials:

– chart paper
– writing materials
– a selection of fiction and non-fiction sources
– a selection of music (e.g., “Liu-Yang River” by S.Y. Lam, “Stealing Thunder” by Uzume Taiko Ensemble)

Task Instructions

Introductory Activities

The pre-tasks are designed to review and reinforce the skills and concepts that students will be using in the exemplar task.

**Pre-task 1: Establishing the Context (30–40 minutes)**

1. Read the student scenario and ask the students to share information that they have about the building of the Canadian Pacific Railroad (CPR).

2. Read the letter from the Chinese worker to the students. Ask the students to listen to the letter, and imagine what thoughts and feelings may be going through the minds of the characters described. (*Note*: Students may need help in imagining the conditions experienced in building the railroad, and the thoughts and feelings of the Chinese workers involved. The teacher may wish to read a number of selected fictional stories related to this period and, in particular, to the lives of the Chinese workers constructing the railroad.)

3. Record the students’ observations and post them in the classroom for future reference.

*The rubric is reproduced on page 96–97 of this document.*
Pre-task 2: Researching Information (80–100 minutes)

1. Have the students form groups of five or six.

2. Remind the students that, as a group, they have been asked to put together a short documentary drama and dance sequence that focuses on the role of the Chinese in the building of the CPR, and that because documentaries are based on fact and investigate various perspectives, they must do some research.

3. Tell the students that first they are going to create a series of questions that will form the basis for the work that they are going to do.

4. Have each group of students take another look at the letter from the Chinese worker (Appendix A) and record on chart paper the answers to the following questions:

   – *What do we know for sure?* Have the students record only those facts that are indisputable (e.g., A man is writing the letter. He is away from home. He has a wife and a child.).

   – *What do we want to know?* Tell the students to think about all of the people, places, and events that are mentioned in the letter. Have them brainstorm a list of questions that they would like answered (e.g., When was this letter written? How old is the man writing the letter? How long has he been away from home? Where does he sleep? What does he eat? Does he have a son or a daughter?).

   Direct the students to “go beyond the line” in their development of questions. Tell them to address the bigger life questions that underpin the source material (e.g., Why did the man come to Canada? How did he find work? How were the workers treated? Does he ever get angry about the many hardships he must live with? Has he lost any friends in the dynamite blasts?).

5. Have each group share its thinking with the class.

6. Have the students brainstorm a list of types of source material that would help them answer some of the questions that have been generated (e.g., first-hand accounts, diary entries, letters, government documents, statistics, photographs). Have them go to the library and/or search the Internet to find out what they can.

7. Have the groups assemble their research, discuss what they have found, and see if it answers any of the questions that they had raised. Tell them to decide which aspect of this historical period they would like to explore (e.g., development of the railway, reasons for immigration, working conditions of the Chinese workers, racism and discrimination, expansion of the West), and then to select a single source to use for their drama and dance sequence.
Exemplar Task
Each student’s performance in the drama and dance sequence – tableaux, dance composition, and statement to the audience – and each student’s letter written in role are to be submitted for marking.

Review the student scenario and the task rubric prior to the beginning of this exemplar task.

Part 1: Drama and Dance Composition
In groups of three, have the students create a four-part drama and dance sequence based on the Chinese worker’s letter and their research. Explain that this sequence will consist of:

– an opening tableau based on the first paragraph of the letter;
– a dance composition that illustrates working conditions on the CPR during its construction;
– a final tableau based on the words each student uses to complete the last sentence of the letter;
– a statement to the audience from each student, containing a piece of information from the research carried out in pre-task 2.

Phase 1: “Memories of Leaving China” – Opening Tableau With Word or Phrase (30–40 minutes)
1. Have each group brainstorm a key moment in the opening paragraph of the letter and create a rough draft of its tableau, illustrating that moment. Then ask each student to revisit the paragraph and choose a different phrase to support the tableau (e.g., “my beloved homeland”; “Our tearful goodbyes”; “I could no longer see you”.)
2. Review Elements of Tableau (Appendix B) and post it in the classroom.
3. Have the students experiment with different ways of building the tableau: entering one by one, freezing in position, saying their phrases in role. Have them consider the order of their phrases and through a process of negotiation arrive at a final sequence.
4. Have the students rehearse the tableau until they are satisfied with their performance.

