



DRAMA



PORTFOLIO



EDVP_4100

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Water Cycle: Drama**Grade and Curriculum:** Grade K - 6 (Science)**Duration:** 15 - 20 minutes**Setting:** Indoors and Outdoors

Summary: Students will learn the different parts of the water cycle by acting them out. They will play a game similar to charades. This is important because students participate in drama while learning scientific processes and understanding the importance of water.

Curricular Connection:

Weather Changes

Patterns that occur in the earth and sky

The Water Cycle

First Peoples concepts of interconnectedness in the environment

FPPOL:

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, reciprocal relationships, and a sense of place).

Learning involves recognizing the consequences of one's actions.

Learning recognizes the role of Indigenous knowledge.

Water Cycle: Evaporation, Transpiration, Condensation, Precipitation, and Runoff**Materials:**

"Note cards/picture cards" Copy and cut out Water Cycle cards so that there are enough cards for each student in the class to have one.

Procedure:

1. Explain to the students that they are going to "act out" the water cycle.
2. Have the students blindly pick a note card.
3. Have the students begin to act out the word on their cards. Without talking to anyone, they are to group themselves with students they think to have the same card (they will know this by watching the actions of the rest of the group). When everyone has found a group, have the students sit down.
4. One at a time, have the groups stand and show the rest of the class their action. Have the other students guess what their word was.
5. AT THE END: Have the students in each group choose a leader. The leaders from each group will then dramatize the entire water cycle.

Suggestion: the water cycle does not occur in order so the students don't need to be standing in a line. Tell your students that the cycle does not occur at the same point all the time.

Assessment:

Students will be assessed based on participation and engagement.

Gather the group for a group discussion. Discuss the water cycle with the students. Ask them how they chose the action for each part of the water cycle. Ask them which actions were easier/harder to figure out than others. Did all the people in the individual groups have the same actions? Later on, if this activity is integrated into a unit, ask them if they can remember the water cycle.

Strike a Pose/Relaxation Stimulation

Grade 2

Time: 20-30 minutes

Objective statement:

The importance of Drama at this age (and the arts in general) is fun! Let's get some basic ideas ingrained and really just have the kids explore their bodies' actions within the classroom. Everyone loves games, and we have a duet of games here to explore their understanding of human activity in these given situations. We will have a game and an exercise that features noticing others and mimicking the behaviour, then creating our own behaviour to suit a situation that is described.

Exploration/integration opportunities/curriculum connection:

- Creative expression develops our unique identity and voice.
- Dance, drama, music, and visual arts are unique languages for creating and communicating.

Materials:

- A large area for students to stand in a circle
- Vocal warmup tongue twister ideas
- Touch, taste, hear, see, and smell ideas for students to act out

Assessment:

- SWBAT:
- Listen to instructions and participate in the activities.
- Demonstrate creative expression of themselves in the activities
- Observation: Watching the students to see if they are participating in the activities. If students are not fully participating, we might talk to them privately afterwards to see why they weren't (ex: they might be shy or uncomfortable)

Important vocabulary:

- Diaphragm, projection, tongue twisters, 5 senses (touch, taste, hear, smell, see), actions, pose, movement

Body:

Explain "strike a pose" game (use examples eg: be an animal of your choice if they need scaffolding).

1. Form a circle. Each person chooses one other person in the circle to secretly watch.
2. Everyone closes their eyes and strikes a pose.
3. On "GO" — everyone opens their eyes and begins to copy the person they chose to watch. (In posture, pose, stance, etc.)

Watch as the whole team morphs into the same pose!"

Ask students to find a space of their own, and act out the behaviour for the following actions amongst themselves:

Touch: Hot stove, cold snow, soft blanket

Taste: Sour lemon, ice cream, carrots

Hear: A gentle wind in a field, underwater sounds, a loud train

See: That same train heading towards you, a T-Rex, an ant

Smell: Fresh cookies, onions, mud

Closure:

Attention grab room if needed, soothe them, and ask them to be "Lazy Lions". Find a spot in the room, and talk them down to a "nap".

Variations/UDL/DI/FPPL

- Some students might be uncomfortable or nervous when it comes to acting in front of others. In our "strike a pose" activity, students are able to pick which pose they will start with and it can be simple/whatever they are comfortable doing. In our other activities, students are speaking or doing actions all at the same time, so no students have to worry about everyone's eyes being on them.
- The activities can be adapted for students with physical disabilities. If a student was unable to copy a pose from another student, they could either have a CEA that they copy a pose from or they could pick a different student to look at.
- "Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place)."



Drama Circle

This activity has students introduced to drama in a fun, collective way. Students will be participating in a mini movement series that will piggy-back off other classmates' movements. The focus is to practice facial expressions, appropriate body actions, vocal expression and volume, and being on cue to performance time.



This activity is good for any grade because it can be simplified and/or extended in complexity. It also hits the main competencies and components surrounding drama in the BC curriculum.

Activity

1. Obtain or create a class set of cards with actions on them (can be class constructed).
2. Hand them out randomly to the students. Each activity card will have a prompt: "if you see this....do this".
3. The first student starts (card number 1), other students watch for their cue to do their action.
4. Remind students to focus on their facial expressions, vocal expression and volume, performance time, and body movements.



Title of lesson:

Objects of the Alphabet

Objective statement:

This lesson focuses on movement, voice, awareness of space, and language.

Curricular Connection:

- Symbolism as a means of expressing specific meaning
- Interpret symbols and how they can be used to express meaning through the arts

Material list:

- Powerpoint with objects they are acting out & the alphabet.
- Or use physical alphabet letter cards.

Hook/warm-up:

Use a video from: <https://www.youtube.com/watch?v=PbWqfhnKUw0> so students can remember what letters make what sounds.

Body:

Students will spread out around the class. The teacher will then put a PowerPoint of letters on the project screen. When a letter shows up on the screen students will make the sound of the letter, then students will try to create an object or do an action that corresponds to a word that has that letter at the beginning of the word. For example B= the sound b then students could act out a bee.

Progression:

Students can be put into partners or groups and given a picture instead of a letter. They then will need to as a group act out or become the given object. For example, if students are given a picture of a bridge, they will need to find a way to represent the bridge.

