ETFO statement and definition of equity

It is the goal of the Elementary Teachers’ Federation of Ontario to work with others to create schools, communities, and a society free from all forms of individual and systemic discrimination. To further this goal, ETFO defines equity as fairness achieved through proactive measures which result in equality, promote diversity, and foster respect and dignity for all.

June 2011
Introduction to ETFO Book Clubs

The Elementary Teachers’ Federation of Ontario is committed to providing professional development for its members in a variety of forms. Teachers are best able to determine what professional development they need to pursue as life-long learners and ETFO Book Clubs are designed for voluntary participation of interested members. As ETFO professional development programs and services continue to evolve to meet the challenging needs of educators and their students, the new season of offerings has been expanded to include ETFO Book Clubs with a focus on classroom management, differentiated instruction, Kindergarten and equity and social justice.

Professional book clubs provide an excellent opportunity for members to reflect on their classroom practice, enhance their professional knowledge, and engage in the professional learning that best meets their needs and the needs of their students. An ETFO Book Club is a learning experience that gives educators an opportunity for professional networking, sharing, and reflection through an in-depth examination of ideas, concepts, research, and strategies presented in a professional resource.

The main goals of ETFO Book Clubs are:

- To enhance the professional knowledge of our members.
- To enhance the professional practice of our members.
- To foster leadership at the local level.
- To implement high-yield, research-based instructional strategies.
- To monitor the impact or effects of instructional decisions on students.
- To reflect on current teaching practices.

When professional book club experiences are tied to the real work of teachers, and to authentic issues they are grappling with in their classrooms, teachers have a deeper understanding of their impact on classroom practice and student learning.
ETFO Book Club Structure
ETFO Book Clubs provide an excellent opportunity for our members to enhance their professional knowledge and practice. Participants attend four two-hour sessions that focus on specific chapters of the various resources highlighted, consider strategies they can try in their classroom, and reflect on and share their experiences within a community of learners. As a facilitator, you will contribute to building leadership capacity within our locals in the area of professional development.

Roles and Responsibilities
ETFO Book Clubs are offered in partnership between locals and the provincial office. Facilitator guides, such as this one, have been developed by members to support you as you facilitate.

The Role of the Facilitator
An ETFO Book Club facilitator guides a group of participants through an interactive discussion of a selected title. The facilitator organizes the session and conducts the meetings. Group members can expect the facilitator to use open-ended questions, wait time, and paraphrasing to encourage participation. The facilitator also emphasizes the importance of keeping the discussion on track, focusing on one topic or task at a time. The person in this role is not an expert and should remain neutral allowing group members to share different perspectives. All group members are valued and encouraged to participate in their own way.

Establishing Group Norms
Any group that meets regularly to work together needs to identify a set of norms or ground rules that will help a group do its work and discourage behaviours that interfere with a group’s effectiveness. Norms govern how the group will interact, share, and learn together.
It is ideal to set norms at the beginning of a group’s work together inviting group members to suggest ideal behaviours for groups, eventually refining them into an agreed-upon set of norms. Once established and posted, groups need to continually remind themselves about the norms they have created.

Some topics you may want to raise as starting points for discussion with your group are:

Expectations for behaviour – How will your group relate to one another within (and beyond) the group? Considering norms in TRIBES such as right to pass, attentive listening, and taking turns, may be helpful.

Shared leadership – How will members share responsibility for the group? How will decisions be made about what to read, when to meet, and where to meet be made?

Participation and interaction – How will members work together? Considering roles such as recorder, timekeeper, and encourager may ensure that all group members become involved in the discussions.

One strategy that may be helpful when reviewing group norms is ‘Round-Robin Reflection’. In this process everyone takes 30 seconds to silently reflect on the extent to which he/she honoured the group’s norms and to what extent it enhanced the group’s work. The facilitator then chooses someone at random to share their reflections. When this person is finished then another group member paraphrases what they have heard. This process is repeated in round-robin fashion beginning with the person to the right of the first speaker.
Building Inclusion

Grounding is an excellent inclusion activity for introductory meetings. It serves several purposes including:
- establishing a norm for respectful listening;
- bringing people into the here and now;
- allowing people to connect with one another; and
- allowing for expression of hopes and apprehensions.

Directions - Each person in round-robin fashion, speaks to these points:
- name;
- current role;
- school;
- reasons for joining a professional book club; and
- expectations of the ETFO Book Club experience.

Needs of Individuals in Groups

Regardless of the nature of the group and its purpose, some basic needs must be met within the group setting for it to be as focused, productive, and interactive as possible. A good facilitator looks for signs of the characteristics listed below to determine whether it provides the kind of satisfaction group members need. Periodically it may be helpful to give group members time to evaluate the extent to which the group is meeting their individual needs.

The following are important needs group members value. As the group evolves, it is about finding the balance between the needs of the group members and the group work that needs to be accomplished.

Feeling a sense of belonging – Group members need a collaborative environment where they feel safe and supported in their presence and their contribution to the group’s work.
Commitment to group goals – Group members achieve commitment when they see value in the goals selected, having a part in selecting and refining those goals, and directing the group process.

Sense of progress – It is important to give group members opportunities to reflect on their progress toward goals so that members feel a sense of accomplishment.

Having confidence in the facilitator – A good facilitator establishes a supportive, risk free learning environment emphasizing the importance of professional dialogue. The facilitator organizes the sessions and conducts the meetings. The person in the role of facilitator is not intended to be an expert and should remain neutral, allowing participants to share different perspectives.

Knowing Your Participants
When developing a group’s capacity for powerful conversations, Robert Garmston suggests that group members set aside unproductive patterns of listening, talking, and participating.

