There's Meaning in Our Voice  Lesson 2

**Critical Learning**

- Meaning of a text can be shaped by voice and movement.
- Artistic collaboration helps us to explore and create, and to make meaning.

**Guiding Questions**

- How can we combine our voices, gesture and movement for artistic effect?
- How can I contribute to the process of artistic collaboration?
- How does experimentation support the development of dramatic work?

**Curriculum Expectations**

<table>
<thead>
<tr>
<th>A1. The Creative Process:</th>
<th>A2. Elements and Conventions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>use the Creative Process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works.</td>
<td>use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of global sources.</td>
</tr>
<tr>
<td>A1.2 select and use appropriate forms to suit specific purposes in drama works</td>
<td>A2.1 use the elements of drama to suit an identified purpose and form in drama presentations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B3. Connections Beyond the Classroom:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>Learning Goals</td>
</tr>
<tr>
<td>B3.1 identify specific collaborate skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities</td>
<td>Students will be able to:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C1. Concepts and Terminology:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>demonstrate an understanding of the nature and function of drama forms, elements, conventions, and techniques, including the correct terminology for the various components.</td>
<td>Learning Goals</td>
</tr>
<tr>
<td>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.</td>
<td>Students will be able to:</td>
</tr>
</tbody>
</table>

**Instructional Components and Context**

<table>
<thead>
<tr>
<th>Readiness</th>
<th>Terminology</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group work norms and skills, e.g., taking roles, taking turns, disagreeing agreeably, coming to consensus</td>
<td>Choral Speaking</td>
<td>Copies of a selection of poems featuring a common metaphor (such as doors and thresholds), for example: The Threshold, I.S. Turgenev; The Lockless Door, Robert Frost; The Door, Miroslav Holub; Prospective Immigrants Please Note, Adrienne Rich; The Sabbath of Mutual Respect, Marge Piercy</td>
</tr>
<tr>
<td>Giving and receiving constructive feedback</td>
<td>Choral Speaking techniques, i.e., refrain, unison, antiphon, cumulative, solo, echo, vocal range, emphasis, tempo, dynamics, articulation, gesture, movement, levels</td>
<td>Cards with elements of choral speaking</td>
</tr>
<tr>
<td>Elements of drama</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

LITERACY GAINS TRANSFORMING INSTRUCTIONAL PRACTICE SUPPORTS GRADE 9 DRAMA
**Minds On**

**Whole Class ➔ Exploring a poem through choral reading**

Guide the class in reading a selected poem, using a variety of choral speaking techniques, e.g., reading in unison: soft to loud, build to a crescendo; loud to soft, end with a whisper; echoing key words/lines; varying the number of speakers. Rehearse the poem one or more times.

Pose questions to facilitate discussion about the effect of the choral reading: How did (parts of) the poem sound when we read in unison? What did it make you think? Why would we want to speak softly or loudly? How did you feel when you heard a quiet voice for this part of the poem? What are the differences in hearing the poem read chorally compared to hearing one person read it or reading it silently? Record responses.

Guide the class to add movement and gestures, e.g., position, levels, and explain how these enhance the meaning of the poem and the performance. Rehearse the poem again.

Facilitate a discussion about the effect of the movement and gestures with the voice elements, e.g., How might gesture or movement be used to enhance the meaning or impact of choral speaking? Add these responses to the ones already recorded.

**Pause and Ponder**

**AOL** Review the elements of choral speaking in order to gauge prior learning and prepare students for the activities. Guide students using modeling and then have them practise and refine their work in small groups as you circulate and provide feedback.

**Tip** As an extension, experiment using different choral speaking techniques for the same passage.

**Action!**

**Whole Class ➔ Exploring choral speaking techniques**

Introduce the learning goals for the lesson. Distribute Choral Speaking Techniques and connect vocabulary to what the students experienced in the choral reading in the Minds On.

