



DIFFERENTIATING LEARNING IN THE ARTS

The time allotted for an arts element lesson developed from each picture book featured in *Primary ETFO Arts* will vary based on the prior knowledge and experience of the children. In general, we recommend using the 90-minute literacy block as sufficient time for each lesson or any other block of time in the timetable. More time and modifications may be required to differentiate learning for students with special needs and English Language Learners (ELL). Some of these modifications may include repeating and rephrasing language; using more visuals or illustrations to develop understanding; em-

phasizing key words, vocabulary, or ideas to teach content; scaffolding instructions and directions; and providing more time. Primary students need safe and encouraging opportunities to perform, exhibit, and showcase their work inside and outside school, without the pressure of competition, ranking, or scoring.

Overall, teaching the arts increases children's chances for success and heightens how meaningful learning experiences are. Children with special needs and English Language Learners often excel in the arts because they can demonstrate their understanding in "different" ways, beyond reading and writing.

Excerpted from *Primary ETFO Arts*.
Available at shopetfo.ca

KEEP THESE GUIDELINES IN MIND TO HELP WITH DIFFERENTIATING LEARNING:

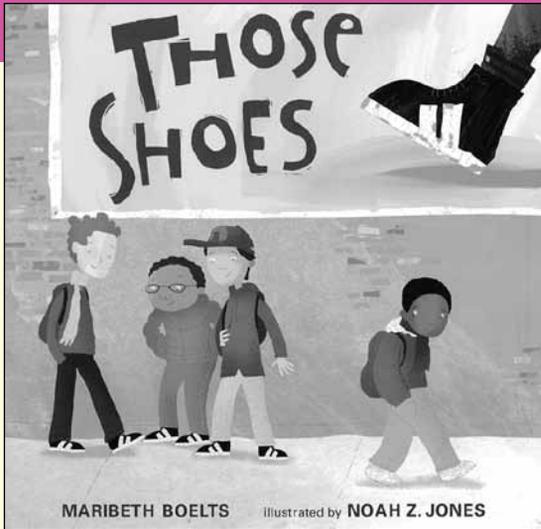
1. Be patient and positive in your approach. Focus on the creative process far more than the product or the results. The idea here is to build self-confidence and to allow all children to gain a sense of accomplishment.
2. Maintain predictable routines and guidelines, while encouraging children to explore, experiment, express, and create.
3. Allow sufficient time and flexibility for exploration, so that the children can work at a steady, engaged, but non-pressured pace.
4. Provide time for reflection so the children can think critically about what they experienced or did.

The arts provide a valuable means of self-expression and assessment, community building, and learning for everyone in the primary classroom, especially for children with special needs.

THE ARTS: An Integral Part of Life

Schools are wise to take children out to arts performances and exhibits, as well as bringing professional and community artists and performers into their buildings. If these arts experiences are co-planned with the artists and integrated into the curriculum, the experiences are richer for all. Artists can inspire, motivate, and educate both children and teachers.

The arts are meant to be an integral part not only of the curriculum, but of life itself. So, embrace the opportunity to introduce the arts and to explore them with your children, using *Primary ETFO Arts*.



THOSE SHOES

Author: Maribeth Boelts
Illustrator: Noah Z. Jones
Publisher: Candlewick Press, 2007
ISBN 978-0-7636-4284-6 (paperback)

Jeremy dreams of black high-tops with two white stripes, but his grandmother tells him they don't have any room for "want" ... just "need". When his sneakers fall apart at school, the guidance counsellor gives him a replacement pair. Everybody laughs at them ... except Antonio. The embarrassment prompts Jeremy to find and buy a pair of his dream shoes at a thrift shop. There's a problem, though: the shoes are too tight. When Jeremy and Antonio become friends, Jeremy realizes that the shoes would be perfect for Antonio, and he kindly leaves them on his doorstep.

FOCUS THEME: Poverty

poverty needs versus wants advertising friendship teasing fitting in acceptance kindness caring

Discovery Questions

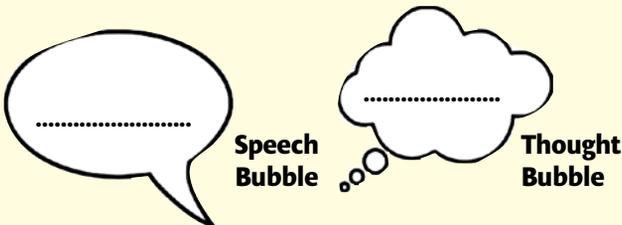
1. What things do all children need?
2. What things might children want that they do not really need?
3. Why would parents not buy everything their children want?



DRAMA

Story StARTer:

Invite the children to look at the cover of *Those Shoes* before reading it. Use pieces of white cardboard to cut out a speech bubble (sample) and a thought bubble (sample) to discover what the four boys on the cover of *Those Shoes* might be saying or thinking.



Put the speech bubble above each character's head, and ask the children to say what that character may be saying. Now use the thought bubble to discover what each of the characters may be thinking.

Afterwards, ask the children to predict what the story might be about. One approach is for a character from the cover to tell what happened as he would understand it. Read *Those Shoes* aloud to the children.

ELEMENT: RELATIONSHIP

Relationship encompasses the connection(s) among people, events, and circumstances.

