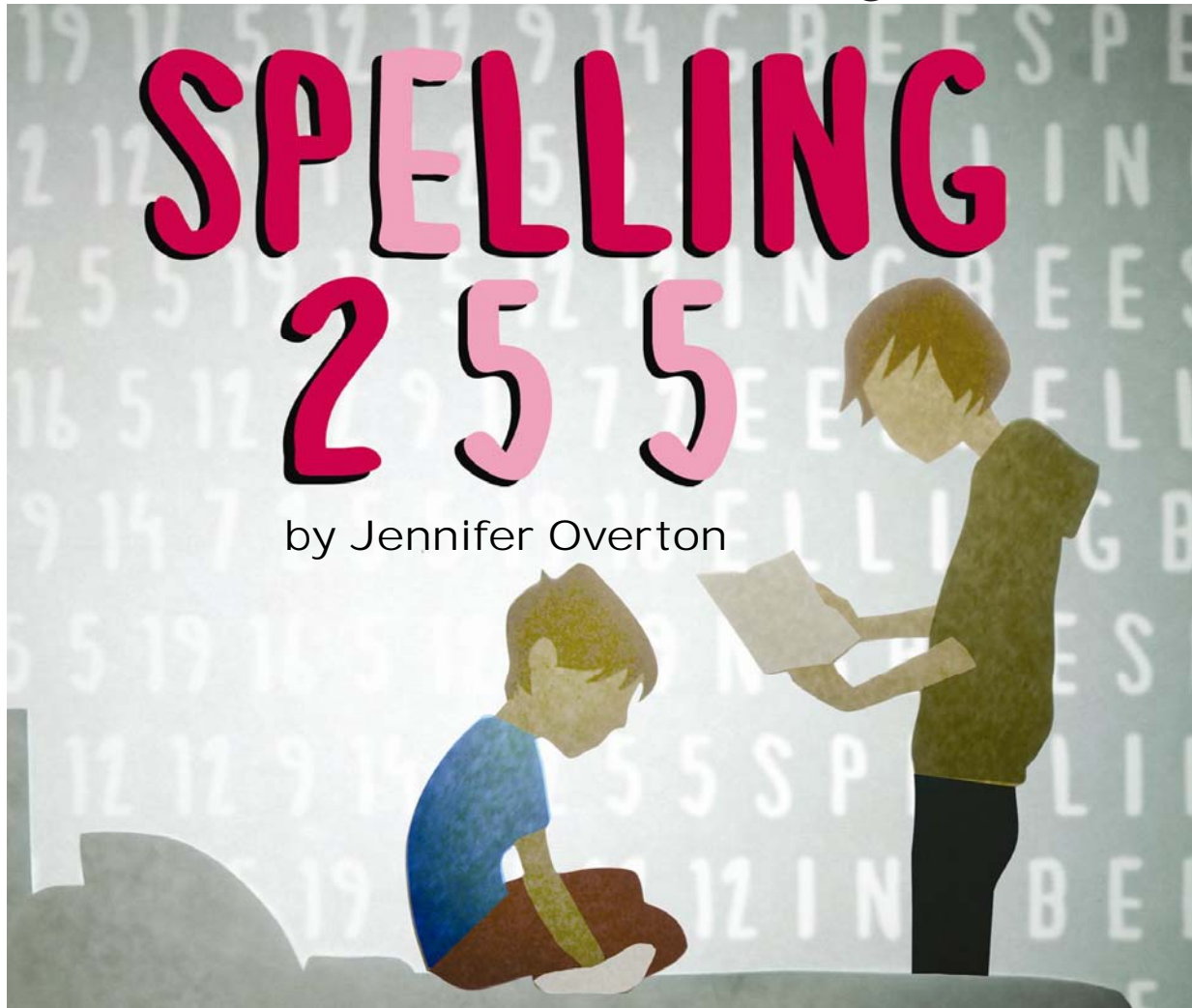


Carousel Players



Teacher's Study Guide for Grades 4 to 8

By Jenna Cumming, Hailey Kowal, Patricia Lovell, Fraser Morgan & Emma Rundle



Presented In partnership with

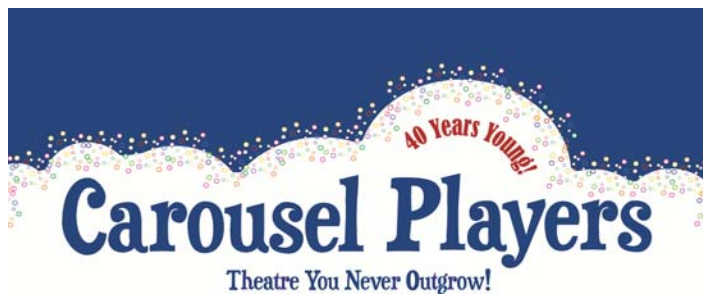


Howard Etherington
Memorial Award

THEMES

Children living with Autism and their Families
Being Different Bullying Spelling and Literacy
Developing Moral Standards

You can download this study guide at
www.carouselplayers.com



Carousel Players is an award-winning professional theatre for young audiences based in St. Catharines that is committed to the development of new work and the production of theatre that entertains and challenges our audiences. We present inspiring and creative plays for children aged 5 to 14 in schools, theatres and other venues. We ensure that our performances, theatre school and classroom programs are affordable for all children regardless of their socio-economic status or situation. Our home is in the Old Courthouse in downtown St. Catharines at 101 King Street where 9 theatre and dance companies regularly perform in the theatre facility that we manage – the Sullivan Mahoney Courthouse Theatre.

Our Activities

Throughout our 40 year history, over 2.7 million students, teachers and families have seen our productions. We regularly perform in schools across Ontario, and frequently tour to theatres in London, Toronto and Orangeville. Our award-winning plays have toured as far away as England and Japan. Carousel Players offers theatre camps, youth outreach programs and is a partner with Brock University in the Commotion Youth Theatre Project. We host student volunteer placements and internships for young professionals.