However, from time-to-time, facilitators may need to confront challenging situations. Late arrivals at meetings, overbearing participants, and conflict among group members can negatively impact on a group. Although there is no “right” way to respond to these problems, here are some possible solutions to common problems faced by facilitators.

Non talker – Honour an individual’s right to pass. Each member has the right to choose when and to what extent they will participate in the group discussion; ask open ended questions and learn to be silent.

Underminer – Focus on the agenda and topics agreed upon by the group. Don’t acknowledge or over react; at the end of the session revisit the group norms and their purpose.
Rambler – When the member pauses, refocus attention by restating the relevant points and move on; ask "How does that relate to ________?"

Side talker – Re-direct conversation by asking the person an easy question or to paraphrase what has been stated; create a parking lot (flip chart, sticky notes) to post questions or issues that can be discussed in a later session.

Over talkative – State "We only have a limited amount of time today. We want everyone to have a chance."

Further Reading


Wisconsin Staff Development Council – www.wi-sdc.org
Introduction to Primary ETFO Arts

The Primary ETFO Arts book club is designed to support primary teachers as they lead explorations into the elements of dance, drama, music, and visual arts through rich picture books.

In the first session, participants will read about and reflect upon the importance of the arts, particularly in the early years where considerable attention is given to education of the whole child. Teachers will learn about the power of literature as a stimulus for arts learning and will also begin to understand the creative process, and the important role that imagination plays in inquiry-based learning.

The second session will have participants share reflections and observations about their classroom environment in relation to student learning in the arts. The elements of dance and drama will be introduced, with an emphasis on the highly social nature of these arts disciplines. Participants will become familiar with some of the picture books and activities in the Primary ETFO Arts resource.

In the third session participants will begin by sharing classroom stories based on the implementation of arts strategies learned at book club. Participants will once again engage in experiential arts-based learning activities inspired by literature. The elements of music and visual arts will be introduced. Participants will become familiar with more of the picture books and activities in the Primary ETFO Arts resource, with a focus on Music and Visual arts.

The final session will introduce the Critical Analysis Process, with a focus on high-level questioning to deepen both student engagement and thinking. Participants will once again use a Collaborative Learning and Leading structure to explore the content of the resource. The opportunity to apply their new learning will be facilitated through a group planning activity.
Session One: Introduction to the Power of Story and the Importance of the Arts

Readings
- Pages 5-14, 18-21
- Chalk by Bill Thomson (or alternate selection of anchor text)

General Overview
In this session participants will read about and reflect upon the importance of the arts, particularly in the early years where considerable attention is given to education of the whole child. The role of the arts in relation to cognitive, social-emotional and kinesthetic learning will be explored. Teachers will learn about the power of literature as a stimulus for arts learning. Through a series of activities, teachers will also begin to understand the creative process, and the important role that imagination plays in inquiry-based learning. For homework, teachers will begin to consider their classroom environments in relation to optimal conditions for arts learning.

Key Learnings/Objectives:
During this session participants will:
- Reflect upon and share personal beliefs about and experiences related to arts education.
- Establish and share a personal learning goal.
- Engage in imaginative play and creative expression.
- Investigate and reflect upon the creative process.
Time:
Welcome / Inside Outside Circle  20 minutes
Four Corners – Inquiry and Discussion  25 minutes
Soundscape  20 minutes
Story and Chalk drawings  15 minutes
The Creative Process  20 minutes
Reflection  15 minutes
Homework Overview  5 minutes

Materials
- Primary ETFO Arts
- Line Master 1.1: The Creative Process
- Line Master 1.2: Creative Process Puzzle (cut into strips)
- Line Master 1.3: The Importance of the Arts
- Line Master 1.4: Timbre and Dynamics
- Screen and projector
- YouTube clip of soundscape
- Picture book: Chalk (or alternate selection)
- Chalk and dark construction paper for each participant
- Tambourine or rain stick for group signal
- Post-it notes

Task #1: Inside Outside Circle
Focus: making personal connections to the topic of arts in education; beginning to build a sense of community

Instructions
- Ask participants to turn to a partner, introduce themselves, and decide who is A and who is B.
• Direct the A participants to form a perfectly shaped, well-space circle in the open space. This is the inside circle. Now ask them to turn around so that they are facing outwards.
• Direct the B participants to now form an outside circle, facing their partners.
• Explain that you will pose a question that they are to discuss for approximately two minutes (one minute each). On a signal (tambourine; light flicker) they are to become silent, and listen for the next question. On a signal, the inside circle participants will move one or two spots to the left, greet their new partner, and engage in discussion on the new topic.
• Continue in this format until all topics have been discussed.

Discussion Topics: (you may wish to project these questions for teacher reference during the activity)
• An arts experience I remember from my childhood.
• A creative activity in my classroom this year.
• My favorite picture book and why.
• Something I hope to learn from this book club.

Task #2: Four Corners - Inquiry and Discussion
Focus: The Importance of the Arts

Instructions
• Invite participants to circulate around the room and read each posted statement about the importance of the arts.
• Explain that they are to record “I wonder” responses to the statements on sticky notes and post them around the statement for others to consider.
• After visiting and considering each statement, everyone selects the statement that most profoundly resonates for them.
• In these groups participants discuss their personal connection to the statement about the importance of the arts, and respond to the “I wonder” questions that colleagues have posted.

**Prompts for discussion:**

• When or how have you seen this statement in action?
• Why do you believe this is important?
• How would you respond to this “I wonder question?”

Each group then reports back a shared theme that emerged in the discussion of this arts statement.

