

COVID ADAPTATION: POETRY IN MOTION

Secondary Drama Intermediate Public

Lesson 2: Language as Art

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.

Critical Learning

In this lesson, students will work collectively to explore how language can be an art form and how dramatic conventions and techniques can heighten understanding of language and ability to communicate ideas about language. Students will use critical thinking as they explore a variety of approaches to language as art.

Guiding Questions

How is language an art form?

How can language be communicated through movement and voice?

How can we use drama conventions and techniques to communicate an idea?

How does voice add texture to a poem?

Curriculum Expectations

A1.2 select and use appropriate forms to suit specific purposes in drama works

A2.1 use the elements of drama to suit an identified purpose and form in drama presentations

A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations

A3.2 use a variety of expressive voice and movement techniques to support the depiction of character

B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes

B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities

B3.3 identify and describe various roles, responsibilities, and competencies of key personnel in theatre work

C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects

C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama

C3.1 identify and follow safe and ethical practices in drama activities

C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works

C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts

Learning Goals

At the end of this lesson, students will be able to:

- Make poetry from a group of non-connected words
- Use a poem as inspiration for movement and voice techniques.
- Demonstrate how a variety of vocal techniques, including volume, chorus and echo, can enhance the meaning of language in a poem

- Take the writing of another group and explore the poem using movement and voice techniques
- Critique the work of peers
- Identify dramatic choices and their impact

Instructional Components

Readiness

Students will come to the lesson with Journal Response #1 completed. Readiness for work with poems will include contextual and biographical information about the poet and text.

Terminology

Journal

Materials and BLMs

Have students use their journals as exit cards or send exit card electronically to the teacher.

[BLM #1 Words](#)

Project words from BLM#1 onto the wall.

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.

Minds On: Approximately 20 minutes

Whole Class > Review and Summary of Journal Response #1

Ask students to summarize and share their thoughts from Journal Response #1.

Key Questions For Discussion:

What connections can we make between movement and poetry?

How can movement be seen as a form of body poetry?

Small Group > Words to Poems

Divide class into **small groups** and **project from [BLM #1 Words](#)**. Instruct groups to organize the words into a short poem and re-write it on a sheet of paper. **Words and poems could also be shared electronically**. Invite students to repeat and reuse words or lines as they wish. Provide approximately five minutes for poem creation. **Write poems in individual journals**.

Instruct groups to create a reading of the poem using **chorus**, repetition and volume changes to add meaning to the performance. **Be sure to plan the performance with physical distancing in mind**. If in-person performances are not possible, the performance could be done virtually through a video platform. Provide students with time to explore.

Whole Class > Present

Invite groups to share the reading of their poems. Ask audience members to comment on the use of chorus, repetition and volume. Teacher Prompts: *What was effective in each piece? What changes could be made to make the shared pieces more effective? What impact would blocking and levels have? **How might a piece be different without being 2 metres apart?***

Action: Approximately 45 minutes

Small Group > Sharing and Re-creating

Collect the poems used in Minds-On (**send electronically and the students will use their personal device to access the poem**) and re-distribute them so that each group now has a poem they did not write themselves. **OR project/post the poems onto the wall** Instruct the groups to read the poem over individually in silence and then orally as a group. If masks are not required, students must stand as far away as possible when engaging in group/choral speaking work or when sharing spoken words in a presentation. Ask

groups to use a variety of drama structures with the poem that are different from and those done by the author group. Encourage groups to take into consideration the previous feedback from the teacher as well as their peers. Remind groups to start and end in a **physically distanced tableau**. **Could also split the poem into stanzas and give each student their own stanza to work on and record, then share virtually.**

Provide groups with time to complete the new task. Call upon each group to share their reinterpretation of the original poem.

Whole Class > Feedback and Reflection

Solicit responses from the audience by asking "*What did the changes do to the work?*" and "*What other changes could be made?*" Ask classmates to suggest three changes for each poem - one added movement, one alteration in vocal delivery and one other change of choice. Instruct groups to take note of these suggestions.

Small Group > Using Feedback in Performance

After all poems have been shared, challenge each group to return to the rehearsal process point to incorporate the three audience suggestions into the reading. Have each group share with the changes incorporated. Solicit feedback from their peers by asking "*What made these changes effective or not effective?*"

Consolidation: Approximately 5 minutes

Individual > Exit Card

Ask students to fill out an exit card **in their journal or email exit card to the teacher**. **Students could also post a discussion thread or audio/video journal response through a sharing platform such as Flipgrid.** answering the following:

One thing I have learned about poetry today is...

One thing I have learned about movement today is...

Exit cards are sent electronically to the teacher. Read over to inform readiness levels for lesson three. If required, repeat lesson two for a 2nd day to allow students to engage more with the topic.

Assessment for Learning (AfL)

Guide discussion of Journal Response #1 and provide formative feedback to group. Assess the willingness of the group to make connections between movement and poetry. Lead discussion and exploration back to lesson one's activities to allow students to re-engage with the terms from the lesson.

Assessment as Learning (AaL)

Provide opportunity for peer response and feedback in journals. Encourage listening and self-reflection.

Provide formative feedback throughout the poem-creation process. Allow students opportunities to critically explore the poetic work of other groups when poems are traded.

Engage with peer feedback and critique in performance.

Differentiation (DI)

Work to create a whole-class poem for use in a whole-class oral reading.

Prior to the lesson, engage students with an interest in writing to create poems using the same words-to-poems approach.

Utilize modern poetry as an exemplar for comparison between the student-created poems and published work. Allow for exploration and reflection back to anchor chart.

Provide students with the opportunity to pre-brainstorm a variety of words to be used in lieu of using BLM #1.

Create a new word list with only gibberish words or words from another language to establish extended connections between voice, language and meaning.

After the second round of feedback, redistribute the poems to new groups.

Quick Tip

Have student groups use the website - poetry pathfinders - (see Hyperlinks)

to explore and create their own poetry for use in the unit.

Teacher may wish to create her or his own page of words in lieu of using [BLM #1 Words](#).

Depending on the class, students may require more time to create their poems.

Link and Layer

Link back to anchor chart to ensure connections are made between the creation of the poem and their early brainstorming. Connect peer feedback to the anchor chart elements to allow synthesis of theory and practice.

Hyperlinks

[Poetry Pathfinder](#)