ISSUES WITHOUT BORDERS

HIV/AIDS Awareness

A Unit of Study for Intermediate Students

2007

Bill Hogarth
Director of Education

Bill Crothers
Chair of the Board
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We unite in our purpose to inspire and prepare learners for life in our changing world community.

We are the faces of public education. We understand our gifts and challenges. We are motivated by our dreams and act towards their fulfillment. We respect and celebrate our differences. We invite and value the spirit of community, creativity, and personal growth. We support each other. We have joy in who we are and who we are becoming.

- We recognize and celebrate excellence, and the heart-felt efforts and contributions of our community.
- We strive for equity, inclusiveness, and diversity in all our programs, practices, facilities, and people.
- We value dedication and commitment.
- We value and will respond in an appropriate manner to the voices, ideas, and understanding of all our community members.
- We believe it is the right and responsibility of everyone to ensure a safe nurturing community.
- We embrace the spirit of innovation that acts to realize opportunities to transform our vision into reality.
- We are all responsible for our words and actions.
INTRODUCTION

A Hands on Teaching Resource Package
In Support of AIDS Awareness and the Stephen Lewis Foundation

Stephen Lewis Foundation Project – The Work Continues
At the Board Meeting on August 30, trustees approved the staff recommendations that the focus on the Stephen Lewis Foundation project continue for the 2005/06 school year in the context of our System Plan for Continuous Improvement. The recommendations called for the following objectives:

- to continue to build awareness, understanding, commitment and action regarding the HIV/AIDS pandemic globally;
- to ensure staff have the appropriate resources and professional development to assist the instruction of HIV/AIDS across the curriculum;
- to support and coordinate student and staff initiated fundraising activities across our system that will benefit children impacted by this pandemic.

The full staff report can be viewed in the Resources section of the Stephen Lewis Foundation pages of our Board website.

Trustees were impressed with the level of involvement, learning and activity throughout our system and school communities. The project’s Curriculum Committee will continue to identify appropriate resources for teachers’ use in classrooms. Schools and workplaces will be encouraged to continue to identify appropriate fundraising activities that respond to local and global issues. Our Stephen Lewis Speakers’ Bureau will respond to all requests to share the challenging stories of HIV/AIDS in Africa.

Stephen Lewis has acknowledged that the efforts made throughout the York Region District School Board are unparalleled anywhere in Canada. We should be proud of our growing commitment to this global issue and the efforts we have made to relieve suffering among AIDS-affected people in Africa.

From the desk of
BILL HOGARTH,
Director of Education

Leading Edge
September 9, 2005
The following teaching unit supports the York Region District School Board’s mission statement:

We unite in our purpose to inspire and prepare learners for life in our changing world community.

Three curriculum resource packages have been created for use in the Primary, Junior and Intermediate divisions for the York Region District School Board. These packages include lesson plans, resource lists, curriculum connections and assessment and evaluation tools. An integrated approach is incorporated throughout the lessons with a focus on instructional intelligence, the arts, character education, multiple intelligences and information literacy.

The vision for implementation includes a kick-off assembly to create an awareness of the Stephen Lewis Foundation and the AIDS pandemic in Africa. Guest speakers, performers, videos, and/or power point presentations will have an effective dramatic impact on staff and students to promote a commitment to the cause. A list of these resources can be found in the bibliography.

Suggestions to promote the philosophy of the red YRDSB wristbands – Know Care Act are threaded throughout the detailed lesson plans provided. Some lessons may require more than one period, with extension activities provided in the notes to teachers. A detailed appendix includes the following: explanations of teaching techniques, blackline masters, assessments and evaluation tools. The bibliography details all media and print resources specified in the lessons, as well as extension websites, fiction and non-fiction books, guest speakers, performers, music, and film videos.

A culminating school-wide assembly is encouraged to highlight the awareness, understanding, and commitment to this international issue. Fund-raising activities lead students from empathy to action as responsible global citizens. Despite the enormity of this pandemic, students are led to feel empowered, as they make a difference through donations to the Stephen Lewis Foundation. Suggestions for assembly presentations are made throughout the unit. Included in this package is a detailed school-wide program A Coin for Every Country, which was created to be used as a fund-raising/interactive learning day to support this endeavour. Also included is Baythorn P.S. Stephen Lewis Foundation fund-raising project, as a supplemental option.

*Inspired by the children of Africa and the Stephen Lewis Foundation*
Issues Without Borders

ACKNOWLEDGEMENTS

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A Special Thank You to the Following Partners…
The Stephen Lewis Foundation
The Stephen Lewis Foundation of York Region
The AIDS Committee of York Region
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Division: INTERMEDIATE

Subtask #1: Introduction - The Global Village

Resources:
  ISBN 0969538839
- Chart paper
- Coloured markers
- Appendix 1 – Oral Language Skills Checklist
- Appendix 2 – Adisa’s Letter
- Appendix 3 – Africa Puzzle Pieces
- Appendix 4 – Africa Outline
- Appendix 5 – Delivery Notice

Description: Students will have an introduction to global awareness through learning about a student their own age, living in a different part of the world.

Learning Expectations:

<table>
<thead>
<tr>
<th>Subject: HISTORY</th>
<th>Strand: CANADA, A CHANGING SOCIETY</th>
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</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td>communicate the results of inquiries for specific purposes and audiences, using media works, political cartoons, oral presentations, written notes and reports, drawings, tables, charts, and graphs.</td>
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<th>Strand: WRITING</th>
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<td>Expectations:</td>
<td>generate, gather, and organize ideas and information to write for an intended purpose.</td>
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<th>Subject: LANGUAGE/ENGLISH</th>
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<tr>
<td>Expectations:</td>
<td>listen in order to understand and respond appropriately in a variety of situations for a variety of purposes; demonstrate an understanding of appropriate speaking behaviour in most situations, adapting contributions and responses to suit the purpose and audience.</td>
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</table>
Subject: THE ARTS | Strand: DRAMA AND DANCE

**Expectations:**
- critique solutions to problems presented in drama and dance,
  make decisions in large and small groups, and defend their artistic choices.

**Assessment Opportunities/Suggestions for Assessing Expectations:**

**Formative Assessment:**

The teacher will formatively assess students’ speaking and listening skills by using the “Oral Language Skills Checklist” (see Appendix 1).

The teacher will observe student contributions to the placemat activity and offer feedback orally.

**Teaching/Learning Strategies:**

1. The teacher will present a letter to the class (see Appendix 2). The letter has been sent from an African child named Adisa. The letter is a cry for help explaining that a box will arrive the next day. The box will be filled with treasures that the child wants to be kept safe.

2. The teacher will lead a whole group discussion about the contents of the letter and the box to come. Discussion questions can include:
   - Why does this child need our help?
   - What can we do?
   - Who do you think this child is?
   - What treasures might be sent?

   The teacher should raise questions around the issue of safety and health and direct the discussion to poverty and HIV/AIDS.

3. The teacher will divide students into groups of four using numbered heads.
   a. The teacher will distribute one sheet of chart paper per group and model how to draw a placemat with one square in the middle and four lines radiating outwards to form four sections for four group members. See Beyond Monet, page 172.
   b. Students are given the brainstorming topic: “What do we know about Africa?”
   c. Each student is given time to think and write their own individual responses in their personal section of the placemat. The teacher will circulate and observe.
   d. Once students have had time to individually think about the questions. The teacher will ask groups to collaboratively write the three most significant points in the middle section of the placement.
4. The teacher will distribute copies of the Africa Puzzle.
   a. Each group will receive one puzzle piece (see Appendix 3).
   b. Students will be asked to select the three significant points from their placement and transfer the information to their piece of the puzzle. Students will share the information with the class by placing their puzzle piece on the map of Africa.

**NOTES TO TEACHERS:**

Step 4 can also be done using SmartNotebook and a SmartBoard. Students can drag puzzle pieces onto a map and notes can be made using the whiteboard technology.
Division: INTERMEDIATE

Subtask #2: Global Awareness

Resources:

- Parcel
- Appendix 6 – Venn Diagram
- Appendix 7 – Rubric for a Letter

Description: Students will begin to develop awareness and empathy about the impact of AIDS/HIV on the lives of children in Africa. The students will become aware of their membership in a global village and the responsibilities implied.

Learning Expectations:

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<td>generate, gather, and organize ideas and information to write for an intended purpose and audience.</td>
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<th>Subject: LANGUAGE/ENGLISH</th>
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<tr>
<td>Expectations:</td>
<td>read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning.</td>
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<td>Expectations:</td>
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<td><strong>Expectations:</strong></td>
<td>critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices.</td>
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**Assessment Opportunities/Suggestions for Assessing Expectations:**

**Formative Assessment:**

The teacher will formatively assess students oral language skills using the “Oral Language Skills Checklist” (see Appendix 1).

The teacher will formatively assess students’ pre-writing by observing the Venn Diagram and giving oral feedback (see Appendix 6).

**Summative Assessment:**

The teacher will summatively assess students’ written work using “Rubric for a Letter” (see Appendix 7).

**Teaching/Learning Strategies:**

1. The teacher will present a shoebox-sized parcel, wrapped in brown paper and tied with string. The teacher will explain that the parcel has been brought back from South Africa by a visiting teacher. It is from Adisa, whose letter arrived the previous day.

2. The teacher and students will examine the contents of the parcel which might include any, or all of the following:
   - some tattered African cloth,
   - a worn photograph of a family,
   - dried corn,
   - empty unlabelled pill bottle,
   - beads,
   - child’s toy,
   - old worn pencil,
   - plastic bags rolled into a ball form with tape,
   - broken comb,
   - empty water bottle,
   - tattered book.

Teachers can add appropriate artifacts.
3. The teacher will invite the students to speculate about Adisa and what the contents of the parcel might tell us about this child. Discussion questions can include:
   - Why did he choose to include these items?
   - Why does he need our help?
   - Why would Adisa treasure these items?
   - What can we do to help this child?

4. The teacher will lead students in a role on the wall activity. Each student will be given one post-it note to record a trait of Adisa. Students will post the notes on a piece of chart paper on the wall to generate a composite character sketch of Adisa.

5. The teacher will read *A Country Far Away* (Gray & Dupasquier) aloud to the whole class.

6. Following the read aloud, the teacher will divide the class into partners. Each pair will receive a Venn Diagram (see Appendix 6). Students will use the Venn Diagram to compare and contrast their life to Adisa’s life.
   **Modification:** Teachers with access to a Smart Board and Smart Notebook could create a whole group Venn Diagram or utilize the Smart Notebook technology on the Elementary School image in a lab situation.

7. The teacher will encourage students to contribute to a Graffiti wall posted in the classroom. See *Beyond Monet* (Bennett), page 174. This can be a piece of banner paper or several pieces of chart paper together. Students are encouraged to write on the Graffiti wall each day. The contributions will not be evaluated. At the end of the unit, students will be able to look back at the Graffiti wall and chart their learning through the unit.

**NOTES TO TEACHERS:**

A possible extension would be letter writing to children at The Cotlands Orphanage.

The book, *A Country Far Away* by Nigel Gray & Philippe Dupasquier can ideally be presented using overheads or scanned images projected on a screen or television using Averkey technology.
**Division:** INTERMEDIATE

**Subtask #3:** World Aid

**Resources:**
- Parcel
- Red Ribbon and Pins
- Appendix 7 – Rubric for a Letter

**Description:** Students will learn about the impact of AIDS/HIV on the lives of children in Africa. Students will be encouraged to reflect on their responsibility as global citizens. Students will understand and work toward developing the character traits of empathy and respect.