**Task # 3: Soundscape and Chalk Drawings**

Focus: Activating the Imagination with Picture Books

**Preparation:**

• In preparation for this activity, review the Imagination activity on page 18 of *Primary ETFO Arts*. You may also wish to preview this YouTube clip of a choir creating a rainstorm soundscape to clarify the procedure: [http://www.youtube.com/watch?v=BC8re5HvOGI](http://www.youtube.com/watch?v=BC8re5HvOGI)
• Read the picture book *Chalk* by Bill Thomson. If *Chalk* is not available, you can substitute with other picture books from your classroom or school library.
• Rainstorm Soundscape Activity: *Lost and Found* by Oliver Jeffers  
  [http://www.youtube.com/watch?v=lWlsZ0Mf_hA](http://www.youtube.com/watch?v=lWlsZ0Mf_hA)  
  [http://www.youtube.com/watch?v=XaGTYI0hZQw](http://www.youtube.com/watch?v=XaGTYI0hZQw)
• Chalk Drawings Activity: *Where the Wild Things Are* by Maurice Sendak
**Soundscape Instructions**

- Show the group a number of the illustrations in *Chalk* (or alternate picture book) that depict rain falling. Use this as a stimulus for the whole group to create a rainstorm using only body percussion in a directed sequence as follows:
  1. Rubbing hands together
  2. Snapping fingers
  3. Clap with two fingers to palm
  4. Clapping hands together
  5. Patting knees
  6. Stomping Feet……….and then reverse order 5…4…3…2…1…silence

- Explain that you will conduct the soundscape, and that that they are to watch you and change the sound when directed to do so.
- Invite the group to repeat the activity with eyes closed, listening for cues as to when to change sounds.
- After the experience of creating the rainstorm, ask participants to describe the sounds that they created and heard. Introduce an anchor chart with the elements of **Timbre and Dynamics** and discuss each term.
- Have the teachers refer to page 18 and 19 of *Primary ETFO Arts*. For further information on the elements of music, teachers should refer to *The Ontario Curriculum, The Arts, 2009*, page 175.
- To conclude the soundscape activity, participants view the short performance by the sound choir: [http://www.youtube.com/watch?v=BC8re5HvOGI](http://www.youtube.com/watch?v=BC8re5HvOGI)

**Chalk Drawings Instructions**

- Revisit the illustrations in *Chalk* with a focus on foreground and background.
- Provide participants with chalk and dark construction paper, and invite them to make drawings of creatures they would like to see come to life. This can be done independently or in pairs.
- Next, ask participants to consider how they would help students understand the concepts of two-dimensionality and three-dimensionality. Encourage teachers to
share ideas with one another. Have participants review page 20 and 21 of *Primary ETFO Arts*, and make note of new ideas and other story ideas that were generated by the group.

**Task #4: The Creative Process**

- Introduce the following quotation to participants: “Creativity is as important as literacy and should be treated with the same respect”. (Sir Ken Robinson).
- Explain that the Arts Curriculum defines the stages of the Creative Process in order to demystify creativity and help students and teachers better understand the open-ended process of making works in dance, drama, music, and visual arts.
- In small groups, ask participants to assemble the contents of their envelope to complete the creative process diagram in a way that makes sense to them.
- Once groups have completed their puzzles, project or distribute copies of the creative process diagram as it is detailed in *The Ontario Curriculum, The Arts, 2009* and invite them to do a contrast and compare.

**Reflection**

The following discussion prompts can be used to facilitate a reflective discussion about the arts and the creative process:

- What surprises you about this diagram?
- Reflecting on our soundscape and chalk drawing activities, what connections do you make to the creative process?
- How might this be a useful tool in instruction and assessment?
- What does this suggest about the relationship between process and product in the arts?

**Homework/Follow-up Task**

Instructions to Participants:

- Read pages 5-14 of *Primary ETFO Arts*, with a particular focus on *How to Set Up the Primary Classroom for the Arts.*
- Examine your classroom environment carefully. Identify one element that is conducive to arts learning, and one element that warrants some focused attention. Come to the next session prepared to share your reflections with colleagues.

**Additional Resources/Readings**

The following literature by Dr. Rena Upitis provides extensive documentation on the intrinsic and extrinsic benefits of the arts for the development of the whole child:

http://www.etfo.ca/Resources/ForTeachers/Documents/Arts%20Education%20for%20the%20Development%20of%20the%20Whole%20Child.pdf

The following monograph from the LNS Capacity Building Series provides a rich overview of current pedagogical thinking about the design of the learning environment – both the physical space and the social space:

http://www.edugains.ca/resourcesLNS/Monographs/CapacityBuildingSeries/CBS_ThirdTeacher.pdf
http://www.edu.gov.on.ca/eng/literacynumeracy/inspire/research/WW_Engaging_Arts.pdf
Session Two: Story, Drama, and Dance

Readings:
- *I'm Here*, pages 27-32
- *Those Shoes*, pages 48-53
- *The Magic Beads*, pages 70 – 75

General Overview:
In this second session participants will share reflections and observations about their classroom environment in relation to student learning in the arts. The elements of dance and drama will be introduced, with an emphasis on the highly social nature of these arts disciplines. Participants will become familiar with some of the picture books and activities in *Primary ETFO Arts*, and will lead one another through a sampling of arts activities. As a follow up to this session, teachers will choose one activity to try with their students in their home classrooms.