Our History

Carousel Players is a non-profit charitable organization that was founded in 1972 by Desmond Davis, a professor of Drama at Brock University in St. Catharines. Des and his wife Faye came to Canada from Australia and created a theatre to serve youth in Niagara. The name for the company is inspired by one of Canada's oldest carousels in nearby Port Dalhousie where you can still take a ride for just a nickel. Other artistic leaders of the company include Duncan McGregor (1980-1990), Pierre Tetrault (1990-1998), Kim Selody (1998-2006) and Pablo Felices-Luna (2007-present).

Carousel Players Staff

Pablo Felices-Luna (Artistic Director), Jane Gardner (General Manager), Carrie Costello (Production Manager) and Donna Vandecoevering (Accounts & Tour Manager)

Carousel Players Board of Directors

Debra McLaughlan (Chair), Carolyn Mackenzie (Vice-chair/ Secretary), Corey Miles (Treasurer), Janis Barlow, Sarah Lynch, Glenn McCann, Margaret Newby, Paddy Parr and Gyllian Raby.

Carousel Players acknowledges the support of our generous funders



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Donald and Barbara Fraser Family Fund at Niagara Community Foundation

Spelling 2-5-5

By Jennifer Overton

Director - **Pablo Felices Luna** *
Set, Props & Costume Designer - **Melanie McNeill**
Sound Designer - **James Smith**
Lighting Designer - **Jennifer Jimenez**
Stage Manager - **Elsa Pihl** *

Study Guide by **Jenna Cumming, Hailey Kowal, Patricia Lovell, Fraser Morgan & Emma Rundle**
Cover Illustration by **Ernest Harris Jr.**
* member of Canadian Actors' Equity Association

The Characters

Simon: twelve-year-old with ability beyond his age to spell - **Ryan Bondy** *
Jake, a ten-year-old boy with autism and the ability to spell words using numbers - **Aaron Stern** *
Diane, the mother of Simon and Jake - **Kerry Ann Doherty** *
Laurie and many other characters - **Tiffany Martin** *

Notes From The Playwright

"If autism is something wrong with my brain, why can't they operate and fix my brain? 'My son Nicholas asked me this recently. I tried to explain there's nothing wrong with his brain, that his brain works a little differently than most other peoples' brains, but that's not wrong; that's not bad. That's unique. That's what makes him special). I wrote this play because there is a thirst for knowledge about Autism. I want teachers, students, families, individuals with Autism Spectrum Disorder (ASD), and policy makers to gain a further understanding of ASD. I want them to understand the need for supports for schools and families. I want to spark conversations about bullying, inclusion, compassion, and what it means to be differently abled. I want to salute parents. I want to send a special shout out to siblings. But most of all I want a world where it's safe to be different and kids like Nicholas never have to feel that their brain is wrong.

The Playwright

Jennifer Overton is an actor, educator, and writer originally from Ancaster, Ontario, now living in Halifax. Her award winning and recently published play, *God's Middle Name*, produced by In Good Company Theatre was inspired by her book, *Snapshots of Autism: A Family Album*, about life with her autistic son Nicholas. The play enjoyed a highly successful national tour and earned the 2007 Robert G. Merritt Award for Outstanding New Play and Outstanding Production, as well as being shortlisted for the prestigious Lieutenant Governor's Masterworks Award. Jennifer holds an M.F.A. in Theatre Performance from York University, and spent ten years on faculty in the Theatre Department at Dalhousie University. She is the proud recipient of Autism Nova Scotia's 2007 Sobey's Green Jacket Award in recognition of her commitment to the Autism community.

The Story

Simon's mother is always paying attention to his younger autistic brother, Jake. When a televised spelling bee is announced, Simon sees his opportunity to shine but he discovers that Jake is a great speller too. Simon has to decide if he can share the spotlight with his brother. The play promotes a greater understanding of children diagnosed with autism and the issues they face at home and school.

Thanks to the Niagara Community Foundation

Carousel Players acknowledges the financial support of the Niagara Community Foundation, which is a public foundation serving the people of Niagara. The Foundation builds permanently endowed charitable funds for the changing need and opportunities of the community and provides grants to eligible charitable organizations in culture, health, education, environment, recreation and social services.

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Additional Resources

Autism Ontario is an organization that makes a positive impact on the lives of people affected by Autism Spectrum Disorders (ASD). With 1 in 150 children affected, 3000 Canadians are being newly diagnosed each year. Autism Ontario is dedicated to increasing public awareness about autism and the day-to-day issues faced by individuals with autism, their families, and the professionals with whom they interact. Find out more about Autism Ontario and its many chapters at www.autismontario.com

Schools, families and communities play a vital role in generating awareness and understanding and building support systems for people affected by ASD. Autism Ontario has a number of useful resources for schools (information, activity ideas, publications, and videos) that are available at www.togetherforautism.ca

Autism Ontario’s Niagara Chapter is located at 36 Page Street in St. Catharines. Their lending library contains over 800 titles of books, reports, children’s books, audio cassettes, videos, DVD’s, and CD ROMs. Their educational video called *Experiencing Autism* is one of their most frequently borrowed resources. Members pay an annual fee (many School Boards in Ontario are members) to gain access to these resources.

CURRICULUM EXPECTATIONS

The **Spelling 2-5-5 Study Guide** can be applied to many Ontario Curriculum guidelines. Below are some expectations that **Spelling 2-5-5** serves as a tool for meeting curriculum goals:

THE ARTS

Drama - (B1.1) Engage in dramatic play and role play with a focus on exploring a variety of sources from diverse communities, times and places.

Drama – (B1.2) Demonstrate an understanding of the element of character by adopting thoughts, feelings and gestures relevant to the role being played.

Drama – (B1.3) Plan and shape dramatic play by building on the ideas of others, both in and out of role.

Drama (B1.4) Communicate feelings and ideas using audio/visual or technological aids.

Drama (B2.1 and B2.3) Express feelings and ideas about a drama experience in a variety of ways, making personal connections to the characters and themes in the play.