**Learning Expectations:**

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<th>Subject: HISTORY</th>
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<tbody>
<tr>
<td>Expectations:</td>
<td>→ use appropriate vocabulary to describe their inquiries and observations.</td>
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<td>Expectations:</td>
<td>→ generate, gather, and organize ideas and information to write for an intended purpose and audience;</td>
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<tr>
<td></td>
<td>→ use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.</td>
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<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: READING</th>
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<tbody>
<tr>
<td>Expectations:</td>
<td>→ develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support their interpretation.</td>
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</table>
Subject: LANGUAGE/ENGLISH  
Strand: ORAL COMMUNICATION

**Expectations:**
- listen in order to understand and respond appropriately in a variety of situations for a variety of purposes;
- demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience.

Subject: THE ARTS  
Strand: DRAMA AND DANCE

**Expectations:**
- critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices.

**Assessment Opportunities/Suggestions for Assessing Expectations:**

**Formative Assessment:**

The teacher will formatively assess students’ speaking and listening skills using the “Oral Language Skills Checklist” (see Appendix 1).

**Summative Assessment:**

The teacher will summatively assess students’ written work using the “Rubric for a Letter” (see Appendix 7).

**Teaching/Learning Strategies:**

1. The teacher will read *Friends for Life* (Ewing) aloud to the class. This will lead to the discussion questions on page 16 of the book.
2. The teacher will number students off – 1, 2, 3, 4.
   a. Number 1’s sit in a centre circle facing out.
   b. Students numbered 2, 3, and 4 form a circle around group one facing in.
3. The teacher will explain that students sitting in the inside circle represent orphaned children in Africa. Students sitting on the outside represent the developed countries and the potential of world aid.
   a. Each student on the outside is asked to choose what they could provide to students sitting on the inside circle to improve their life.
   b. Students in the outside circle should share their ideas with an elbow partner.
4. The teacher will select students to share their responses.
   a. Students will be asked to state “I will make your life better…” by completing a specific action and explaining the reason why.
   b. Examples might include:
      - medicine,
      - shelter,
      - school books,
      - food,
      - clean water,
      - hope,
      - a future,
      - knowledge.
   c. The teacher will guide the discussion so that ideas include both concrete and abstract concepts.

5. Students will write a letter, in role, as a member of a world aid association to Adisa. The letter should explain the type of aid and how the aid will be delivered.

6. As a follow up activity, students can create a red ribbon AIDS loop using ribbon provided to wear as a symbol of their empathy/responsibility.

7. The teacher should encourage students to contribute to a Graffiti wall posted in the classroom (see Beyond Monet, page 174).

NOTES TO TEACHERS:

Possible extensions could be letter writing to children at The Cotlands Orphange, or selling AIDS red ribbons as a fundraiser for the Cotlands Orphanage.
Division: INTERMEDIATE

Subtask #4: Attitudes About HIV/AIDS

Resources:
- *Come Sit By Me*, Margaret Merrifield, ISBN 0889611416
- *Go Away Dog!* Heinemann. ISBN 0435891308 (Grade 1/2) or
- Chart Paper
- Appendix 8 – Academic Controversy: Recording Sheet
- Appendix 9 – Role Play Evaluation

Description: Students will learn about contagious and non-contagious diseases and will develop empathy for people living with HIV/AIDS, as well as an awareness about HIV/AIDS in the general population.

Learning Expectations:

<table>
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<tbody>
<tr>
<td>Expectations:</td>
<td>write complex texts of a variety of lengths using a wide range of forms;</td>
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<td>use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.</td>
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<tr>
<td>Expectations:</td>
<td>develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support their interpretations;</td>
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<td>analyse increasingly complex texts to identify different types of organizational patterns used in them and explain how the patterns help communicate meaning.</td>
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<td>Subject: LANGUAGE/ENGLISH</td>
<td>Strand: ORAL COMMUNICATION</td>
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<tr>
<td><strong>Expectations:</strong></td>
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<td>➔ demonstrate an understanding of the information and ideas in increasingly complex and difficult oral texts in a variety of ways;</td>
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<td>➔ demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience.</td>
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<th>Subject: PHYSICAL &amp; HEALTH EDUCATION</th>
<th>Strand: HEALTH</th>
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<td><strong>Expectations:</strong></td>
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<td>➔ identify the methods of transmission and the symptoms of sexually transmitted diseases (STD’s), and ways to prevent them.</td>
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<td>➔ Critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices.</td>
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</table>

**Assessment Opportunities/Suggestions for Assessing Expectations:**

**Formative Assessment:**

The teacher will formatively assess students’ speaking and listening skills using the “Oral Language Skills Checklist” (see Appendix 1).

The teacher will formatively assess learning skills using the “Learning Skills checklist” (see Appendix 10).

**Summative Assessment:**

The teacher will summatively assess student presentations using the “Role Play Evaluation” (see Appendix 9).
Teaching/Learning Strategies:

1. The teacher will lead students in the Concept Attainment activity below (see Beyond Monet, page 189).
   a. The teacher will ask students to consider the following list using the FOCUS STATEMENT: How are these health problems different?

<table>
<thead>
<tr>
<th>☺ YES</th>
<th>☺ NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>cold</td>
<td>cancer</td>
</tr>
<tr>
<td>influenza</td>
<td>broken leg</td>
</tr>
<tr>
<td>chicken pox</td>
<td>sunburn</td>
</tr>
<tr>
<td>head lice</td>
<td>ADHD</td>
</tr>
<tr>
<td>SARS</td>
<td>a learning disability</td>
</tr>
<tr>
<td>pink eye</td>
<td>bee sting</td>
</tr>
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</table>

   b. Students will work with elbow partners to try and determine the difference between the yes and no sets.
   c. The teacher will read out one tester at a time and ask students to re-evaluate their hypotheses about the concept being established.

      Tester Set includes:
      Stubbing your toe (N), Scraped knee (N), Warts (Y), MS(N), Fifth Disease (Y), Peanut Allergy (N), Stomach ache (N), Headache (N).

   d. Students will be asked to share their hypotheses about the concept and the teacher will share the correct ANSWER. YES words are contagious, NO words are not.

2. The teacher will read aloud: I am HIV Positive, (Flanagan).

3. Students will be asked to spend 5 minutes to add questions, comments, ideas to the Graffiti wall. The teacher will select comments for whole group discussion.

4. The teacher will divide the class into 6 groups. Each group will receive a copy of the book: Help! HIV and AIDS – Your Questions Answered, (Steve Murray).

5. The teacher will read page 4 aloud to the class and then ask each group to return to the table of contents. The teacher will assign 3 sections of the book to each group in sequence.

6. Each group of students will read their assigned sections, take jot notes and be prepared to teach their section to the whole group.

7. Students will share their reading with the class.

8. The teacher will read aloud: Come Sit by Me, (Margaret Merrifield), and stop reading prior to the point where the characters of the parents are concerned and they are having a parent meeting. “We need to have a meeting and talk about AIDS”.
9. The teacher will use the de Bono’s Six Thinking Hats strategy outlined below (see Beyond Monet, (Bennett), page 329).
   a. Divide the class into six groups
   b. Each group must prepare for their role in the upcoming parent meeting using the lens of one colour hat.
   c. Each group will receive the Academic Controversy Recording Sheet (see Appendix 8).
   d. Each group will receive the “Role Play Evaluation Rubric” (see Appendix 9).

10. The teacher will assume the role of a doctor and lead the parent meeting to discuss the controversy surrounding Nicholas’ attendance at school. Students may assume the roles of principal, teachers, parents or classmates as long as their contributions reflect their de Bono hat colour.

11. The teacher will finish reading the book, Come Sit by Me, (Merrifield).

12. Students will continue to add to the Graffiti wall.

NOTES TO TEACHERS:

This lesson will take 2 to 3 periods.

The teacher should review the texts prior to the lesson.

The data set may be adapted to the student population.

Extensions:

1. Students will write in the role of Nicholas (character in the book), receive an e-mail from the character in the book and have students respond. Ask students to write a letter to Karen or Nicholas or the parents explaining why they should be able to play freely without fear.

2. Using the website www.puzzlemaker.com, students will be asked to create a crossword puzzle.
Division: INTERMEDIATE

Subtask #5: Global Village

Resources:
- Secrets, secrets, Nola Turkington, Heinemann, ISBN 0435891294
- Mural Paper
- Chart Paper or Overhead Projector for teacher prompts
- TV/DVD/VCR
- Sticky notes
- Appendix 11 – Stephen Lewis Foundation Public Service Announcement
- Appendix 12 – Drama Activity
- Appendix 13 – Drama Rubric

Description: Students will develop an awareness of the impact of AIDS on families and on the continent of Africa. Students will be introduced to Stephen Lewis and the Stephen Lewis Foundation.

Learning Expectations:

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: WRITING</th>
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</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td></td>
</tr>
<tr>
<td>→ generate, gather, and organize ideas and information to write for an intended purpose and audience;</td>
<td></td>
</tr>
<tr>
<td>→ use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.</td>
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<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: ORAL COMMUNICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td></td>
</tr>
<tr>
<td>→ listen in order to understand and respond appropriately in a variety of situations for a variety of purposes;</td>
<td></td>
</tr>
<tr>
<td>→ use speaking skills and strategies appropriately to communicate with different audiences for different purposes;</td>
<td></td>
</tr>
<tr>
<td>→ demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the audience and purpose. (2.2)</td>
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</table>

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: MEDIA LITERACY</th>
</tr>
</thead>
</table>
Expectations: ➔ Identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.

Subject: THE ARTS | Strand: DRAMA/DANCE

Expectations: ➔ critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices.

Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:

The teacher will formatively assess learning skills using the “Learning Skills Checklist” (see Appendix 10).

The teacher may formatively assess students’ oral language using the “Oral Language Skills Checklist” (see Appendix 1).

Summative Assessment:

The teacher will summatively assess students’ presentation using the “Drama Rubric” (see Appendix 13).

The teacher will summatively assess students’ writing using the “Writing Rubric” (see Appendix 14).

Teaching/Learning Strategies:

1. Prior to the lesson, the teacher will use mural paper or chart paper approximately 3m in length to create a horizontal VALUE LINE with the left end labeled NOT AT ALL and the right end labeled COMPLETELY. The teacher will post this on a blackboard, wall or bulletin board.

2. The teacher will pose the following question to the whole group: “Will the AIDS Pandemic in Africa affect my life?”

3. The teacher will distribute one sticky note to each student and ask all students to write their name and an explanation of their decision on their sticky note.

4. The students will then be asked to post their sticky notes in the appropriate positions along the VALUE LINE. The teacher will let the students know that their responses will not be judged or evaluated.

5. The teacher will read Secrets, secrets, (Turkington) aloud to the whole class.

6. The teacher will pose the questions on page 16 of Secrets, secrets to the students for whole group discussion.
7. The teacher will distribute Appendix 11 and give students a couple of minutes to read the “Before Viewing” items. The teacher will show the 30 second SLF commercial “Disappearing.” (see Appendix 11).

8. Students will be asked to turn to an elbow partner and share their responses to the questions on Appendix 11.

9. The teacher will lead the class in the “Corridor of Voices Drama Activity” (see Appendix 12).

10. The teacher will ask students to imagine their age, role and family.

11. Students will write in the role of the character they assumed in the corridor. Students will create one of the following options:
   - a letter or poem appealing for aid,
   - a song,
   - a eulogy for an AIDS victim.

NOTES TO TEACHERS:

Books should be previewed prior to sharing with students to ensure that they are prepared to deal with sensitive issues with class.

This activity may require more than two class periods.
Division: INTERMEDIATE

Subtask #6: Communicable Diseases

Resources:
- Large space, i.e., gym or multi-purpose room
- CD Player
- CD’s of African Music
  - Musicplay Curriculum, Grades 4, 5, and 6
  - Women of Africa CD
  - Puntamayo CD’s
  - Thunderdrums: Scott Fitzgerald (African drumming)
  - Drums of Passion, Michael Olotunji (African drumming)
- Gym Mats
- Drama Journal
- Appendix 15 – The Wave
- Appendix 16 – Assessment Rubric: Dance/Movement

Description: Using a kinesthetic approach to learning, students will develop an awareness of the urgency of communicable diseases. Activities should encourage students to experience feelings of community, inclusion and exclusion.