Key Learnings/Objectives:
During this session participants will:
- Deepen their understanding of the classroom environment as a third teacher
- Gain familiarity with the elements of dance and drama
- Collaborate with others to express ideas and feelings through dance and drama
- Explore and experiment with ideas from the resource document, and consider applications and adaptations for home classroom

Time:
- Huddle 10 minutes
- Elements of Dance 20 minutes
- Elements of Drama 15 minutes
- Collaborative Learning and Leading 60 minutes
Recap/Reflection 10 minutes
Homework/Follow-up Task 5 minutes

Materials:
- Line Master 2.1: The Elements of Dance
- Line Master 2.2: The Elements of Drama
- Line Master 2.3: Dance Elements and Movement Cards
- Line Master 2.4: Tips on Picture Book Selection for Arts Exploration

Task #1: Drama Game: Huddle (10 minutes)
Focus: Moving Through Space; Connecting; Reflecting

Provide the following instructions for the game “Huddle”:
- Everyone moves through the space randomly, keeping as much space as possible between yourself and others at all times. When I call out a number, you make a grouping of that number as quickly as you possibly can. For example, if I call “3”, you very quickly huddle into groups of 3,
- If there are any people remaining, you invite them into the centre of your huddle, and hide them. Introduce yourselves to one another.
- On the signal (drum beat or lights flickering) you once again travel randomly through the space until I call out another number, and then quickly form a new huddle.
- Play a few rounds of Huddle and then introduce the following new element: this time, in your huddle make a very large open shape that is comfortable to hold. Freeze. Now I invite you to relax and think back to your homework. In your group, share with one another something about your classroom environment that is working well for art learning.
- On the signal (drum beat or lights flickering) you once again travel randomly through the space until I call out another number, and then quickly form a new huddle.
• This time, in your huddle make a very small, closed shape. Freeze. Now in slow motion, and as fluidly and seamlessly as possible, transition once again into a large, open shape. Maintain a sense of a group shape. Freeze in this new shape. Now I invite you to relax and think back to your homework again. In this group, share with one another something about your classroom environment that you are considering changing to better support arts learning.

Following this activity, invite participants to reflect on the learning processes involved in the experience.

Discussion Prompts:
• What are the benefits of a learning activity like Huddle?
• How might you use it in your classroom? In what ways and for what purposes?
• What learning styles is a game like Huddle particularly well suited to?

Task #2: Exploring The Elements of Dance (20 minutes)
Focus: Body, Space, Time, Energy, Relationship

Preparation:
In advance of the session, prepare the Dance Elements and their related movement cards (Line Master 2.3) on colored card stock. Designate one wall for each of the dance elements (BODY, SPACE, TIME, and ENERGY) and post all of the related movement cards for each element on the appropriate designated wall.

Note: For this exercise RELATIONSHIP is not included.
• Project or post an anchor chart outlining the elements of dance. Discuss each of the elements.
• Explain that the first two elements that young children generally concern themselves with are body and space. Refer back to the large, open and small, closed shapes made in the huddle game, as examples of the elements of body and space at work.
• Ask participants to find their own space in the room, and to explore all of the space around them- reaching as high and low as they can. Now invite them to imagine that they each have a piece of chalk and they are going to write their names in many different ways:
  - As tiny as possible in the air.
  - As large as possible on the ceiling.
  - Fill the entire floor.
  - Now imagine the chalk is attached to your nose…. Your hip…. Your knee, your toe, the tip of your head. Are you writing your name large or small?
• Hold up chalk drawings of pathways, and explain that the challenge is for participants to interpret the drawings as movement maps, allowing their bodies to travel through space in ways suggested by the line drawings (see page 17).
• Introduce participants to the Dance elements cards for Body, Space, Time, Energy. Each Dance element is color-coded and has a series of related colour-coded movement cards (see Line Master 2.3).
• Divide the participants into four groups and assign them one of the dance elements. Invite them to go to their designated wall, and to select one of the movement cards related to their dance element. Explain that when the music begins to play, they will once again interpret the line drawings through movement, but this time they will move in a special way, with a focus on the dance element and movement card they have just selected.
• On a signal (drum beat, light flicker), invite participants to exchange cards with one another and interpret a new movement map, focusing on new dance elements.
• As a variation, invite participants to pair up and interpret the movement map by combining their dance elements. Advise participants that this introduces the element of Relationship.
• Invite participants to share their reflections, observations and questions about this exploration of the elements of dance. Pose the question: “How might you extend or adapt this activity?”
Task #3  Introducing The Elements of Drama (15 minutes)
Focus: Role, Focus or Emphasis, Place and Time, Relationships, Tension

- Revisit the picture book *Chalk* by Bill Thomson. Invite participants to read the wordless picture book with you silently as you turn each page, imagining that they are one of the characters in the story.
- In small groups, ask participants to form a close story circle. Explain that their task is to retell the story in role as one of the characters in the story. As a group, they must reach consensus on the character (e.g. child, dinosaur, butterfly, chalk) perspective from which they will retell the story. Explain that you will signal every couple of minutes for the storytelling to switch to the next person. Participants may pass if they wish.
- Following the retelling of the story, introduce the Elements of Drama anchor chart (Line Master 2.2) and pose the question, “Which of these elements were evident in this activity?”
- Explain that retelling and taking on roles of story characters is a drama activity that can be done with many stories.

Task #4: Collaborative Learning and Leading (60 minutes)
Focus: becoming familiar with *Primary ETFO Arts*; arts inspired by picture books

Recommended Picture Books:
- *I’m Here*, pages 27-32
- *The Magic Beads*, pages 70-75
- *Those Shoes*, pages 48-53

Note: If these picture books are not available, select other picture books that have compelling illustrations and stories that invite creative exploration. See Line Master 2.4 for Tips on Picture Book Selection for Arts Exploration
- Divide participants into small groups, and give each group a picture book to use as a source for dance and drama activities.
Instructions to Participants:

- Read the picture book together. You may wish to parcel out the story with different readers taking turns.
- Prepare a one-paragraph summary of the story to share with the large group. Also, choose two illustrations to show the group as part of your summary of the story.
- Read the dance and drama activities for your picture book in Primary ETFO Arts. Note: If participants have been given a picture book that is not in the resource, assign them a lesson to review, as this will stimulate ideas and familiarize them with resource.
- Choose one activity to lead with the whole group. If time permits, consider other possible activities and extensions.
- Have each group share their prepared summary of their assigned picture book and lead the group through an arts activity.

