** DRAFT LESSON PLAN (REVISED 2021)**

**Candidate’s name:**

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| Grade/Class/Subject: | Grade 3 **Arts Education** | School: |  |
| Date: |  | Allotted Time: | Day 1: 30 Day 2: 35 Day 3: 30 Day4: 35+Performance (30) Total:2hr 40min |
| Topic/Title: | Raven Steals the Sun & Bentwood Boxes |

1. **LESSON ORIENTATION**

**Key resources:** [Instructional Design Map](https://www.dropbox.com/s/g7l0nd7jah1o927/InstructionalDesignMap.pdf?dl=0)

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| *Briefly, describe purpose of lesson, and anything else to note about the context of lesson, students, or class, e.g. emergent learning needs being met at this time, elements of focus or emphasis, special occasions or school events.* |
| The students will learn about Indigenous storytelling by studying the story of Raven stealing the sun (Haida, Gitxsan, Nisga’a), performing a play based on Raven stealing the sun, and learning about the mathematics of boxes and the history of Bentwood boxes (as it was presented in the Raven story).This will touch on the ELA, Arts Education, and Mathematics with an eye for SEL, Inclusion, and Infusing local Indigenous content.  Arts education will include visual arts with the creation and decoration of a bentwood style box and dramatic arts content will be taught in conjunction with a Reader’s Theatre (ELA). |

1. **CORE COMPETENCIES**

**Key resources:** <https://curriculum.gov.bc.ca/competencies>

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| **Core /Sub-Core Competencies** *(check all that apply):* | *Describe briefly how you intend to embed Core Competencies in your lesson, or the role that they have in your lesson.* |
| [ ]  COMMUNICATION – Communicating[ ]  COMMUNICATION – Collaborating [ ]  THINKING – Creative Thinking[ ]  THINKING – Critical Thinking[ ]  THINKING – Reflective Thinking[ ]  PERSONAL AND SOCIAL – Personal Awareness and Responsibility[ ]  PERSONAL AND SOCIAL – Positive Personal and Cultural Identity [ ]  PERSONAL AND SOCIAL – Social Awareness and Responsibility | During the play that students will be guided to work together to brainstorm ways to enhance the dialogue with their voice and their body language. Students will reflect on their own performances as we rehearse and will give structured feedback to others. Students will be working collaboratively with their cast for the play (we will do 2-3 versions) as well as with their counterpart in the other cast. Students will have the opportunity to follow explicit instructions, connect their math learning to what they are constructing, and represent key takeaways from the story in the Bentwood Box project This play will allow students to reflect on the structure and significance of Indigenous storytelling and the Bentwood Box project will introduce Indigenous engineering and design. |

1. **INDIGENOUS WORLDVIEWS AND PERSPECTIVES**

**Key resources:** First Peoples Principles of Learning (FPPL); [Aboriginal Worldviews and Perspectives in the Classroom](https://www2.gov.bc.ca/assets/gov/education/administration/kindergarten-to-grade-12/indigenous-education/awp_moving_forward.pdf)

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| **FPPL to be included in this lesson** *(check all that apply):* | *How will you embed Indigenous worldviews, perspectives, or FPPL in the lesson?* |
| *[ ]* Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors. [ ]  Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place). [ ]  Learning involves recognizing the consequences of one's actions.[ ]  Learning involves generational roles and responsibilities.[ ]  Learning recognizes the role of Indigenous knowledge.[ ]  Learning is embedded in memory, history, and story.[ ]  Learning involves patience and time. [ ]  Learning requires exploration of one's identity.[ ]  Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations. | The students will be introduced to the story of the Raven stealing the sun, which presents themes of selfishness and sharing.This lesson is cross curricular and involves a large element of collaborative work. It allows students to experience and various connections between subjects to understand the significance of Indigenous stories and design in a variety of ways. The students will have several days to practice their lines and to build props ahead of a demonstration of mastery on the final day.  |

1. **BIG IDEAS**

**Key resources:** <https://curriculum.gov.bc.ca/> (choose course under Curriculum, match lesson to one or more Big Ideas)

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| *What are students expected to understand? How is this lesson connected to Big Idea/s or an essential question?* |
| The mind and body work together when creating works of art.Dance, drama, music, and visual arts are each unique languages for creating and communicating.The arts connect our experiences to the experiences of others. |

