## Critical Learning
- We associate literal and metaphorical meaning to things.
- Metaphor can be a powerful tool in drama.

## Guiding Questions
- What is a metaphor?
- How can I represent and translate a metaphor using dramatic forms such as tableaux?
- How can metaphor be used as a powerful tool in drama?

## Curriculum 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.
  - A1.1 use a variety of print and non-print 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. 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.
  - A2.1 use the elements of drama to suit an identified purpose and form in drama presentations

## Learning Goals
Students will be able to:
- define metaphor
- create their own metaphors in writing
- use tableau to represent metaphors
- keep a process portfolio to track learning

## Instructional Components and Context

### Readiness
- Explicit instruction in **collaborative learning**:
  - collaborative skills, e.g., attentive listening and taking turns
  - collaborative strategies, e.g., Think-Pair-Share.
- Elements of tableau, e.g., facial expression, use of levels, focal point, concentration and stillness

### Terminology
- **Metaphor**
- **Freeze-frame image**
- **Tableau**

### Materials
- A collection of objects which have associated meanings, e.g., an apple, rubber duck, light bulb, brick
- Examples of variety of texts which use metaphors, e.g., the poem "Mirrors" by Sylvia Plath, excerpts from the play *Belonging* by Rex Deverell.
- Sample poems may be found online: [www.poetryfoundation.org](http://www.poetryfoundation.org) and [www.poemhunter.com](http://www.poemhunter.com)
### Minds On

**Whole Class/Small Group ➔ Defining metaphor**

Display an object that has an associated meaning, e.g., an apple may represent sweetness, danger (as in the story of Snow White), and knowledge. Using a **Think-Aloud**, explain the meaning associated with the object.

In small groups, students select from the collection of objects and generate meanings that are associated with the object.

Debrief by having groups report out ideas that were generated. Extend the discussion by pointing out that some of their connections are metaphors. Co-create a **mind map** for the definition of metaphor. Highlight the difference between literal meaning and metaphorical meaning. Prompt students to come up with other common metaphors, and add these to the concept map.

Connect this to the first learning goal, and preview the remaining learning goals for the lesson.

### Pause and Ponder

**A•L** Monitor groups as students connect meaning with a selected object. Encourage groups to select a different object if they have difficulty connecting ideas to the object.

**A•L** Review learning goals.

### Action!

**Whole Class ➔ Exploring metaphors in a text**

Distribute copies of a poem that uses a central metaphor, e.g., the mirror in Sylvia Plath’s “Mirrors.”

Tell students that the poem will be read three times, each time for a different purpose.

- **Read aloud** the poem for the purpose of having students hear the text.
- Cue students to listen for examples of metaphor and underline them on their copies as the poem is read aloud a second time. For the third read aloud, students underline places in the poem where they will join in. Read aloud a third time, with the students joining in, creating a **choral reading**.

Debrief by asking when they heard many voices, and when they heard few voices. Students underline additional metaphors (that they did not initially indicate) based on the choral reading. Extend the discussion by posing questions such as: How is metaphor used? Why might the author have chosen to use this metaphor specifically? What would this line sound like if the author didn’t use metaphor? What key lines in the text appeal to you? What visual images are created in your mind when listening to the poem?

**Whole Class ➔ Representing words and ideas in tableaux**

Students choose one line/image from the poem and create an individual **freeze-frame image** that represents that line/image. Explain that while they are frozen, individuals will be tapped on the shoulder as a cue for them to say the word or line the pose is drawn from.

Students assume their freeze-frame image form throughout the space. Circulate and tap students on the shoulder.

**Individual ➔ Generating ideas for writing**

Provide students with the sentence stem: *If I were a… I would be…* Explain that they are to associate themselves with other things, e.g., animal, colour, sound, food, element or force of nature, tree, movement, music/musical instrument. Model a few examples, and provide explanations for the meaning of the association.

