

COVID ADAPTATION: FINANCIAL LITERACY THROUGH THEATRE OF THE OPPRESSED

Secondary Drama Senior Public

COVID ADAPTATION: Lesson 3: Image Theatre

Physical Distancing Adaptations

When conducting these warm-ups and conventions, it is important to adhere to the Physical Distancing guidelines from your school board. Students should remain 2m apart at all times. Students in grades 4 - 12 are required to wear a mask. Although the government allows students with masks to work 1 metre apart, CODE recommends that all dance and drama work be done with 2 metres of social distancing in effect. Think about using alternate learning spaces such as the gymnasium, library or school yard.

Whole Class Instruction: With floor tape, demark areas where students can stand in the classroom with a metre grid or a peripheral circle so that they can participate in drama/dance conventions at a safe distance from one another. Floor tape that is slip-resistant and made of vinyl to prevent wear and tear during cleaning is recommended.

Partner work: Students can face a partner 2m across from each other. When face to face, outstretched hands should not touch one another. Refer back to personal-space warm-ups.

Small Group work: No more than 3 or 4 students per group to allow for recommended spacing of 2m between students.

If you must move your desks to create space, please ensure that each student is moving only their own desk and chair and then retrieving their own desk and chair in order to avoid contact with others belongings.

Refer to *General Tips for Safety in our Classrooms* in the overview.

Safety adaptations specific to the instructional strategies and drama conventions in this lesson are embedded in green throughout it.

Lesson Overview

Estimated Time: 150 minutes (2 periods)

This lesson consolidates the introductory work students have done in lessons one and two about the ways wealth, power and social location intersect.

Connections to Financial Literacy

Students use dramatic forms to develop a compassionate awareness of the world around them using a lens of Financial Literacy. The work develops critical thinking skills to increase student Financial Literacy.

Curriculum Expectations

Drama

A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works.

ADA3M:

- A1.2: select and use appropriate drama forms to present a variety of adapted or original drama works

ADA3O:

- A1.2: select and use appropriate dramatic forms to present themes or ideas about diverse cultures, contexts, and perspectives

ADA4M:

- A1.2: select and use a variety of drama forms to present original drama works

A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources.

ADA3M:

- A2.1: highlight selected elements of drama and subordinate others to achieve specific purposes

ADA3O:

- A2.2: use a variety of drama conventions to clarify roles, relationships, and themes in individual and ensemble drama works

ADA4M:

- A2.1: use the elements of drama to achieve specific purposes in drama works

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works and activities.

ADA3M:

- B1.2: analyse drama works to determine how they communicate ideas about issues, culture, and society
- B1.3: analyse and evaluate the aesthetic and technical aspects of drama works of diverse genres and styles

ADA3O:

- B1.2: analyse drama works to determine how well they achieve their intended purpose
- B1.3: identify aesthetic and technical aspects of a variety of drama works, either completed or in progress, suggest reasons for their use, and assess their effectiveness

ADA4M:

- B1.1: use the critical analysis process to reflect on and justify or revise decisions in creating drama works
- B1.3: analyse and evaluate the aesthetic and technical aspects of a variety of drama works and/or theatrical productions

B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities.

ADA3M:

- B2.2: identify ways in which drama can influence personal growth, relationships with others, and aesthetic judgement

ADA3O:

- B2.2: identify ways in which drama can promote self- and social awareness

ADA4M:

- B2.2: describe ways in which their personal experiences in drama have influenced their attitudes to others and their own world view
- B2.4: describe different approaches used to explore universal concepts and themes in the drama of diverse cultures

C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components.

ADA3M:

- C1.2: use correct terminology for the various components and processes of their own and others' drama works

ADA3O:

- C1.2: use correct terminology for the forms, elements, conventions, and techniques they learn about through viewing and creating drama works

ADA4M:

- C1.2: use correct terminology for the styles, components, processes, and techniques of drama in creating and critiquing drama works and theatre performances

C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

ADA3M:

- C3.1: identify and follow safe and ethical practices in all drama activities
- C3.3: demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama work and formal performance contexts

ADA3O:

- C3.1: identify and follow safe and ethical practices in all drama activities
- C3.3: demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama work and formal performance contexts

ADA4M:

- C3.1: identify and follow safe and ethical practices in all drama activities
- C3.3: demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama work and formal performance contexts

Learning Goals

At the end of this lesson students will

- communicate an understanding of some financial factors over which they may have control and others that they may not
- understand that the diversity of wealth and poverty as concepts are not limited to financial wealth and poverty
- identify how working with dramatic improvisation can help us explore our futures and consider larger social concerns
- identify how working with the dramatic forms can help us reconfigure our assumptions, beliefs and biases about a topic

Instructional Components and Context

Readiness

Students consolidate their theoretical, conceptual and practical understandings of poverty and wealth in this lesson. By using their work in lessons one and two, students build prepared improvisation scenes. By revisiting their reflections from lessons one and two, students assess how using dramatic exploration has reconfigured their own assumptions, beliefs and biases about wealth and poverty.

Terminology

Forum theatre

Prepared improvisation

Writing in role

Thought tracking

Monologues

Materials and BLMs

Reflection questions from lesson two

Journals_(with responses from the end of lesson 2)

Exit cards from lesson one (the piece of paper the student used as an Exit Card, with room to add more at the end of lesson 3)

Note: If an online platform was used for an “Exit Card” reflection, then the student can comment directly on the original reflection.

Equity Considerations:

When inviting students to create something at home to bring to the classroom for personal use, teachers need to be aware of possible equity issues for students without the resources or ability to do this without support; teachers may choose to have craft materials in their original packaging available to distribute to those who need them.