1. **LEARNING STANDARDS/INTENTIONS**

**Key resources:** <https://curriculum.gov.bc.ca/> (choose course under Curriculum)

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| **Curricular Competencies:***What are students expected to do?*  | **Content:***What are students expected to learn?* |
| * Explore identity, place, culture, and belonging through arts experiences
* Connect knowledge and skills from other [areas of learning](https://curriculum.gov.bc.ca/curriculum/arts-education/3/core) in planning, creating, and interpreting works for art
* Apply learned skills, understandings, and processes in new contexts
* Describe and respond to visual and performing art pieces and provide constructive feedback
* Demonstrate increasingly sophisticated application and/or engagement of curricular content
 | * Elements in the arts, including body, space, time, relationships, form
* Drama: character, time, place, plot, tension
* Traditional and contemporary Aboriginal arts and arts-making processes
* A variety of local works of art and artistic traditions form diverse cultures, communities, times, and places
* Personal and collective responsibility associated with creating, experiencing, and sharing in a safe learning environment.
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1. **ASSESSMENT PLAN**

**Key resources:** [Instructional Design Map](https://www.dropbox.com/s/g7l0nd7jah1o927/InstructionalDesignMap.pdf?dl=0) and<https://curriculum.gov.bc.ca/classroom-assessment>

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| *How will students demonstrate their learning or achieve the learning intentions? How will the evidence be documented and shared? Mention any opportunities for feedback, self-assessment, peer assessment and teacher assessment. What tools, structures, or rubrics will you use to assess student learning (e.g. Performance Standard Quick Scale)? Will the assessments be formative, summative, or both?* |
| * The teacher will collect the bentwood boxes for summative assessment
* The teacher will circulate to give formative feedback and additional instruction as needed throughout the Readers Theatre and the Bentwood Box activity.
* Students will complete a self assessment and a peer assessment as they practice the Reader’s Theatre
* During the Reader's Theatre the teacher will have a checklist for summative assessment.
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1. **DESIGN CONSIDERATIONS**

**Key resources:** [Instructional Design Map](https://www.dropbox.com/s/g7l0nd7jah1o927/InstructionalDesignMap.pdf?dl=0)

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| *Make brief notes to indicate how the lesson will meet needs of your students for: differentiation, especially for known exceptionalities, learning differences or barriers, and language abilities; inclusion of diverse needs, interests, cultural safety and relevance; higher order thinking; motivations and specific adaptations or modifications for identified students or behavioural challenges. Mention any other design notes of importance, e.g. cross-curricular connections, organization or management strategies you plan to use, extensions for students that need or want a challenge.* |
| Bentwood Boxes:Students will have the option to work alone or in pairs. This will allow students that would like a challenge, perfectionists, and those that prefer solo work to engage with the project and allow students that need more support (particularly with fine motor skills or following directions) or those with confidence issues to get support from each other.  The boxes will be made in three sizes to allow for different motor skill challenges.  Students will have the choice to create their own artwork or choose from various colouring pages (by Michelle Stoney) to show their understanding and make connections. Readers’ Theatre: The parts in the play will vary in terms of complexity for decoding (Including beginner level for students that are just learning to decode and more advanced language for students that really want a challenge). The students will have chili peppers next to the parts they are choosing to allow them to chose a role that corresponds to their confidence and abilities.  Students will be explicitly taught about ways to use their voice **and** body language to convey their messages. Students who have speech articulation challenges may choose an alternative way to convey their words (“voice”) including: pre-recording their own voice, using speech to text and intentionally choosing speed, volume, and the voice actor, holding up signs, or simply using their body language for any of the character parts (non-narrators).  There is a schedule for EA time to support students who are struggling with some of the phonics skills required for their parts. There is also a scheduled time for the EA to support students who may be choosing one of the first 3 options for voice accommodations.  |
| **Required preparation:** *Mention briefly the resources, material, or technology you need to have ready, or special tasks to do before the lesson starts, e.g. rearrange desks, book a room or equipment.* |
| Bentwood Project:Print:* Colouring pages (provided)

Create:* Cut 8 squares of cardboard per student (or number of groups)

 6 of the squares should be one size, and 2 slightly larger for each group. Have 3 variations of sizes from very small to very large to allow for differentiation based on motor skills . and nesting during the Reader’s Theatre* Cut 1 long piece of paper per student (or number of groups)

 the paper strip should be the width of the group’s 6 cardboard squares  the length of the paper should be approximately as long as for of the same squares lined up side by sideProvide:* Cardboard Pieces
* Long strips of paper
* Tape
* Colouring Pages (attached)
* Glue sticks (if students do not have their own)
* Colouring supplies (if students do not have their own)

Set Up: * Screen to display slideshow (provided)