Students brainstorm ideas and complete the sentence stems, using various associations. They use the words to construct a poem beginning with the words “I am…” In creating the poem, students use words from their brainstorm, include new words, and provide additional descriptions to form phrases and/or sentences, e.g., *I am a tiger, determined and fast.*

**Whole Class/Small Groups ➔ Creating a tableaux**

Co-construct success criteria for tableau. Students form small groups and share their drafts. They select key lines from each poem and combine them together in ways they find interesting and/or powerful. Students create a tableau and/or series of freeze-frame images which represent the selected lines/words. Students can voice the words if they wish. Groups rehearse their tableaux.

Invite groups to present their creations, and at the end of each one, facilitate a discussion between audience and performers, focusing the concept of metaphor that was defined in the Minds On.
### There’s Meaning Below the Surface  Lesson 1

**Consolidation**

#### Whole Class ➔ Drawing conclusions from the experience

Make connections about the meaning that was made or created in the various activities of the lesson. Make explicit the idea that they are making metaphors through both words and images.

Facilitate a discussion about the tableaux that were presented and the meaning they created by posing questions such as: *When were the images/poses more literal? When were they more metaphorical? What is more powerful for the audience to view? What themes, feelings, or beliefs were expressed in these creations? When can images be more powerful than words in drama? Why might metaphor be a powerful tool in drama works?*

Return to the mind map definition of metaphor that was created in the Minds On. Add any new ideas to the definition based on the experience in the Action!

#### Individual ➔ Tracking learning

Introduce the Process Portfolio as a way for students to track their learning throughout the unit. Point out some benefits to keeping track of their learning, e.g., for purposes of the course, for learning opportunities in general.

Students complete the first entry of their Portfolio Tracking Sheet and include drafts of their "I Am" poems in their portfolio. Suggest that their "In this lesson, I discovered…" part of their entry connect to the learning goals for the lesson.

### Pause and Ponder

**A●L** As students rehearse their tableaux, provide feedback by explicitly referencing the success criteria.

**A●L** Use the Process Portfolio as a tool for self-assessment and reflection.
Collaborative Learning
Clarifying the meaning of collaboration may help identify strategies and skills, e.g., collaboration means:

- working toward common goals and common product
- sharing knowledge
- learning
- reaching consensus

Cue students to practise collaborative learning skills:

- taking turns
- making sure everyone understands
- agreeing disagreeably
- practising active listening.

These could be on an anchor chart in the classroom.

Note: Collaborative learning skills also need to be modelled and explicitly taught. Provide scaffolds, such as anchor charts, and specific, constructive, oral feedback during collaborative learning activities. Hold students individually and collaboratively accountable.


Think-Aloud
A Think-Aloud is an instructional scaffold that models thinking processes, making the invisible visible. In a think-aloud, the teacher verbalizes how effective readers process the text, e.g., by monitoring comprehension and using strategies to construct meaning. While teachers can think aloud at any point in an instructional sequence, think-alouds are frequent during the modelling phase of the gradual release model and during read-alouds. See Think Literacy Subject-Specific Examples: Language/English, Grades 7-9, Engaging in Reading: Reading Between the Lines/Inference, page 3.

A think-aloud is a form of explicit instruction that requires teachers to be aware of their own thinking processes and that helps student think about their thinking. Developing metacognitive awareness is an important aspect of learning. See Metacognition Guide.

Mind Map
Bennett and Rolheiser (2001) identify critical attributes of mind maps:

1. a central image representing the subject
2. main themes radiating like branches from that central image
3. a key image or key word for each branch
4. connections between the image and branches
5. use of colour


Choral Reading/Speaking
Choral reading/speaking is the reading or reciting of a text by a group. Preparation for a performance may involve interpretation of the text; experimentation with language, rhythm, volume, pace, and different numbers of voices; and rehearsal.

Tableau
A group of silent, motionless figures used to represent a scene, theme, or abstract idea, e.g., peace, joy, or an important moment in a narrative. Tableaux may be presented as stand-alone images to communicate one specific message or may be used to achieve particular effects in a longer drama work. Important features of a tableau include character, space, gesture, facial expression, and level.

Freeze-frame Image
A convention in which students pose to make an image or tableau that communicates an idea or a theme or that depicts a moment in time. Also called a group sculpture or tableau.
Read-Aloud
A read-aloud is a planned oral reading of a text that relates to the topic of study.