Learning Expectations:

<table>
<thead>
<tr>
<th>Subject: ARTS</th>
<th>Strand: MUSIC</th>
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</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td>→ demonstrate an understanding of the basic elements of music specified for this grade through listening to, performing, and creating music.</td>
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<table>
<thead>
<tr>
<th>Subject: ARTS</th>
<th>Strand: DRAMA AND DANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td>→ critique, orally and in writing, their own and others’ work in drama and dance, using criteria developed independently and in a group;</td>
</tr>
<tr>
<td></td>
<td>→ critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices.</td>
</tr>
</tbody>
</table>
Subject: LANGUAGE/ENGLISH  
Strand: WRITING

Expectations:
→ generate, gather, and organize ideas and information to write for an intended purpose and audience;

Subject: LANGUAGE/ENGLISH  
Strand: ORAL COMMUNICATION

Expectations:
→ listen in order to understand and respond appropriately in a variety of situations for a variety of purposes;

→ demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the audience and purpose. (2.2)

Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:

Students can formatively peer assess each others’ performances using the “Assessment Rubric: Dance/Movement” (see Appendix 16). The teacher will formatively assess students’ drama journals by providing anecdotal comments either orally or in writing.

Summative Assessment:

The teacher will summatively assess students’ presentations using the “Assessment Rubric: Dance/Movement” (see Appendix 16).

Teaching/Learning Strategies:

1. Use the drama strategy “Life Raft” (see Improvisation: Booth).
   a. The purpose of the game is to save as many people as possible from communicable diseases. The floor mats become the life rafts, and the floor is the disease.
   b. The teacher will choose one student to be the lookout. The lookout can yell ‘virus’ at any time.
   c. When the game begins, all students move around the room.
   d. When ‘virus’ is called, all students try to find a space on a floor mat. Any student left touching the floor is infected.
   e. After each ‘virus’ outbreak, one of the life rafts (floor mats) is removed.
   f. The objective is to eventually get as many people on one ‘life raft’ as possible.

2. The teacher will lead students in a follow up discussion of the “Life Raft” activity and focus on themes of community, inclusion and exclusion.
3. The teacher will divide the class into three groups for the “Perpetual Motion Line”.
   a. Students are asked to line up, one behind the other in three lines.
   b. The theme is running against time.
   c. While playing African drum music, the student at the back of the line runs to the front of the line and freezes in position.
   d. The next student repeats the process as soon as student one has frozen.
   e. Teachers should emphasize that students use the elements of dance (see Appendix 16).
   f. After all groups run through the activity 2 or 3 times, groups should share their performances with the whole class.
4. The teacher will introduce “The Wave” activity (see Appendix 15). Students walk in unison, shoulder to shoulder, and spontaneously drop out of the line to simulate statues or shapes that reflect the themes of loss of family or community as a result of HIV/AIDS.
5. Follow up discussion: ask students to relate the activities to HIV/AIDS in Africa.
6. Students reflect in their drama journal.

NOTES TO TEACHERS:

Curriculum Visits:
Prologue to the Performing Arts
Canscaip Performers
Ontario Arts Council Artist in Residence Program
Divison: INTERMEDIATE

Subtask #7: We Are the World

Resources:
- Appendix 17 – Live Aid DVD Video Viewing Guide
- Appendix 18 – Lyrics “We Are the World”

Description: Students will learn about the impact of AIDS/HIV on the lives of children in Africa and realize that we are members of a global village. Students will understand and develop the character traits of empathy and awareness.

Learning Expectations:

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
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<tbody>
<tr>
<td><strong>Expectations:</strong></td>
<td>use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.</td>
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<th>Subject: LANGUAGE/ENGLISH</th>
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<tbody>
<tr>
<td><strong>Expectations:</strong></td>
<td>demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience.</td>
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<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: MEDIA LITERACY</th>
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<tbody>
<tr>
<td><strong>Expectations:</strong></td>
<td>identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.</td>
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<thead>
<tr>
<th>Subject: THE ARTS</th>
<th>Strand: MUSIC</th>
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<tbody>
<tr>
<td><strong>Expectations:</strong></td>
<td>demonstrate an understanding of the basic elements of music specified for this grade through listening to, performing, and creating music;</td>
</tr>
<tr>
<td></td>
<td>sing and play instruments with expression and proper technique.</td>
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</table>
Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:
The teacher will formatively assess students’ learning skills by using the “Learning Skills Checklist” (see Appendix 10).

The teacher will formatively assess students’ language skills by using the “Oral Language Skills Checklist” (see Appendix 1A or 1B).

Teaching/Learning Strategies:

1. The teacher will distribute Appendix 17 and read the “Think” and “Watch” sections aloud to the class, then play the selection “We Are the World” from the Live Aid DVD (Note: This selection is labeled “USA for Africa”).

2. The teacher will distribute copies of the lyrics to the song, “We Are the World” (see Appendix 18) and play the selection from the DVD one more time so that students can follow the lyrics. Give students five minutes or more to respond to the questions on Appendix 17 and take up responses in a class discussion.

3. The teacher will divide the class into 5 groups:
   a. Assign one stanza per group, counting the chorus as one stanza;
   b. Ask the students to analyze the lyrics for meaning and link them to current world issues, including the AIDS pandemic.

4. Each group of students will discuss the lyrics in order of the stanzas and share thoughts and connections with the whole class.

5. The teacher will replay the footage of “We Are the World”.

6. The teacher should encourage students to contribute to a Graffiti wall posted in the classroom (see Beyond Monet, (Bennett) page 174).

NOTES TO TEACHERS:

Extensions:

Using the DVD cover art for Live Aid, ask the groups to design a new DVD cover, CD cover or poster incorporating the shape of the continent of Africa and using some of the ideas that have been discussed so far in the unit. The Stephen Lewis Foundation should be mentioned as part of design. Some suggestions might be dollar signs, stethoscopes, water bottle, or pill bottle.
Division: INTERMEDIATE

Subtask #8: Rights of the Child

Resources:
- Appendix 19 – Rights of the Child
- Appendix 20 – Fishbone Organizer
- Appendix 21 – PowerPoint Rubric
- Labels for four corners
- Access to computers

Description: Students will learn about the United Nations Convention on the Rights of the Child. Students will increase awareness that as members of a global village, children have rights and with those rights come responsibilities.

Learning Expectations:

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
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<tbody>
<tr>
<td><strong>Expectations:</strong></td>
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<tr>
<td>→ read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;</td>
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<tr>
<td>→ use knowledge of words and cueing systems to read fluently.</td>
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<td><strong>Expectations:</strong></td>
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<td>→ generate, gather, and organize ideas and information to write for an intended purpose and audience;</td>
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<td>→ use editing, proofreading, and publishing skills and strategies and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.</td>
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</tbody>
</table>
Subject: LANGUAGE/ENGLISH  
Strand: ORAL COMMUNICATION

Expectations:

Æ listen in order to understand and respond appropriately in a variety of situations for a variety of purposes;

Æ demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience. (2.2)

Subject: LANGUAGE/ENGLISH  
Strand: MEDIA LITERACY

Æ create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.

Subject: HISTORY  
Strand: CANADA: A CHANGING SOCIETY

Expectations:

Æ communicate the results of inquiries for specific purposes and audiences, using media works, political cartoons, oral presentations, written notes, and reports, drawings, tables, charges, and graphs.

Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:

The teacher will formatively assess students’ learning skills by using the “Learning Skills Checklist” (see Appendix 10).

Summative Assessment:

The teacher will summatively assess students’ creation of PowerPoint slides using the “PowerPoint Rubric” (see Appendix 21).

Teaching/Learning Strategies:

1. Teacher will lead a Four Corners activity.
   a. Label four corners, or designated areas in the classroom with the following signs: Always, Sometimes, and Don’t Know.
   b. The teachers will read out the following statement: “Parents have the right to punish children”.
   c. The teacher will instruct students to go to the corner of the room and stand next to the sign which best represents their stance on the statement.
d. Students will discuss their opinions in the corner groups and have an opportunity to report back to the whole class.

2. The activity can be repeated using the remaining statements:
   - “You should be able to eat when you are hungry”;
   - “All children should go to school”;
   - “If you are sick you have the right to medical care”.
   - “Children should do chores at home” (e.g., making their bed, putting out garbage);
   - “Children should get jobs to make money for their family.”


2. Teacher will model using a “fishbone organizer” (see Appendix 20), using either an overhead, or a SmartBoard. Link Character Education terms to the rights of the child explained in the text. Each arm of the organizer should contain one “Right of the Child” and students should be encouraged to link the rights to Character Matters traits.

3. Prepared “Rights of the Child” slips (see Appendix 19).
   - The teacher will number students off and create pairs.
   - One partner pulls a ‘right’ out of the hat.
   - The teacher will handout and discuss the “PowerPoint Rubric” (see Appendix 21) with students.
   - Each pair of students will create a PowerPoint slide to represent the Children’s Right they have chosen and save it in a common drive, titled by the right.

4. The teacher can collect each slide through VCAsel Roster share. Ask you Technology Lead Teacher to set up your class roster in VCAsel.

5. The end product will be a slide presentation of 25-30 slides that could be shared with your class, taken on the road or shared at a cumulative assembly.

**NOTES TO TEACHERS:**

**Extensions:**

Students could be asked to prepare two slides for the slideshow, one for the right and one linking learning to HIV/AIDS in Africa.
Division: INTERMEDIATE

Subtask #9: Getting Ready to Research

Resources:
- Chart Paper
- Markers
- Sticky Notes
- Appendix 10 – Learning Skills Checklist

Description: Students will work collaboratively to brainstorm about Stephen Lewis and the Stephen Lewis Foundation. They will begin initial research by using resources provided by the teacher librarian and classroom teacher.

Learning Expectations:

<table>
<thead>
<tr>
<th>Subject: INFORMATION STUDIES K-12</th>
<th>Strand: PREPARE FOR RESEARCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td>define information needs using a variety of strategies;</td>
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<td></td>
<td>explore information using a variety of group activities.</td>
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<table>
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<tr>
<th>Subject: HISTORY</th>
<th>Strand: CANADA: A CHANGING SOCIETY</th>
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</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td>communicate the results of inquiries for specific purposes and audiences, using media works, political cartoons, oral presentations, written notes and reports, drawings, tables, charts, and graphs.</td>
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<th>Strand: WRITING</th>
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</thead>
<tbody>
<tr>
<td>Expectations:</td>
<td>generate, gather, and organize ideas and information to write for an intended purpose and audience.</td>
</tr>
</tbody>
</table>

Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:
The teacher will assess students’ learning skills by using the “Learning Skills Checklist” (see Appendix 10).
Teaching/Learning Strategies:

1. The teacher will group the students by counting off heads. Try to limit students to
groups no larger than 4 students per table.
2. Each group will receive one piece of chart paper, four markers and one sticky note
   pad.
3. The teacher will model how to divide the chart paper into a placement for various
   numbers of students. Each group will create a placement outline on the chart paper.
4. The teacher will give the students two minutes to write down as many questions as
   possible about Stephen Lewis himself. The Stephen Lewis Foundation, the
   involvement of The Foundation in Africa, Cotlands Orphanage. Students will write
   their individual ideas in their section of the placemat.
5. After this brainstorming time, students discuss their responses and collaboratively
   write one question in the centre of the placement.
6. Each group in the class is given an opportunity to orally share their question with the
   rest of the class.
7. The teacher will ask each group to select one of the questions. Students will select
   either the question their group generated, or another question, heard during class
   sharing.
8. Students will turn the placemat over and write the question at the top of the page.
9. Using the stickies provided, the teacher will ask students to take 2 minutes to write
   one idea per sticky about what they know in answer to their question. Stickies can
   be placed anywhere on the paper.
10. The teacher will circulate, check for understanding and offer feedback orally to
    students.
11. The teacher will ask all students to group their stickies into themes.
12. The teacher will then ask students what do we need to learn?

