

MYP Unit Planner

Teacher(s)	Natasha	Subject group and discipline	Drama		
Unit title	Theatre of the Oppressed: the people need food	MYP year	4	Unit duration (hrs)	5

Inquiry: Establishing the purpose of the unit

Key concept	Related concept(s)	Global context
Communication	Audience, Genre, Composition, Innovation, Presentation	Fairness and Development
Statement of inquiry		
The world's population is expected to increase by two billion over the next 20 years yet we are already struggling to feed everyone. Devise strategies to ensure equitable food distribution.		
Inquiry questions		
<p>Factual— What is theatre of the oppressed and how can it be used as a tool to empower communities to take action?</p> <p>Conceptual— How can we use Forum theatre to devise strategies to ensure equitable food distribution?</p> <p>Debatable— Is it productive to let the general public of a community be part of solving this problem?</p>		
Objectives	Summative assessment	
<p>-Students will use their background knowledge and skills of Augusto Boal's Theatre of the Oppressed, in particular, Forum Theatre to conduct theatre workshop with a group of students as a tool to devise strategies to solve the problem of food distribution with a growing population.</p> <p>A. Knowing and Understanding:</p> <p>iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork</p>	<p>Outline of summative assessment task(s) including assessment criteria:</p> <p>This is a formative task that will build the skills and experience that will eventually lead up to their final performance of Forum Theatre at the end of the unit.</p>	<p>Relationship between summative assessment task(s) and statement of inquiry:</p> <p>Statements of inquiry will be answered within their presentation and discussion with the audience.</p>

<p>B. Developing Skills</p> <p>ii. demonstrate the application of skills and techniques to create, perform and/or present art</p> <p>C. Thinking Creatively</p> <p>iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization</p> <p>D. Responding</p> <p>i. Construct meaning to transfer learning to new settings</p> <p>ii. Create artistic response that intends to reflect or impact the world around them</p> <p>iii. Critique the artwork of self and others</p>		
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Approaches to learning (ATL)

Thinking Skills: Identify problem and ways to present problem to evoke a reaction from audience and work together to devise solutions

Social Skills: Work collaboratively with group to create a forum theatre workshop where responsibility is shared equally among members.

Self Management Skills: Plan and rehearse assigned workshop within the allotted time frame.

Research Skills: research current food shortage issue, transfer knowledge gained on the subject from other classes, find inspiration form other theatre companies to inform creative choices.

Action: Teaching and learning through inquiry

Content	Learning process
<p>Augusto Boal</p> <ul style="list-style-type: none"> - Theatre of the Oppressed - Forum Theatre - Theatre for social change - Agitational Propaganda - Cultural activism - Theatre for social change - Spect-actor (there the audience is just as involved in finding a solution the the oppression as the actors) - Devising as an ensemble - Performance skills - Research skills -verbatim theatre: using real quotes from research within a play or scene to ignite relevance and real work problem 	<p>Process: Research, Brainstorm, Workshop, Apply Peer feedback/Evaluate, Present, Reflect</p> <p>Grouping:</p> <p>WHOLE: students will participate in full group warm ups to reinforce the necessity of ensemble. “We are a team” This ensures students work with everyone and feel comfortable with coolaboration, peer assessment, and working creatively with anyone in the class when it comes time to split into groups.</p> <p>Groups of 5: for their performance and workshop, students will be split into groups of 5 by teacher at random by appointing each student a number, then asking them to find the others with the same number assignment. This will be the group with whom they perform their workshop.</p> <p>Role of Teacher:</p> <p>Teacher will model by joining groups as different roles to provide inspiration and display appropriate skills that will then be asked of the students.</p> <p>Teacher will provide on going feedback and questioning to move each group towards answering the inquiry questions.</p> <p>Provide a safe environment when facilitating peer feedback</p> <p>Provide a comfortable learning environment for students to walk into: computers will be available, space for workshopping ideas, music during initial warm-ups to get them focused and engaged.</p> <p>Check for understading by conducting a reflection session at the end of each lesson.</p>

	<p>Formative assessment</p> <p>The 20 mins performance and workshop will be assessed on the statements of inquiry. Are they able to use their knowledge and skills to answer the three questions through devising and communicating with the participants in the audience.</p> <p>Teacher will meet with groups and individual students to provide verbal feedback on ongoing basis.</p> <hr/> <p>Differentiation:</p> <p>Students will have the flexibility of approaching this task in many different ways depending on their interests and abilities.</p> <p>Everyone in the group will have a different role during the performance. They are to pull on their strengths to decipher which role is best suited for them.</p> <p>For example: a student who is strong with public speaking will want the role of the Joker. A student who is strong at improvisation theatre will want the role of an actor. Students have had prior experience with all roles leading up to this assignment. This is now their time to play on their strengths and be evaluated on their strengths, as opposed to their weaknesses.</p>
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Resources

DellaValle, J&Dotson,S (n.d) Core 21 A handbook for Teaching the Essential Core Elements For 21st Century Teacher

Boal, Augusto (2006)The Aesthetics of the Oppressed. New York: Routeledge.

Boal, Augusto(2002) Games For Actors and Non-Actors. New York: Routeledge

Building Stark by Degrees. (2010, February 17). Dr. Daggett: Relevance makes rigor possible (video file). Retrieved from <http://youtube.com/watch?v=E9ofPSyoE-8>

Reflection: Considering the planning, process and impact of the inquiry

Prior to teaching the unit	During teaching	After teaching the unit
<p>Ensemble building through drama games</p> <p>Experience with conducting research: citing sources, information literacy, evaluation of sources etc...</p>	<p>Rigor and Relevance:</p> <p>Students are asked to bring in a recent newspaper article about food distribution. This will be the hook of their devising process. It will ensure their content is rooted in a real world problem with evidence to</p>	<p>Have students do personal reflection on process in written journal, blog, video diary, voice recording etc...</p> <p>Have class reflection on what they've learnt. What obstacles they encountered. What they would do</p>

<p>Background information on content has been delivered: understood, applied to several class activities and evaluated through written assignments, practical workshops and verbal/written reflections. The basic content as seen below has been covered for them to now use what they've learnt and apply it to their own work of art.</p> <ul style="list-style-type: none"> -Augusto Boal - Theatre of the Oppressed - Forum Theatre - Theatre for social change - Agitational Propaganda - Cultural activism - Theatre for social change - Spect-actor (there the audience is just as involved in finding a solution the the oppression as the actors) 	<p>support.</p> <p>They will call on the research they gathered in their other classes participating in this unit and apply it to their drama process.</p> <p>Best Practices:</p> <p>Active learning: students have space to brainstorm in their notes and “bodystorm” on their feet. They can discuss conceptual ideas and whne they want, can apply their ideas to a scene or movement piece</p> <p>Cooperation and collaboration: Students will need to listen and compromise during the creation process. With all theatre projects, they will only be successful if they are flexible and supportive of one another.</p> <p>Experimental Learning:</p> <p>Students are encouraged to try different ideas. They will receive constructive feedback from their peers and teachers on a daily basis. They can use that feedback to move their workshop forward.</p> <p>Skills Media Literacy:</p> <p>Technologyliteracy is woven through the mini unit. Students will have access to computers to conduct research as well as seek inspiration from other Forum Theatre theatre companies. This will reinforce their critical thinking skills, information literacy and apply it to their creative outcome. Without a strong foundation in research, the projects can be superficial and lacking rigor.</p>	<p>differently etc...</p> <p>Discuss with other subject teachers on how to make Problem Based Unit evenmore successful for next year. What worked/what didn't work.</p>
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