

COVID ADAPTED: POETRY IN MOTION

Drama - Secondary Intermediate - Public

General Tips for Safety in our Classrooms:

- ❖ Stay home if you are feeling ill or showing signs of COVID 19
- ❖ Avoid contact before, during and after school hours with people who are sick
- ❖ Wear a mask and/or a shield. All teachers and students in grades 4 to 12 must wear them.
- ❖ Although the Ontario government allows people in classes with mandatory masks to work 1 metre apart, CODE recommends that all dance and drama work be done with 2 metres of social distancing in effect to maximize safety.
- ❖ Primary students are not required to wear masks although you may encourage them to do so. Always maintain at least 2 metres or more of distance between these younger students.
- ❖ Practice mask wearing etiquette (see [infographic posted](#))
- ❖ Because students are not touching one another, masks should not be a safety problem in dance or drama work.
- ❖ Ensure students are hydrated at all times as masks can be hot.
- ❖ If you have more than one classroom door, designate an in & out door
- ❖ Greet each other with a smile, bow or nod
- ❖ Agree with the students on a signal or word they will use if they feel others are getting too close to them. Practice it to normalize its use.
- ❖ Open doors and windows to allow air flow
- ❖ Work outside whenever possible
- ❖ Wash your hands with soap and water frequently
- ❖ If soap and water are not available, sanitize your hands at the beginning and end of class
- ❖ Post info-graphics about coughing, sneezing and mask wearing etiquette
- ❖ Practice good cough and sneezing etiquette (see [infographics posted](#))
- ❖ Avoid touching your face
- ❖ Use assigned seating
- ❖ Class circle should be larger than normal or staggered to accommodate physical distancing
- ❖ Use more groups with smaller numbers of group members
- ❖ Project or send electronic versions of handouts & course outlines rather than using paper
- ❖ Post or project handouts and success criteria on the wall

Drama Specific Tips:

- ❖ Avoid the use of costumes and props.
- ❖ If used, never share them.

- ❖ Store individual costumes and props in a separate plastic or garment bag
- ❖ Clean equipment and props (e.g. lighting and sound) before and after use
- ❖ Avoid the use of equipment.
- ❖ If used, limit the number of people using each piece of equipment
- ❖ Use disposable (one-time use) or personal gloves only while using sound & lighting equipment
- ❖ Roll-up carpet if that is possible.
- ❖ Wall-to-wall carpeting will require regular disinfecting. Use chairs that are more easily disinfected, ensuring students use the same chair the entire class (secondary). Chairs may have to be disinfected between classes in secondary schools.

Safety Adaptations specific to the instructional strategies and drama conventions are embedded in green throughout the lessons.

Unit Overview

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 them. 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 and props must be brought from home and used only by the student who brought them.

Context:

This unit focuses on making connections between dramatic arts and poetry and the use of movement and voice to heighten understanding of the poetic form. The unit assumes students have basic levels of classroom trust and knowledge of the use of tableau. Placement of this unit would be appropriate at any point after an opening or introductory unit.

Summary:

This unit allows students to explore the poetic form through the use of movement, voice and theatre conventions. Literacy connections are created by engaging students in meaningful interpretations of a variety of poems either from the grade 9 English cannon or of the students' and/or teacher's choosing.

Overall Expectations

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;

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 global sources;

A3. Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.

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

B3. Continuing Engagement: identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.

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

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

Unit Guiding Questions

What is poetry?

What is movement?

How is voice used to create emphasis?

How is poetry a form of performance?

How is language a form of art?

How can dramatic/theatre techniques be used to heighten our understanding and appreciation of poetry?

How can our own exploration of work written by another artist help us better experience the meanings in the art?

Lesson Guiding Questions

Lesson 1 - Moving for Meaning

What is poetry? What is movement?

Lesson 2 - Language as Art

How is poetry a form of art?

Lesson 3 - Poetry Out Loud

How can drama techniques be used to explore poetry?

Lesson 4 - Poetry in Creation

How can poetry, voice, and movement heighten the understanding of a specific piece of poetry?

Lesson 5 - Sharing Poetry through Movement and Voice

How can choices in dramatic techniques help heighten the understanding of a piece of poetry for the audience and for the artist?

Assessment and Evaluation: How will students demonstrate their learning?

Assessment of learning

Culminating Task

Culminating Task Rubric - BLM #3 Rubric

Assessment for Learning

Five checkpoints and a final checklist

Checkpoint #1 - Lesson #1

Group discussion and brainstorming - anchor chart

Warm-up movement observation

Journal reflection #1

Checkpoint #2 - Lesson #2

Creation and sharing of work

Peer feedback

Peer direction

Exit cards

Checkpoint #3 - Lesson #3

Creation and sharing of work

Group discussion

Peer observation

Journal reflection #2

Checkpoint #4 - Lesson #4

Creation and rehearsal

Group reflection on past work

Group brainstorming

Identification of next-steps by individuals

Journal reflection #3

Checkpoint #5 - Lesson #5

Creation and final opportunity for sharing of work

Artistic choice defence

Peer feedback

Review and changes to anchor chart

Exit card

Final Checklist - Lessons #4 + #5

Checklist use throughout creative process of culminating task

Unit Lessons: How will assessment and instruction be organized for learning?

Approx. Duration 1 class= 70 minutes

Lesson 1

Moving for Meaning

Students explore and identify the concepts of poetry and movement and explore methods of non-verbal communication: 1 class

Lesson 2

Language as Art

Students explore and identify the ways in which movement, voice and writing can combine to allow for heightened understanding of language: 1 class

Lesson 3

Poetry Out Loud

Students use voice and movement to explore meaning in poetry: 1 class

Lesson 4

Poetry and Creation

Students use the creative process to develop a shared piece of an assigned piece of poetry.

Focus is on heightening meaning through the use of movement and voice: 1-2 classes

Lesson 5

Sharing Poetry through Movement and Voice (Culminating Task)

Students share their final piece with their classmates. The aim for students is to create a piece that demonstrates an appreciation of how poetry can be explored using movement and voice, and how the text's meanings can be heightened through the use of dramatic structures: 1-2 classes