Create an anchor chart with the heading: Why would we use these choral reading techniques? List the techniques and co-create the purposes for using each of them, e.g., use a solo voice to suggest loneliness, use loudness of voice and levels of body position to suggest power, referring to the notes from the Minds On.

**Co-construct success criteria** for an effective choral reading.

**Whole Class ➔ Establishing norms for collaboration**

Pose the question: What makes a group effective? What makes a group ineffective? Record responses on a T-chart and create a list of skills and attitudes for effective collaborative learning. Post the skills on an anchor chart. Students identify one of the skills they will deliberately practise during group work.

**Small Groups ➔ Using choral speaking techniques**

Provide a selection of poems for groups to select from and work with. Each group reads their selected poem and discusses images and meaning(s) in the poem. Students use their copies of the poems to make notes as they are developing their choral reading.

Provide each group with a set of cards, each card having one of the techniques of choral reading related to orchestration or expressive controls. Each group selects one of the cards and discusses how that element might be incorporated into the choral reading. Groups incorporate the technique into the reading of the poem. Groups continue to select cards with the option of adding another element or replacing a previous element.

**Whole Class ➔ Debriefing the exploration and collaboration**

Facilitate a discussion about their exploration. Review the elements of drama and connect them to choral speaking and movement. Prompt students to think about how using the various techniques made an impact on the choral reading, and how they decided on which techniques and how to incorporate them.

**Small Groups ➔ Planning a choral reading**

Based on their exploration, groups plan their choral reading by choosing the techniques for various sections of the poem. Groups rehearse their choral reading, making revisions as necessary. Guide students to consider adding dramatization elements, e.g., movement, position, level, gestures. Groups incorporate these and continue to rehearse and refine their performances.

**Whole Class ➔ Reviewing success criteria**

Revisit the success criteria. Make additions and revisions to the list. Remind students to continue to refine their work based on the criteria. Tell students that they will share preliminary performances and receive feedback based on the success criteria.
### Action! (Continued)

**Small Groups ➔ Sharing preliminary performances**
Groups continue to rehearse their choral reading and finalize choices. In a conference, coach each group providing feedback.

Groups share a preliminary performance of their choral reading either with the whole class or with a partner group. Direct the audience to observe carefully in order to identify the choral speaking techniques that are used in each performance. At the end of the preliminary performances, invite feedback from audience members.

### Pause and Ponder

**Consolidation**

**Whole Class ➔ Reflecting on the work and collaboration**
Facilitate a discussion about the choral readings by posing questions: *What surprised you about this piece? What words, images, gestures spoke to you most? What images, thoughts or feelings did this dramatization evoke for you? How did the movement enhance the meaning of the text? How have the performances enhanced your understanding of the poems?*

Facilitate a discussion about collaboration by inviting students to name the collaborative skill they practised, and explain how it benefited the collaboration.

**Individual ➔ Tracking learning**
Students complete their entry on their Portfolio Tracking Sheet and include the choral reading self-assessment for their Process Portfolios. Suggest that their “In this lesson, I discovered…” part of their entry connect to the learning goals for the lesson: *What feedback helped you with your creation? What did their creation teach you about the Creative Process? What have you learned in this exercise that you can use in future drama work?*

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**Use the Process Portfolio as a tool for self-assessment and reflection. Review students’ reflections in their Process Portfolios in order to determine whether they are on track or if certain ideas need to be revisited in a later lesson.**
There’s Meaning in Our Voice  Lesson 2

Minds On

Choral Reading, Speaking
Choral reading or speaking is the reading or reciting of a text by a group. Speakers use a variety of choral reading/speaking techniques. Choral reading/speaking techniques include speaking in unison, adding or taking away voices, using a variety of vocal ranges, e.g., low, high, smooth. Choral reading provides students opportunity to hear the language, use techniques to emphasize the language and/or meaning of the text, and to experiment with words, language, sound, and meaning.