Exploration/integration opportunities:

This game integrates language arts. Students will be working on what letters of the alphabet make what sounds and what words associate with those sounds/letters.

Important vocabulary:

Symbolism, movement, spacial awareness

Variations/UDL/DI:

- Students may choose to draw quick sketches of images instead of making objects with their bodies.
- Students who need less time than others can be told to try and form more than one object while other students just focus on one object.
- Students may choose to draw objects on the whiteboard.
- Letters will be shown and said out loud





Stseptékwlls Activity:

Grade 5
30mins

Students will be able to engage with Re Skú7pecen re Stseptékwlls (The Story of Porcupine) exploring the concept of Walking in Two Worlds (Indigenous and Western Lens). Students will be able to perform a story, telling, or a fable of some sort. This activity can be adapted to integrate language arts and visual arts. Through this activity we touch on the following Big Ideas:

- Engaging in creative expression and experiences expands people's sense of identity and belonging.
- Artists experiment in a variety of ways to discover new possibilities and perspectives.
- Dance, drama, music and visual arts are each unique languages for creating and communicating.
- Works of art influence and are influenced by the world around us.

To do this activity in your own classroom you will need:

- A story of your choice that has a lesson (i.e. stseptékwlls or fables)
- Various props for student performance (optional)

Start by performing your telling or story in front of the class. Ask them to explore what the meaning or message of the story was. Split students up into groups and have them come up with their own tellings. Students will then perform to one another. At the end, you could have an exit ticket that asks students to identify the message of their peers' telling and something they liked about the performance.

"Can I teach Traditional Stseptékwlls even though I am not Indigenous?"

Yes you can and you should! It is a way to implement action towards reconciliation. Traditional Stseptékwlls teach valuable lessons of the Secwépemc people that can be beneficial for classroom management and will help create an inclusive classroom environment. Do your research and teach it with a good heart. Get to know your AEW's or talk with the staff at Henry Grube and utilize their resources. Invite elders and/or traditional knowledge keepers into your classroom when you can. Don't be afraid to ask questions.



Drama Lesson

*	*	*	Checklist for drama presentations-self and peer assessments
Written lesson			
			<p>Title of lesson: Let's Pretend!</p>
			<p>Objective statement: Let's pretend allows students to practice playing a character in an almost unlimited amount of ways. This allows students to get creative and show their way of thinking, in various scenarios in order to use their imagination.</p>
			<p>Curricular Connection: <u>Exploring and creating</u> Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play Explore identity, place, culture, and belonging through arts experiences</p> <p><u>Communicating and documenting</u> Express feelings, ideas, and experiences in creative ways Demonstrate increasingly sophisticated application and/or engagement of curricular content</p> <p>Content: <u>elements in the arts, including but not limited to:</u></p> <ul style="list-style-type: none"> • <u>drama: character, time, place, plot, tension</u> • a variety of dramatic forms • personal and collective responsibility associated with creating, experiencing, or sharing in a safe learning environment
			<p>Material list/Resources: https://icebreakerideas.com/drama-games-for-kids/ Ideas for activity Board for Warm up activity instructions</p>
			<p>Hook/warm up: Stop→Go Game to get people up and moving. Have students stand up and move their bodies to wake up: Stop means stop→go means go Lunge → Reach for the sky (5 minutes)</p>

			<p>Exploration/integration opportunities: This lesson can be integrated with other classes as you could make this activity a hook or warm up for a different class - using it as a brain break before completing another activity. Or it can be a stand alone activity. To integrate it into a science lesson for example, you could have students act out situations to do with space, or animals. To integrate it with a math unit you could have students have to do a math question - get into groups of that size and then act out the scene provided.</p>
			<p>Important vocabulary: Mime: a technique where the actor suggests an "action, character, or emotion without using words, only gesture, expression and movement" (Oxford Languages). Scenario: "a description of possible events, or a description of the story of a movie, play, or other performance" (Oxford Languages).</p>
			<p>Thorough activity description: In pairs/groups students will be expected to develop a scene where they act out specific scenarios together in silence (a mime). They will have around 3-4 minutes to decide/practice what they will do and we will go around the room and show others what they came up with. For example: Play fight Dinner Time Mimic something... and so on. An extension to this activity would be to provide students with a creative opportunity to develop their own idea to act out and provide students the chance to guess what they did!</p>
			<p>Conclusion: Have students do a mindfulness activity to calm down once back at their desks and be ready to learn.</p>
			<p>Variations/UDL/DI: Multiple means of engagement:</p> <ul style="list-style-type: none"> • Partner/group work is included • Allows self-selected content/opportunities to pursue individual interests • Ability to move around spaces <p>Multiple means of representation:</p> <ul style="list-style-type: none"> • Oral instructions • Could show a video of an example - or ask for volunteers to demonstrate first <p>Multiple means of expression and action:</p> <ul style="list-style-type: none"> • Provides alternate ways of responding • Can be used as an alternative to assessment



"Don't Save the Drama for Your Mama!" Group Skit Exercise

Lesson - Grade 7 (*20*MINUTES)

Objective statement:

This lesson is important because it allows students to communicate and collaborate with their peers and build positive relationships through group work and taking risks. Students help build a safe learning environment and practice personal and collective responsibility related to sharing and the arts.

Exploration / integration opportunities / curriculum connection

- Dance, drama, music, and visual arts are each unique languages for creating and communicating.

Material list - Cards with words

Assessment

- Participation
- Good vocal and facial expressions
- Focused on the performance at almost all times

Hook / warm up

Zip, Zap, Zoom. Go around the circle with each person saying 'zip'. When someone says 'zap' it'll change the direction. When someone says 'zoom' they need to point to someone else in the circle and then that person who they pointed to will start saying 'zip' again.

Thorough activity description

Have the students get into groups of about 4 or 5. Give each student a card with one word on it. The groups will have to come up with a short skit using each of the words that they received on their cards.

Variations / UDL / DI / FPPL

- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- This lesson could be extended by including an ELA writing portion where the students must practice writing a short script for their skit.



