COVID ADAPTATION: POETRY IN MOTION

Secondary Drama Intermediate Public

COVID ADAPTATION: Lesson 5: Sharing Poetry Through Movement and Voice

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 in presentation mode to share their group's work of their assigned work of poetry. Focus is on sharing for a peer audience, identifying artistic choices made, and engaging in peer-led feedback.

Groups will be kept small and adhere to physical distancing protocols. Audiences will set up with a 2 metre distance between each person and as far away from the students sharing their work as possible if masks are not being worn. Students who are using sound and lighting tech equipment will sanitise the equipment before and after use or use gloves to operate.

This resource can easily be taught without props, costumes and tech. However, if you are working in a studio with tech equipment and trained students, you may wish to use props and costumes. If so follow your board's procedures for disinfecting and sharing equipment. The basic requirements are that all equipment must be disinfected, both before and after use, and that students must maintain a physical distance of 2 metres while running any tech. Costumes must be brought from home and used only by the student who brought them.

Guiding Questions

How can choices in dramatic arts create meaning for an audience?

How can group creation be aided by taking on specific roles such as director, actor and designer?

What makes this type of sharing of poetry effective?

Is there a benefit to combining poetry and drama ?

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 context

Learning Goals

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

- Share a piece of poetry in a dramatic way for peers
- Use voice techniques to add meaning to a piece of poetry
- Use the space in a creative way to add meaning to the performance of a piece of writing
- Use tableau and movement to add meaning to a piece of poetry
- Use costume, staging, props, and tech to enhance a piece
- Experience a variety of interpretations of a piece of poetry
- Identify how choices in the drama can highlight a variety of meanings in the piece of poetry
- Critique peer work identifying the successes and areas of possible growth
- Critique their own work identifying the successes and areas of possible growth

Instructional Components

Readiness

Regroup and refocus the groups by asking them to revisit their notes and journal reflections from the last lesson. Focus students on final preparation for group sharing by asking them to consult the assignment outline and its checklist. Students will have all

costumes, props, and technical needs ready. Students will have completed their defense of artistic choices and be prepared to share with the class and to hand in to the teacher.

Terminology

Warm Up

Materials and BLMs

Teacher assessment notes from lesson four

Exit Cards for each student by having the students use their own paper or have the students send the "exit card" response, electronically.

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.

Minds on Approximately 5 minutes

Whole Class > Warm Up

Invite students to stand alone in the space. Ask students to walk around the room in a regular, neutral walk. Physical distancing must be maintained, and, if the class is too large, split them into smaller groups for this task. Ask students to select and think silently about their favourite line or word in the work they are about to share. Ask students to continue to walk around the room and on your call say the word or line in a quiet voice, repeat as the students continue to walk about the room asking them to increase the volume slightly each time. Call "freeze" and ask students to end the exercise by freezing in their walking stance. Point to individual students and ask them to say their line aloud; move throughout the room and point to each individual in the room to ensure each student utters a word or line from her or his performance.

Action: Approximately 60 minutes

Small Group > Final Preparations and Presentations

Provide groups with approximately 10 minutes to prepare and finalize their dramatic poetry. Performance could be done outdoors or virtually if necessary using available video sharing platforms. Allow groups time to prepare. Providing and storing costumes and props are the responsibility of individuals. Tech lighting and sound equipment needs to be sanitized before and after use. Have gloves available for those who wish to run the equipment using gloves. Each group shares their final work. Performers and audience members are reminded to be mindful of physical distancing protocols. If masks are not required, those in the audience role should be as far away from those sharing work as is possible. If sufficient distancing iis not possible, have students share their work through video sharing platforms. Remind the audience to consider the artistic

choices being made by the group as these will be discussed at the end of each piece.

At the end ask the members of the group to share their three specific artistic choices and the reasons behind them.

Key Questions for Discussion:

Was the group successful at communicating their ideas using this choice?

What made that choice successful?

How else could the group have conveyed a similar message?

Use defence statements as evidence of learning and complete evaluation of the final piece. Have students complete self evaluations and teachers complete assessment through email. Refer to BLM #3 - Culminating Task Rubric.

Whole Class > Revisiting Definitions from Lesson One

Ask students to revisit on-line their anchor chart from lesson one.

Key Questions for Discussion:

Are there any changes we would like to make?

How can we define each of these terms differently now that we've experienced them together?

What rules did we initially set for poetry, performance and movement that we broke during the work in this unit?

How does breaking these rules allow us to see how art can stretch our ways of thinking and seeing our world?

Consolidation: Approximately 5 minutes

Individual > Self-Reflection and Extension of Learning

Post sharing, ask each student to consider the following questions in an exit card, submitted electronically.

How have I learned about poetry by combining it with dramatic techniques??

What is the most difficult part of creating a performance with a group; directing, acting, organizing, or designing?

How has my perception of movement changed now that we have completed this unit?

Use the responses to exit cards to inform follow-up activities, extensions, and next-unit possibilities.

Assessment for Learning (AfL)

Reflect with groups on their to-do lists from lesson four. Provide support, guidance and formative feedback to ensure groups remain on-task.

Discuss with groups their artistic choices and question their reasons for the choices. Support by providing formative feedback on the defence of artistic choices.

Assessment as Learning (AaL)

Provide opportunity for final self-assessment by students through the use of the assignment expectations prior to performance.

Utilize peer feedback and critique to engage students with the work of others in the class.

Allow for debate and engagement with the topic through the use of artistic choice defence statements.

Differentiation (DI)

Perform for larger school audiences if physical distancing protocols are possible.

Pair-up groups to provide feedback prior to full-class sharing.

Allow students to provide written feedback to groups using formal or informal review techniques.

Engage with technical lighting and sound experts in the school to expand tech opportunities.Remind students to sanitize tech equipment before and after use.

Allow for filmed versions of the pieces focusing on adding in editing and cinematic techniques to heighten the work.

Quick Tip

Engage with children's poetry for touring and performance of works to elementary classrooms. Connect with elementary school classrooms through a video sharing platform.

Class size and number of groups will inform the amount of time needed for rehearsal and performance.

Tech/dress rehearsals can be scheduled out of class by groups or extra time can be provided with an additional work-period. Students can also engage in extra rehearsals through video sharing platforms.

Link and Layer

Remind students of the expectations for them as audience members and as performers. Link learning back to the initial questions of the unit.