Action

Choral Speaking Techniques
Experiment with variations of the following techniques, to communicate effectively the meanings within your script:

<table>
<thead>
<tr>
<th>Orchestration</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Refrain</td>
<td>Assigning parts of the text where more voices are used, e.g., one person reads and the rest of the speakers join in for the refrain</td>
</tr>
<tr>
<td>Unison</td>
<td>Reading the material together; voices must be unified</td>
</tr>
<tr>
<td>Antiphon</td>
<td>Assigning two or more parts or groups of speakers</td>
</tr>
<tr>
<td>Cumulative</td>
<td>Adding or taking away voices</td>
</tr>
<tr>
<td>Solo lines/words</td>
<td>Assigning specific lines or single words to be read by an individual</td>
</tr>
<tr>
<td>Echo</td>
<td>Reading words or lines with an echoing effect</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expressive Controls</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal range</td>
<td>Using low, high, smooth, staccato, light, dark, melodious, monotonous voice</td>
</tr>
<tr>
<td>Emphasis</td>
<td>Punctuating key words and phrases with voice, gesture, facial expression, pause</td>
</tr>
<tr>
<td>Tempo</td>
<td>Determining the pace at which the words are read, e.g., slow to fast, fast to slow, pause, beat and rhythm</td>
</tr>
<tr>
<td>Dynamics</td>
<td>Determining how soft or loud words or lines will be read</td>
</tr>
<tr>
<td>Articulation</td>
<td>Paying attention to the sounds within words (consonants and vowels), e.g., emphasizing hard sounds at the ends of words</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dramatization Elements (only if it supports or adds to the meaning)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound effects</td>
<td>Adding other sounds, e.g., through body percussion, sound effects, or music</td>
</tr>
<tr>
<td>Costumes, props</td>
<td>Using stagecraft to enhance meaning, e.g., a unifying color or style, using a simple prop</td>
</tr>
<tr>
<td>Gesture and Movement</td>
<td>Adding simple gestures or movement, solo or in unison, to highlight imagery or emphasize meaning</td>
</tr>
</tbody>
</table>

Vocabulary
Effective vocabulary-building practices include the following:

- Knowing a definition is not synonymous with understanding a word
- Word knowledge is built incrementally
- Be selective. Limit words to those essential to the unit and to those students will use during teaching-learning activities
- Include proper names
- Students need to hear words used in context and practise using words themselves in context about a half-dozen times
- For multi-syllabic words, pronounce words clearly while cueing students to word parts visually so that students both hear and see words
- Associate words with visual symbols and with words students already know
- Use color and clustering, e.g., concept maps and mind maps, to show connections between words
- Gradually build understanding of the multiple meanings of words
- Use semantic maps to focus on related words, explanations, what it isn’t, word roots, and prefixes and suffixes, word history (how it came to mean what it does)

T-Chart
A T-chart graphic organizer can be used to make comparisons. A comparison T-chart is set up so the columns define the categories of the comparison, such as examples and non-examples, before and after. Depending on the task, students structure the content in each column, so that each item forms a point of comparison. That is, each column contains a structured list. Students may need explicit instruction and modeling to use the T-chart to generate ideas and how to use it to support further writing and talking opportunities about the topic.
Anchor Chart
An anchor chart is a strategy for capturing students’ voices and thinking. Anchor charts are co-constructed. By making students’ thinking visible and public, they “anchor,” or stabilize and scaffold classroom learning. Anchor charts should be developmentally appropriate and clearly focused, accessible, and organized.

Elements of Drama
Fundamental components of drama, including the following:
- Character/role: An actor’s portrayal of a character in a drama, developed with attention to background, motivation, speech, and physical traits.
- Focus or emphasis: The theme, character, problem, event, moment in time, or centre of visual interest (e.g., in a tableau or staging) that gives purpose or impetus to a drama.
- Place and time: The setting, time period (e.g., past, present, future), duration (e.g., one day), and chronology of the action of a story or drama.
- Relationship(s): The connection(s) between people, events, and/or circumstances.
- Tension: A heightened mental or emotional state resulting from uncertainty about how the conflict or problem in a drama will be resolved.