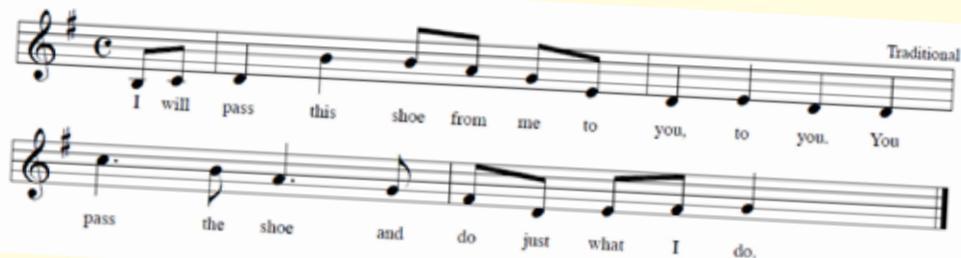
Exploration

Hot Seat Focus: Imagine that a boy or girl is talking with a grandmother about an incident at school where the child (or another child) was laughed at or teased. The grandmother wants to help. Ask: What questions might the grandmother ask the child? What advice might she give?

After discussing possible questions and advice, take on the role of the child. In so doing, you are adopting a strategy called “teacher-in-role”, whereby your contribution comes from role-playing rather than from making comments as an observer. Tell the children that when you sit in a particular chair, you will become the child in this scenario, ready to be questioned by the group about your background, behaviour, and motivation. In drama this technique is called “hot seating”. In this particular hot seating, the children collectively take on the role of grandmother and can ask questions and give advice to the child while you assume the role of the child, providing answers and insights.

After you leave the chair and come out of role, let the children reflect on what transpired and on what next steps the grandmother or the child could take.

MUSIC



Imagination

PASS THE SHOE: Play a shoe singing game, using “Pass the Shoe”. This song has a strong, steady beat. Sing the words and pass the shoe on the strong beats (e.g., pass, shoe, you). Continue passing the shoe until it gets back to the owner. Gradually add shoes until everyone is passing a shoe.

Discuss with the children how it felt to be without a shoe. Ask: What would a day be like without shoes?

Teaching Tips

- When learning the song “Pass the Shoe”, first practise the passing motion without shoes.
- For younger students, start with cups or beanbags. Practise switching frequently between patting the beat and clapping the rhythm and identifying these music terms.

Extensions

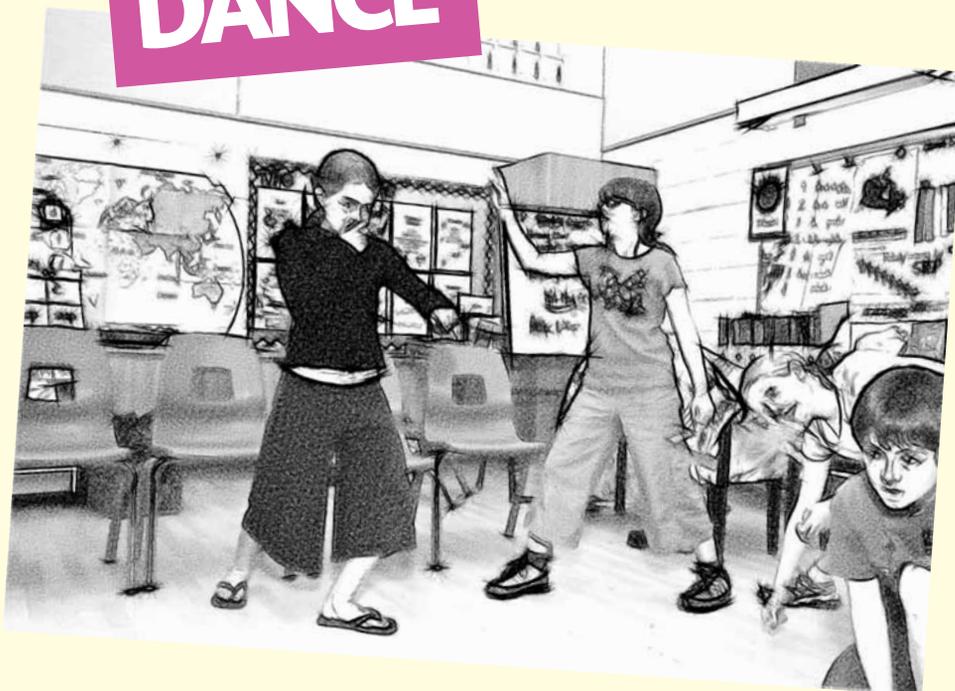
- Explore rhythm with other poems, chants, and songs, using the process outlined above.
- Invite the children to create their own chants and rhythms using other vocabulary.

Assessment Prompts

I can ...

- explain the difference between rhythm and beat.
- keep a steady beat.
- switch between performing the rhythm and the beat.

DANCE



Imagination

FOOTWEAR FOLLY: Create an open space in or out of your classroom. Invite the children to respond to prompts to imagine that they are walking in different ways with a focus on the various ways that feet can move. For example, you may lead the children in walking on their tiptoes, on heels, with duck feet, with toes in, or as if in mud.

Now, invite the children to find their own space where they can imagine putting on and moving in various kinds of footwear that you suggest (e.g., moving in flippers, high heels, hip waders, rubber boots in the rain, cowboy boots, slippers, sparkly shoes, pointed shoes, ballet slippers, tap shoes, pro basketball shoes, flip-flops, shoes too small, shoes too big, bare feet). Direct them to walk slowly, quickly, carefully, up imaginary stairs, or in quicksand. Tell them to sit down and remove their imaginary footwear between suggestions.

A variation on this activity is to ask for a child volunteer to walk in a certain type of shoe and to prompt the class to guess the kind of shoe.