COVID ADAPTATION: POETRY IN MOTION

Secondary Drama Intermediate Public

COVID ADAPTATION: Lesson 4: Poetry as Creation

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 synthesize the learning from the previous three lessons by engaging in the creation of a final piece based on a provided poetic text (different from lesson

3) Critical learning will focus on the creation and heightening of meaning in the poem through the use of voice and movement with the aid of other theatrical conventions such as <u>props</u>, costumes and technology. Leaning will also allow for leadership roles that heighten student understandings of the roles of the theatre such as actor, director and <u>audience.</u>

Guiding Questions

How can performance be used to heighten one's appreciation and understanding of a piece of poetry?

How can the use of a director, actor, and designer help streamline creative work?

How can group creation be aided through the use of props, costume and technology?

Curriculum Expectations

A1.1 use a variety of print and non-print global sources to generate and focus ideas for drama activities and presentations

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

A3.1 identify and use a variety of techniques or methods for establishing a rapport between performer and audience

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

A3.3 use a variety of technological tools to communicate or enhance specific aspects of drama works

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

B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life

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

C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works

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 the creative process and dramatic techniques and conventions to share a piece of poetry
- Identify and work with specific roles such as director, actor and designer
- 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
- Explore a variety of interpretations of a piece of poetry
- Make choices through dramatic techniques and conventions to highlight a variety of meanings in the piece of poetry

Instructional Components

Readiness

Ask students to share some of their thoughts on lesson three's final activity from their journal entries. Focus discussion on how a variety of interpretations can provide a multitude of meanings and layers to a piece of poetry. Guide students into the

Culminating Task of the next two lessons using the activity outline (found in hyperlinks) which includes the evaluation rubric and student-checklist.

Terminology

Poetry

Performance

Movement

Tableaux

Chorus

Echo

Costume

Set

Director

Actor

Designer

Materials and BLMs

Source poems - select a variety of short poems that could be interpreted in numerous ways - provide each group with a poem distributed electronically.

Personal journals for journal writing.

BLM #2 - Activity Outline

BLM #3 - Culminating Task Rubric

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 > Reflection on Previous Work

Ask students to share a summary of their thoughts on Journal Reflection #2. Focus discussion on how meaning can be developed using a variety of approaches.

Whole Class > Outlining the Coming Work

Engage students for the culminating task; post, project or share on Google Classroom or D2L platform, or hand out assignment sheet. Read over expectations and evaluation format (refer to BLM #2 - Activity Outline and BLM #3 - Culminating Task Rubric). Ask students for questions to help clarify requirements for the next two lessons. Focus students on combining the skills developed in the last three lessons to create a meaningful and entertaining final performance.

Whole Class > The Roles of the Production Company

Ask class to brainstorm the jobs they think each of these roles would have to do in this activity i.e. costume, tech. Create an electronic job-list to post or project in the classroom. Focus student attention on the ways in which the various roles work together and how specific decision-making falls on different leaders in each area. Remind students that the creative process involves collaboration of all of these roles.

Action: Approximately 55 minutes

Small Group > Creation and Development

Email or distribute a different poem to each of the groups electronically and invite students to engage with the newly selected piece of poetry by first reading it together. Remind each group that they have different poems. Focus groups on using the first five minutes to identify who will take on the roles of directing, props, costumes, and tech. Remind students that all members of the group are to be included in the final performance. Ask groups to explore a variety of approaches to the piece and to be willing to "start again" or "throw away" approaches that are not working well. Reminding the students as they rehearse to maintain physical distance. If students are not required to wear masks, they should be further than 2 m apart during practice sessions when working with voice.

Engage groups in the critical process by moving around to groups and asking them to justify each of their artistic choices. Suggest to groups that the end of the rehearsal time should yield final performance decisions and a move towards memorization of the piece.

Small Group > Reflection and Planning

Instruct each group to sit and reflect on the day's work. Ask each group to identify tasks to be completed out of class (rehearsal, memorization, gathering of props/costumes) and in class, if rehearsals are to continue next day (running of lines, costume parade). Remind each group to identify the specific choices they are making in performance and the reasons behind the choices. If using costumes and props, they will need to be clean and sanitized and brought from home. Individuals need to be responsible for providing and storing their own props and costumes. Costumes and props are not to be shared.

Consolidation: 5 minutes

Individual > Journal Reflection #3

Instruct students to respond to the following journal question:

What have I done today to help develop my vocal and movement skills?

What have I done today that may have been less-than-helpful to the creative process?

Ask students to consider their answers as they move into the final preparation time before sharing

Assessment for Learning (AfL)

Provide formative feedback to group discussion of Journal Reflection #2.

Reflect with class throughout the brainstorming process about directing, acting and designing. Expand and contextualize ideas of the students using analogies and examples from previous classroom work.

Assessment as Learning (AaL)

Provide opportunity to peer response and feedback to journals from lesson three. Encourage listening and self-reflection.

Provide formative feedback and allow for constructive debate in creation of the job chart.

Circulate between groups throughout the creative process making notes on individual work strategies and providing formative feedback to each group as they prepare their artistic choices defence and their plans for performance. Use [BLM #3](#) for peer and self-assessment during the rehearsal process.

Differentiation (DI)

Alter group sizes to accommodate classroom needs. Provide rehearsal time according to the needs of the class.

Explore alternate performance spaces throughout the school to enhance creative elements of performance. Remind students to maintain 2 metres distance between group members

Provide a variety of poems electronically and have groups select their own pieces of poetry for performance. Have groups research and choose their poems either as homework through distance learning or in a library/computer period.

Engage students seeking greater leadership roles to pre-research and present a list of responsibilities for each of the roles - director, actor, designer. Assign someone to be in charge of safety measures. Have students design the set for their performance piece.

Quick Tip

Engage with local writers using their work in performance. Connecting the writer by having her or him discuss the piece and engage with critical feedback from the writer

Link and Layer

Connect the creative process back to the various elements explored throughout the unit. Focus student work on the integration of the individual elements.