Phase 2: “Working Conditions” – Dance Composition (40–60 minutes)
1. In their groups of three, have the students create a list of action words that evoke provocative images from the second paragraph of the letter (e.g., hauling, heaving, driving, blasting, collapsing, exploding).
2. Review Elements of Dance (Appendix C) and post it in the classroom.
3. Have the students listen to the music provided for this portion of the exemplar task. Discuss the mood of the music, and how it will influence the movements they utilize.
4. Have each student, in consultation with his or her group, select a different word from the list and translate that word into a movement. Encourage students to try many different ways of moving (body storming).
5. Tell each student to teach his or her movement to the rest of the group. Explain that the group must negotiate a way to sequence these movements together, incorporating the elements of dance (space, shape, time, and energy).
6. Have the group rehearse the sequence several times until all group members are satisfied that their dance composition captures and communicates the working conditions on the CPR.
Phase 3: “What Sustains Me” – Final Tableau and Phrase (20–30 minutes)
1. Instruct the students to revisit the third paragraph of the letter.
2. Tell each student to decide, in role, how to complete the last sentence (“This is what sustains me . . .”) with a short phrase or word.
3. Have the students create individual frozen images that together create a tableau, saying their phrase one at a time. Tell them that they must negotiate how they will sequence and stage the tableau.

Phase 4: “Historical Comment” – Statement Spoken to the Audience (30–40 minutes)
1. Tell each student that he or she is responsible for preparing and remembering a short but significant piece of information from the research.
2. Have each student, one by one, step out of the tableau (and out of role) and speak directly to the audience, sharing a short piece of historical information that adds to the impact of the piece. Tell the students that, after they have spoken, they are to return to their frozen image in the tableau.

Rehearsal and Presentation
1. Have the groups practise their sequence, using the music selected, until all group members are satisfied with and confident in the execution of the piece.
2. Have each group present its documentary sequence.

Part 2: Writing in Role (30–40 minutes)
1. Ask the students to write a letter in role based on the following scenario (see Appendix D for the writing-in-role response template).

   A terrible accident has happened at the railway site. In role as a close friend of the Chinese worker who wrote the original letter, please send a letter to his wife and child telling them what has happened, and what life has been like for him as he toiled away in Canada’s west.
Appendix A: Letter From a Chinese Worker

My dear wife,

I have faced and survived many dangers since I last saw my beloved homeland so many years ago. It has been so long since I have seen you, and our child that was only small when I left, is almost now full-grown. Sometimes I despair that I will never see you again, but you are always in my thoughts. I think often of the final moments before I sailed away to "Gold Mountain": our tearful good-byes, the smell of your hair as we embraced, the letter you made me promise not to open until I could no longer see you on the shore, and our dear child tugging at my trouser leg to prevent me from going. I see you both clearly, even now. I replay that image many times in my mind, like a set of moving pictures until you are just small specks on the horizon and have disappeared altogether.

I am still not used to the cold winters here and they say it will take many more winters before this railroad is finished. Our daily work repeats from sunrise to sunset. Each morning at dawn we start work. We cut down trees to make rail ties. We haul and space the "ties" heaving heavy iron tracks onto them. We join them together with fishplates and bolts, and drive long iron nails called "spikes" through the track into the ties with a hammer as long as a man's arm. It is back breaking work. The good workers such as myself build tunnels and blast holes through the mountains with explosives. Many men have died in explosions or in tunnels that collapsed before they could run to safety. There are many young boys, some as young as twelve, who also work with us. This is a hard country, but do not fear for I am still strong and will survive to see you both again.