NOTES TO TEACHERS:

The teacher librarian in your school should be able to provide resources for
students to locate information about the chosen topic. Resources should include
books, encyclopedias, online encyclopedias, internet resources, online
periodicals, videos and DVDs.
Division: INTERMEDIATE

Subtask #10: A Press Conference

Resources:
- Placemat created in Subtask #9
- Resources in Library
- Teacher Librarian
- Computer Access
- Notepaper
- Appendix 23 – Press Conference Research Rubric

Description: Students will complete research about Stephen Lewis and the Stephen Lewis Foundation by using resources provided by the Teacher Library and Classroom Teacher. Students will share their learning through dramatization of a Press Conference.

Learning Expectations:

<table>
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<tbody>
<tr>
<td>Expectations:</td>
<td>generate, gather, and organize ideas and information to write for an intended purpose and audience.</td>
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</table>

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<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: ORAL COMMUNICATION</th>
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<tbody>
<tr>
<td>Expectations:</td>
<td>Demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suite a wide variety of situations, including work in groups; (1.2)</td>
</tr>
<tr>
<td></td>
<td>demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience. (2.2)</td>
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<tr>
<th>Subject: THE ARTS</th>
<th>Strand: DRAMA AND DANCE</th>
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<tr>
<td>Expectations:</td>
<td>critique, orally and in writing, their own and others’ work in drama and dance, using criteria developed independently and in a group;</td>
</tr>
<tr>
<td></td>
<td>critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices.</td>
</tr>
</tbody>
</table>
Subject: INQUIRY & RESEARCH  |  Strand: ACCESS RESOURCES

Expectations: → gather information from resources using internal organizers and conventions of texts.

Subject: INQUIRY & RESEARCH  |  Strand: TRANSFER LEARNING

Expectations: → present research findings in a variety of forms for a variety of audiences.

Subject: HISTORY  |  Strand: CANADA: A CHANGING SOCIETY

Expectations: → communicate the results of inquiries for specific purposes and audiences, using media works, political cartoons, oral presentations, written notes and reports, drawings, tables, charts, and graphs.

Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:
Teacher will formatively assess the research process using the T-Charts. Feedback will be given orally to students as the research process takes place. Students will formatively assess each others’ practice press conferences using the Press Conference Research Rubric (see Appendix 23) as a guideline.

Summative Assessment:
Teacher will summatively assess individual student work using the Press Conference Research Rubric (see Appendix 23).

Teaching/Learning Strategies:

1. Students will continue to work in the established groups from the previous lesson. Each group will identify 4-5 questions about Stephen Lewis or the Stephen Lewis foundation as a focus for research.

2. The teacher or teacher librarian will model the use of a T-Chart (see Appendix 22) demonstrating how to write a question on one-side and take jot-notes on the alternate side.

3. Using the library resources, students will locate information and record it on their T-Charts.
4. Students will be asked to prepare questions using this information to create a dramatization of a press conference interviewing Stephen Lewis and the Executive of the Stephen Lewis Foundation.

5. Each small group of students will have the opportunity to practice holding a mini-press conference. Within each group, one person plays the role of Stephen Lewis, while the other students take turns asking the questions. The roles should rotate so that each student gets a turn in each role.

6. The teacher will organize the whole class press conference. One student is randomly selected to be Stephen Lewis Foundation. The other students in the class can take turns asking questions.

7. The teacher should rotate the roles so that a variety of students have the opportunity to answer questions. Alternately, two simultaneous press conferences may be staged in a large class.

**NOTES TO TEACHERS:**

The research activity should be completed in one research period. The drama activity will probably take one additional period.

Parts of the dramatization may be included in a culminating assembly.

A follow up writing activity may ask students to write a news report covering the press conference.
Division: INTERMEDIATE

Subtask #11: Connections to Contemporary Music

Resources:
- Appendix 24 - Lyrics “Hole in the World” … the Eagles
- Appendix 25 - Lyrics “Where is the Love? … the Black Eyed Peas
- Appendix 26 - Lyrics “Tears Are Not Enough” … Bryan Adams
- Appendix 27 - Lyrics “Heal the World” … Michael Jackson
- Appendix 28 - Rubric for Evaluating a Mind Map
- CDs of the songs
- CD player

Description: Students will make connections between contemporary music and the issues being discussed by the Stephen Lewis Foundation and this unit.

Learning Expectations:

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: MUSIC</th>
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<tbody>
<tr>
<td>Communicate their understanding and knowledge of music in appropriate ways.</td>
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</table>

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<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: READING</th>
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</thead>
<tbody>
<tr>
<td>Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;</td>
<td></td>
</tr>
<tr>
<td>Develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support their interpretations.</td>
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</tbody>
</table>

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<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: ORAL COMMUNICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;</td>
<td></td>
</tr>
<tr>
<td>Demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations including work in groups.</td>
<td></td>
</tr>
</tbody>
</table>
Subject: LANGUAGE/ENGLISH  Strand: MEDIA LITERACY

→ create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.

Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:
The teacher will offer formative feedback orally as students are participating in the discussion of song lyrics and generating words and phrases to be used in their Mind maps.

Summative Assessment:
The teacher will summatively assess mind maps using the Rubric for Evaluating a Mind Map (see Appendix 28).

Teaching/Learning Strategies:

1. The teacher will hand out copies of the lyrics to each song and play the music out loud to the class.
2. As each song plays, students will be asked to highlight individual words or phrases in the lyrics that are personally meaningful to them.
3. Students will be asked to reflect on the meaning of the lyrics and the teacher will lead a short discussion connecting the lyrics to concepts raised during this unit.
4. Students will be asked to generate other words or phrases, as a result of the discussion. These words and phrases can be jotted on the lyrics sheets.
5. The teacher will model the skill of producing a mind map.
   a. The teacher will handout the Rubric for a Mind Map (see Appendix 28).
   b. The topic: The Stephen Lewis Foundation is placed in the centre of the mind map.
   c. Ideas, words and phrases are placed around the central image in groups, radiating outward from the central image or word.
   d. Examples of each idea are connected with a line to form a larger web like diagram.
   e. Pictures may be used to enhance the mind map.
6. The teacher will conduct a “gallery tour” where each student is given an opportunity to explain his or her mind map.
**Subtask #12: Culminating Activity**

**Resources:**
- Appendix 29 - Rubric for Culminating Activity
- Index cards

**Description:** Students will be creating individual presentations as a culminating activity for the unit.

**Learning Expectations:**

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: WRITING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expectations:</strong></td>
<td></td>
</tr>
<tr>
<td>➔ generate, gather, and organize ideas and information to write for an intended purpose and audience;</td>
<td></td>
</tr>
<tr>
<td>➔ use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: ORAL COMMUNICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expectations:</strong></td>
<td></td>
</tr>
<tr>
<td>➔ demonstrate an understanding of appropriate speaking behaviour in most situations, using a variety of speaking strategies and adapting them to suit the purpose and audience;</td>
<td></td>
</tr>
<tr>
<td>➔ demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a wide variety of situations, including work in groups.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subject: LANGUAGE/ENGLISH</th>
<th>Strand: MEDIA LITERACY</th>
</tr>
</thead>
<tbody>
<tr>
<td>➔ create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.</td>
<td></td>
</tr>
</tbody>
</table>

| Subject: HISTORY | Strand: CANADA: A CHANGING WORLD |
Expectations: communicate the results of inquiries for specific purposes and audiences, using media works, political cartoons, oral presentations, written notes and reports, drawings, tables, charts, and graphs.

Assessment Opportunities/Suggestions for Assessing Expectations:

Formative Assessment:
The teacher will formatively assess students’ Learning Skills during the preparation of the culminating activity using the Learning Skills Checklist (see Appendix 10).

Summative Assessment:
The teacher will summatively assess students’ culminating activities using the Rubric for Culminating Activity (see Appendix 29).

Teaching/Learning Strategies:
1. The teacher will review the major concepts learned in the unit, highlighting student work such as mind maps and graffiti wall.
2. The teacher will hand out the Rubric for Culminating Activity (see Appendix 29).
3. Students will brainstorm, as a whole class, different methods of presenting a culminating activity. The teacher will write a list of these ideas on the board. Examples might include: dramatic skit, role play, commercial poster, concept map, PowerPoint presentation, song, public service announcement, or board game.
4. Students will be asked to write their name and first choice for an activity on one index card and their name and second choice for an activity on a second index card.
5. The teacher will create small groups based on student choices.
6. Students will work on presentations during class time.
7. Students will have an opportunity to present to the whole class.
**Intermediate Bibliography**

**BOOKS**


WEBSITES

**www.acloserwalk.org**
A Closer Walk - a film about AIDS in the world

**www.acyr.org**
Aids Committee of York Region

**www.cdnaids.ca**
Canadian AIDS Society

**www.cotlandsorphanage.org**
Cotlands Orphanage

**www hc-sc.gc.ca**
Health Canada

**www.lyrics.com**
BLM lyrics

**www.nationalgeographic.com/xpeditions**
National Geographic

**www.pandemicfacingaids.org**
Educational package including video, teacher and student workbook

**www.stephenlewisfoundation.ca**
Stephen Lewis Foundation for commercials and information

**www.unaids.org**
United Nations AIDS

**www.worldvision.ca**
World Vision - Teacher resource Breaking the Silence-HIV/AIDS

**www.york4stephenlewis.ca**
York Region Committee and Stephen Lewis Foundation

**www.yrdsb.edu.on.ca**
YRDSB, go to Speaker’s Bureau or Stephen Lewis Foundation Project
TEACHER RESOURCES


Weathering the Storm:  The Arts:  An Integrated Unit for Grade 4/5.  YRDSB March 2002

BLACKLINE MASTERS FOR COPYRIGHT APPROVAL

- Placemat, p.172,173,174
- Concept Attainment, p.189 – 191
- Four Corners, p.162-165
- Fishbone, p.102
- Mind Mapping, p.274,278,289-294
- deBono’s Six Thinking Hats, p.329-332
- Academic controversy, p.314,315
- Graffiti Wall
- Value Line p. 107-108
- Numbered Heads p.106

Assessment Blackline Master 1, Copyright 2004 by Nelson, Thompson Canada Ltd.
- Class list, BLM5, p.119,122
- oral language checklist, p.112-113
- oral language summary sheet, p.114


Map of the world - [www.nationalgeographic.com/xpeditions](http://www.nationalgeographic.com/xpeditions)

- Discussion and role on the wall, p.66
- Teacher in Role, p.117
- Corridor of Voices, p. 111
- The Wave p. 135
- Writing In role, p.118
- Assessment Rubric Drama p. 141-142

English as a Second Language (ESL) / English Literacy Development (ELD) Media Kits: A Teacher’s Guide. YRDSB Curriculum Services.2003 pgs. 22-23 Venn Diagram

Grade 2 unit World Cultures, Ontario Curriculum Unit Planner, 1999
- Corridor of Voices-Rubric
- Observation/singing checklist
- Class list, subtasks 1,2,3,4
- Music of the world - rubric
BLACKLINE MASTERS (cont’d.)

Looking at Art, Grade 6 Unit: Masks, Ontario Curriculum Unit Planner, 1999 rubric

Assessing Role-Playing Skills, Checklist –


Last 3 pages, rights of the child, self-created
Appendix 1A  Intermediate: Individual Oral Language Skills Checklist

Student Name: _________________________________________________________   Grade: ________________

The following language skills can generally be observed during a variety of classroom activities throughout the school day.