Grade- Focused on grade 6 from the curriculum, but to adapt for younger you could choose easier actions using less words or provide a photo of a person performing an action and then they act out the picture. Older/grade 7 asking groups to brainstorm and come up with their own situations, settings, actions to perform or for other groups.

Length of lesson- 20-30 minutes

Objective statement - (IO, SWBAT): work collaboratively in groups and respect others, communicate ideas, full body listening, special awareness, express emotions, moods, and feelings through actions, explore relationships between identity, place, culture, society and belonging, take creative risks to express feelings, ideas, and experiences

Exploration/integration opportunities/curriculum connection:

-Big Ideas: Engaging in creative expression and experiences expands people's sense of identity and community.

-Integration: using terms from other subjects such as science (animals, space, ecosystems), use Secwepemc words instead of English

Material list: Pre-made charade actions written on slips of paper

Hook/warm up:

-Have students sitting and looking up at the front, use waterfall method to capture attention

-Demonstration done by TC pair before explaining what charades is or that they will be playing charades next

-example: picking an apple off a tree and eating it, get the class to guess what action they are performing

Assessment: Gather the group at the end of activity. Guide group discussion with questions such as: Why do you think we did this exercise? What did this activity teach you? Was there anything you didn't like? What would you change? Allow groups to share their ideas. The main points we want the class participants to say are collaboration, body awareness, respecting others, expressing emotions

Important vocabulary: collaboration, character, plot, action, mood, body safety/movement, listening to directions

Thorough activity description:

-Start with expectations, explain, and try waterfall attention grabber with the class

-Teacher does a demonstration of charades with a volunteer student or the other teacher as the hook

-Explains the game charades to the class: You will be put into groups, and you will read to yourself (without telling any group members) an action that is printed on the paper. You will then use your body, BUT NO WORDS, to act out the action in front of your group. The group members then try to guess the action that you are performing. You will have 30 seconds to act it out, then the other group members will guess. Take turns until everyone has gone.

-Hand out pieces of paper (one for each student) Then get them to crumple it up snowball style and throw it in a designated area. This is a fun way to get students to engage and it is also a fair way to get them to come up and pick a snowball with the actions on it.

-Put students into 4 groups of 7 (card picking method, numbers)

-Students play charades in groups and guess each other's actions

Variations/UDL/DI/First Peoples principals of learning:

-To adapt for younger grades, you could choose easier actions using less words, or provide a photo of a person performing an action and then they act out the picture. For older grades (7-12) you could ask groups to brainstorm and come up with their own situations, settings, actions to perform or for other groups.

-UDL: Engagement: Give students the choice to use the slip of paper that they chose, or trade it for a different action. Group work is used in this activity which fosters a less intimidating atmosphere. Peer and self-assessment used at the end.

Representation: oral instructions given, written actions on piece of paper, visuals given when teacher candidates give an example in front of the class.

Expression and action: acting out actions using body, expressing feelings and emotions through charades

-DI: Can be adapted to meet each student's needs depending on their support needed. For example: a student who can't read could get a classmate or the teacher to verbally say it to them, a student who is visually impaired could be given verbal instructions to participate.

-FPPOL: Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).

Title of lesson: 3 Words

SWBAT: practice improvisation and pantomime skills

SWBAT: clearly communicate to group

Curricular Connection: Arts Education 5

Big Idea: Dance, drama, music, and visual arts are each unique [languages](#) for creating and [communicating](#).

CC#2: Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and [purposeful play](#)

Content #4: a variety of [dramatic forms](#)

Content #10: [personal and collective responsibility](#) associated with creating, experiencing, or [presenting](#) in a safe learning environment

FPPL: Learning is embedded in memory, history, and story.

Learning involves patience and time.

Learning requires exploration of one's identity.

Material list: Bowl, word strips

Hook/warm up:

Mime Ball:

In a circle, students pass a mimed ball to each other (only one ball at a time).

The teacher starts the activity, showing the size of the ball.

As the game progresses, the teacher adds in additional instructions and students respond to the instructions as the game continues, catching and throwing the ball as if it has taken on the new characteristics.

Encourage and demonstrate effective pantomime skills

Examples of the balls characteristics:

The ball becomes heavier and heavier (until it is really heavy)

The ball becomes lighter and lighter (until it is light as a feather)

The ball becomes smaller (until it is tiny and it may also be light or heavy and small)

The ball becomes bigger and bigger (until it is huge, and it may also be light or heavy)

The ball becomes slippery

The ball becomes sticky

The ball becomes hotter / colder

The ball becomes spiky

Exploration/integration opportunities:

Language: Cross Curricular connections can be made if Secwepemctsin words or other language words used, ELA: learning new words, learning verbs, nouns, adjectives etc. , ELA: writing/journaling about their scene afterwards

Important vocabulary: Mime: using only gesture, expression, and movement rather than words.

Thorough activity description:

Break the class into groups of two or three.

Each group is given three words. (Ex. "why," "sorry" and "oh.")

Each group, working independently, comes up with a short scene, in each scene no words are spoken words. The scenes can include other pantomimed communication-implying that other words are spoken, and other words can be spoken except the three given. These are very short scenes. They will then perform in front of the class and have the rest of the class guess their words

Variations/UDL/DI: Have students create two different scenes using the same words, have everyone use the same words, allow students to pick their own words

Engagement: group work, check ins, use of timer, ability to move around, additional time

Representation: oral and written instructions, visual presentation of instructions

Expression and action: To help build confidence students could write their skit beforehand or video could be taken to show to class, or they could draw out their scene

Students could present to another group rather than a whole class, or read out words to the group

Objective statement- Shazam allows students to practice exploring roles, voice, movement, tension, and focus through purposeful play.

