

Exploring *The Old Man and the River* in Kindergarten

Summary

The following is an Inquiry based unit for using the play *The Old Man and the River* as a vehicle for thinking and learning in Kindergarten. Central ideas explored in the play include friendliness, loneliness, regret and change. This unit is designed to spark interest in students, encourage oral and dramatic expression, and recognize and extend students' thinking. Curricular connections, assessment tools and strategies and Big Ideas are provided along with guiding questions. A list of possible class activities is included along with a separate materials/resources list for Learning Centres.

Materials and Resources for Learning Centres

(Set up for the learning centres here assumes teachers and students may wish to engage in re-enacting their trip to the theatre and re-telling the Old Man and the River story as part of their learning in the classroom. Therefore, some materials here refer specifically to characters or events in the play. It is assumed that students may also wish to use class materials - including and in addition to those described here - in the creation of their own original characters and stories.)

Writing	Listening	Dramatic	Construction	Creative
<ul style="list-style-type: none"> ❖ Generally available: Pencils, pens, markers, erasers, crayons, coloured pencils ❖ For programs/posters: Blank paper or cardstock and paper with some lines, possibly include paint for large posters ❖ For money/tickets: Blank paper cut to the appropriate size 	<ul style="list-style-type: none"> ❖ CD's with various genres of music ❖ Paper, crayons, markers, pencils 	<ul style="list-style-type: none"> ❖ For the stage: Puppet theatre or large cardboard box/small table, flash light/over head projector, curtain/blanket ❖ Sound effects: musical instruments (e.g., drums, rhythm sticks, chimes, piano/keyboard) ❖ For the theatre: cash register/ jar for collecting money/tickets, chairs/cushions for audience 	<ul style="list-style-type: none"> ❖ For building the bridge (possibilities): blocks, lego, straws/popsicle sticks, natural items (e.g., sticks, twigs), plastic containers, cardboard, tape, <i>*It is possible to include the water table here – adjust building materials accordingly*</i> 	<ul style="list-style-type: none"> ❖ Generally available: tape, glue, scissors, plasticine, markers/pencils, coloured paper ❖ For puppets: yarn, fabric scraps, aluminium foil for making figures http://www.youtube.com/watch?v=Kgk7T4mrJMw cotton balls, feathers, sparkles, popsicle sticks/straws (for the fishing rod), googly eyes, ❖ For trees: paper tubes, fall coloured paper, cardboard ❖ For the set: cardboard, boxes, wire, fabric/blankets

Overall Expectations	Assessment Tools and Strategies	Big Ideas	Essential Questions	Focus for Learning Possibilities
<p>The Arts</p> <p>D1. Children demonstrate an awareness of themselves as dramatic artists and dancers through engaging in activities in drama and dance</p> <p>D2. Children demonstrate basic knowledge and skills gained through exposure to drama and dance and drama and dance related activities</p> <p>D3. Children use problem-solving strategies when experimenting with skills, materials, processes and techniques used in</p>	<p>Assessment for Learning</p> <p><i>Teacher's</i> record of learning taking place:</p> <p>Observations recorded in anecdotal notes (including student language samples), photos and/or videos</p> <p>Oral Language “Look Fors” checklist (<i>Assessment in the Kindergarten Program</i>, TDSB, Appendix E)</p>	<p>Young children have an innate openness to artistic activities</p> <p>Children are connected to others and contribute to their world.</p> <p>Children have a strong sense of identity and well-being</p> <p>Children are effective communicators</p>	<p>For consideration before attending the performance (<i>adult language is used here, please modify according to student ability/understanding</i>)</p> <p>Exploring friendliness (or unfriendliness) and regret:</p> <p>What does it mean to be friendly?</p> <p>When have you felt sorry?</p> <p><i>The play has no dialogue but relies on body language, jargon, music and predictable daily routines to relate messages.</i></p>	<p>For consideration <u>before</u> attending the performance</p> <p><u>Class/small group/individual discussions</u></p> <p>Friendliness (e.g., Conversation starters may include, <i>What do you do when you like someone? How do you know when someone likes you? What happens when you want to play with someone but they don't want to play with you?</i>)</p> <p>Repeated daily routines (e.g., <i>What do you do first in the morning? What are the other things you do? What is the last thing you do before bed?</i>) Teachers may want to record students' ideas by making a list or sequence chart. Student may record their ideas by picture making or writing.</p> <p><u>Creative movement activities</u></p> <p>Activities drawing students' attention to repeated daily routines in which they engage including waking, dressing, eating etc. (e.g., <i>role playing, miming, mirroring</i>)</p> <p>Activities involving clapping or using instruments or recorded music to encourage students to notice how tempo and style can “tell” dancers/actors how to move (e.g. <i>when I clap slowly you move slowly, what happens when I clap more quickly? How will you move for this</i></p>