<table>
<thead>
<tr>
<th>Speaking and Listening Behaviours</th>
<th>Most of the Time</th>
<th>Some of the Time</th>
<th>Not Yet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Participates in whole group language activities (e.g., discussion, shared reading, read-aloud)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Contributes to small group discussions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Shares personal experiences and feelings</td>
<td></td>
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<tr>
<td>4. Relates what is read or heard to personal experiences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Speaks clearly and fluently</td>
<td></td>
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<tr>
<td>6. Knows when and how to take a turn in a conversation</td>
<td></td>
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<tr>
<td>7. Begins to use language that is sensitive to others’ feelings</td>
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<tr>
<td>8. Is learning to interrupt appropriately</td>
<td></td>
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<tr>
<td>9. Understands and uses appropriate body language</td>
<td></td>
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<tr>
<td>• in conversations</td>
<td></td>
<td></td>
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<tr>
<td>• in oral presentations</td>
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<tr>
<td>10. Understands classroom language and follows classroom routines</td>
<td></td>
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<tr>
<td>11. Ignores distractions and focuses on listening task</td>
<td></td>
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<tr>
<td>12. Recognizes when he/she is not understanding</td>
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<tr>
<td>13. Begins to ask for clarification or help when necessary</td>
<td></td>
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<tr>
<td>14. Asks appropriate questions in response to what was heard</td>
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<tr>
<td>15. Shows flexibility with communication (e.g., matching language style and language used to the audience, topic, or situation)</td>
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</tbody>
</table>

Knowledge of Language Meaning

<p>| | | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>16. Understands how to categorize items</td>
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<tr>
<td>17. Uses descriptive language (e.g., size, shape, colour, number, function, part/whole, action)</td>
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<tr>
<td>18. Uses language to compare and contrast items and ideas (e.g., same, different)</td>
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<tr>
<td>19. Gives clear directions using spatial concepts (e.g., right/left, up/down)</td>
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<tr>
<td>20. Follows two- and three- step directions</td>
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<tr>
<td>21. Retells story information including characters and key story events</td>
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<tr>
<td>22. Shares news using “who, what, where, when, why, and how” format</td>
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<tr>
<td>23. Uses language to make predictions</td>
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<tr>
<td>24. Begins to make inferences from what is read</td>
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<tr>
<td>25. Begins to reflect on own learning</td>
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</tbody>
</table>

Knowledge of Language Structure

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>26. Uses complete sentences when speaking</td>
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<tr>
<td>27. Uses compound sentences (e.g., joining ideas with and, or and but)</td>
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<tr>
<td>28. Uses complex sentences (e.g., joining ideas with because, if, when, after, before and although)</td>
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</tbody>
</table>

Knowledge of Language Sounds

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<tbody>
<tr>
<td>29. Uses all sounds correctly in oral language</td>
<td></td>
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</tr>
<tr>
<td>30. Demonstrates phonological awareness skills</td>
<td></td>
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</tbody>
</table>
Appendix 1B  Intermediate:  Group Oral Language Skills Checklist

Teacher: __________________________   Class: ____________  Date: ______________

The following language skills can be observed during a variety of the *Issues Without Borders* unit activities including whole class discussions and small group work. Use the following code:
- **M** = most of the time
- **S** = some of the time
- **NY** = not yet

<table>
<thead>
<tr>
<th>Students' Names</th>
<th>Participates in whole class discussions</th>
<th>Contributes to small group discussions</th>
<th>Listens to others and takes turn speaking</th>
<th>Uses language that is sensitive to others' feelings</th>
<th>Speaks clearly and fluently</th>
<th>Follows two and three-step directions</th>
<th>Makes connections to own experiences and what others say</th>
</tr>
</thead>
<tbody>
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<td>1</td>
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</tbody>
</table>
Dear Students,

My name is Adisa and I live in Africa. I met a lady, Mrs. H., from your schools when she was traveling in my country. I asked if she would do me a big favour and let you know the terrible situation here where I live.

Every day, men, and especially women – mothers – are dying from a terrible disease. Every day we have funerals and we cry many tears. There are many of us who are still children ourselves, but we are caring for all the little ones who have no parents.

I have some very valuable treasures that belong to my family. They are not safe here. Mrs. H. told me that Canada is a safe country where most people are healthy. Please take care of my treasures. I hope my treasure box is not damaged on its journey to you.

Please be my friend.

From

Adisa
# Delivery Notice

Avis de livraison

**Postal Outlet / Comptoir postal**

<table>
<thead>
<tr>
<th>UNIONVILLE POSTAL OUTLET</th>
<th>056693</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHOPS POSTAL UNIONVILLE</td>
<td>Parcel</td>
</tr>
<tr>
<td>SHOPPERS DRUG MART</td>
<td>Letter</td>
</tr>
<tr>
<td>4721 HIGHWAY 7 EAST</td>
<td>collis</td>
</tr>
<tr>
<td>UNIONVILLE ON L3R 1M0</td>
<td>lettre</td>
</tr>
<tr>
<td>905 478-0403</td>
<td></td>
</tr>
</tbody>
</table>

**Business Hours / Heures d’ouverture**

<table>
<thead>
<tr>
<th>MONDAY / LUNDI</th>
<th>09:00</th>
<th>21:00</th>
</tr>
</thead>
<tbody>
<tr>
<td>TUESDAY / MARDI</td>
<td>09:00</td>
<td>21:00</td>
</tr>
<tr>
<td>WEDNESDAY / MERCREDI</td>
<td>09:00</td>
<td>21:00</td>
</tr>
<tr>
<td>THURSDAY / JEUDI</td>
<td>09:00</td>
<td>21:00</td>
</tr>
<tr>
<td>FRIDAY / VENDREDI</td>
<td>09:00</td>
<td>21:00</td>
</tr>
<tr>
<td>SATURDAY / SAMEDI</td>
<td>09:00</td>
<td>18:00</td>
</tr>
<tr>
<td>SUNDAY / DIMANCHE</td>
<td>11:00</td>
<td>17:00</td>
</tr>
</tbody>
</table>

**Present this card with photo and address identification within 15 calendar days to pick up your item at:**

Présentez cette carte avec des pièces d’identité photo et adresse dans les 15 jours calendrier pour ramasser votre envoi.

**Your item will be available:**

tomorrow after 1300  
today after 1700  
see below

demain après 1300  
aujourd’hui après 1700  
voir ci-dessous

---

056693 245 123 086
## Appendix 7

### Rubric for a Letter

<table>
<thead>
<tr>
<th>Categories</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reasoning</strong></td>
<td>The student:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− complexity of ideas and connection to the topic</td>
<td>− uses only a few simple ideas that are not connected to the topic</td>
<td>− uses simple ideas that are sometimes connected to the topic</td>
<td>− show understanding of most of the concepts</td>
<td>− uses well-developed ideas that are all connected to the topic</td>
</tr>
<tr>
<td>− number and relevance of supporting facts and details</td>
<td>− uses very few supporting details</td>
<td>− uses some supporting details, but not enough to clarify the points being made</td>
<td>− uses sufficient supporting details to clarify the points being made</td>
<td></td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>In the student’s work:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− purpose: to write a letter to an author</td>
<td>− the purpose of the letter is unclear</td>
<td>− the purpose is somewhat clear</td>
<td>− the purpose is clear</td>
<td>− the purpose is clear and effectively presented</td>
</tr>
<tr>
<td>− voice (feelings, opinions, attitudes)</td>
<td>− the writer’s voice is not evident</td>
<td>− there is some evidence of the writer’s voice</td>
<td>− the writer’s voice is clearly evident</td>
<td>− the writer’s voice is clear, providing a sense of who the writer is and making the letter seem genuine</td>
</tr>
<tr>
<td>− word use and vocabulary</td>
<td>− the vocabulary is very limited</td>
<td>− there is some variety in the vocabulary</td>
<td>− there is great variety in the vocabulary</td>
<td>− the extensive vocabulary is effective and engaging</td>
</tr>
<tr>
<td>− sentence variety and literary devices</td>
<td>− the same sentence stem is used repetitively</td>
<td>− there is some variety in the sentences used but also some repetition</td>
<td>− several kinds of sentences are used</td>
<td>− the style is varied with a good mix of different kinds of sentences</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The student’s writing:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− overall structure (beginning, middle, end)</td>
<td>− shows little evidence of a beginning, a middle, and an end</td>
<td>− shows some evidence of a beginning, a middle, and an end</td>
<td>− has a beginning, a middle, and an end</td>
<td>− has a clear beginning, middle, and end</td>
</tr>
<tr>
<td>− paragraph structure</td>
<td>− there is no evidence of paragraphs (the sentences are not related)</td>
<td>− some attempt has been made to structure paragraphs (the sentences are somewhat related)</td>
<td>− there are short paragraphs, each containing a main idea and related details</td>
<td>− the main idea and supporting details of each paragraph are clear, and the paragraphs are linked to each other</td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>The student:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− grammar, spelling, punctuation</td>
<td>− seldom uses the conventions studied correctly</td>
<td>− correctly uses some of the conventions studied</td>
<td>− correctly uses most of the conventions studied</td>
<td>− correctly uses all or almost all of the conventions studied</td>
</tr>
<tr>
<td>− makes frequent errors in spelling</td>
<td></td>
<td>− uses conventional spellings for familiar words and some phonetic spelling for more difficult words</td>
<td>− shows increased accuracy in spelling by using spelling strategies (e.g., phonics, rules, sources)</td>
<td>− makes almost no errors in spelling</td>
</tr>
<tr>
<td>− visual presentation (format of a friendly letter: date, salutation, body, closing)</td>
<td>− includes only the body of the letter</td>
<td>− includes some components of a letter</td>
<td>− includes most components of a letter</td>
<td>− uses a standard letter format with visual appeal</td>
</tr>
</tbody>
</table>
Academic Controversy: Recording Sheet

NAMES: __________________________________________

CONTROVERSY: Be it resolved __________________________________________

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

PRO POINTS:
1. __________________________________________
2. __________________________________________
3. __________________________________________
4. __________________________________________
5. __________________________________________
6. __________________________________________
7. __________________________________________
8. __________________________________________

CON POINTS:
1. __________________________________________
2. __________________________________________
3. __________________________________________
4. __________________________________________
5. __________________________________________
6. __________________________________________
7. __________________________________________
8. __________________________________________

CONSENSUS: __________________________________________

____________________________________________________________________

____________________________________________________________________
## Role-Play Evaluation

Name of Student: ___________________________________________  Date:  ______________________

Topic  ________________________________________________________________________________

Evaluated By:    Teacher ______    Peer______    Self______

<table>
<thead>
<tr>
<th>Evaluation Criteria</th>
<th>Levels of Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 Limited</td>
</tr>
<tr>
<td>Speaking clearly</td>
<td>Speech must be easily heard.</td>
</tr>
<tr>
<td>Speaking with feeling</td>
<td>Speech must express emotion and personality of character.</td>
</tr>
<tr>
<td>Using body language effectively</td>
<td>Character must use gestures, facial expressions, or posture to help communicate ideas and emotions.</td>
</tr>
<tr>
<td>Using props/costumes effectively</td>
<td>Character must carry, wear, or use something the real person might have used.</td>
</tr>
<tr>
<td>Playing the role convincingly</td>
<td>Portrayal must be believable, sensitive to the character's situation, stay in role, listen and respond to other characters.</td>
</tr>
<tr>
<td>Playing the role accurately</td>
<td>Portrayals must be relevant to the character's situation and feelings, and accurate relative to historical information.</td>
</tr>
</tbody>
</table>

Comments and Suggestions:
# Appendix 10

## Learning Skills Checklist

**STUDENT NAME:** _________________________________________________________

<table>
<thead>
<tr>
<th>LEARNING SKILLS CHECKLIST</th>
<th>ISSUES WITHOUT BORDERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>E – Excellent</td>
<td>G – Good</td>
</tr>
<tr>
<td>S – Satisfactory</td>
<td>N – Needs Improvement</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SKILL</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Work</td>
<td></td>
<td></td>
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<tr>
<td>Initiative</td>
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<td></td>
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<tr>
<td>Homework Completion</td>
<td></td>
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<td></td>
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<tr>
<td>Use of Information</td>
<td></td>
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<td></td>
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<tr>
<td>Cooperation with others</td>
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<td></td>
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<tr>
<td>Conflict Resolution</td>
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<tr>
<td>Class participation</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Problem solving</td>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goal setting to improve work</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Before Viewing

In moments, you will be watching the public service announcement commercial, “Disappearing” produced by the Stephen Lewis Foundation. There will probably be a number of questions in your mind after you see the commercial:

- Who are these people?
- Where do they live?
- Where might they be going?
- What is happening to the family?
- What will happen next?
- Is this disappearing still happening now? Where?