Curricular Connection - Exploring & Creating:

Choose artistic [elements](#), processes, materials, movements, technologies, tools, [techniques](#) and environments using combinations and selections for specific purposes in art making

Create artistic works collaboratively and as an individual using ideas inspired by imagination inquiry, experimentation, and [purposeful play](#)

Content - elements and principles that together create meaning in the arts, including but not limited to:

[dance: body, space, dynamics \(dance\), time, relationships, form](#), and [movement principles](#)

drama: [character](#), time, place, plot, tension, mood, and focus

[personal and collective responsibility](#) associated with creating, experiencing, or [presenting](#) in a safe learning environment

Material list - Whiteboard and marker to write instructions on
<https://www.teachstarter.com/us/blog/drama-games-for-kids-years-4-7-us/>

Hook/warm-up Rock paper scissors

Exploration/integration opportunities

This lesson can be integrated into other classes *ie.*, If in science class students are [learning about renewable energy](#), students could be the sun (standing like a star jump and saying "Ahhhh!", a solar panel (standing stiff like a board and "buzzing"), and electricity (arms outstretched towards opponents and saying "zap!"). In this version,

The sun beats electricity because it is renewable.

Solar panels beat the sun by capturing its power.

Electricity beats solar power by using its power.

Specifying characters from a familiar narrative explored in ELA class will encourage students to use voice and movement to create a role. It will also explore the relationship between the characters. The game itself requires both group and individual focus and creates amazing tension

Important vocabulary- Wizards, Giants, Knights, [Shazam!](#), Fe! Fi! Fo! [Fum!](#), [En garde!](#)

Thorough activity description

In "Shazam!" the three characters and parameters of play are:

wizards beat knights by casting a magic spell over them

giants beat wizards by stomping on them

[knight](#) slay giants with their magic swords.

Students enact each character in the following way:

wizards step forward with one leg, push both hands forward as if shooting a magic spell through their hands, and shout, "[Shazzam!](#)"

giants stamp their feet and say, "Fee! Fi! Fo! Fum!"

knights pull an imaginary sword out of their belt and shout, "[En garde!](#)".

Play "Shazam!" as a whole group game, following these directions:

Split students into two even groups, standing in two parallel lines.

Have the groups face toward the center of the space.

The teacher counts down from ten to zero.

Each line quickly huddles in a group and decides which of the three characters they will be during this round.

By the count of zero, students must have returned to their straight line, facing their opponent line.

On zero, each line enacts their chosen character, and the 'winning' line is decided by the above parameters (wizards beat knights, giants beat wizards, knights slay giants).

Play round after round, keeping the pace up and keeping a tally of each team's number of winning rounds. The first team to ten are the winners!

Variations/UDL/DI- Group work included and encouraged, can allow for students to be creative and choose the characters and the character strength, movement is encouraged, written and verbal instruction, demonstration was presented

Title: Setting the Stage (30 min) **Teachers:** Jenna Churchill and Jessica Merrikin

Curricular Connections: Grade 6	
Big Ideas	<ul style="list-style-type: none"> Engaging in creative expression and experiences expands people's sense of identity and community. Artistic expressions differ across time and place. Experiencing art is a means to develop empathy for others' perspectives and experiences.
Content	<ul style="list-style-type: none"> A variety of national and international works of art and artistic traditions from diverse cultures, communities, times, and places Personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment Traditional and contemporary Aboriginal arts and arts-making processes
Key Vocabulary	<ul style="list-style-type: none"> Set/Stage/Design/Collaboration/Stories/Knowledge/Respect/Secwepemc/Sharing/Appreciation/Secwepemc Numbers 1-5
Prerequisite Knowledge	<ul style="list-style-type: none"> Students should have knowledge and understanding of the significance and power of Indigenous stories. Students should be familiar with appreciating culture vs appropriating culture before partaking in this lesson. Students who are familiar with their local first people and the unceded land they are living on will extend in their learning.
IO	Students will be able to collaboratively <i>design</i> a set that will <i>demonstrate</i> the setting, context and tone of the story <i>Coyote Juggles His Eyes</i> as told by Ida Williams.
Assessment	<p><u>Present and explain design at rehearsal.</u></p> <p>Emerging: No design concepts demonstrate the story.</p> <p>Developing: Some design concepts demonstrate the story.</p> <p>Proficient: All design concepts demonstrate the story.</p> <p>Extending: All design concepts demonstrate the story and understanding of locality of story is evident.</p>
FPPL	<ul style="list-style-type: none"> Learning recognizes the role of Indigenous knowledge. Learning is embedded in memory, history, and story. 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).
UDL/DI	<p>Multiple Mean of Engagement:</p> <ul style="list-style-type: none"> Group work/collaboration to establish set design. Use a visual timer. Frequent check-ins to see if students need help or more time. Provide more time if needed. <p>Multiple Means of Representation:</p> <ul style="list-style-type: none"> Oral instructions

	<ul style="list-style-type: none"> Visual presentations of verbal material Share story to the class <p>Multiple Means of Expression and Action:</p> <ul style="list-style-type: none"> Alternate ways of responding (chart paper, technology, cardboard etc. to present physical set design) Oral or written explanation of design accepted.
Materials	<ul style="list-style-type: none"> Copy of Coyote Juggles His Eyes told by Ida Williams Chart paper Graphic organizer for brainstorm List of group roles Secwepemc Numbers for making groups Various supplies for set design.

Lesson Plan	
Activity Description	Introduce students to the concept of set design through a hands-on, collaborative design task. By centering around the story Coyote Juggles His Eyes, students can interact with local Secwepemc knowledge, oral storytelling, learn about the land they live on and experience appreciation of first peoples knowledge and art.
Hook/Warm Up	<ul style="list-style-type: none"> Ask students to grab a scrap piece of paper. Think about a scene in their favorite movie or tv show. Write down what makes the scene good. What is the setting? Who is in the scene? What is the time period? Is there music? Write down all of the things that add to the scene other than the actors and dialogue. Give students 2-3 minutes. Would anyone like to share?
Frontloading by Teacher	<ul style="list-style-type: none"> Read Coyote Juggles His Eyes to the class and ask them to keep in mind the warm-up activity we just did. Tell students THEY are going to be the set/stage designers now. Students will be split into groups. Each group has a set of roles, explain group roles to students.
Student work Step One	<ul style="list-style-type: none"> Students find their groups and choose their group roles Students read and listen to the scene they have been assigned Students work together to fill in the set design graphic organizer <ul style="list-style-type: none"> Characters in the scene The time of day that the scene takes place in The month and season that the scene takes place in What is happening in the scene? On what land does the scene take place? And how do the characters interact with the land? Other important information, creative elements, feelings etc.
Student work Step Two	<ul style="list-style-type: none"> Keeping their group roles in mind, students can begin the design process together.