Recap and Reflection (10 Minutes)
As a whole group, add to the list of arts activities that were generated in the last session.

Homework/Follow-up Task (5 minutes)
Review the class list of activities. Select a picture book and one activity to implement in your classroom. Bring back a story to share with colleagues at the next session, with documentation if possible (e.g. a photo or written observation). Use the following questions to guide your reflection:

- What was the learning for your students?
- How did the environment support that learning?
- What was the most important thing you did?

Additional Resources and Reading
- The New Dramathemes, 3rd Edition by Larry Swartz
- *Drama Schemes, Themes & Dreams: How to plan, structure, and assess classroom events that engage all learners* by Larry Swartz and Debbie Nyman

- *Treasures for Teaching: Story, Drama and Dance in the Primary Grades.*

  Toronto District School Board.
Session Three: Story, Music, and Visual Arts

Readings:
- *Primary ETFO Arts*, pages 75-76
- *The Little Hummingbird*, pages 34-39
- *One*, pages 41-46
- *The Magic Paintbrush*, pages 55-61

General Overview:
In this third session participants will begin by sharing classroom stories based on the implementation of arts strategies learned at book club. Following the discussion, participants will once again engage in experiential arts-based learning activities inspired by literature. The elements of music and visual arts will be introduced. Through simple activities, participants will see that the arts can be easily integrated. Participants will become familiar with more of the picture books and activities in the *Primary ETFO Arts* resource, with a focus on Music and Visual arts. Using the collaborative model once again, participants will lead one another through a sampling of arts activities. As a follow up to this session, teachers will select a favorite picture book and plan one activity to try with their students in their home classrooms.

Key Learnings/Objectives:
During this session participants will:
- Gain familiarity with some of the elements of music and visual arts.
- Collaborate with others to express ideas and feelings through the arts.
- Deepen their understanding of the creative process.
- Explore and experiment with ideas from the resource document.
- Plan an arts-based activity for their classroom.
Time:
Classroom Stories 20 minutes
Connecting Arts Elements 20 minutes
Collaborative Learning and Leading 60 minutes
Recap and Reflection 10 minutes
Homework 10 minutes

Materials:
- Line Master 2.4: Tips on Picture Book Selection for Arts Exploration
- Line Master 3.1: Dynamics
- Line Master 3.2: The Elements of Music
- Line Master 3.3: The Elements of Arts
- Line Master 3.4 Picture Book and Arts Template
- Streamers or scarves
- CD or MP3 Player
- Music recording. Suggestion: “Morning” from Edvard Grieg’s Peer Gynt suite
- A selection of visual arts materials: glue, paper (different grades, sizes and colors), markers, crayons, pastels, scissors, fabric, magazines, pencils, tempera or water color paint and brushes if possible

Task #1 Classroom Stories (20 minutes)
- Project the three homework questions from the last session:
  - What was the learning for your students?
  - How did the environment support that learning?
  - What was the most important thing you did?
- In small groups, have participants share the story of their arts activity implementation, along with any supporting documentation.
- Invite groups to identify any common themes that emerge in their experience and share these with the whole group
Task #2  Connecting Arts Elements (20 minutes)

- Ask participants to find their own space in the room. Challenge them to return to the space they claimed as their own in Session One when they were drawing their names in space with imaginary chalk.

- Explain that you are going to play some music, and their task is to interpret the music with the movement of the steamers. As the music changes, the movement should also change.

- Following this activity, pose the following question: what element of music were we working with? If participants are familiar with the term Dynamics, invite them to explain the concept to the group. Introduce the related terms and symbols as identified on page 75.

- Ask the group to identify which elements of dance were being used in the streamer activity. (The predominant element was Space. Body and Energy were also being used.) Explain that the arts integrate well because the elements naturally fuse together.

- Using the Think/Pair/Share strategy, ask participants to consider how visual arts could be integrated into this activity.

- Explain that this activity is in the Magic Beads lesson. Model a one-paragraph summary of the book, with two key illustrations.

Task #3: Collaborative Learning and Leading  (60 minutes)
Focus: becoming familiar with the Primary ETFO Arts resource: arts activities inspired by picture books.

Recommended Picture Books:

- The Little Hummingbird, pages 34-39
- One, pages 41-46
- The Magic Paintbrush, pages 55-61
Note: If these picture books are not available, select other picture books that have compelling illustrations and stories that invite creative exploration. See Line Master 2.4 (Tips on Picture Book Selection for Arts Exploration).

- Divide participants into small groups, and give each group a picture book to use a source for arts activities.

Instructions to Participants:

- Read the picture book together. You may wish to parcel out the story with different readers taking turns.
- Prepare a one-paragraph summary of the story to share with the large group. Also, choose two illustrations to show the group as part of your summary of the story.
- Read the arts activities for your picture book in Primary ETFO Arts. Pay particular attention to the Music and Visual Arts activities and elements, as they relate to the previous tasks.
- Note: If participants have been given a picture book that is not in the resource, assign them a lesson to review, as this will stimulate ideas and familiarize them with resource.
- Choose one activity to lead with the whole group. If time permits, consider other possible activities and extensions.
- Have each group share their prepared summary of their assigned picture book and lead the group through an activity.