Taken from The Ontario Curriculum: Grades 9 and 10, The Arts, Revised 2010.

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.

Collaborative Learning
Clarifying the meaning of collaboration can 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.

Critical Analysis Process
The critical analysis process enables students to:

- respond knowledgeably and sensitively to their own and others’ works
- make connections between their own experiences and works in the arts, between different art forms, and between art works and the lives of people and communities around the world
- perceive and interpret how the elements of each art form contribute to meaning in works
- develop, share, and justify an informed personal point of view about works
- demonstrate awareness of and appreciation for the importance of various art forms in society
- demonstrate appreciation appropriately as audience members in formal and informal settings (e.g., peer performances in the classroom)

Students need to be guided through the stages of the critical analysis process. As they learn the stages in the process, they will become increasingly independent in their ability to develop and express an informed response to a work. They will also become more sophisticated in their ability to critically analyse the works they are studying or responding to. Students learn to approach works in the arts thoughtfully by withholding judgement until they have enough information to respond in an informed manner.

Stages of the Critical Analysis Process
The Critical Analysis Process includes the following aspects:

- initial reaction
- analysis and interpretation
- consideration of cultural context
- expression of aesthetic judgement
- ongoing reflection

The process is intended to be used in a flexible manner, taking into account students’ prior experiences and the context in which the various art forms and works are experienced. It is important to remember that students will be engaged in reflection and interpretation throughout the process.

Creative Process
Students are expected to learn and use the Creative Process to help them acquire and apply knowledge and skills in the arts.

Creativity involves the invention and the assimilation of new thinking and its integration with existing knowledge. Creativity is an essential aspect of innovation. Sometimes the Creative Process is more about asking the right questions than it is about finding the right answer. It is paradoxical in that it involves both spontaneity and deliberate, focused effort. Creativity does not occur in a vacuum. Art making is a process requiring both creativity and skill, and it can be encouraged by establishing conditions that encourage and promote its development. Teachers need to be aware that the atmosphere they create for learning affects the nature of the learning itself. A setting that is conducive to creativity is one in which students are not afraid to suggest alternative ideas and take risks.

The Creative Process comprises several stages:

- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing preliminary work
- revising and refining
- presenting and performing
- reflecting and evaluating

The Creative Process in the arts is intended to be followed in a flexible, fluid, and cyclical manner. As students and teachers become increasingly familiar with the Creative Process, they are able to move deliberately and consciously between the stages and to vary the order of stages as appropriate. For example, students may benefit from exploring and experimenting before planning and focusing; or in some instances, the process may begin with reflecting. Feedback and reflection take place throughout the process.

adapted from The Ontario Curriculum: Grades 9 and 10, The Arts, Revised 2010.

Taken from The Ontario Curriculum: Grades 9 and 10, The Arts, Revised 2010.
Consolidation

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>“I Am” Poem</td>
<td>Metaphor: a direct comparison of two unlike things (e.g. “my love is a red, red rose”)</td>
<td>That presenting images in drama is sometimes more powerful than saying words…</td>
</tr>
</tbody>
</table>

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**LITERACY GAINS** TRANSFORMING INSTRUCTIONAL PRACTICE SUPPORTS GRADE 9 DRAMA
# Choral Reading Self-Assessment

<table>
<thead>
<tr>
<th>Learning Goal</th>
<th>Beginning to!</th>
<th>Can do!</th>
<th>Can do very well!</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can interpret and represent the meaning and imagery of a poem dramatically</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>I can collaborate to make effective artistic choices</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>I can use voice and gesture effectively to communicate meaning</td>
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<tr>
<td>I can identify and describe effective artistic choices in my own and others' choral dramatization presentations</td>
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<td></td>
</tr>
<tr>
<td>I can provide useful feedback to my peers</td>
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</tr>
</tbody>
</table>