	<ul style="list-style-type: none"> On chart paper design a set that best suits your group's interpretation of the scene. Be as abstract or realistic as you would like. Prioritize respect and appreciation above all else. Track your process and reasoning. Share at rehearsal
Extensions	<p>Drama/Music/Art:</p> <ul style="list-style-type: none"> Continue to design sound, light, costume and storytelling as a class. Remember to keep appreciation and respect as your top priority. Consider consulting Indigenous Support Teacher and other local knowledge keepers if you plan to take these next steps. <p>Secwepemctsn Language</p> <ul style="list-style-type: none"> Language inspired and connected to land Lessons from stories <p>Language Arts</p> <ul style="list-style-type: none"> Readers Theater Oral storytelling <p>Science</p> <ul style="list-style-type: none"> Walking in two worlds: Indigenous ways of knowing and being; plants are indicators of biogeoclimatic zones, ecosystem, health, history, etc. <p>Socials</p> <ul style="list-style-type: none"> Local Indigenous knowledge Walking in two worlds: Indigenous ways of knowing and being; plants are indicators of biogeoclimatic zones, ecosystem, health, history, etc. Indigenous ways of knowing and being; importance of oral language and story. <p>Place-Based Learning</p> <ul style="list-style-type: none"> Get students outside in Secwepemc'ecw to experience this story on land and go looking for the plants that help Coyote find his way home.

Group Roles Examples (select the most important depending on number of students in group)	
Heart Manager	The heart manager makes sure the group is designing from a place of respect and appreciation. The heart manager guides the group toward inclusive creativity and whole group effort.
Reader	Read the story out loud to your group. Be sure to read with emphasis and tone so that your listeners can best experience the story and imagine the scene.
Researcher	Highlight important information and look up words and objects your group may not understand. Think critically about the information you find and use.
Actualizer	Bring the ideas of your group to life on paper. Be sure to listen well and develop something everyone can be proud of.
Writer	Organize and keep track of your group's creative design process. Record important information related to design and storytelling.
Prop Imaginator	If a prop might be useful to your stage design, imaginatively engineer it. What materials would you need? What does the prop help to convey?



Title	"Splat Sploot"
Teachers	Dalton, Jeremy and Pasco
Grade	Grade 6/7
Length of lesson	30 minutes
Objective statement_(IO, SWBAT)	<ul style="list-style-type: none"> Students will be able to test their reflexes, as well as think about other skills that require one to stay focused and alert. Students will learn that having fun is the most important element of the game, not winning.
Exploration/integration opportunities/curriculum connection	<p>Arts Education 7:</p> <ul style="list-style-type: none"> Dance, drama, music, and visual arts are each unique languages for creating and communicating.
Material list	<ul style="list-style-type: none"> A large area for students to stand in a circle. https://www.youtube.com/watch?v=n1m4h79JZso
Hook/warm-up	<ul style="list-style-type: none"> The teacher will play the Youtube video: Guess the Sound Game 20 Sounds to Guess and will have students put their heads on the table/desk with their eyes closed. Every time a student recognizes a sound, they will raise a finger in the air. Video: https://www.youtube.com/watch?v=n1m4h79JZso
Assessment	<p>What:</p> <ul style="list-style-type: none"> Formative Assessment: Observations on how students collaborate, work with others, follow the rules and interact. Students journal their experiences. <p>How:</p> <ul style="list-style-type: none"> Anecdotal comments on a journal. Checklist/writing notes on observations during activities.
Important vocabulary	Splat, Sploot

Thorough activity description

- The teacher will ask students to make a circle. The teacher will stand in the middle to demonstrate.
- The person who is leading should spin around and, at random, point to one person and shout 'splat!'
- This person should duck down. The people on either side of them should point at each other and shout 'sploot!'. The last person to shout 'sploot!' should sit down.
- If a different person also shouts 'sploot!', they're out and [have to](#) sit down.
- The game continues until there are two players. They should stand [back to back](#), and when the person leading the activity signals, they should walk away from each other.
- When the person leading shouts 'splat!' the last two players [have to](#) turn and shout 'sploot!' at each other. The first to shout [sploot](#) and turn around is the winner.
- The winner becomes the new person in the middle.

Variations/UDL/DI/First Peoples principles of learning

Variations:

- Instead of sitting down when last to [sploot](#), have that player switch with the player in the middle.
- Have students perform a task to get back in the game.
- Students could also shout each other's names instead of "sploot", which's also a good icebreaker and getting-to-know-you activity.

UDL:

- The teacher could point at the person who needs to duck, instead of or as well as shouting 'splat!', if there's anyone with hearing or speech difficulties.

FPPOL:

- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).



Role Play Scenarios - Muyang and Michael

Grade: 5 - 7

Length: 20 mins

SWBAT: Use role playing to practice taking on a character by using gestures, facial expressions, movement, body language, and voice.

Material List: List of role play drama scenarios.

Hook/warmup: Freeze! Improv warmup activity

- Split the class into groups of 4. Each group designates a leader.
- The first group takes the stage and assumes any position they like.
- When the teacher says "go!", the leader will lead the improv scene in any direction they wish.
- Other group members will jump in.
- After 60-90 seconds (teacher should use discretion), the teacher will yell "Freeze". Group freezes.
- Each member of the next group will tag someone on stage and assume their exact position.
- When the teacher says "Go" the new leader will then lead the improv in a new direction.

Activity Description:

- The teacher divides the class into small groups (4-5) and assign each group a role-play drama scenario (e.g. two people arriving at the airport realize they don't have money to pay for the cab; a regular person is mistaken for a famous actress at the mall, etc).
- Tell students that each member of the group must have a role in the scenario. If there are not enough characters to go around, then the extra members need to think creatively as to what character they will be in the scenario (i.e. a new character like a person walking by).
- Tell students that the audiences should be able to see each actor and what is happening in their scenario easily.
- Ask students if they have any questions about the role play drama scenarios activity.
- Give students 5 to 10 minutes to practice.
- Groups will perform for each other.