After Viewing – Interpreting Media

A public service announcement is a special type of commercial that aims to bring an important cause to the attention of the public. Think about some other public service announcement commercials (called PSAs) you may have seen. Name two other topics for which you have seen or heard PSA commercials.

1. ____________________________________________________________________________
2. ____________________________________________________________________________

Construction: What type of person created the “Disappearing” PSA?

How did they create the special effect of people disappearing?

Audience: Who do you think is the audience for this special commercial?

Purpose: Why was this PSA created?

Effect: How did you feel after viewing the PSA “Disappearing”? What effect did it have on you?

After reflecting on your responses, share your thoughts with a partner.
Ask students to brainstorm on a group chart who might live in an African village. What types of jobs would people have? – baker, midwife, shaman, chief, scribe, hunter, mechanic, teacher, doctor, nurse, banker, storyteller, etc. The teacher should add and briefly explain roles as required, e.g., midwife, shaman.

Ask students to consider what types of family members might live there – grandparents, parents, children, aunts, uncles, cousins, etc.

Ask them to consider what relationships the villagers may have to each other and what type of activities they might do together – walks through countryside, share songs, dances, help each other when they are sick, cook for each other if food is scarce, conversations in stores, playing together at school, celebrate birthdays together, go to weddings, funerals, etc.

Each student is asked to assume the role of a person in the village. The teacher says:

“Close your eyes. You live far, far away in a very hot country in Africa. Who are you? Who’s in your family? Do you have a job? How do you spend your day? Who are your friends? What do you do for outdoor fun? Imagine what you look like? Can you feel the hot sun on your beautiful skin? What are you wearing today? Do you think you’re healthy? Have any of your friends or family died from being sick? When I tell you to open your eyes, you are a person in the village.”

“Without talking or sharing who you are, form two straight lines facing each other, leaving a corridor/aisle approximately 1 metre apart.”

“I will now touch one of your shoulders and you will come to the top of the line and tell us about your character. There is a reason you will have to leave the village.

One student is selected to be the village/family member who is leaving the community/dying because of his AIDS infection. This student will very slowly walk down the corridor, listening to all the goodbye wishes, shared memories, spoken concerns, feelings of grief and loss, and final greetings given by each village/family member as he moves past them down the aisle. The voices should be loud enough for the whole village to hear, spoken one at a time.

Repeat several times with different characters traveling the corridor. Out of role, discuss as a class, the feelings/emotions conjured up by this activity.
### Expectations for this subtask to Assess with this Rubric:

5a45 • demonstrate understanding of some of the principles (e.g., contrast, harmony) involved in the structuring of works in drama and dance;

5a46 • interpret and communicate the meaning of stories, films, plays, songs and other material drawn from different sources and cultures, using a range of drama and dance techniques (e.g., using a "corridor of voices");

5a48 • describe, orally and in writing, their response to their own and others' work in drama and dance, gather others' responses (e.g., through interviews, research), and compare the responses;

5a49 • solve problems presented through drama and dance, working in large and small groups and using various strategies;

5a50 • use different forms of available technology to enhance their work in drama and dance.

<table>
<thead>
<tr>
<th>CATEGORY/Criteria</th>
<th>LEVEL 1</th>
<th>LEVEL 2</th>
<th>LEVEL 3</th>
<th>LEVEL 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Understanding and Communication of Concepts</strong></td>
<td>- shows understanding of few of the concepts</td>
<td>- show understanding of some of the concepts</td>
<td>- show understanding of most of the concepts</td>
<td>- show understanding of all (or almost all) of the concepts</td>
</tr>
<tr>
<td>- principles, sequential patterns, vocabulary, techniques, technology, rhythm &amp; movement, symbols</td>
<td>- rarely gives explanations that show understanding of the concepts</td>
<td>- sometimes gives complete explanations</td>
<td>- usually gives complete or nearly complete explanations</td>
<td>- consistently gives complete explanations</td>
</tr>
<tr>
<td><strong>Critical Analysis, Appreciation and Communication</strong></td>
<td>- analyses and interprets text only with assistance</td>
<td>- analyses and interprets text with frequent assistance</td>
<td>- analyses and interprets text with only occasional assistance</td>
<td>- analyses and interprets text with little or no assistance</td>
</tr>
<tr>
<td>- elements working together, audience effect, evaluate presentations</td>
<td>- provides analysis that shows limited understanding, and does not give evidence to support opinions</td>
<td>- provides partial analysis, and gives some evidence to support opinions</td>
<td>- provides complete analysis, and gives well-considered evidence to support opinions</td>
<td>- provides complete analysis, and gives well-considered evidence to support opinions</td>
</tr>
<tr>
<td><strong>Performance Work and Communication</strong></td>
<td>- applies few of the skills, concepts, and techniques taught</td>
<td>- applies some of the skills, concepts, and techniques taught</td>
<td>- applies most the skills, concepts, and techniques taught</td>
<td>- applies all (or almost all) of the skills, concepts, and techniques taught</td>
</tr>
<tr>
<td>- concentration, small group presentation, techniques</td>
<td>- performs only in limited and incomplete ways</td>
<td>- occasionally performs in complete ways</td>
<td>- usually performs in complete ways</td>
<td>- consistently performs in well-developed ways</td>
</tr>
<tr>
<td><strong>Creative Work and Communication</strong></td>
<td>- applies few of the skills, concepts, and techniques taught</td>
<td>- applies some of the skills, concepts, and techniques taught</td>
<td>- applies most the skills, concepts, and techniques taught</td>
<td>- applies all (or almost all) of the skills, concepts, and techniques taught</td>
</tr>
<tr>
<td>- small group presentation, technology, rhythm and movement, research, problem-solving, character motivation</td>
<td>- creates only in limited and incomplete ways</td>
<td>- occasionally creates in complete ways</td>
<td>- usually creates in complete ways</td>
<td>- consistently creates in well-developed ways</td>
</tr>
<tr>
<td></td>
<td>- uses materials only with assistance</td>
<td>- uses materials with frequent assistance</td>
<td>- uses materials with occasional assistance</td>
<td>- uses materials with little or on assistance</td>
</tr>
</tbody>
</table>
## Appendix 14 Writing Rubric

<table>
<thead>
<tr>
<th>Categories</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reasoning</strong></td>
<td>The student:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− complexity of ideas and connection to the topic</td>
<td>− uses only simple ideas, some of which are off-topic</td>
<td>− uses simple ideas that usually support the topic</td>
<td>− uses developed ideas that support the topic</td>
<td>− uses well-developed ideas that support the topic effectively</td>
</tr>
<tr>
<td>− understanding of the topic</td>
<td>− shows limited understanding of the topic</td>
<td>− shows some evidence of understanding of the topic</td>
<td>− shows a general understanding of the topic</td>
<td>− shows a thorough understanding of the topic</td>
</tr>
<tr>
<td>− number and relevance of supporting facts and details (research sources)</td>
<td>− has a conclusion that is unclear</td>
<td>− has a conclusion that is not entirely clear</td>
<td>− has a clear conclusion that summarizes some of the ideas presented</td>
<td>− has a clear conclusion that summarizes all the ideas presented</td>
</tr>
<tr>
<td></td>
<td>− appears to have based the report only on personal knowledge</td>
<td>− appears to have based the report mostly on a single source</td>
<td>− appears to have used information based on both personal knowledge and other sources</td>
<td>− appears to have used information from a variety of sources effectively</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>In the student’s report</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− purpose (to write a report)</td>
<td>− the topic is unclear and is described with limited detail and accuracy</td>
<td>− the topic is identified and described with some detail and accuracy</td>
<td>− the topic is clearly identified and described with good detail and accuracy</td>
<td>− the topic is clearly identified and thoroughly and accurately described</td>
</tr>
<tr>
<td>− voice (appeal to the reader through content, style, or vocabulary)</td>
<td>− there is little evidence of the writer’s voice</td>
<td>− there is some evidence of the writer’s voice and some attempt to interest the reader</td>
<td>− the writer’s voice is clearly evident</td>
<td>− the writer’s voice is clear and engages the reader’s interest</td>
</tr>
<tr>
<td>− word use and vocabulary</td>
<td>− only basic and unclear vocabulary is used</td>
<td>− the vocabulary used is limited, but clear</td>
<td>− the vocabulary clearly conveys the meaning of the writer</td>
<td>− the vocabulary is extensive, clear, creative, and descriptive</td>
</tr>
<tr>
<td>− sentence variety (structure, type, length)</td>
<td>− there is little variety in the sentences</td>
<td>− there is some variety in the sentences</td>
<td>− there is a good variety in the sentences</td>
<td>− there is extensive variety of sentences used effectively</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The student’s report</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− overall structure (beginning, middle, end, links)</td>
<td>− has no clear beginning, middle, or end</td>
<td>− has a beginning, a middle, and an end that are somewhat linked</td>
<td>− has a clear beginning, middle, and end with paragraphs linked to the main topic and an end that is linked with the beginning</td>
<td>− flows logically and sequentially with paragraphs that build to a conclusion</td>
</tr>
<tr>
<td>− paragraph structure</td>
<td>− contains ideas and details that are unconnected, with no paragraph structure</td>
<td>− includes ideas and details that are somewhat connected within the paragraphs</td>
<td>− has paragraphs that each contain similar or linked ideas and supporting details</td>
<td>− has paragraphs that each contain ideas and supporting details that are logically linked</td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>In the student’s report</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>− grammar, spelling, punctuation</td>
<td>− there are several major errors or omissions</td>
<td>− there are several minor errors or omissions</td>
<td>− there are only a few minor errors or omissions</td>
<td>− there are practically no errors or omissions</td>
</tr>
<tr>
<td>− visual presentation (e.g., indentations, spacing, margins, title)</td>
<td>− few aspects of the expected visual presentation are evident</td>
<td>− some aspects of the expected visual presentation are evident</td>
<td>− most aspects of the visual presentation are evident</td>
<td>− all aspects of the visual presentation are evident</td>
</tr>
</tbody>
</table>
The Wave

Introduction
This movement exercise is a shared experience which relies upon a group’s ability to bond with one another and communicate non-verbally. Students walk in unison, shoulder to shoulder, and spontaneously drop out of the line to create statues or shapes that reflect the themes, issues, emotion, ideas, or characters being explored.

Instructions
1. Divide the class into groups of seven to nine. While one group works, the others stand on both sides of the room to watch.
2. The working group stands at one end of the room, shoulder to shoulder in a straight line, almost touching elbows.
3. The group begins moving SIMULTANEOUSLY forward, crossing the room, turning around, and returning, all the while maintaining their close, straight-line formation. Let each group repeat the crossing at least a couple of times before stopping them.
4. When all groups have practised, add music to the work.
5. The next step is to create statues. As each group crosses the room, anyone in line may stop and freeze - creating a statue or shape. (At least one person must remain walking!)
6. Statues stay frozen in position until the Wave returns and envelops them back into the line. Statues may wait for more than one passing of The Wave to be enveloped.
7. While the working group performs, the audience’s task is to observe and reflect upon the experience.