Visual Arts – (D1) Using the “**Comic Strip**” activity in this study guide, students will recreate Simon and Jake’s experience in their own comic strips that communicate ideas, thoughts, feelings and experiences.

HEALTH AND PHYSICAL EDUCATION

Physical Education – Using the “**Working with a Physical Disability**” activity, the “**Obstacle Course**” activity and the “**Decoding**” activity in this study guide students will perform a variety of static balances, using different body parts at different levels; perform a variety of locomotor movements with and without equipment, traveling in different directions and at different speeds, and using different pathways, use a range of critical & creative thinking skills and apply relationship and social skills as they participate in physical activities.

HISTORY

Inquiry Research and Communication Skills – Using the “**Historical Buildings Brochure**” activity in this study guide, students will research a historical building, its architecture and current usage. Using the “**Mapping History**” activity in this study guide, students will research some historical sites mentioned in the play and present their information to the class. Their presentations may include using media, oral presentations, written notes and reports, and graphics.

LANGUAGE ARTS

Media Literacy – (3.4) Produce media texts for specific purposes and audiences.

Oral Communication – (2.2 and 2.4) Use speaking skills and strategies to communicate with different audiences.

Writing - (1.2 and 1.5) Generate, gather and organize ideas and information to write for an intended audience.

Writing (2.1, 2.5, and 2.8) Draft and revise writing, using a variety of literary and graphic text forms and stylistic elements.

Writing (3.7 and 3.8) Apply knowledge of language conventions and present written work using print, script, different fonts, graphics and layout.

PRE-PERFORMANCE ACTIVITIES

Anticipation Guide (Language Arts)

An anticipation guide is a useful tool to get students thinking about a piece of literature they are about to read, or in this case, a play they are about to see. Students will complete the anticipation guide twice, once before they see the performance and again after the performance. Students are encouraged to discuss how the performance solidified, altered or helped form their ideas and opinions.

Procedures:

Read each statement and write "YES" in the blank space if you agree with the statement; if you do **not** agree with the statement, write "NO". If you are unsure leave a question mark (?) in the blank space.

Before the Play	Statement	After the Play
	Being popular is the most important thing in my life.	
	I value loyalty in my friendships.	
	My siblings have an impact on my daily life.	
	Everyone learns in the same way.	
	It is best to live by a strict routine.	
	Getting along with my siblings is important to me.	
	My friends are the most important people in my life.	
	Bullies at school are none of my concern.	

Imagine (Dramatic Arts, Learning Disability and Autism Awareness)

Have the students close their eyes and listen carefully to all the sounds in the room: the hum of the lights, the street traffic outdoors, chairs scraping, every little noise. Then ask them to imagine that the sounds are 100 times louder and their brains cannot filter out any of the sounds.

Ask them to imagine trying to focus on and listen to what the teacher is saying if they always heard all of the sounds around them, magnified. All the time! How frustrating would that be?

Discuss with the class how much we communicate with facial expression, gesture and body language. Ask them to imagine what it must be like to not understand these physical signs (for example, not understanding what a shrug means in a conversation). Imagine how confusing it might be to communicate with others.

Does Word Order Matter? (Language Arts, Learning Disability and Autism Awareness)

The goal of this activity is to allow students to recognize the importance of referring to individuals with special needs as persons first, not as their disabilities.

Ask the class to identify the difference between the following two phrases:

The woman with blue eyes.

The blue eyed woman.

The obvious difference is the position of “blue eyes”. Encourage students to brainstorm the implications of placing “blue eyes” BEFORE “woman”.

- Does it focus on having blue eyes more than being a woman?
- Does it suggest that one trait (having blue eyes) is more important to notice than another trait (being a woman)?

If the students were to compare: ***The person who is left handed.*** ***The left-handed person.***

- Is there any difference in emphasis?

What about: ***The person in a wheel chair.***

The wheel–chaired person.

- How does placing “wheel chair” BEFORE “person” alter the value of the person?



Team Building Games (Dramatic Arts and Physical Education)

Team-building games encourage participants to work together as a productive unit through focusing on group communication, leadership, problem solving, trust, and persistence.

Human Knot

- Divide the class into teams of approximately 8 people.
- Ask each group to form a circle.
- Ask everyone to put their left hand into the middle of the circle, and hold onto the hand of someone who is not directly next to themselves.
- Repeat with the right hand, holding the hand of a different person, who is also not directly next to themselves. (Use 1-foot “buddy ropes” to reduce arm twisting if required.)
- The group must use teamwork to unravel themselves into a circle again without coming disconnected.

Magic Carpet

- Ask each group to stand on a “magic carpet” (tarp or blanket).
- Tell the group that they’re on a magic carpet ride, have risen high in the air and are ready to travel!
- Unfortunately, instructions on how to steer and land the carpet are on its underside. So, the team must flip the carpet over while standing on it, without letting anyone fall off.

Wireless Communication

- One group at a time will perform this game. The winner will be the fastest group to finish.
- Put a rope down as a starting line and ask the group to select their best listener.
- Bring that person forward approximately 20 feet and blindfold him or her. This person, the listener, may not speak until the game is over. The listener will perform instructions from another group member, the communicator.
- Ask the group to select their best communicator.
- Bring that person forward approximately 10 feet and turn him or her to face the group, who should all be standing on the starting line. The communicator may not turn around to look behind. However, the communicator will speak.
- The group on the starting line may not speak. The communicator is the only person who speaks.
- Produce a set of written instructions that involve action (e.g. "Put on a hat, sit on a chair, pour a glass of water, then drink it!")

Give these instructions to the people on the starting line.

- Without speaking, the group makes the communicator understand the instructions.
- The communicator then tells the listener what to do and the listener performs the actions.

Important: Use a different set of instructions for each group. For example—“mouthing” or whispering instructions to the communicator are not permitted. Actions only!