Reader’s Theatre:Print:* Self/peer assessment sheets (provided)
* Teacher assessment (provided)
* Script

Create:* Highlight each character’s lines on their script
* Sign up board with roles and difficulty level displayed

Provide:* Small light (Sun)
* Woven basket (to drink from)
* Pine needle (optional)

Set Up:* Make an area in the classroom for the stage
* Put light inside the smallest box and put the boxes together so that they nest
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1. **LESSON OUTLINE**

**DAY ONE**

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| **Instructional Steps** | **Student Does/Teacher Does** *(learning activities to target learning intentions)* | **Pacing** |
| **OPENING:***e.g. greeting students, sharing intentions, look back at what was learned, look ahead to what will be learning, use of a hook, motivator, or other introduction to engage students and activate thinking and prior knowledge* | Show slide show <https://www.canva.com/design/DAFHxUWwqbY/9cn20D26-X2ZiBr0m_EDTg/view?utm_content=DAFHxUWwqbY&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton>Discuss the bentwood boxes that we have seen in the story from this morning and in the story that we will learn about tomorrow. Discuss the cultural significance and uses Discuss how the boxes are constructed | 5 min |
| **BODY:*** *Best order of activities to maximize learning -- each task moves students towards learning intentions*
* *Students are interacting with new ideas, actively constructing knowledge and understanding, and given opportunities to practice, apply, or share learning, ask questions and get feedback*
* *Teacher uses learning resources and strategic opportunities for guided practice, direct instruction, and/or modelling*
* *Can include: transitions, sample questions, student choices, assessment notes (formative or otherwise), and other applications of design considerations*
 | Continue with slide show: Have the students create their own on their own or in pairs! Explain that we will use them for a special activity later in the week (these will be the props for our final reader’s theatre performance)Slide 13: Have the students collect their materials. Have them collect their cardboard squares (pre-cut)Have them come to the teacher for help to measure and cut the large strips of paperHave them take two pieces of tape and stick them to the side of their desksHave them collect their glue sticksSlide 14: assemble the “plank”Have the students follow the steps to make their plank. Explain that*: The squares represent the inside of the plank which is cut. The paper represents the outside of the plank which is not cut.*Slide 15: assemble the sidesHave the students follow the steps to secure the sides togetherExplain that: *It is much easier to fold paper and cardboard than it is to fold steamed wood. That process is very delicate!* *The pieces of tape represent the sinew or pegs that were used to connect both sides of the cedar plank*Slide 16: assemble the base and lidHave the students follow the steps to make the base and lidExplain that: *these two attached peices of cardboard represent a single board that was cut on the bottom to fit inside of the box* | 10 min |
| **CLOSING:*** *Closure tasks or plans to gather, solidify, deepen or reflect on the learning*
* *review or summary if applicable*
* *anticipate what’s next in learning*
* *“housekeeping” items (e.g. due dates, next day requirements*
 | Slide 17: decorate the boxStudents can decorate their boxes by hand or glue coloring pages to the side (provided)They should show the characters, objects, or settings from the story that we read earlier. (students who are not finished my continue to work on decorating their boxes during their free time leading up the Day 4) | 15 min |

**DAY TWO**

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| **Instructional Steps** | **Student Does/Teacher Does** *(learning activities to target learning intentions)* | **Pacing** |
| **OPENING:***e.g. greeting students, sharing intentions, look back at what was learned, look ahead to what will be learning, use of a hook, motivator, or other introduction to engage students and activate thinking and prior knowledge* | Explain that we will be doing a Reader’s Theatre based on another version of Raven stealing the sun. Show them that book (keep it in the classroom library for at least a couple weeks). Explain that we will have lots of time to practice reading our lines before our final performance on Day 4 – and that a reader’s theatre is about reading not about memorizing all of your lines!Quick review of classroom and group work expectations including:Being patient with readers and celebrating each other’s efforts. Understanding that not everyone will get their first choice of part.Working as a team. Taking turns. Being respectful…. (refer to posted class rules if you have them) | 5 min |
| **BODY:*** *Best order of activities to maximize learning -- each task moves students towards learning intentions*
* *Students are interacting with new ideas, actively constructing knowledge and understanding, and given opportunities to practice, apply, or share learning, ask questions and get feedback*
* *Teacher uses learning resources and strategic opportunities for guided practice, direct instruction, and/or modelling*
* *Can include: transitions, sample questions, student choices, assessment notes (formative or otherwise), and other applications of design considerations*
 | Assign a role to students in the class that you feel will be able to manage the level of each line (have them echo you if the words are too difficult on the first round)

