

## **COVID ADAPTATION: POETRY IN MOTION**

### **Secondary Drama Intermediate Public**

#### **Lesson 3: Poetry Out Loud**

### **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 explore poetry through dramatic arts structures and will demonstrate an understanding of how meaning in text can be heightened through the use of movement and voice. Critical learning will focus on individual and group interpretations of source texts to allow students to experience a variety of possible approaches and meanings.

## **Guiding Questions**

*How can poetry be explored through drama??*

*How can a text's meaning be explored using dramatic arts structures??*

*How can a variety of drama techniques and conventions allow an audience to experience different meanings and interpretations of 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

B1.1 use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works

B1.2 interpret short drama works and identify and explain their personal response to the works

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

B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values

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:

- Use voice techniques to add meaning to a piece of poetry
- Use the space to add meaning to a piece of writing
- Use tableau and movement to add meaning to a piece of poetry
- Experience a variety of interpretations of a piece of poetry
- Identify how choices in the creative process highlight a variety of meanings in the piece of poetry

## Instructional Components

### Readiness

Refer to lesson two ([electronic - emailed](#)) exit cards to establish student levels of comfort with the topic. Look for concerns with movement, poetry, and group dynamics before moving onto lesson three.

### Terminology

Tableaux

Choral reading

Movement

Echo

### Materials and BLMs

Copies/[projections or poster posted on the wall](#) of source poems (teacher selected poem) with emotional depth. Poem suggestions:

"Sorrow of Sarajevo" by [Goran Simic](#) or others from his website. Simic's work focuses on his experience as a Canadian immigrant and on his experiences in the Bosnia-Herzegovina war.

["The Red Wheelbarrow"](#) by William Carlos Williams.

Journal or paper for journal writing.

## **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 10 minutes**

### **Whole Class > Think-Pair-Share**

Divide students into pairs and ask them to discuss the following:

*What should we consider when we are exploring material written by another artist?*

*Is it important to communicate our own ideas or the idea of the author?*

*Who gets the final say? The author? The director? The performers?*

Invite students to share their thoughts with the class. Engage students in the topic, explaining that the next activity will put the responsibility of working with a published piece of poetry in their hands. Provide biographical and contextual information about the poet and poem to be used in Action! Below.

## **Action: Approximately 55 minutes**

### **Whole Class > Group Reading and Voices**

Distribute electronically one copy of the source poem to each student or post the poem on chart paper on the wall or project the poem. Invite students to stand around the room in a space of their own while you read the poem aloud to them. Ask students to listen to the words during this first reading. Repeat the reading and ask students to now consider meaning and the emotions that are being created for them. Ask students to select a few lines or words that have particular meaning for them. Repeat the reading a third time, encourage students to join in and say with you the lines or words they identified in the last step. Encourage students to listen to the lines and words that other students select as important to them. Remind the students that having more than one voice saying the same word is called chorus. Repeat the reading a fourth time encouraging students to use echo and a variety of volumes to further expand the activity.

## **Whole Class > Discussion > Choice and affect**

Engage the class in a critical discussion of the activity.

### **Key Questions for Discussion:**

*Why did you select the lines or words you did?*

*What was the effect of hearing others say the lines in chorus?*

*What was the effect of hearing others use echo?*

*How can reading a poem like this help us understand the emotions and ideas the author has created?*

## **Small Group > Creating a Performance**

Divide students into small groups. Instruct students to use the source poem to create a dramatic piece, similar in style to the work done in lesson two. Remind students how space, movement, volume, chorus, and echo can affect the meanings communicated. Remind groups to start and end in tableaux. **Remind students of physical distancing protocols.** Provide students with sufficient time to rehearse. **If masks are required, students will have to develop vocal strategies to ensure they are both heard and understood. If masks are not required, have students be as far from one another as possible during the creative process.**

## **Small Groups > Performance**

Ask groups to share one after another with no breaks between groups and no applause; each group moving seamlessly into the next. Instruct students to remain silent as they move to get their journals, thinking of the experience they have just been a part of.

## **Consolidation: Approximately 5 minutes**

### **Individual > Journal Reflection #2**

Instruct students to respond to the following journal questions for sharing at the start of the next lesson:

*How did the different shared pieces of the same poem add to your experience with the piece?*

*Did you find new interpretations you hadn't considered?*

*What is one moment/convention/strategy you experienced that added to your enjoyment of the poem?*

### **Assessment for Learning (AfL)**

Through brainstorming, dialogue with the class, the challenges of working with a source text. Determine student comfort level with working with a source text. Allow students to voice concerns and opportunities this type of work provides.

Assess student knowledge of contextual information for the source poem selected. Provide sufficient background and contextual information as required.

### **Assessment as Learning (AaL)**

Guide learning through formative feedback in brainstorming. Allow students to challenge the ideas of their peers with positive, constructive debate.

Provide reinforcement and feedback throughout the group reading to ensure comfort levels with the use of chorus and echo. Allow students to consider the work of their



peers and use reflection throughout the reading process to highlight the effect of using these conventions.

### **Differentiation (DI)**

Utilize a variety of poems from the same author and vary the poem for each small group. Consider the author's common themes and style in discussions throughout the creative process.

Focus on direction by allowing individual students to take on the role of director and opt-out of the performance side of the work. Engage students with the relationship of director/actor through reflective discussion and writing.

Utilize non-English authors and poems to further explore how language and meaning can be communicated.

With guidance, allow students to make their own groups and choose their own poems.

### **Quick Tip**

Scaffold by connecting with the writing from students in English classes throughout the school. Connect dramatic performance to the creative work of others throughout the school [via electronic sharing/video platforms](#) to increase cross-curricular connections. For example, use poems related to war, video tape and share with History classes.

### **Link and Layer**

Link back to the student-created poems. Remind students of the importance of working with the language they are given. Allow groups to layer each element of vocal work into the creation step by step.