What Talent! (Language Arts)

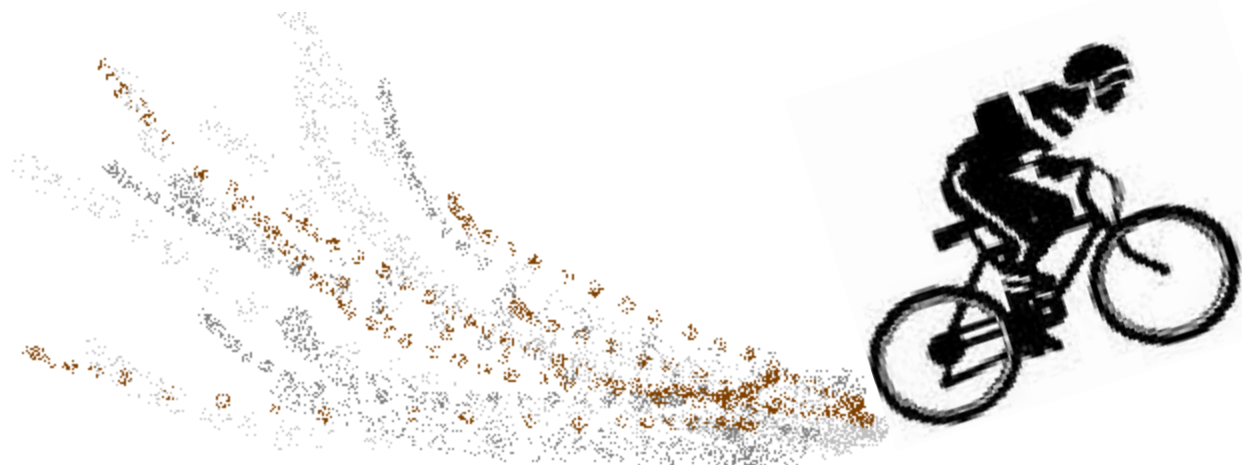
1. Have students complete the “What Talent!” Survey.
2. Using the scoring sheet found in the Appendix, have students circle the number of each statement they checked on the “What Talent!” survey.
3. Have students add and record how many statements they checked for each category.
4. Each student’s scoring sheet should display a category with a high total and a category with a low total. (Some students will have ties.)
5. Have students read the descriptions of their strongest and weakest intelligences.
6. Post the different intelligences around the room (verbal linguistic, visual spatial, logical mathematical, body kinesthetic, musical rhythmic, interpersonal, intrapersonal, naturalist).
7. Have students group themselves under the heading of their strongest intelligence. Students who have a tie should select the intelligence they think is their stronger one.
8. If you wish, take a picture of the class underneath their intelligence headings!
9. Encourage the class to take a look around. Notice how some classmates may have strengths in areas that are your weaknesses!
10. Next, have students group themselves under their weakest intelligence. Students with ties should select the intelligence they feel is their weakest.
11. Encourage the class to take a look around. Notice how some classmates may have weaknesses in areas that are your strengths!



What Talent! Survey

Read all the sentences and check the ones that apply to you.

- | | |
|---|--|
| <input type="checkbox"/> 1) I really like to read books. | <input type="checkbox"/> 15) I have a lot of friends. |
| <input type="checkbox"/> 2) I have a good singing voice. | <input type="checkbox"/> 16) I find activities like riding a bicycle and skateboarding easy. |
| <input type="checkbox"/> 3) I often need a quiet place to work or just be alone. | <input type="checkbox"/> 17) I like books with lots of illustrations. |
| <input type="checkbox"/> 4) I often give advice to my friends who have problems. | <input type="checkbox"/> 18) I am a very independent person. |
| <input type="checkbox"/> 5) I like to go camping. | <input type="checkbox"/> 19) I prefer team sports. |
| <input type="checkbox"/> 6) I like to work with computers and calculators. | <input type="checkbox"/> 20) I often think about important problems in life. |
| <input type="checkbox"/> 7) I enjoy listening to other people talking. | <input type="checkbox"/> 21) I enjoy collecting things. |
| <input type="checkbox"/> 8) I love animals. | <input type="checkbox"/> 22) I use my cell phone a lot. |
| <input type="checkbox"/> 9) I really like to draw. | <input type="checkbox"/> 23) Word searches, crossword puzzles and other word puzzles are fun for me. |
| <input type="checkbox"/> 10) I learn to play new sports easily and quickly. | <input type="checkbox"/> 24) I move, tap or fidget if I have to sit for a long time in one spot. |
| <input type="checkbox"/> 11) I play (or would like to play) a musical instrument. | <input type="checkbox"/> 25) I am always listening to music on the radio, or on my mp3 player. |
| <input type="checkbox"/> 12) I like to play strategy games. | <input type="checkbox"/> 26) I like to figure out how gadgets and machines work. |
| <input type="checkbox"/> 13) I have a hobby or interest that I don't usually discuss with others. | <input type="checkbox"/> 27) I enjoy math. |
| <input type="checkbox"/> 14) I like to participate in extracurricular activities at school. | <input type="checkbox"/> 28) I like to tell stories. |





What Talent! Survey (continued)

- _____ 29) I am comfortable in a room with a lot of people.
- _____ 30) I like team sports.
- _____ 31) I can exercise without getting easily tired.
- _____ 32) I like to watch natural events and hear explanations about them.
- _____ 33) I listen to music a lot.
- _____ 34) I remember melodies and can sing the tunes to lots of songs.
- _____ 35) I use hand gestures and body movement a lot when I talk.
- _____ 36) I understand how my friends are feeling by looking at their faces.
- _____ 37) I often sing or hum when I'm studying or working.
- _____ 38) I like to get involved in "Earth Week" activities.
- _____ 39) I love wild amusement park rides.
- _____ 40) I can usually accurately describe how I am feeling.
- _____ 41) I prefer to draw pictures rather than write stories.
- _____ 42) I use Facebook and text a lot.
- _____ 43) I like to do surveys.
- _____ 44) I keep a journal or a diary.
- _____ 45) I have pets.
- _____ 46) I like to create posters and/ or Web pages on the computer.
- _____ 47) I enjoy logic puzzles and brain teasers.
- _____ 48) I like to touch something that I have just seen.
- _____ 49) I am usually the leader of a group or team.
- _____ 50) I like to keep a collection of things that have a special meaning for me.
- _____ 51) I usually have a song or tune in my head.
- _____ 52) I like to do crafts and build things.
- _____ 53) I can easily add numbers in my head.
- _____ 54) I doodle a lot on notebooks and papers.
- _____ 55) I like to draw in class.
- _____ 56) The protection of animals and endangered species is very important to me.