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|  | compounds | Advanced vowel sounds | suffixes | prefixes | blends | “sight words” | other | “LEVEL” |
| Narrator 1 | YES | augh= / ä/y = / ī/oo = /ü/ + /oo/ | -ness-ed-er |  | ccc |  |  | 3 |
| Narrator 2 | YES | y = /ī/ea = /ēă/ou = /ow/ | -ness-ed-ing |  | cc |  |  | 3 |
| Narrator 3 | YES | igh= /ī/ou = /ow/ea = /ēă/ + / ər/ | -er-ed |  | ccc |  |  | 2 |
| Narrator 4 | no | aw = / ä/ie = /ē/ou = /ow/ea = /ē/ew= /oo/ | -er-ed-ing | re- | Ccc (2 phonemes)Ccvc (3 phonemes in a row) | Eyewere |  | 3 |
| Narrator 5 | Yes | augh= / ä/eau = /ū/ou = /ow/ + / ō/igh= /ī/y = /ī/ | -er-ing-ed-ly-ful |  | Kn=/n/ccc | people | Longer, more complex sentences | 4 |
| Raven | yes | ou = /ow/igh= /ī/ee=/ ē/ | -y-ing |  | ccc | you |  | 2 |
| Sky Chief | yes | ea = /ē/ |  |  | Cccc (3 phonemes) | you |  | 2 |
| Chief’s Daughter | no | ea = /ē/ | -y |  | Ccc | you |  | 1 |
| Elder | No | cvc | -y |  | Ccc (nts) | the |  | 1 |
| Raven-Child | No | a = äOO = /OO/ |  |  | None (consonants:g,m,p,c) |  | For beginner readers | 0 |

Read through the play once as a class. Post the roles and their difficulty on the board where everyone can see. Also indicate which roles would be easiest to use body language for (non-narrators) The number of students in the class will dictate how many times the play will be performed (the teacher, EA, or students from another group can fill in the gaps to ensure that each version has a full cast). Leave space for that many students to sign up for each role (ie, if you have 20 students, the play will be performed twice and you will need 2 Ravens, 2 Elders, 2 of each narrator. If you have 26 students you will need 3 of each)Randomly choose student’s names and allow them to pick which role they would like to perform in the reader’s theatre. Once everyone has their role, have them sit beside the other student(s) with the same role. Discuss with the class ways that we can use our voices\* to deliver our lines. Talk about volume, pitch, speed and other forms of expression. Give examples: Would the chief sound like this (tiny, squeaky voice), or this (big deep voice)If you were sad like Raven, how would you sound?If a baby was excited, would it sound like (excited) or (monotone)Would a good narrator race through their lines, speak very slowly, mumble, whisper, scream….\*if we are not able to use our voices, there are other ways that we can use our words and add expression. We could write down our lines (with intentional font or drawings) and hold them up at the right time in the play, we could pre-record our lines on a tablet and pause/play at the right times, we could use speech to text in the same way (and even choose from different voices and speeds), or we can use our body language (which we will learn more about tomorrow).Have the students work with the other students who have the same role to go through their lines and practice different ways of saying each one. The other students should give feedback to each other and take turns. Walk around and prompt students to ask themselves things like “what is this character feeling?” and “who is this character speaking to.”During the voice expression practice, either the teacher or the EA should check in with non-verbal, limited verbal, or other students who may struggle with verbal expression to ask if they would like to use any of the adaptations (aside from body language) from above (sign, speech to text…) If yes, the EA should work with those students to create those at a free moment or on Day 4. The students should still be giving feedback to their peers at this point | 10 min5 min5 min10 minutes |
| **CLOSING:*** *Closure tasks or plans to gather, solidify, deepen or reflect on the learning*
* *review or summary if applicable*
* *anticipate what’s next in learning*
* *“housekeeping” items (e.g. due dates, next day requirements*
 | At the scheduled time in the day, the EA will take 2-6 students who need assistance decoding their lines for additional phonics instruction. | 20 min(pull out) |