Recap and Reflection: (10 minutes)

- Project or post the anchor charts for the elements of Music and Visual Arts. Pose the question: “What elements have we explored? Which ones have we not explored?”
- As a whole group, add to the list of arts activities that were generated in the last session. Encourage participants to keep a personal running list of these arts activities.
• Revisit the Creative Process anchor chart from Session One. Pose the question: “Having experienced a range of arts activities, do you have a better understanding of the creative process? What new questions do you have?”

**Homework: (10 minutes)**

Instructions to Participants:

• Select one of your favorite picture books and plan an arts activity inspired by the picture book. Refer to See Line Master 2.4 (Tips on Picture Book Selection for Arts Exploration).

• Complete the Picture Book and Arts Template, Line Master 3.4. Bring this completed template to the next session to share with colleagues.

**Additional Resources and Reading:**

• *Thinking It Through – The Arts – Joyful Learning*, ETFO

• *The Language of Art: Reggio-Inspired Studio Practices in Early Childhood Settings* by Ann Pelo
Session Four: Co-constructing and Consolidating Arts Knowledge

Readings:
- *Little Black Crow*
- *I’m Here*
- *Big Red Lollipop*
- *The Little Hummingbird*

General Overview:
In this final session participants will continue to explore, in a very experiential way, the engaging arts activities and stories in *Primary ETFO Arts*. The Critical Analysis Process will be introduced, with a focus on high-level questioning to deepen both student engagement and thinking. Participants will once again use a Collaborative Learning and Leading structure to explore the content of the resource. The opportunity to apply their new learning will be facilitated through a group planning activity. Final reflections will invite participants to refer back to the Session One statements regarding The Importance of the Arts, as a way to self-assess personal growth in knowledge and understanding.

Key Learnings/Objectives:
- Gain familiarity with the Critical Analysis Process.
- Explore and experiment with ideas from the resource document.
- Collaboratively plan an arts-based unit.
- Make clear connections between theory and practice of arts education.
Time:
Partner Homework Share  10 minutes
Critical Analysis Process  10 minutes
Mirroring and Shadowing  10 minutes
Collaborative Learning and Leading  50 minutes
Collaborative Planning  30 minutes
Reflection  10 minutes

Materials:
- Line Master 2.4: Tips on Picture Book Selection for Arts Exploration
- Line Master 4.1 The Critical Analysis Process
- Line Master 1.3: The Importance of the Arts
- Chart paper and markers
- CD player or MP3 player
- A selection of visual arts materials: glue, paper (different grades, sizes and colors), markers, crayons, scissors, fabric, magazines, pencils

Picture Books:
- *Little Black Crow*
- *I'm Here*
- *Big Red Lollipop*
- *The Little Hummingbird*

**Note:** If these picture books are not available, select other picture books that have compelling illustrations and stories that invite creative exploration. See Line Master 2.4 (Tips on Picture Book Selection for Arts Exploration).

**Task #1: Partner Homework Share (10 minutes)**
In partners, or small groups, have participants share the picture book and activity they tried in their classrooms. Encourage them to refer to their templates while sharing with one another.
Task #2: Critical Analysis (10 minutes)

Read *Little Black Crow* by Chris Raschka, or invite a Book Club participant to read it to the group.

Use the Critical Analysis Process (Line Master 4.1) in the Arts curriculum to formulate some guiding discussion questions:

- What are your first impressions?
- What does this book remind you of?
- What stands out for you? What do you notice?
- What visual arts elements do you recognize?
- What message or meaning or feelings are conveyed?
- Why do you think Chris Raschka made this picture book?


Project or post an anchor chart of the Critical Analysis chart and lead a discussion about how the Critical Analysis chart can be used to press students to examine more closely, listen more actively and think more deeply about works of art in literature, dance, drama, media arts and visual arts.

**Task #2: Mirroring and Shadowing**

- Ask participants to find a space in the room and face you. Explain that they are to mirror your actions. Move in very slow motion, and keep the movement fluid and predictable so that they can follow you with precision.
- Now turn your back, and ask them to shadow your movement. Explore levels, shapes and some traveling.
- Next ask participants to find a partner, and then find their very own space in the room, where they have can reach in all directions without touching anyone. Ask them to decide who is A and who is B.
• Explain that you are going to play some soft, gentle, slow music, and they are to imagine that they are Little Black Crow flying in the wide-open sky. A will be the leader, and B will mirror Little Black Crow’s flight.

• Now B will lead, and A will shadow, following Little Black Crow’s flight.

• Refer participants to page 23 in the resource document to review the activity.

Task #3: Collaborative Learning and Leading  (50 minutes)
Focus: becoming familiar with the *Primary ETFO Arts* resource.

Recommended Picture Books:

• *I’m Here*

• *Big Red Lollipop*

• *The Little Hummingbird*

*Note:* If these picture books are not available, select other picture books that have compelling illustrations and stories that invite creative exploration. See Line Master 2.4 for Tips on Picture Book Selection for Arts Exploration.

• Divide participants into small groups, and give each group a picture book to use as a source for Arts activities.

**Instructions to Participants:**

• Read the picture book together. You may wish to parcel out the story with different readers taking turns.

• Prepare a one-paragraph summary of the story to share with the large group. Also, choose two illustrations to show the group as part of your summary of the story.

• Read the activities for your picture book in *Primary ETFO Arts*.

• *Note:* If participants have been given a picture book that is not in the resource, assign them a lesson to review, as this will stimulate ideas and familiarize them with resource.

• Choose one activity to lead with the whole group.

• If time permits, consider other possible activities and extensions.
• Have each group share their prepared summary of their assigned picture book and lead the group through a music or visual arts activity.

Task #3: Collaborative Planning (30 minutes)
Read the picture book *Migrant* to the group, or if you have enough copies for each group, allow them to read it at their tables.

Note: If this book is not available, select another picture book with compelling illustrations and an engaging story.