What Talent! Survey Scoring

*Circle the numbers of the sentences that you chose.
Total the number of circles you marked for each column.*

	<i>Verbal Linguistic</i>	<i>Logical Mathematical</i>	<i>Visual Spatial</i>	<i>Body Kinesthetic</i>	<i>Musical</i>	<i>Inter-Personal</i>	<i>Intra-Personal</i>	<i>Naturalist</i>
	1	6	9	10	2	4	3	5
	7	12	17	16	11	14	13	8
	22	26	30	24	25	15	18	21
	23	27	41	31	33	19	20	32
	28	43	46	35	34	29	40	38
	42	47	53	39	37	36	44	45
	52	54	55	48	51	49	50	56
Total # of Circles								



What Talent! - What Your Score Tells You

The columns with the most numbers identify your major strengths or intelligences.

Read the explanations below:

Verbal Linguistic:

You like books, magazines, journals, cartoons, news, word games, etc. You also like to talk. At school it's easiest for you to learn with written work. If you are misbehaving at school, you're possibly inventing stories about your teachers!

Logical Mathematical:

You like strategy games, surveys, mathematics and sciences. At school, it's easiest for you to learn with numbers.

Visual Spatial:

You like to use your imagination. You like to create images. At school, it's easiest for you to learn using graphics, illustrations and tables.

Body Kinesthetic:

You prefer physical education and/or dance classes. You like to create small models. At school, it's easiest for you to learn by doing something active. You don't like written work or seat work.

Musical :

You like music and sound. You like to sing, listen to songs, and play instruments. At school, it's easiest for you to learn and study with music playing.

Inter-Personal:

You like to understand and be around other people. You enjoy team games and learning about society. At school, it's easiest for you to learn in small groups.

Intra-Personal:

You understand your own feelings, intentions, and actions well. You enjoy solitude and like to think about your personal problems. At school, you work best individually.

Naturalist:

You love animals. You like camping and nature hikes. At school, you like to read about animals and wildlife. Recycling is important to you. At school, it's easiest for you to learn outdoors in the fresh air.



POST-PERFORMANCE ACTIVITIES

Dear “Blank” From “Blank” (Dramatic Arts, Language Arts)

The following drama strategies go together to create the “Dear ‘Blank’ From ‘Blank’” activity.

Role on the Wall

In this activity, students will be focusing on specific characters from *Spelling 2-5-5*.

- The outlines of three bodies are drawn on large sheets of paper, which are then taped onto the wall or blackboard. (The outlines can be created by carefully drawing around three students.)
- Label each of the outlines as one of the three main characters: Simon, Jake, and Diane.
- Using student ideas, words or phrases describing the character are then written directly onto the outline (or stuck on with post-its.)
- Include facts such as physical appearance, age, gender, location & occupation, as well as personal ideas such as likes/dislikes, friends/enemies, attitudes, desires, secrets & dreams.

Character Letter

- Ask each student to select one of the characters from the **Role on the Wall** activity to portray in a letter.
- As their selected character, students will write a letter expressing their feelings about Simon going to the auditions for “So You Think You Can Spell.”
- The students will write the letter to any of the other characters in the play.
- Encourage students to use descriptions from the **Role on the Wall** activity to help generate ideas for the letter.
- Ask students to think about the feelings and frustrations their characters may be experiencing before the audition for the TV show. Describe these feelings in the letter and also express the reasons for these feelings.
- Review the **Character Letter Assessment Rubric** with the class before students begin writing.
- When the letters are complete, ask if anyone feels comfortable reading the letter to the class. Encourage support from the rest of the class, so that those reading do not feel self-conscious.

Corridor of Voices

- Students line up in two rows, facing each other to form an empty corridor between the rows.
- Place a volunteer at one end of the corridor with his or her **Character Letter**.
- Standing at the end of the corridor, the volunteer reads his or her letter aloud to the class.
- Based on the information in the letter, students in the corridor think of a specific word or phrase to say or whisper to the character.
- Instruct the volunteer to walk slowly down the corridor (between the two lines of students.)
- As the volunteer walks down the corridor, classmates speak their word or phrase to the character portrayed in the letter.
- Emphasize the need for concentration, minimal eye contact, and the use of silence to give weight to the words spoken.
- Invite other students to walk down the corridor of voices as time permits.
- When finished, ask both the students who walked down the corridor and those in the corridor to comment on the effect of the activity. What was it like to hear the different thoughts expressed in the corridor? What phrases or words stood out to you? Did this activity give you insight into what it might have felt like to be in this situation?

Character Letter Assessment Tool: Rubric

(Language Arts)

Name: _____

	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
CHARACTER EMPATHY	Demonstrates highly developed degree of identification with the thoughts and feelings of the character and his/her relationships.	Demonstrates considerable degree of identification with the thoughts and feelings of the character and his/her relationships.	Demonstrates some degree of identification with the thoughts and feelings of character and his/her relationships.	Demonstrates limited degree of identification with the thoughts and feelings of character and his/her relationships.
LANGUAGE & BELIEVABILITY	Language is highly specific and extremely appropriate; character-relationships are thoroughly believable.	Language is appropriate; character-relationships are believable.	Some language is appropriate to the character-relationships; believable at some key moments.	Very little language is appropriate to the character-relationships; little believability.
DETAILS & COMPLETENESS	Letter includes many details; ideas are highly consistent with events in the play.	Letter includes some details; ideas are mostly consistent with events in the play.	Letter includes a few details; ideas are not always consistent with events in the play.	Letter includes very few details; ideas are sparse and/or not consistent with events in the play.
MAINTAINING ROLE	Letter is written from the character's perspective throughout.	Letter is written from the character's perspective most of the time.	Letter is somewhat written from the character's perspective.	Letter is not written from the character's perspective.