**DAY THREE**

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| **Instructional Steps** | **Student Does/Teacher Does** *(learning activities to target learning intentions)* | **Pacing** |
| **OPENING:***e.g. greeting students, sharing intentions, look back at what was learned, look ahead to what will be learning, use of a hook, motivator, or other introduction to engage students and activate thinking and prior knowledge* | One of the most important things to remember about Readers Theatre is to make sure our audience can see our faces. That means facing the audience (even if you are talking to another character beside or even behind you! It also means that we cannot to block our faces with our scripts! Show students how to hold their script at chest level. Show the students how to stand if they are talking to another character on stage (no more than 45 degrees)But that’s not the only thing that we should do with our bodies when we’re acting! Just like we talked about how we can use our voices to enhance the play, we are also going to talk about how we can use our bodies. This is called body-languageWhat else can we do with our bodies? (brainstorm)Include (if not given) actions we can make, props we can interact with, gestures to other people or things. How could I show that I am a Raven without speaking?How could I show that I am surprised without speaking?How can I show that we should give something to someone without speaking?(ask for someone to give an example) | 5 min |
| **BODY:*** *Best order of activities to maximize learning -- each task moves students towards learning intentions*
* *Students are interacting with new ideas, actively constructing knowledge and understanding, and given opportunities to practice, apply, or share learning, ask questions and get feedback*
* *Teacher uses learning resources and strategic opportunities for guided practice, direct instruction, and/or modelling*
* *Can include: transitions, sample questions, student choices, assessment notes (formative or otherwise), and other applications of design considerations*
 | Have the students join the other members of the class with the same role. Ask them to have one student in each group read through the lines, while another student does all the actions. Take turns so that everyone has a chance to read the lines and to focus on their body language. | 10 min |
| **CLOSING:*** *Closure tasks or plans to gather, solidify, deepen or reflect on the learning*
* *review or summary if applicable*
* *anticipate what’s next in learning*
* *“housekeeping” items (e.g. due dates, next day requirements*
 | Group the students into their cast for the play (there will be 2 or more versions, so 2 or more groups with one of each part) Have them run through the play one time to practice saying all of their lines in order.Have them complete a quick self-reflection (provided) | 10 min5 min.  |

**DAY FOUR**

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| **Instructional Steps** | **Student Does/Teacher Does** *(learning activities to target learning intentions)* | **Pacing** |
| **OPENING:***e.g. greeting students, sharing intentions, look back at what was learned, look ahead to what will be learning, use of a hook, motivator, or other introduction to engage students and activate thinking and prior knowledge* | Remind the students that we will be doing our performance at the end of the day!Explain that we will have time to practice but that we should all be working hard (and other SEL reminders if needed)Have each cast work together to go through the play once on their own | 10 min |
| **BODY:*** *Best order of activities to maximize learning -- each task moves students towards learning intentions*
* *Students are interacting with new ideas, actively constructing knowledge and understanding, and given opportunities to practice, apply, or share learning, ask questions and get feedback*
* *Teacher uses learning resources and strategic opportunities for guided practice, direct instruction, and/or modelling*
* *Can include: transitions, sample questions, student choices, assessment notes (formative or otherwise), and other applications of design considerations*
 | Have the students sit at their assigned seats. Hand out drama assessment (provided – same as self-assessment). Randomly pair the students with someone who is not in their cast. They will write that student’s name on the top of their paper. Take turns inviting each group up to do a dress rehearsal. As the students watch the other group(s) they will fill out the form for peer feedback. After all of the casts have had a chance to rehearse, have the students hand their feedback form to the peer that they were assessing for review. Have them handed in.  | 20 min5 min |
| **CLOSING:*** *Closure tasks or plans to gather, solidify, deepen or reflect on the learning*
* *review or summary if applicable*
* *anticipate what’s next in learning*
* *“housekeeping” items (e.g. due dates, next day requirements*
 | At the end of the day, have the casts take turns performing the Readers Theatre. This would be a great time to take photos or invite admin to come witness their hard work.  | 30 min |

1. **REFLECTION** *(anticipate if possible)*

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| * *Did any reflection in learning occur, e.g. that shifted the lesson in progress?*
* *What went well in the lesson (reflection on learning)?*
* *What would you revise if you taught the lesson again?*
* *How do the lesson and learners inform you about necessary next steps?*
* *Comment on any ways you modelled and acted within the Professional Standards of BC Educators and BCTF Code of Ethics?*
* *If this lesson is being observed, do you have a specific observation focus in mind?*
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| Was the timing consistent with a “perky pace” for primary but long enough for the students to not feel rushed?Did the students comprehend how special Indigenous storytelling and the Raven is? Were the students excited about Reader’s Theatre? Would this be a good way to engage them with reading in the future?Are there other SEL skills or other expectations that I should review or create strategies for next time? Did the students who struggled with voice or body language feel included in the activity? Were they able to interact with the text, the performance, and their peers in a meaningful way? |