Assessment: A good assessment option would be a reflective journal (either written or spoken). Ask students to reflect about how they felt when they were role playing. How do they think they can use gestures, facial expression, movement, or voice to control the scene?

FPPL: *Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).*

Big Idea: *Engaging in creative expression and experiences expands people's sense of identity and belonging.*

Curricular Competency: *Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play.*

Integration and variation idea: Integrate with ELA and use this role play activity to predict what will happen next in a chapter of a novel.



Title: Monster Activity

Grade: K-3

Objective Statement: Students will be able to interpret what kind of monster they are, or are trying to be using their bodies. Students will be able to follow the specific instruction given by the teacher and perform the corresponding action.

Exploration/Integration Opportunities/ curriculum connections:

- This lesson can be cross-curricular with physical education, as students are moving around the classroom while working in their monster groups.
- Students could have a monster "race"
- Smaller groups with less criteria for younger grades.
- More/less body parts.

Materials list: There are no materials needed for this activity.

Hook/warm up: I will start the class by doing a quick dance-dance revolution so that the students can warm their bodies up. Or read them a book and have the students create with their bodies what comes to mind, to get their creative minds thinking/working.

Assessment: Students will be assessed on their abilities to cooperate with their group members. Students will be assessed on their participation.

Important vocabulary: Trust, teamwork, adaptability, flexibility, creativity, monsters.

UDL: Teacher will give clear and precise instructions that are clear for students to follow.

DI: For students who have audio-diversability I will have a print out version of the task so that the student has a copy and can follow along. I will also frontload the students so that they are prepared ahead of time.

Variations: This can be adapted into intermediate grades. In which the students can describe the characteristics of their monster, and based on the weather or temperatures they can describe how their monsters can adapt.

FPPoL: Learning requires exploration of one's identity.

Description: The exercise monster requires students to get into groups of 4-6 people. The objective of this game is to create a monster that has two heads, 4 legs, 1 tail, 2 wings, 1 horn, and 4 arms. The monster has to be able to take three steps, and the audience has to take its best guess of what kind of mood the monster is in based on the sound effect it delivers. This activity requires trust, teamwork, problem solving, as students are asked to work together to create a monster that has all these characteristics. This lesson could have also been adapted by having the students be in smaller groups even though it changes the game. A way of adjusting this lesson to an Intermediate grade is to include Environmental issues, in which the monsters are forced to adapt. This way students can work collaboratively to decide what adaptation would be best for their monster. Another extension could be to make more body parts for the created monsters, making the monsters race, or making the



Title of Lesson: Let's Pretend

Rationale:

Let's pretend allows students to practice playing a character in an almost unlimited amount of ways. This allows students to get creative and show their way of thinking, in various scenarios in order to use their imagination.

Curricular Connection:

Exploring and creating

Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play

Explore identity, place, culture, and belonging through arts experiences

Communicating and documenting

Express feelings, ideas, and experiences in creative ways

Demonstrate increasingly sophisticated application and/or engagement of curricular content

Content:

elements in the arts, including but not limited to:

- drama character, time, place, plot, tension
- a variety of dramatic forms
- personal and collective responsibility associated with creating, experiencing, or sharing in a safe learning environment

Materials:

<https://icebreakerideas.com/drama-games-for-kids/>

Ideas for activity

Board for Warm up activity instructions

Hook/Warm up:

Stop→Go Game to get people up and moving.

Have students stand up and move their bodies to wake up:

Stop means stop→go means go

Lunge → Reach for the sky

Exploration/Integration Opportunities:

This lesson can be integrated with other classes as you could make this activity a hook or warm up for a different class - using it as a brain break before completing another activity. Or it can be a stand alone activity.

To integrate it into a science lesson for example, you could have students act out situations to do with space, or animals.

To integrate it with a math unit you could have students have to do a math question - get into groups of that size and then act out the scene provided.

Important Vocab:

Mime: a technique where the actor suggests an "action, character, or emotion without using words, only gesture, expression and movement" (Oxford Languages).

Scenario: "a description of possible events, or a description of the story of a movie, play, or other performance" (Oxford Languages).

Activity Description:

In pairs/groups students will be expected to develop a scene where they act out specific scenarios together in silence (a mime).

They will have around 3-4 minutes to decide/practice what they will do and we will go around the room and show others what they came up with.

For example:

Play fight

Dinner Time

Mimic something... and so on.

An extension to this activity would be to provide students with a creative opportunity to develop their own idea to act out and provide students the chance to guess what they did!

Variations/UDL/DI/FPPoL:

Multiple means of engagement:

- Partner/group work is included
- Allows self-selected content/opportunities to pursue individual interests
- Ability to move around spaces

Multiple means of representation:

- Oral instructions
- Could show a video of an example - or ask for volunteers to demonstrate first

Multiple means of expression and action:

- Provides alternate ways of responding
- Can be used as an alternative to assessment

Class Management:

Explain boundaries of the stage

Clarify - no horseplay

Questions Only! The Inquisitive Improv Game

Terry, Maneet, and Jaime

Grade 6/7 Lesson Duration: 20-30 min

SWBAT Students will be able to apply the drama element of “relationships” by listening and responding to others in an improv game of “Questions Only”.

Curriculum connection/Integration: *Arts Education 7 - CC2* Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play. *English Language Arts 7-CC18* Use and experiment with oral storytelling processes.

Materials: Prompts, buzzer, optional point-keeping system.

Hook/Warm Up- *Fortunately, Unfortunately.* Students gather in a circle and each student tells a piece of a story, alternating with the word *Fortunately* or *Unfortunately*. Students will build a coherent story alternating with positive and negative events in the story until everyone in the circle has had a chance to speak. For example, *It was a beautiful sunny day...*

1st student- *Unfortunately, the weather was calling for rain. 2nd student-* *Fortunately, Sally brought her umbrella. 3rd student-* *Unfortunately, Sally realized she left it on the bus.*

Vocabulary:

- **Improv-** a form of live theatre in which the plot, characters and dialogue of a game, scene or story are made up in the moment.
- **Relationships-** The connections and interactions between people that affect the dramatic action
- **Commitment -** making a choice, standing by it, and dedicating yourself to the role or activity.