<p>drama and dance both individually and with others</p> <p>Social Development</p> <p>1. Children identify and use social skills in play and other contexts</p> <p>2. Children demonstrate an ability to use problem-solving skills in a variety of social contexts</p> <p>Emotional Development</p> <p>2. Children demonstrate independence, self-regulation and a willingness to take responsibility in learning and other activities</p>	<p>Assessment as Learning</p> <p>Reflecting learning back to <i>students</i>:</p> <p>Photos, language samples (e.g., Quotes from children) and other evidence presented on <u>documentation panels</u> or bulletin boards to which children have access and/or <u>videos of classroom activities</u> for peer comments and suggestions for possible improvement or new ideas</p>	<p>Children are curious and connect prior knowledge to new contexts in order to understand the world around them</p>	<p><i>Teachers/student s might want to consider:</i></p> <p>What things do we do every day?</p> <p>How do we let others know how we feel without speaking?</p> <p>How do happy and sad music sound?</p> <p>For consideration <u>after attending the performance</u></p> <p>Exploring friendliness (and unfriendliness), loneliness, regret and change</p> <p>What does it mean to be friendly?</p>	<p><i>(flowing) music? How will you move for this (marching) music?)</i></p> <p>For consideration <u>after attending the performance</u></p> <p><u>Class/small group/individual discussions</u></p> <p>Friendliness (e.g., Conversation starters may include, <i>Think about the man, the trees and the boy. What was friendly and unfriendly? How do you know? What is friendly or unfriendly in our classroom? Our family? Our community?</i>)</p> <p>Loneliness (e.g., <i>When was the man lonely? What happened to him and what did he do? When have you been lonely? What happened to you? How can we help someone who is lonely?</i>)</p> <p>Regret (e.g., <i>When was the man sorry? What did he do? What can you do when you're sorry? What can we do when someone else is sorry?</i>)</p> <p>Change: (e.g., <i>The man changed. What did he do that was different? Did he feel better? Why? What happens when something you do all the time changes? Examples might be, when it rains and you can't play outside or when you get sick and can't come to school</i>)</p> <p><u>Role Playing - Language</u></p> <p><i>Pretend you're the man, what would you say to the trees? What would you say to the boy when he's trying to play with you and you don't want to play? What</i></p>
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<p>Language</p> <p>1. Children communicate by talking and by listening and speaking to others for a variety of purposes and in a variety of contexts</p> <p>Science and Technology</p> <p>4. Children will use technological problem-solving skills (questioning, predicting, constructing, observing, communicating) in free exploration, focused exploration, and guided activity</p>			<p>When are you lonely?</p> <p>When are you sorry?</p> <p>What does change mean? How do you know if a change is good?</p>	<p><i>would you say to the boy when he comes back?</i></p> <p><u>Creative Movement Activities</u></p> <p>Class/small group/individual movement only (e.g., <i>Let's walk/sweep/fish like the man...Let's dance/fly like the boy...Let's wriggle like the trees...Let's make arcs like the sun/moon</i>)</p> <p>Silent Secret Messages partners/individuals (e.g., <i>Tell us/you partner something without talking. Use your face and your body. Maybe you're hungry? Maybe you lost something?</i>) With puppets/socks/other figures (e.g., In partners with a puppet or other flexible figure (e.g., <i>Work together and make the puppet walk/dance. Who will move the legs, who will move the arms? Can you make the puppet look happy/sad? What do you have to do?</i>)</p> <p>With voices and movement (e.g., <i>Let's complain like the man...Let's laugh like the trees...</i>)</p> <p><u>Other Class Activities</u></p> <p>Construction of a stage and set including the bridge and waterfall; fabricating puppets or costumes (see materials list)</p> <p>Making pictorial responses to music (in whole class group or small groups at the listening centre)</p>
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