• In small groups, have participants brainstorm arts ideas. Encourage them to use ideas from the class list of activities and to add their own ideas.
• Encourage participants to make a large mind map of their ideas with a focus on the following:
  • Big Idea - what is the learning in this story? What is the main theme?
  • Art Activities - what art activities will engage the children with the ideas and themes of the story?
  • Arts Elements – which element are addressed through these activities?
• Have each group present one idea from their mind map to the large group.
• Add new ideas to the class list of arts activities. Encourage participants to add these ideas to their personal list.
• Invite participants to read the actual lesson for *Migrant* in the *Primary ETFO Arts* document. Celebrate the creative ideas of the group, some of which will be the same and some new.

Reflection (10 minutes)
Revisit the Importance of the Arts Statements from Session One. Remind everyone that the theories of intrinsic, extrinsic and workplace-related benefits have underpinned all of the work that they have done. Invite participants to revisit each statement posted on the walls, but this time instead of “I wonder” question, ask them to post an “I know” or “I believe” statement. Congratulate participants on their active participation and creative
engagement. You may wish to close with this quotation from Picasso: “Every child is an artist. The problem is how to remain an artist once one grows up”.

Complete Line Master 4.2 Evaluation Form.
Support Material Section
The Creative Process

- Challenging and Inspiring
- Imagining and Generating
- Reflecting and Evaluating
- Presenting, Performing, and Sharing
- Feedback (from Peers and Teacher) and Reflection
- Revising and Refining
- Exploring and Experimenting
- Planning and Focusing
- Producing Preliminary Work
Creative Process Puzzle

Directions:

1. Photocopy the phases of the creative process sentence strips. Make sets of the sentence strips for each group.
2. Enlarge the diagram of the Creative Process to make a large placemat for each group.
3. In small groups, have participants arrange the phases of the creative process sentence strips on the diagram in a way that makes sense to them.
4. Encourage groups to share the thinking behind their way of sequencing the creative process.
5. Project or distribute copies of the diagram as it is presented in the Ontario Curriculum, The Arts, and discuss.

   Revising and refining

   Exploring and Experimenting

   Feedback and Reflection

   Presenting, Performing, and Sharing

   Planning and Focusing

   Reflecting and Evaluating

   Challenging and Inspiring
The Creative Process

- Imagining and Generating
- Producing Preliminary Work

Diagram showing a cyclical process with interconnected steps.
The Importance of the Arts

*Through the Arts, students develop creativity and imagination, and gain experiences of joy, beauty and wonder.*
Arts Education for the Whole Child, Dr. Rena Upitis

*The Arts enrich quality of life and offer effective ways of expressing thoughts, knowledge, and feelings.*
Arts Education for the Whole Child, Dr. Rena Upitis

*Arts Education increases students’ engagement in learning, as well as their self-confidence, and promotes social skills and metacognition.*
Arts Education for the Whole Child, Dr. Rena Upitis

*The Arts promote critical thinking, creativity, problem-solving, communication skills, lifelong learning, and adaptability.*
Arts Education for the Whole Child, Dr. Rena Upitis

*To watch a child completely engaged in an arts experience is to recognize that the brain is on, driven by the aesthetic and emotional imperative to make meaning, to say something, to represent what matters.*
The Arts Go to School, David Booth and Masayuki Hachiya, eds. (Markham, Ontario: Pembroke Publishers, 2004), p.15

*The arts provide a natural vehicle through which students can explore and express themselves and through which they can discover and interpret the world around them.*
The Ontario Curriculum, The Arts, Grades 1-8, p. 3

*The arts are literacies of the heart.*
Elliot Eisner
Timbre and Dynamics

**Timbre** is the unique quality of sounds that allows people to distinguish among them. It is also called “tone colour”. Consider the difference between a wooden sound and metal sound or sounds made with the body (e.g., snapping) and with voices.

**Dynamics** describes the volume as well as changes in volume (e.g. loud/soft).
The Elements of Dance

| BODY                         | BODY PARTS: Head, shoulder, knee, hip, torso, hand, foot  
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What is moving?</td>
<td>BODY SHAPES: twisted, pointed, open, closed</td>
</tr>
<tr>
<td>What is it doing?</td>
<td>BODY MOVES: Run, walk, roll, leap, crawl, twist, reach, melt, fall</td>
</tr>
</tbody>
</table>
| BODY PARTS: Head, shoulder, knee, hip, torso, hand, foot  
| BODY SHAPES: twisted, pointed, open, closed  
| BODY MOVES: Run, walk, roll, leap, crawl, twist, reach, melt, fall |
| SPACE                        | LEVELS: High, medium, low                                |
| Where are you moving?        | DIRECTION: forwards, backwards, sideways, up, down        |
| How much space are you using?| PATHWAYS: straight, zigzag, circular                      |
| TIME                         | Stillness, pause, slow, fast, speeding up, slowing down, repetition |
| When are you moving?         | ENERGY                                                     |
| How are you moving?          | FORCE: strong, light                                      |
|                               | EFFORT: press, glide, float, pound                         |
|                               | QUALITY: smooth, quiet, loud                              |
| RELATIONSHIP                  | Connecting shapes, eye contact, positioning in relationship to others, moving with props or materials (e.g. scarves) |
## The Elements of Drama

<table>
<thead>
<tr>
<th>ROLE/CHARACTER</th>
<th>WHO are you in this drama? (name, age, etc.) What do you need or want in this role-play or scene?</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOCUS AND EMPHASIS</td>
<td>WHAT is the most important element in this drama? What should attention be drawn to?</td>
</tr>
<tr>
<td>PLACE AND TIME</td>
<td>WHEN and WHERE is this drama taking place? How can we build belief in this time and place?</td>
</tr>
<tr>
<td>RELATIONSHIPS</td>
<td>WHO are you relating to in this drama? How is your character involved with other and with events that are taking place in this drama?</td>
</tr>
<tr>
<td>TENSION</td>
<td>WHY are these characters brought together? WHAT is the problem or conflict that needs to be solved?</td>
</tr>
</tbody>
</table>
Dance Elements and Movement Cards