I try hard to save what I can from the $1.00 a day I earn so I can send as much money back to you my dear wife. I also save hard so that some day I can bring you both over to be with me. This is what sustains me...
Appendix B: Elements of Tableau

A tableau is a non-verbal frozen picture (like a photograph) that clearly expresses and communicates a thought, feeling, idea, or situation. Consider the following questions about the elements of tableau as you prepare your presentation.

Shape: What is your body doing in the tableau?
Are you using a different level than others (high, medium, low)?
How does your body relate to others in the tableau?
- reaching towards/turning away
- isolated from the group/included

What shapes are you making with your body?
Does your body shape contribute to the meaning of the tableau?
- twisted, stretched, curved
- interconnected
- symmetrical/asymmetrical

Space: How are you using the space?
- What is your relationship to the others in your tableau?
- Do your choices communicate information about relationships?
- Have you planned your tableau taking your audience’s position into account?

Time: Are you aware of internal timing?
- Are you completely still?
- Are you holding your tableau for a set count and then releasing it in a coordinated manner?
- If you are doing a tableau with a transition, have you coordinated the timing of the transition?

Energy/Dynamics: How is your energy expressed?
- Do you have a focal point within your tableau?
- Do your facial expressions match the characters and the situation?
- Are you using tension in your bodies (e.g., arms, fingers, hands) to convey dramatic meaning?
Appendix C: Elements of Dance

The fundamental components of dance include space, shape, time (rhythm), and energy. Consider the following questions about these elements as you prepare your presentation.

<table>
<thead>
<tr>
<th>Space:</th>
<th>How are you using the space?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Are you using the space in an interesting way by considering a variety of formations?</td>
</tr>
<tr>
<td></td>
<td>o straight line</td>
</tr>
<tr>
<td></td>
<td>o scattered throughout the room</td>
</tr>
<tr>
<td></td>
<td>o semi-circle</td>
</tr>
<tr>
<td></td>
<td>o triangle</td>
</tr>
<tr>
<td></td>
<td>o star</td>
</tr>
<tr>
<td>How is your body moving in the space?</td>
<td></td>
</tr>
<tr>
<td>o forward/backward, advancing/retreating</td>
<td></td>
</tr>
<tr>
<td>o direct/indirect</td>
<td></td>
</tr>
<tr>
<td>o straight line</td>
<td></td>
</tr>
<tr>
<td>o angular</td>
<td></td>
</tr>
<tr>
<td>o curved</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Shape:</th>
<th>What is your body doing?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>o Are you using a variety of levels (high, medium, low)?</td>
</tr>
<tr>
<td></td>
<td>o Are you using your whole body or parts of your body?</td>
</tr>
<tr>
<td>What shapes are you making with your body?</td>
<td></td>
</tr>
<tr>
<td>o twisted, stretched, curved</td>
<td></td>
</tr>
<tr>
<td>o interconnected</td>
<td></td>
</tr>
<tr>
<td>o symmetrical/asymmetrical</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time:</th>
<th>How are you using timing?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Are you using variations in pace or rhythm?</td>
</tr>
<tr>
<td></td>
<td>o still/staccato</td>
</tr>
<tr>
<td></td>
<td>o fast/slow/moderate</td>
</tr>
<tr>
<td></td>
<td>o long/short</td>
</tr>
<tr>
<td></td>
<td>o sudden/sustained</td>
</tr>
<tr>
<td></td>
<td>o even/uneven</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Energy/Dynamics:</th>
<th>What kinds of energy (dynamics) are you using?</th>
</tr>
</thead>
<tbody>
<tr>
<td>o slow and sustained or quick and sudden</td>
<td></td>
</tr>
<tr>
<td>o bound/free, heavy/light</td>
<td></td>
</tr>
</tbody>
</table>
Appendix D: Writing in Role Template

Dear Mei Lan,

Let me first tell you about your husband, who was my dear and brave friend,
The Ministry of Education wishes to acknowledge the contributions of the many individuals, groups, and organizations that participated in the development and refinement of this resource document.
The Ontario Curriculum – Exemplars
Grades 3, 6, and 8

The Arts
Drama and Dance

Samples of Student Work: A Resource for Teachers

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