Activity: *Questions Only!* Students will be placed into groups of 4-5. In their groups, they will have a conversation with a partner by only asking questions. For example: **Student A-** *Can you believe the weather today?* **Student B-** *Does it always rain in Philadelphia?* This continues until one person makes a mistake and responds with a statement instead of asking a question or the student takes longer than 3 seconds to respond. Students will be given 5 minutes to practice. Once the 5 minutes are over, the smaller teams will form into two larger teams to face off against each other. Teacher will start the activity off with a scenario. Once a student makes an error they will be sent to the back of the line where a new person faces off against the winner from the previous round. Each student will be given a limited number of wins to ensure all teammates get a turn. Teachers can use different scenarios when the topic gets stale. For added fun, teachers can use buzzers to send the students off!

UDL: Means of Engagement- Lots of front loading and time for practice. Reduce or increase complexity. Create competition (if it suits your class). Sensory tools (buzzers, bells, timers, fidgets). Group work.

Means of Representation- visual presentation of instructions, simplified language, video example.

Means of Action and Expression - small groups, large groups, variations of activity, scripted prompts, pass option, instructions clearly displayed.

FPPL

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.

Assessment: Discussion groups or reflective journals on feelings around improvisation.

Communicating Through Movement

Grade 5 Arts Education 20-30 minutes

Natalie, Abby and Meghan

First Peoples Principles of Learning: This lesson incorporates the principle that states “Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place)”. Students will build relationships with other students which contributes to personal and social well-being. The games in this lesson are inclusive and will provide each student with a sense of belonging and a sense of place.

Objective statement (SWBAT)- Students will be able to use different movements on the spot to convey their understanding of communicating through .

Curricular competency- Choose elements, processes, materials, movements, technologies, tools, techniques, and environments of the arts

Content- dance: body, space, dynamics (dance), time, relationships, form, and movement principles drama: character, time, place, plot, tension, mood and focus

Assessment- Students will be assessed on participation by teacher observation

Integration opportunities-

PE- Movement skills and strategies help us learn how to participate in different types of physical activity.

Math- If there is a tie between 2 people calling splat they can do a “math rock paper scissor” battle

Important vocabulary - dramatic forms, spatial awareness, improvisation

No materials needed.

Hook/warm up-Just Dance

Splat is a great game to start off a session to warm-up voices and bodies, and get everyone to have some fun. Drama games are an important part of any drama curriculum because they can teach valuable theatre skills while allowing students to have fun, build confidence, stretch their imagination and grow as an ensemble.

Procedure:

1. Ask the group to make a circle. Teacher stands in the middle.
2. The teacher throws an imaginary pie at one person in the circle.

3. That person must duck and the two people on either side throw an imaginary pie at each other and shout “SPLAT!”.

4. If the first person doesn't duck, she is out. If she does duck in time, the last person to throw their pie on either side is out.

5. Continue until you are down to just two people left.

6. When there are only two people left, begin THE DUEL: The two remaining players stand back to back in the middle of the circle. A category of objects is called out, such as 'cereal'. Each time the teacher calls out a cereal, the players take one step forward. When an object that is NOT a cereal is called out, they must throw their custard pies. The first to throw the pie is the winner!

UDL

MULTIPLE MEANS OF REPRESENTATION

- Students are reminded of what the instructions and expectations are at the beginning, middle and end of the lesson.
- Students see a visual representation and examples before and during the activity.

MULTIPLE MEANS OF ACTION AND EXPRESSION

- Students will choose different movements to represent thoughts and feelings as some students have different processing abilities.

MULTIPLE MEANS OF ENGAGEMENT

- Students will be physically expressing through movement or orally their understanding.

Class discussion allows students to share their ideas in a large setting to express their ideas.

Ability to write, list, create through hands on, pictograms or draw conclusions.

Multiple ways to demonstrate participation and the learning process are through artistic, written, hands on or typing.

DI

Student A

- give extra visual instructions
- have a friend work in partners or beside them

Student B

- give extra reminders and assistance when possible
- work with a good helper / friend

DRAMA

Lesson Name: Twisted Fairy Tales

Grades: 5-7

Lesson Time: 20-30 minutes

Rationale: Students must use a classic fairy tale as a framework to create a skit that demonstrates an alternative ending to the fairy tale. Students will work together to convey all aspects of a skit, demonstrating good teamwork skills.

Instructional Objectives & Assessment:

- Students will be able to work in groups
- Students will be able to use emotion, body language, and clear voices to demonstrate their skit.
- Students will be able collaborate ideas
- Students will be able to present to class

Assessment: Students will be assessed with a completion mark in 3 different areas.
- 1/1 for working with a group, 1/1 for participation, and 1/1 for presentation.

Prerequisite Concepts and Skills: VOCABULARY

TC's will go over the words SKIT, and FAIRY TALE with students.

Indigenous Connections/ First Peoples Principles of Learning:

Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place). Students must work together, try new things, experiment, and push themselves out of their comfort zone to complete this activity.

Universal Design for Learning (UDL):

Multiple Means of Representation:

Students will be provided with print out of story to read with appropriate text and font. Vocabulary words (skit, fairytale) will be taught before activity. TC's will activate prior knowledge with a hook. Students will be provided time and space to practice their skit.

Multiple Means of Expression:

Students are able to use props if necessary for physical manipulation with objects. Students will be made aware of marking scaffolds. Students will be provided a checklist on board. The duration of the lesson uses short term goals, and how to expand them rather than long term tasks.

Multiple Means of Engagement:

Students will have autonomy and choice when it comes to the outcomes of their skit. Various outcomes are possible and encourage differences. Tasks require active participation. Activities are designed for outcomes to be authentic. Students may ask for prompts if they are stuck. Feedback will be available at all times from TC's.

Differentiate Instruction (DI):

If a student needs a physical copy of the story, it will be provided.

If a student was less engaged/less confident they can choose the level of participation in their skit and could demonstrate participation with verbal ideas.