Plot Tableaux (Dramatic Arts)

In this activity, students will tell the story of Simon and Jake in *Spelling 2-5-5* by showing the main parts of the story in a series of **tableaux**.

A **tableau** is a still, three-dimensional picture of a theme, idea, or scene, using human bodies and facial expressions.

Materials Needed:

- Chart paper and markers
- Space for students to move around in groups

Procedures:

1. Divide students into groups of 4. Distribute a piece of chart paper and markers to each group.
2. In their groups, students decide on five main moments of the play from the beginning to the end.
3. Groups list their five main moments on their chart paper as a guide. These moments will now be translated into a series of 5 tableaux.
4. Students devise their first tableau in their groups, focusing on:
 - Everyone in the group must be taking a role and displaying an activity that helps tell the story.
 - Everyone should be silent and holding their position as still as possible for 5 seconds.
5. Students devise the next four tableaux focusing on the same criteria.
6. Students then refine their tableaux, focusing on:
 - Each tableau must have different levels (sitting, standing, crouching, etc.)
 - Each person must have a facial expression that matches the character's emotion.
7. Each person's action must be clear and easy to read.
8. Students rehearse their tableaux twice more, focusing on the above criteria.
9. Students next decide on how they will move from one tableau to the next and how much time it will take to get into position before everyone freezes at once.
10. Students perform their tableaux for the class.
11. Teachers facilitate discussion after each group performs their tableaux, focusing on why groups chose to represent certain parts of the story in their performances and highlighting common themes.



Inner and Outer Voices (Dramatic Arts)

Inner and Outer Voices is a drama technique used for exploring a character's true thoughts versus spoken words. Inner voices refer to a character's true thoughts, while outer voices refer to the actual words a character speaks to others.

Materials:

- Character Names or Outlines
- Music of your choice
- Chairs

Before the Activity:

- Post the outlines or names of two characters from the play at opposite ends of the room to allow students to view.
- Divide the class in half. During the activity half the class will work with one character while the other half will work with the other.
- Have the students form pairs within their groups.



Working in Pairs

1. Once in pairs, have the students decide who is "A" and who is "B."
2. Assign the character's inner voice to "A", outer voice to "B."
3. Decide on a moment in the play that was especially challenging for the characters.
4. Allow students to brainstorm possible inner thoughts of the characters and outer words spoken during the moment selected. Note the differences between inner and outer voices.
5. Have students practice voicing the inner and outer voices of the character. Provide each pair with a chair.
6. Seated side by side, have "B" voice a spoken sentence or phrase of the character (outer voice). Then have "A" voice the true thoughts of the character at that time (inner voice).
7. Still seated with their partners, have the students now create shapes to represent the inner and outer voices of the character. (If appropriate, play instrumental music in the background to set the mood.)
8. Instruct students to put a series of three or four inner and outer voices together to create a short movement piece that describes the character's inner and outer voices.
9. When the students become comfortable with the movement, remove the chairs and have the partners continue to make shapes with their bodies.
10. Invite each pair to present their inner and outer voices to the class.

Historical Building Brochure (History)

Jake, one of the characters in *Spelling 2-5-5*, is fascinated by architecture. Canada is full of rich, historical buildings.

1. Research a building of your choice that is within our region or within Canada.
2. Create a travel brochure to encourage people to visit this building.

Be sure to include the following in your brochure:

- History of the building
 - When was it constructed?
 - Who constructed it?
 - What was it used for originally? What other uses did it have?
 - Are there any noteworthy incidents (fires, etc.) in its history?
- Current use of building
 - What is it being used for today?
- Style of architecture
 - Briefly define the style of architecture
 - Identify similar-style famous buildings
- Important Events
 - Have any important events been held at this building?

3. Create a 2 minute presentation about your chosen building, encouraging your classmates to visit.

Mapping History (History, Geography)

1. Listed below are some historical Canadian sites mentioned in the play.
2. In small groups, have students complete a research project with one of the sites as their topic. Students should include the designer/architect and historical significance of the building in their presentation, as well as its geographical location.
3. Have students present this information to the class.
4. Have students locate and mark their historical site on the classroom map.

The Halifax Citadel Clock Tower (1803)
St. Paul's Church, Halifax (1750)
Parliament Buildings (1866)
Art Gallery of Ontario (1910)
CN Tower (1976)
Royal Ontario Museum (1914)





Comic Strip (Language Arts and Visual Arts)

Students will recreate Simon and Jake's experience in *Spelling 2-5-5* in their own comic strips!

Materials needed:

- Storyboard handout (paper with blank boxes for each comic cell and lines underneath for captions.) Teacher determines how many blank boxes (comic cells) are appropriate for the class to complete and prepares the storyboard handout template before the activity begins.
- Drawing/colouring materials for each student.
- Poster board for good copies of comic, or a computer for each student, internet access, and membership to www.bitstrips.com

Procedures:

1. Teacher introduces the activity and distributes storyboard handout to each student.
2. Teacher reviews Comic Strip Assessment Checklist with the class.
3. Students write captions under each box on the storyboard handout that represent the major plotline of the play from beginning to end.
4. Students draw pictures in each box that correspond with the caption. Teacher checks each student's storyboard for accuracy and then distributes poster board for students to create good copies of the storyboard.
5. Students complete a good copy of the comic strip.
6. The class holds a comic strip fair, so that students can review each other's work and compare interpretations of the play.