**BODY PARTS**
- head
- shoulder
- torso
- elbow
- foot
- hip

**BODY MOVES**
- walk
- roll
- twirl
- melt
- sway
- wiggle

**BODY SHAPES**
- open
- closed
twisted
straight
curvy
pointy

ENERGY

Smooth
Free
Bound
Sharp
Light
Heavy

SPACE

High
Low
Medium
Above
Below
Near
Far
TIME

Fast

Slow

Sudden

Still

Pause

Staccato
Tips on Picture Book Selection for Arts Exploration

Select books that you love. Your enthusiasm is contagious.

- Do you enjoy reading this story aloud?
- Is it a story that you can imagine reading many times?
- Do you connect to this story and/or the illustrations in a personal way?
- Does it make you feel and/or think deeply?

Look for Compelling Images and Expressive Language

- Excite students with surprising art and words! It is often very exciting when the text and imagery require close study to be understood.
- Ambiguity provides rich material for the arts. Students are hooked when they are intrigued and want to understand something. Picture books that stimulate questioning, wondering, inferring, multiple interpretations, and group analysis will lead to rich meaning-making through the arts.

Look for interesting, complex characters.

- Interesting characters engage students’ curiosity.
- Stories with characters trying to make their way in the world are lessons in our humanity. They teach empathy and understanding.
- Characters invite drama exploration through role play.
- Students will often relate to particular characters and represent these personal connections through visual arts, music, dance, and drama.

Mood and mystery invite absorption.

- Find picture books with illustrations that evoke a particular mood or feeling. Mystery and mood draws students into the world of the story, and cause them to linger and imagine.
- Sensory stimulation- imagining what they would see, touch, hear, smell- promotes artistic expression

Find stories that present a problem or a conflict to be solved.

- Students enjoy stories that allow them to safely consider some of the problems and challenges they face in their lives.
- The pretend world of a story allows to express their real-world feelings, and collaboratively practice some problem-solving strategies. These can be expressed in many different ways: a song, a rap, a dance, a painting, a dramatic scene.
Dynamics

Becoming louder: Crescendo

Becoming softer: Decrescendo
### The Elements of Music

<table>
<thead>
<tr>
<th><strong>Duration</strong></th>
<th>Time: beat, rhythm, metre, tempo</th>
</tr>
</thead>
</table>
| **Pitch/Melody** | Highness and lowness of sounds  
Sounds and silences joined together |
| **Timbre** | How the music sounds: 
- Mellow, bright, harsh, warm, piercing |
| **Dynamics/Articulation** | How the music is sung or played:  
- Soft, loud and changes in between  
- Staccato, smooth, accented |
| **Harmony/Texture** | Harmony- when two or more pitches sound together  
Texture-whether the music sounds thick or thin |
| **Form** | The structure of a musical piece, e.g. phrases, call and response, AB |
## The Elements of Visual Arts

<table>
<thead>
<tr>
<th>Line</th>
<th>The visual path left by a moving point; a path between two points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shape and Form</strong></td>
<td>The outline of an object (geometric, organic, positive, negative shapes) 3-D shapes; can be viewed from different angles</td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td>The area around, within, or between images or elements</td>
</tr>
<tr>
<td><strong>Value</strong></td>
<td>The degree of light and dark in black and white or colours, i.e. “shades” (darkening) and “tints” (lightening)</td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td>The feel and appearance of a surface or substance, i.e. roughness, smoothness, thickness, stickiness</td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>Wavelength of light seen by the eye when an object reflects or emits light</td>
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</tbody>
</table>
## Picture Book and Arts Template

**Title, Author, and Illustrator of Picture Book:**

<p>| | |</p>
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**Big Ideas/Themes of Picture Book:**

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**Arts Activity:**

<p>| | |</p>
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</table>
The Critical Analysis Process

Source: The Ontario Curriculum, Grades 1-8, The Arts, page 24
ETFO Book Club Evaluation Form

Primary ETFO Arts

<table>
<thead>
<tr>
<th>1. My overall impression of the ETFO Book Club is:</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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<tbody>
<tr>
<td>Please explain your answer:</td>
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<td>2. Outline the most useful feature(s) of the program and why?</td>
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<tr>
<td>3. What three things from the ETFO Book Club had the most impact on you?</td>
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<tr>
<td>a.</td>
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<tr>
<td>b.</td>
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<tr>
<td>c.</td>
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<tr>
<td>4. How do you think your learning from the ETFO Book Club will impact your work?</td>
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<tr>
<td>To a Great Extent</td>
<td>Somewhat</td>
<td>Very Little</td>
<td>Not All</td>
<td></td>
</tr>
<tr>
<td>Please explain your answer:</td>
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5. What one thing would you change or add to the program to enhance its effectiveness and applicability in your work?

________________________________________________________________________

________________________________________________________________________

6. The ETFO Book Club model was appropriate for the type of learning I expected:

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
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</thead>
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Please explain your answer:

________________________________________________________________________

________________________________________________________________________

7. Attending the ETFO Book Club changed my understanding of ETFO as a professional organization:

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
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</table>

Please explain your answer:

________________________________________________________________________

________________________________________________________________________

8. Can you suggest ways this ETFO Book Club could be more environmentally friendly?

________________________________________________________________________

________________________________________________________________________

Overall comments:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________