Students who are less confident/comfortable with acting can narrate instead.

Materials and Resources:

Copies of fairy tale for groups ("3 little pigs")

Lesson Activities:

TCs will read "The Three Little Pigs" to the class to activate the schema. The teacher will instruct the class to come up and grab a colour from the container which will distinguish which group the students are in. The students will be instructed to decide in their groups of 4 or 5 of who will be the pigs and who will be the wolf (or their own twisted created character). The students will have 10-15 minutes to work together to create a different ending "twist" to the story. Lastly, in roughly 2-4 minutes the students will present their twisted fairytale skit to the entire class.

Exploration/Integration:

To extend this lesson, students could start by changing the end of the story and work up to re-writing the whole story one part at a time until it is a completely unrecognizable story.

Students could integrate art by creating props/costumes for their skit.

Adaption for younger grade:

- Students would read the story and retell the ending with a fun change verbally.
- Students could draw a picture and explain the ending
- Students could be asked to act out the regular ending.

Title of Lesson: True or False?-Hannah

Rationale: This lesson allows students to gain confidence in front of their peers. Confidence is a huge component of stage performance and therefore a key component of Drama. Students will be also working on their improvisation skills by faking a real story (if they choose to) or emphasizing by telling a true story (if they choose to).

Curricular Connections:

- Big Idea: Dance, drama, music, and visual arts are each unique languages for creating and communicating.
- Curricular Competencies:
 - o Exploring and creating: Intentionally select, apply, combine, and arrange artistic elements, processes, materials, movements, technologies, tools, techniques, and environments in art making
 - o Communicating and documenting: Interpret and communicate ideas using symbols and elements to express meaning through the arts
- Content:
 - o a variety of dramatic forms
 - o personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment

Materials: <https://icebreakerideas.com/drama-games-for-kids/>

Hook: Teacher Example

- Teacher shares a 1-minute story
- Students collaborate with one another to determine if the story is true or false.

Exploration/Integration Opportunities

- This lesson could be used when students are doing literature circles and reading different books with their groups and as a kind of fun way to sum up the book students could share either a fake summary or real summary to the other groups who have not read the book. This could also be done in an acting (no speaking) scenario.

Activity:

- Kids take turns standing in front of the group and sharing a one-minute story. The kids listen and try to decide if the story is real or made up. The goal of the storyteller is to make his story exciting and yet believable. Encourage your actors to use hand gestures, facial expressions, and body language as they tell their tale.

Variations/UDL/DI/PPPoL

- UDL: give students the choice to act or write their fake or real story
- FPPoL: Learning is embedded in memory, history, and story

Class Management:

Students could work in groups or individually

Make teams (like charades) to create competition and encourage motivation to listen to the students presenting

Title: Body Builders (hannah)

Rationale: This lesson is important for body awareness on stage. It is important for students to know where they are and how to create different body movements. This activity gamifies body movements and incorporates team building.

Curricular Connections:

- Curricular Connections:
 - o Exploring and creating
 - § Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play+++++
 - § Explore identity, place, culture, and belonging through arts experiences
 - o Communicating and documenting
 - § Express feelings, ideas, and experiences in creative ways
 - § Demonstrate increasingly sophisticated application and/or engagement of curricular content
 - Content:
 - o elements in the arts, including but not limited to:
 - drama: character, time, place, plot, tension
 - o a variety of dramatic forms
 - o personal and collective responsibility associated with creating, experiencing, or

sharing in a safe learning environment

- FPPoL: Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).

Materials: <https://kidactivities.net/drama-games-and-activities/>

Hook:

- Call out different shapes, objects, animals and have students make those things with their bodies
- Now have students find a partner and make those things with a partner

Exploration/Integration:

- Math Integration: Have students make their bodies numbers and make equations with multiple people.

Activity Description:

- Use your bodies to build a house.
- Some people become the furniture, telephones, and tables.
- Others live in the house. (Then huff and puff and blow the house down).

Variations/UDL/DI/PPPoL:

- Have students that cannot move their bodies physically into shapes, have them just move their arms or they can just live in the house.

Class Management:

- Go over consent and "personal bubbles"
- Have students that aren't comfortable with physical touch be living in the house.



Title: Go- Stop Activity

Grade: K-7

Objective Statement: Students will be able to follow the instructions on the board and demonstrate the corresponding action. Students will also adapt to the room and will become spatially aware of other students in the classroom.

Exploration/integration opportunities/ curriculum connection:

-This lesson can be cross curricular to physical education as the teacher can have the students spaced out in which they will be instructed to walk, speed-walk or jog.

-This activity can be extended by having the teacher do the opposite of what the students are doing, therefore, the students cannot copy you.

Materials: No materials needed for this lesson.

Hook/warm up: A warm up for this activity is to practice all the actions, so that the students can follow instruction.

Assessment: Students will be assessed based on the students' ability to follow the instructions on the board and can demonstrate the correct action.

Important Vocabulary: Criteria- Go, stop, clap, knees, sky.

UDL: Teacher will give clear and appropriate guidelines that are accessible for all students to participate in the class.

DI: For students with behavioral divers-abilities, the teacher will preload the student with the information so that they are prepared when they come to class.

Variations: This can be adapted to Intermediate grades, in which students can create their own moves and demonstrate it and show it to the class.

FPPoL: Learning requires exploration of one's identity.

Description: The exercise monster requires students to get into groups of 4-6 people. The objective of this game is to create a monster that has two heads, 4 legs, 1 tail, 2 wings, 1 horn, and 4 arms. The monster has to be able to take three steps, and the audience has to take its best guess of what kind of mood the monster is in based on the sound effect it delivers. This activity requires trust, teamwork, problem solving, as students are asked to work together to create a monster that has all these characteristics. This lesson could have also been adapted by having the students be in smaller groups even though it changes the game. A way of adjusting this lesson to an Intermediate grade is to include Environmental issues, in which the monsters are forced to adapt. This way students can work collaboratively to decide what adaptation would be best for their monster. Another extension could be to make more body parts for the created monsters, making the monsters race, or making the monsters do a trick such as shooting a basketball.