When deciding if technology and online applications or software is the best route for your adaptation to physically distanced learning, you must be aware of the technological needs, internet capability and capacity of your students. The utilization of technology to substitute in person collaboration can create equity issues related to the socio-economic status of the household, or access to the internet (e.g., rural versus urban internet capacity). Please take into account the differentiations and adaptations that meet the needs of your students.

How to use Materials and BLMs during Physical Distancing

In a classroom following physical distancing guidelines it is important to reduce the amount of paper and other materials distributed in class. Many Dance & Drama experiences include source images and text which can be projected safely instead of distributed to students. To avoid the use of hand-held manipulatives and artifacts, take photos of them and project the images to students.

Often *Black Line Masters* (BLMs) are given to students to generate ideas, report, self-assess, peer assess, reflect, and to use as final exit cards. BLMs in our resources are all PDFs. Some can be projected, however others will need to be converted for independent or group use.

A few ways to do this include:

1. Convert the PDF to a Word or Google Doc and assign it to individuals or groups of students via Google Classroom:
 - Download the PDF onto your hard drive
 - Upload the PDF into your Google Drive
 - Open *file as a* Google Doc
 - Reformat as needed
 - Share copies with students
2. Create slides and assign them to individuals or groups. The slides have the original document as a background and add a text box on top of it so that students can type into it.
3. Put the questions on a Jamboard or other collaborative interactive program and assign a board to each group.

Lesson Plan

Minds On

Whole Class > Sharing

Invite students to look through their individual answers recorded in their journals from lesson two's Consolidation questions. Ask students to identify one or two of the answers they would be willing to share with the class. Solicit students to provide a summary of their answers.

Configure the class in a physically distanced Talking Circle to allow each student to share their summary.

Ask students to respond to the answers of their peers using a critical lens. Prompts: *How does this answer mirror or challenge how you look at some of the answers you have provided? What is interesting or surprising about the answers of your peers? How have they allowed you to perhaps reconsider your own answers? What things did your peers consider that you had not?*

Connections

Connections: Students use reflection, peer feedback and discussion to build on their understanding of power, economics and social location. By reviewing the themes from

lesson one and two, students move to a deeper understanding of how societal constructs of wealth and power affect them and their plans for the future.

Assessment as learning: Students reflect on their own writing and on the ideas of their peers in order to encourage them to rethink and reconsider earlier assumptions. Group discussion creates open discourse on the topic.

Assessment for learning: The teacher dialogues with the class to deepen their answers to the questions and encourage more discourse if required, using criteria co-created with the class. The criteria will highlight what an effective discussion might look like.

Action!

Pairs/Whole Class > Image Theatre

As a class, ask students to brainstorm a list of words and ideas generated throughout the last two lessons (e.g. wealth, poverty, social location, capitalism etc.) and write them on the whiteboard/blackboard/chart paper. Leave the brainstormed words up for reference. Pair students up, ask them to find a spot in the room where they have enough space, and label themselves A and B. Ask all of the student As to select one word from the brainstorming list (e.g. power). Instruct them to "shape" their partner into a pose that represents that word. Partner A will model the movement of each body part from a safe distance and have their partner mirror their pose. Encourage students to work silently. When all of the As have finished, allow them to wander around the room and observe the other sculptures. Switch roles.

Note: For the "Gallery Walk" of Partner B Statues (then Partner A statues) make sure that each viewing student moves clockwise throughout the gallery looking at the statues without having to cross paths or make contact with other students.

Extension: Image Theatre may be repeated as a whole class. As a class, select a word from the brainstorming as a stimulus and invite the students to stand in a circle, or spread out in any fashion or shape that allows students to remain physically distanced. The whole class may respond to the stimulus or a student may choose to step into the circle and create their image. Students may also add on to other students' images by entering the space and remaining two metres away in a complimentary pose, creating an abstract representation of the word or a tableau that could be brought to life through thought tracking. For different variations of Image Theatre see Augusto Boal's book [The Rainbow of Desire](#).

Connections

Connections: If the teacher is trained in Theatre of the Oppressed, he or she may wish to use Forum Theatre as an alternative to Image Theatre as a way to play out some of these issues.

Differentiation:

- Use thought-tracking to expand the scene using more players to represent the inner voice of each character.

Assessment for/as learning: Teacher uses observation and feedback to push student learning forward.

Consolidation

Individual and Whole Group > Revisiting Personal Biases, Beliefs and Assumptions

Have the students take out their page with their “Exit Card” from lesson one. Ask students to reread their original answer to the questions:

How has your understanding of poverty and wealth developed through your work today?

What are some of your assumptions, beliefs and biases about poverty and wealth?

Invite students to reflect on the work they have done in the last two lessons and to reconsider their answers to these questions. Ask students to make changes or write new answers to the questions that reflect any changes in their biases, beliefs and assumptions about poverty and wealth. (Optional) Ask students to pair up and share some of the ways in which their own ideas on the topic have changed.

Lead the full class in a discussion about the work and how using the dramatic form has helped them to explore a complex issue Prompts: *How has our use of drama helped us explore the issues of poverty, wealth, economics and social location? How does using this kind of approach support the examination of social issues and can sometimes alter our perceptions?*

Extensions Ideas:

- Have students write a dialogue with a partner reflecting one or two aspects explored in the unit (e.g., poverty, wealth, power, status, wants, needs, personal goals and happiness).

Connections:

- Students make a full-circle return to explore previous ideas from lesson one while reflecting on the use of the dramatic form.

Differentiation

- Suggest students share one specific way their own personal perceptions have been altered by the work.

Assessment as learning: Student self-reflection heightens awareness of the learning that has taken place throughout the unit. Ask students to make an entry in their journals.