NOTE: Teachers and students can also use Bitstrips, an online program that allows teachers and students to create, save, print, and export comic strips. You can find the program at www.bitstrips.com



Comic Strip Assessment Tool: Checklist

Storyboard (Rough draft)

Criteria	Feedback	Grade
Titles <ul style="list-style-type: none"> • Clear and easy to read • Logical choice of words to represent definitive moments in the story 		/ 5
Summary <ul style="list-style-type: none"> • Story points are organized in a logical sequence • Logical choice of pictures to represent definitive moments in the story 		/5
Comic Pictures <ul style="list-style-type: none"> • Pictures are drawn with attention to detail and represent a clear, logical story • Pictures are drawn with attention to composition 		/5

Comic Strip (Good draft)

Criteria	Feedback	Grade
Titles <ul style="list-style-type: none"> • Clear and easy to read • Eye-catching to the reader 		/ 5
Comic Pictures <ul style="list-style-type: none"> • Pictures are drawn with attention to detail • Pictures are drawn with attention to composition • Pictures are coloured with care and attention to detail • If using Bitstrips, teachers can grade with same criteria 		/5
Final Comments (for next time...)		Grade Total
		/ 30

Drawing Challenge (Learning Disability and Autism Awareness)

Materials Needed:

- Paper and markers
- Photos of objects (e.g., snowman, school bus, etc.) from magazines or other sources

Procedures:

- Divide students into pairs. Distribute one picture, a piece of paper, and some markers to each student. Students are not allowed to tell their partner what is on their picture.
- Students label themselves as Partner A and Partner B.
- Partner A begins by instructing Partner B how to draw Partner A's picture, without telling Partner B what the object is. As an added challenge, Partner A may not use any words with the letter "N" throughout the process, or words associated with the object in the picture.
- When Partner B has finished drawing, she or he flips over the paper. Partner A gives Partner B new instructions on how to draw the same picture again. This time Partner A will focus on trying to give the clearest directions possible, and may say words with the letter "N".
- Students review the two drawings with their partners and discuss the difficulties they had in their roles as Partner A and B. (Partner A should experience more difficulty communicating the first time and Partner B should experience more difficulty understanding instructions the first time.)
- Students switch roles, so that Partner B has the opportunity to instruct Partner A.

Creating a Class Code of Conduct (Language Arts and Character Development)

1. After viewing *Spelling 2-5-5*, promote a classroom discussion about loyalty, family, friendship and "the golden rule." For example, ask:
 - In what ways was Jake disrespected in the play?
 - Which characters set good examples of how to treat others? In what ways?
 - What lessons did Simon learn in the play?
 - What do you think you would do if you saw someone like Jake being bullied or mistreated?
2. As a class, brainstorm ideas and rules that the group feels are important to include in a class code of conduct.
3. Together create a class code of conduct that will be posted in the classroom and maintained throughout the school year.



How I See Myself... (Language Arts and Character Development)

Materials Needed:

- Large sheets of paper (one for each student)
- Markers

Procedures:

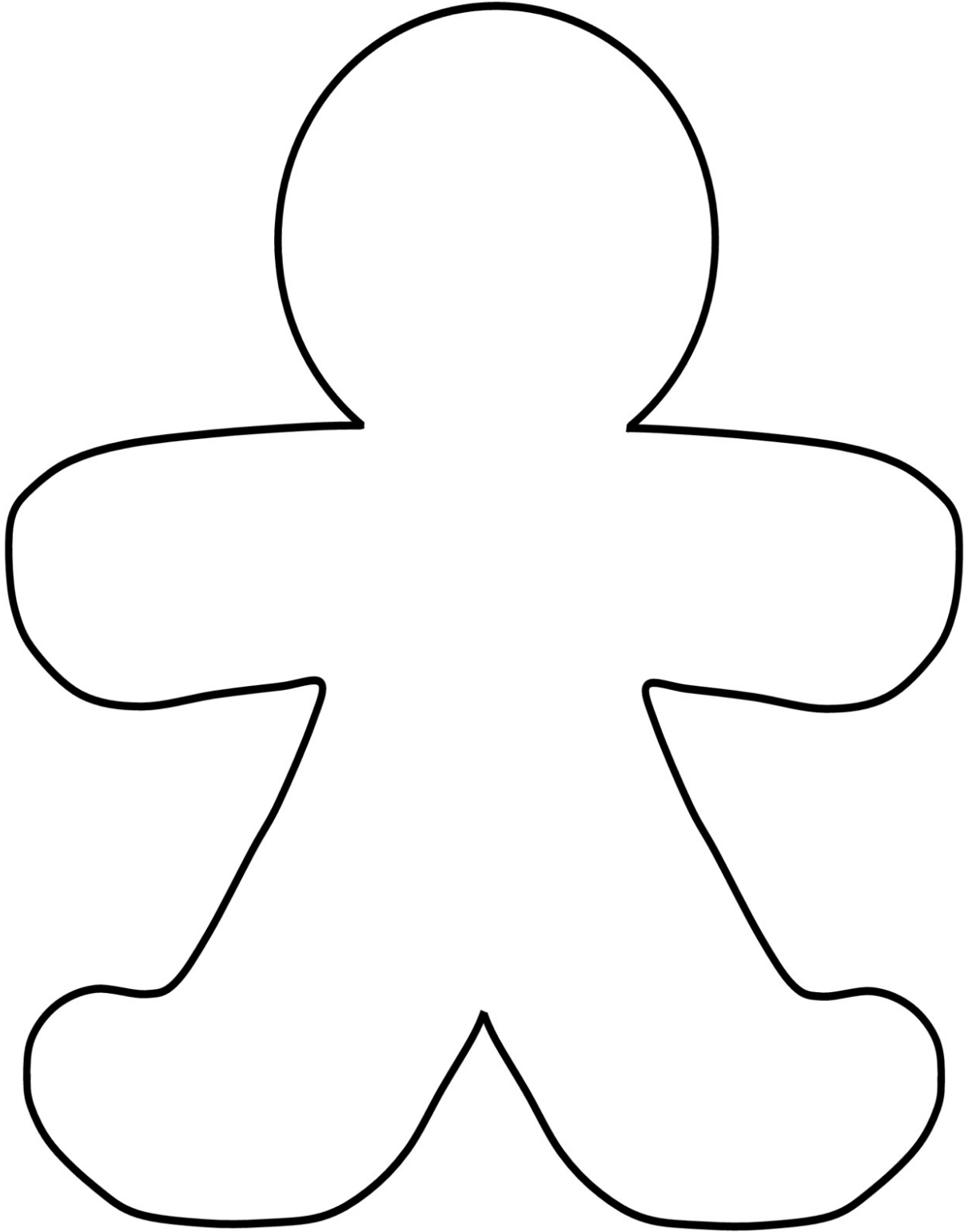
- Students each draw the outline of a body on a sheet of paper (later posted on the wall.)
- Students may be creative; however, they must ensure that their drawings are only outlines with nothing inside the lines. Their outlines will represent themselves. **Note:** The example on the next page may be used as a model.
- Ask the students: “What words would you use to describe yourself?” Allow time for students to brainstorm and jot down several words on a scrap piece of paper.
- Instruct students to print their words inside their own outlines. Decide whether some words should be larger than others or somehow made to stand out. Be creative!
- Ask the students: “What words do you think others (friends, family) would use to describe you?” Allow time to brainstorm and jot down several words on a scrap piece of paper.
- Instruct students to print these words outside their outlines.
- Post the outlines in a row around the room.