Instructions
- There should be no ‘leader’ for the work; the group concentrates on listening, sensing each others’ impulse to go…and when the entire group feels the impulse, then the entire group will move forward in unison.
- At first, students may take a very long time to ‘sense’ each others’ impulses. If students are having a very hard time beginning, suggest they think about how they are standing. If their weight is back on their heels, suggest they shift it slightly forward to a more “ready” position.
- Add context: provide the performing group with a theme, idea, character, etc., to explore through their statues.
- Discuss with the students why this exercise is called The Wave. The statues should be like objects left by the tide and reclaimed as the wave goes back out. It can be very hypnotic and magical.
- Observation, reflection, and discussion of working groups will encourage risk-taking and improve the quality of the work.
## Appendix 16

### Assessment Rubric: Dance/Movement

<table>
<thead>
<tr>
<th></th>
<th><strong>Level 1</strong></th>
<th><strong>Level 2</strong></th>
<th><strong>Level 3</strong></th>
<th><strong>Level 4</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge/Understanding</strong></td>
<td>✓ demonstrates little evidence of understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama</td>
<td>✓ demonstrates a limited understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama</td>
<td>✓ demonstrates an understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama</td>
<td>✓ demonstrates a thorough understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama</td>
</tr>
<tr>
<td><strong>Thinking</strong></td>
<td>✓ little evidence of interpretation and analysis of source material, and needs considerable assistance to translate the ideas into a movement sequence</td>
<td>✓ interprets and analyses source material in a limited way and needs some assistance to translate the ideas into a movement sequence</td>
<td>✓ interprets and analyses source material and translates the ideas into a movement sequence</td>
<td>✓ interprets and analyses the source material insightfully, translating the ideas into a creative and original movement sequences</td>
</tr>
<tr>
<td></td>
<td>✗ accepts suggestions for modification of the movement sequence from other group members</td>
<td>✗ modifies and refines the movement sequences, in cooperation with group members</td>
<td>✗ modifies and refines the movement sequences extensively to achieve desired effect, in cooperation with group members</td>
<td>✗ modifies and refines the movement sequences extensively to achieve desired effect, in cooperation with group members</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td>✓ little evidence of concentration or commitment</td>
<td>✓ participates with some concentration and commitment</td>
<td>✓ participates with full concentration and commitment</td>
<td>✓ participates with full concentration and commitment, and encourages the involvement of others</td>
</tr>
<tr>
<td></td>
<td>✓ moves with limited control</td>
<td>✓ moves with some control and demonstrates an emerging sense of intent</td>
<td>✓ moves with control and clear intent</td>
<td>✓ moves with control and clear intent in a highly original manner</td>
</tr>
<tr>
<td></td>
<td>✓ little evidence of use of levels, facial expression, and body movements</td>
<td>✓ incorporates use of levels, facial expression, and body movements to some degree</td>
<td>✓ incorporates use of levels, facial expression, and full-body movement to convey feelings and ideas</td>
<td>✓ incorporates use of levels, facial expression, full-body movement, and additional dance elements to convey a specific mood, feeling, or idea</td>
</tr>
<tr>
<td></td>
<td>✓ little evidence of awareness of audience</td>
<td>✓ demonstrates an emerging awareness of audience</td>
<td>✓ demonstrates an awareness of audience</td>
<td>✓ demonstrates a strong awareness of audience and engages audience interest</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>✓ communicates, with limited clarity, the main theme, feeling, or idea through movement</td>
<td>✓ communicates, with some clarity, the main theme, feeling, or idea through movement</td>
<td>✓ communicates the main theme, feeling, or idea through movement</td>
<td>✓ communicates confidently and effectively the main theme, feeling, or idea through movement</td>
</tr>
<tr>
<td></td>
<td>✓ little evidence of the ability to defend artistic choices</td>
<td>✓ defends artistic choices in a limited way, describing the movement sequence in response to teacher prompts</td>
<td>✓ defends artistic choices, describing the use of specific elements for effect</td>
<td>✓ defends artistic choices, describing the use of symbol and metaphor to communicate meaning</td>
</tr>
<tr>
<td></td>
<td>✓ uses little dance vocabulary to plan and shape movement sequences</td>
<td>✓ uses some dance vocabulary to plan and shape movement sequences</td>
<td>✓ uses dance vocabulary to plan and shape movement sequences</td>
<td>✓ uses extensive dance vocabulary to plan, shape, and reflect upon movement sequences</td>
</tr>
</tbody>
</table>
**Appendix 17**

**Video Viewing Guide**

**Think:** You are about to see the music video of “We Are The World,” a song written by Michael Jackson and Lionel Richie in 1985 to raise money for the starving people of Ethiopia. The idea for this song originated with Harry Belafonte, a popular singer from the fifties and sixties, and the famous music producer Quincy Jones brought together a large group of well-known singers and musicians to record this song. All the performers were told to “check their egos at the door” and to concentrate on the special cause.

**Watch:** Try to identify as many of the famous singers as you can. Check the list below to see how many you were able to identify.

- Lionel Richie
- Bruce Springsteen
- Stevie Wonder
- Paul Simon
- Kenny Rogers
- James Ingram
- Tina Turner
- Billy Joel
- Michael Jackson
- Diana Ross
- Dionne Warwick
- Willy Nelson
- Al Jarreau
- Kenny Loggins
- Steve Perry (of Journey)
- Daryl Hall and John Oates
- Huey Newton
- Cyndi Lauper
- Kim Carnes
- Bob Dylan
- Ray Charles
- Harry Belafonte
- Bette Midler
- Dan Akroyd

**Consider:** This video was made before you were born, and yet it has a message for today’s world.

1. How does the video convey the message of people unifying around a cause?

2. For what cause would you make this video today?

3. Which artists are still popular today?

4. If you were making the video today, which singers and musicians would you ask to participate? What parts might each sing?
We Are the World

...Michael Jackson

There comes a time
When we need a certain call
When the world must come together as one.
There are people dying
Oh, and it's time to lend a hand to life
The greatest gift of all

We can't go on pretending day by day
That someone somehow will soon make a change
We are all a part of
God's great big family
And the truth, you know,
Love is all we need

We are the world
We are the children
We are the ones who'll make a brighter day
So let's start giving
There's a choice we're making
We're saving our own lives
It's true we'll make a brighter day, just you and me

Send them your heart
So they'll know that someone cares
And their lives will be stronger and free
As God has shown us by turning stone to bread
So we all must lend a helping hand.

When you're down and out,
There seems no hope at all
But if you just believe
there's no way we can fail
Let us realize that a change can only come
When we stand together as one

Repeat til fade
RIGHTS OF THE CHILD

All children should be given what they need to be strong.
All children should be protected from harm or danger.
All children should be allowed to live and to grow.
All children should be able to make decisions about their life.
All children should have a home.
All children should feel safe in their country.
All children have the right to have a family.
All children have the right to be loved.
All children should have the care they need to be happy.
All children who are sick should get comfort and care.
All children have the right to learn to read and write.
All children have the right to be the best they can be.
All children have the right to learn how to take care of the Earth.
All children should have time to play and rest.
All children have the right to not fight in any wars.
All children have the right to practice their own religion.
All children have the right to sing, dance and dress in the ways of their own people.

THESE ARE THE RIGHT OF EVERY CHILD

adapted from For Every Child.
Appendix 19 (cont’d.)

All children should be given what they need to be strong.

All children should be protected from harm or danger.

All children should be allowed to live and to grow.

All children should be able to make decisions about their life.

All children should have a home.

All children should feel safe in their country.

All children have the right to have a family.

All children have the right to be loved.

All children should have the care they need to be happy.

All children who are sick should get comfort and care.

All children have the right to learn to read and write.
All children have the right to be the best they can be.

All children have the right to learn how to take care of the Earth.

All children should have time to play and rest.

All children have the right to not fight in any wars.

All children have the right to practice their own religion.

All children have the right to sing, dance and dress in the ways of their own people.
Appendix 20

Fishbone Organizer

Rights of the Child

All children should be protected from harm or danger

All children should be given what they need to be strong

Respect

Responsibility
### PowerPoint Rubric

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>LEVEL 1</th>
<th>LEVEL 2</th>
<th>LEVEL 3</th>
<th>LEVEL 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text Elements</strong></td>
<td>The text is extremely difficult to read with long blocks of text and small point size of fonts, inappropriate contrasting colours, poor use of headings, subheadings, indentations, or bold formatting.</td>
<td>Overall readability is difficult with lengthy paragraphs, too many different fonts, dark or busy background, overuse of bold or lack of appropriate indentations of text.</td>
<td>Sometimes the fonts are easy-to-read, but in a few places the use of fonts, italics, bold, long paragraphs, colour or busy background detracts and does not enhance readability.</td>
<td>The fonts are easy-to-read and point size varies appropriately for headings and text. Use of italics, bold, and indentations enhances readability. Text is appropriate in length for the target audience and to the point. The background and colours enhance the readability of text.</td>
</tr>
<tr>
<td><strong>Layout</strong></td>
<td>The layout is cluttered, confusing, and does not use spacing, headings and subheadings to enhance the readability.</td>
<td>The layout shows some structure, but appears cluttered and busy or distracting.</td>
<td>The layout uses horizontal and vertical white space appropriately.</td>
<td>The layout is visually pleasing and contributes to the overall message.</td>
</tr>
<tr>
<td><strong>Graphics</strong></td>
<td>The graphics, sounds, and/or animations are unrelated to the content. Graphics do not enhance understanding of the content, or are distracting decorations that create a busy feeling and detract from the content.</td>
<td>Some of the graphics, sounds, and/or animations seem unrelated to the topic/theme and do not enhance the overall concepts. Images are too large/small in size.</td>
<td>The graphics, sound, and/or animation visually depict material and assist the audience in understanding the flow of information or content. Images are proper size resolution.</td>
<td>The graphics, sound, and/or animations assist in presenting an overall theme and make visual connections that enhance understanding of concept, ideas and relationship.</td>
</tr>
<tr>
<td><strong>Writing Mechanics</strong></td>
<td>Errors in spelling, capitalization, punctuation, usage and grammar repeatedly distract the reader and major editing and revision is required.</td>
<td>Spelling, punctuation, and grammar errors distract or impair readability.</td>
<td>The text is clearly written with little or no editing required for grammar, punctuation, and spelling.</td>
<td>The text is written with no errors in grammar, capitalization, punctuation, and spelling.</td>
</tr>
<tr>
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</tr>
</tbody>
</table>

T-Chart
<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>50 - 59% Level 1</th>
<th>60 - 69% Level 2</th>
<th>70 - 79% Level 3</th>
<th>80 - 100% Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate the ability to identify main points and stay on topic. Answer questions accurately and completely.</td>
<td>- few questions are correctly answered</td>
<td>- some questions are correctly answered</td>
<td>- most questions are completely answered with some references and examples</td>
<td>- each question is completely answered with specific examples and references</td>
</tr>
</tbody>
</table>

**Thinking**

<table>
<thead>
<tr>
<th>Thinking</th>
<th>50 - 59% Level 1</th>
<th>60 - 69% Level 2</th>
<th>70 - 79% Level 3</th>
<th>80 - 100% Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gather information effectively from a variety of resources.</td>
<td>- T-Charts reflect few reference sources, some complete answers and no examples</td>
<td>- T-Charts reflect single reference sources, mostly complete answers and few examples</td>
<td>- T-Charts reflect some reference sources, complete answers and some examples</td>
<td>- T-Charts reflect a variety of reference sources, complete answers and factual examples</td>
</tr>
</tbody>
</table>

**Communication**

<table>
<thead>
<tr>
<th>Communication</th>
<th>50 - 59% Level 1</th>
<th>60 - 69% Level 2</th>
<th>70 - 79% Level 3</th>
<th>80 - 100% Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present research findings in a form appropriate for a press conference.</td>
<td>- Little attempt at asking questions in character</td>
<td>- Some attempt to act in character</td>
<td>- Most questions are asked and answered in character in a clear and convincing manner</td>
<td>- all questions are asked and answered in character in a clear and convincing manner</td>
</tr>
<tr>
<td></td>
<td>- Not all questions are asked or answered in a clear manner</td>
<td>- Questions are asked and answered in a clear and convincing manner</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Application**

<table>
<thead>
<tr>
<th>Application</th>
<th>50 - 59% Level 1</th>
<th>60 - 69% Level 2</th>
<th>70 - 79% Level 3</th>
<th>80 - 100% Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contribute work constructively in groups.</td>
<td>- Student contributes little to the collective goals of the group and is not effective in various roles</td>
<td>- Student works constructively and is effective in one role</td>
<td>- Student contributes somewhat to the collective goals of the group and takes a variety of roles</td>
<td>- Student contributes to collective goals of the group and effectively takes a variety of roles</td>
</tr>
</tbody>
</table>
[Chorus]
There’s a hole in the world tonight.
There’s a cloud of fear and sorrow.
There’s a hole in the world tonight.
Don’t let there be a hole in the world tomorrow.