Read-alouds
- share the joy of reading and create a shared experience
- engage students, e.g., those for whom narrative is an entry point
- build background knowledge
- model fluent reading, e.g., phrasing, pronunciation, emphasis
- model, in a think-aloud, use of reading comprehension strategies
- introduce concepts
- increase vocabulary
- build listening skills
- make abstract concepts and explanations concrete
- expand students’ familiarity with a range of texts
- can serve as a springboard to discussion, writing or hands-on experiments

Suggestions for incorporating read-alouds into instruction include:
- Rehearsing reading aloud text to maximize fluency and expression
- Introducing the story by title, author, and topic
- Creating an atmosphere conducive to listening
- Pre-planning the focus of instruction, i.e., the purpose for reading aloud that particular book
- Pre-planning open-ended questions to stimulate imagination and critical thinking
- Sharing illustrations
- Controlling the pace so that students can absorb what they are hearing
- Encouraging students to talk about the book after the reading, in order to make connections to their own knowledge and experience

Success Criteria
Success criteria provide students with a clear description of what successful attainment of learning goals looks like. When students know and understand the success criteria, they have a clearer picture of the targeted learning, and what they need to do in order to be successful. By developing success criteria early in a unit or task, students can actively monitor and self-regulate their own learning.

When developing criteria:
- Describe observable behaviours in clear, detailed, student friendly language
- Create descriptions which allows for a range of performance
- Ensure that the list of criteria is manageable
- Engage students in the development process – this encourages a shared understanding of the criteria, gives students a greater sense of control, and initiates students in the use of specific language which describes their learning

When using success criteria:
- Post the criteria (e.g., on an anchor chart), and refer to it when discussing learning goals and providing feedback
- Provide students opportunities to communicate about their learning and performance, making specific references to the success criteria
- Develop other assessment tools (e.g., checklists, rubrics) that are based on the assessment criteria, and make explicit for students the connections
- Use anonymous samples of work, and engage students in analysing and critiquing the samples using the one of more of the success criteria
- Provide multiple opportunities for students to analyse and critique their own work, and set goals and next steps, if adjustments needed

See DI Assessment Guide and DI Assessment Cards.

Co-constructing Criteria
Co-constructing criteria is the process of working collaboratively with students to develop the criteria and indicators for successful demonstration of knowledge and/or skills related to learning goal.

See DI Assessment Guide and DI Assessment Cards.
Portfolio Process

Portfolios, when used purposefully, are collections of student work that “tells the story” of the student’s efforts, progress, and achievement. Stiggins, Arter, Chappuis and Chappuis identify five basic purposes for portfolios: project documentation, growth, achievement, competence, and celebration. A portfolio may serve more than one purpose. Portfolios, as an assessment as learning tool, provide students a means for reflecting on their learning as evident in their artifacts over time. As an assessment for learning tool, teachers can use the portfolio to monitor learning.

Stiggins points out that when portfolios are used effectively they:

- provide a way to track student achievement over time
- provide a detailed and rich picture of student learning as evident in the student’s work
- afford an opportunity for students to take responsibility for maintaining and tracking their artefacts and feedback
- provide insights into students’ academic self-concepts, interests, understandings, and sense of their own needs
- provide opportunities for students to analyse their own work, compare work over time, and draw inferences about their growth and needs

### Process Portfolio Tracking Sheet

**Instructions:**
Keep this tracking sheet at the beginning of your Process Portfolio.
Use it to record the portfolio entries you complete throughout the unit and to record new terminology and discoveries in each lesson.

<table>
<thead>
<tr>
<th>Entry Number</th>
<th>Date</th>
<th>Entry Description</th>
<th>Terminology</th>
<th>In this lesson, I discovered...</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>May 4th</td>
<td>&quot;I Am&quot; Poem</td>
<td>Metaphor: a direct comparison of two unlike things (e.g. &quot;my love is a red, red rose&quot;)</td>
<td>That presenting images in drama is sometimes more powerful than saying words...</td>
</tr>
</tbody>
</table>