Debrief Questions:

- Do your inside/outside words differ? What are the differences?
- Why do you think people might see others differently than they see themselves?
- Is it possible to change how people are seen by others? If so, how?



How I See Myself...



Talent Showcase (Language Arts)

Just like Simon and Jake, you have a special talent or skill that you will have the opportunity to share with the class! Choose something you like to do or something you are really good at, write about it, and then present it to your peers!

Materials Needed:

- Poster board for each student
- Digital camera if teacher chooses to take pictures
- Computer and internet access if teacher decides to digitally display students' work

Procedures:

1. Students each choose something they are good at or something they like to do. Then they write two to three paragraphs explaining what their talent or skill is and why they consider it important.
2. Students format their paragraphs into a newspaper article format. To illustrate the article, students draw a picture of their talent/skill.
3. In an oral presentation, students share their talent/skill with the class. (If students choose something like drawing, they might bring in samples of their artwork to show the class. If students choose something like juggling or playing music, they might perform their talent for the class.)
4. Teacher posts students' articles and drawings around the room to remind everyone of the different talents and skills that are present in the classroom. Teacher might take a picture of them presenting their talent/skill and display the photographs as well.



Working with a Physical Disability: Obstacle Course

(Physical Education)

Materials Needed:

Meter Sticks
String or rope
Hula hoops (4)
Open space

Pylons (5)
Long jump rope
Coloured slips of paper

Procedures:

1. Assign students to work in groups of 5.
2. Three or four students in the group will be given a coloured slip of paper – each colour indicates a different exceptionality. One student will be assigned as the guide.
 - **Blue Slip:** limited use of a leg (students with a blue strip tie a meter stick to one leg)
 - **Green Slip:** no use of an arm (students with a green slip tie one arm close to their bodies.
 - **Pink Slip:** no use of eyes (students with a pink slip are blindfolded.) The guide is assigned to lead this student.
 - **Yellow Slip:** students with a yellow slip are unable to speak.
3. In their teams, students complete an obstacle course
4. Individually, students complete a peer and self-evaluation of the obstacle course activity (included on next page).

Example Of An Obstacle Course

- Teams make their way through hula hoops by stepping through each one.
- Teams select 2 members to jump rope for 30 seconds each.
- Teams complete one cycle of leap frog (everyone must jump over the line once)
- Teams zig zag through a line of pylons.
- Teams line up by birthday month *without talking*.
- Teams complete the Decoding Task handout.
- Teams make a cheer together for their team. Use movement and voice!

Note: this obstacle course is only an example! Create your own obstacle course, or have the students make their own.



Working with a Physical Disability: Assessment Tool

Self-Assessment

Place a check beside the statement that best describes your performance throughout the activity.

- 1) _____ I was willing to trust my peers.
_____ I had trouble trusting my peers.
_____ I did not try to trust my peers.

- 2) _____ I concentrated very well during the activity.
_____ I struggled to keep my concentration during the activity.
_____ I was often not concentrating in the activity.

- 3) _____ I was a team player. I helped my team work together to finish the course.
_____ I worked well with some people on my team, but not others.
_____ I left my teammates to figure it out for themselves.

Looking back on the activity, explain why you were either a good team player or not.

- 4) If I were to perform this activity again, I would...

Working with a Physical Disability - Assessment Tool

Peer Assessment

Place a check beside the statement that best reflects your team-mates' performance throughout the Obstacle Course activity.

- 1) _____ All of my teammates were trustworthy during the activity.
_____ Only some of my teammates were trustworthy.
_____ My teammates were not trustworthy during the activity.

Explain why you made the above selection. You may include examples.

- 2) _____ All of my teammates were good players.
_____ Only some of my teammates were good players.
_____ My teammates were not good players.

Explain why you made the above selection. You may include examples.

- 3) _____ All of my teammates were patient throughout this activity.
_____ Only some of my teammates were patient throughout this activity.
_____ My teammates were impatient throughout this activity.

Explain why you made the above selection. You may include examples.

Obstacle Course—Decoding Task

Use the code to spell out the words like Jake does in *Spelling 2-5-5!*

1: A	8: H	15: O	22: V
2: B	9: I	16: P	23: W
3: C	10: J	17: Q	24: X
4: D	11: K	18: R	25: Y
5: E	12: L	19: S	26: Z
6: F	13: M	20: T	
7: G	14: N	21: U	

4-9-6-6-5-18-5-14-20	2-5-5	9-14-20-5-7-18-9-20-25
3-15-13-16-5-20-9-20-9-15-14	1-21-20-9-19-13	6-1-9-18-14-5-19-19
21-14-9-17-21-5	19-16-5-12-12-9-14-7	4-18-1-23-9-14-7