They say that anger is just love disappointed.
They say that a love is just a state of mind,
But all this fighting over who will be anointed.
Oh how can people be so blind.

[Chorus]
Oh they tell me there’s a place over yonder,
Cool water running through the burning sand,
Until we learn to love one
Another we never reach the promise land.

[Chorus]

[Chorus without music]
Where Is the Love?

...Black Eyed Peas

What’s wrong with the world, mama
People livin’ like they ain’t got no mamas
I think the whole world addicted to the drama
Only attracted to things that’ll bring you trauma

Overseas, yea, we try to stop terrorism
But we still got terrorists here livin’
In the USA, the big CIA
The Bloods and the The Crips and the KKK
But if you only have love for your own race
Then you only leave space to discriminate
And to discriminate only generates hate

And when you hate then you’re bound to get irate, yea
Madness is what you demonstrate
And that’s exactly how anger works and operates
Man, you gotta have love just to set it straight
Take control of your mind and meditate
Let your soul gravitate to the love, y’all, y’all

People killin’, people dyin’
Children hurt and you hear them cryin’
Can you practice what you preach
And would you turn the other cheek

Father, Father, Father help us
Send some guidance from above
‘Cause people got me, got me questionin’
Where is the Love (Love)

Where is the love (the love)
Where is the love (the love
Where is the love
The love, the love

It just ain’t the same, always unchanged
New days are strange, is the world insane
If love and peace is so strong
Why are there pieces of love that don’t belong
Nations droppin’ bomb
Chemical gasses fillin’ lungs of little ones
With ongoin’ sufferin’ as the youth die young
So ask yourself is the lovin’ really gone
So I could ask myself really what is goin’ wrong
In this world that we livin’ in people keep on givin’ in
Makin’ wrong decisions, only visions of them dividends
Not respectin’ each other, deny thy brother
Where Is the Love? (cont’d.)

A war is going’ on but the reason’s undercover
The truth is kept secret, it’s swept under the rung
If you never know truth, then you never know love
Where’s the love, y’all

People killin’, people dyin’
Children hurt and you hear them cryin’
Can you practice what you preach
And would you turn the other cheek

Father, Father, Father help us
Send some guidance from above
‘Cause people got me, got me questionin’
Where is the Love (Love)

Where is the love (the love)
Where is the love (the love)
Where is the love
The love, the love

I feel the weight of the world on my shoulder
As I’m getting’ older, y’all people gets colder
Most of us only care about money makin’
Selfishness got us followin’ our wrong direction
Wrong information always shown by the media
Negative images is the main criteria
Infected the young minds faster than bacteria
Kids wanna act like what they see in the cinema
Yo’, whatever happened to the values of humanity
Whatever happened to the fairness in equality
Instead in spreading love we spreading animosity
Lack of understanding, leading lives away from unity
That’s the reason why sometimes I’m feelin’ under
That’s the reason why sometimes I’m feelin’ down
That’s the reason why sometimes I’m feelin’ under
Gotta keep my faith above till love is found

People killin’, people dyin’
Children hurt and you hear them cryin’
Can you practice what you preach
And would you turn the other cheek

Father, Father, Father help us
Send some guidance from above
‘Cause people got me, got me questionin’
Where is the Love (Love)

Where is the love (the love)
Where is the love (the love)
Where is the love (the love)
Appendix 26

Lyrics “Tears Are Not Enough”

Tears Are Not Enough
...Bryan Adams

As every day goes by
How can we close our eyes
Until we open up our hearts

We can learn to share
And show how much we care
Right from the moment that we start

Seems like overnight
We see the world in a different light
Somehow our innocence is lost

How can we look away
‘Cause every single day
We’ve got to help at any cost

We can bridge the distance
Only we can make the difference
Don’t ya know that tears are not enough

If we can pull together
We could change the world forever
Heaven knows that tears are not enough

It’s up to me and you
To make the dream come true
It’s time to take our message everywhere

C’est l’amour qui nous rassemble
D’ici à l’autre bout du monde
Let’s show them Canada still cares
You know that we’ll be there

If we should try together you and I
Maybe we could understand the reasons why
If we take a stand every woman, child and man
We can make it work for God’s sake lend a hand
Appendix 27

Heal the World
...Michael Jackson

There’s a place in
Your heart
And I know that it is love
And this place could
Be much
Brighter than tomorrow
And if you really try
You’ll find there’s no need
To cry
In this place you’ll feel
There’s no hurt or sorrow

There are ways
To get there
If you care enough
For the living
Make a little space
Make a better place...

Heal the world
Make it a better place
For you and for me
And the entire human race
There are people dying
If you care enough
For the living
Make a better place
For you and for me

And the dream we were
Conceived in
Will reveal a joyful face
And the world we
Once believed in
Will shine again in grace
Then why do we keep
Strangling life

Wound this earth
Crucify it’s sole
Through it’s plain to see
This world is heavenly
Be God’s glow

If you want to know why
There’s a love that
Cannot lie
Love is strong

It only cares of
Joyful giving
If we try
We shall see
In this bliss
We cannot feel
Fear or dread
We stop existing and
Start living

We could really get there
If you cared enough
For the living
Make a little space
To make a better place...

Heal the world
Make it a better place
For you and for me
And the entire human race
There are people dying
If you care enough
For the living
Make a better place
For you and for me

(repeat 3 times)

You and for me
### Rubric for Evaluating a Mind Map

#### Rubric for Mind Map Performance Levels

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>LEVEL 1</th>
<th>LEVEL 2</th>
<th>LEVEL 3</th>
<th>LEVEL 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Central Image</strong></td>
<td>Not clear; difficult to separate from other information</td>
<td>Present; not eye catching or memorable</td>
<td>Clear; use of picture or image that relates to key idea</td>
<td>Stands out; meaningfully grasps the key idea through metaphor or humour</td>
</tr>
<tr>
<td><strong>Ideas radiate out from central image and from most to least complex</strong></td>
<td>Little to no indication that ideas are connected to and radiating out from centre, from most to least complex</td>
<td>Ideas radiate out from centre, some confusion as you follow ideas moving from most to least complex</td>
<td>Ideas clearly connect to central image and ideas, and for the most part move from most to least complex</td>
<td>Ideas clearly connect to central image and ideas consistently and accurately shift from most to least complex</td>
</tr>
<tr>
<td><strong>Ideas have key images or key words</strong></td>
<td>Little to no evidence of key images. May have a few keywords or vice-versa</td>
<td>Images and keywords are evident, but either too few or imprecise</td>
<td>Images and key words clearly show an understanding of the content, although not that memorable</td>
<td>Dynamic use of images and keywords. They clearly connect to central image. See use of metaphor, humour, cut-outs from magazines, clipart, etc.</td>
</tr>
<tr>
<td><strong>Colour or codes or links used to illustrate connections between ideas</strong></td>
<td>Little to no use of colour, codes, or links to illustrate connections between ideas</td>
<td>Obvious attempt is made to use colour, codes or links to enhance clarity and memory. Still a bit confusing.</td>
<td>Clearly uses colour, codes, or links to clarify connections and to assist with memory for most aspects of Mind Map</td>
<td>Effectively uses colour, codes, or links to meaningfully clarify connections for all aspects of Mind Map.</td>
</tr>
<tr>
<td><strong>Depth of coverage</strong></td>
<td>Insufficient coverage of content covered</td>
<td>Shows a basic level of coverage of key ideas but little extension of ideas</td>
<td>Shows a solid grasp of most of the content and shows extensions of most key ideas</td>
<td>Shows a solid grasp of all the content covered. Extensions of the key ideas show a deep understanding of that content</td>
</tr>
</tbody>
</table>
### Rubric for Culminating Activity

<table>
<thead>
<tr>
<th>Category</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge and Understanding</strong></td>
<td>• demonstrates limited understanding of content of <em>Issues Without Borders</em></td>
<td>• demonstrates some understanding of content of <em>Issues Without Borders</em></td>
<td>• demonstrates limited understanding of content of <em>Issues Without Borders</em></td>
<td>• demonstrates limited understanding of content of <em>Issues Without Borders</em></td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>• creates a presentation, role play, commercial, poster, mindmap or electronic representation with limited effectiveness</td>
<td>• creates a presentation, role play, commercial, poster, mindmap or electronic representation with some effectiveness</td>
<td>• creates a presentation, role play, commercial, poster, mindmap or electronic representation with considerable effectiveness</td>
<td>• creates a presentation, role play, commercial, poster, mindmap or electronic representation with a high degree of effectiveness</td>
</tr>
<tr>
<td></td>
<td>• expresses and organizes ideas with limited effectiveness:</td>
<td>• expresses and organizes ideas with some effectiveness:</td>
<td>• expresses and organizes ideas with considerable effectiveness:</td>
<td>• expresses and organizes ideas with a high degree of effectiveness:</td>
</tr>
<tr>
<td></td>
<td>• speaks clearly only with teacher assistance</td>
<td>• speaks with some clarity and some precision</td>
<td>• speaks clearly and precisely</td>
<td>• speaks clearly, precisely and confidently</td>
</tr>
<tr>
<td></td>
<td>• ideas are not organized</td>
<td>• ideas are organized some of the time</td>
<td>• ideas are organized all of the time</td>
<td>• ideas are organized all of the time</td>
</tr>
<tr>
<td></td>
<td>• limited usage of vocabulary and many spelling errors</td>
<td>• some effectiveness of usage of vocabulary and some spelling errors</td>
<td>• considerable effectiveness of usage of vocabulary and few spelling errors</td>
<td>• correct usage of vocabulary and no spelling errors</td>
</tr>
<tr>
<td><strong>Thinking</strong></td>
<td>• uses creative process with limited effectiveness in creating a presentation, role play, commercial, poster, mindmap or electronic representation</td>
<td>• uses creative process with some effectiveness in creating a presentation, role play, commercial, poster, mindmap or electronic representation</td>
<td>• uses creative process with considerable effectiveness in creating a presentation, role play, commercial, poster, mindmap or electronic representation</td>
<td>• uses creative process with a high degree of effectiveness in creating a presentation, role play, commercial, poster, mindmap or electronic representation</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td>• applies the rules for working in a group with limited effectiveness</td>
<td>• applies the rules for working in a group with some effectiveness</td>
<td>• applies the rules for working in a group with considerable effectiveness</td>
<td>• applies the rules for working in a group with a high degree of effectiveness</td>
</tr>
<tr>
<td></td>
<td>• communicates messages and follows/gives directions with limited effectiveness</td>
<td>• communicates messages and follows/gives directions with some effectiveness</td>
<td>• communicates messages and follows/gives directions with some effectiveness</td>
<td>• communicates messages and follows/gives directions with a high degree of effectiveness</td>
</tr>
</tbody>
</table>