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Unit	Novel Study – <i>Underground to Canada</i> – Lesson 3 and 4
Lesson Title	Process Drama: Leaving the Plantation
Subject	Language Arts/Reading
IRPs/PLOs	A9 – Use speaking and listening to improve and extend thinking, by questioning and speculating and acquiring new ideas
Students will be able to...	-Recognize ways of communication without words; Work together to create a plan; Become a flexible and creative problem-solver/decision-maker
Assessment	Observations: Participation checklist (see end of lesson plan for checklist)
Materials	Guiding script (developed February 2007 for Fraser Academy, Vancouver)

LESSON 3

Setting the scene (~10)

- Introduce the students to the idea of process drama, but explain that you won't give too many details of "how to do it."
- Remind them that you'll be walking around during the drama looking for the following things:

- *Performers sustain their role throughout

- *Effective team-player.

- *Were creative during the process

- *Committed to the task

- *Kept a positive attitude

- Assume the role as oldest matriarch on this plantation and share that you've heard their plans to flee, are concerned about their safety, and are not sure they are prepared for this journey. They must prove this to you.

**Pros/Cons (~10)

- As a class, make a list of pros and cons about leaving the farm.

**The Plan (~10)

- Break them up into groups, ask them to draw up a plan to leave the farm (based on the pros and cons), it might be best to assign some roles within the group so there is no confusion. Request the following roles be filled:

- scribe

- on-task leader (are we answering the questions?)

- head presenter to whole group

- brainstormers (more than one)

Wrap up (~5)

- Encourage the kids to think about the roles they took on in this. They will continue to plan/present their ideas next class.

****Take this opportunity to observe who is staying in role.**

LESSON 4

Intro (~3-5)

- Assume role of oldest matriarch again to remind them of the work they did

Review the Plan/Designate who's going to share (~10)

- The entire group will be making the presentation of what they think is the best way to leave the farm
- All members must be involved in the presentation

The Presentation (~10-15)

- The groups will show their plan to the entire class. If you do not get to everyone's plans, they can be posted on the board for everyone to see.

Concluding the Process drama (~5)

- Commend the students for staying in role. Discuss the experience. Were some plans better than others? Was there a sense of urgency?

Journal/Homework (start if time)

- Reflect on the experience by answering questions

Guiding Script for Process Drama: Leaving the Plantation**Set the scene**

Assuming the role of oldest matriarch/patriarch of the plantation, the teacher should gather the students in a safe meeting house.

Teacher: We is lucky that the massa gives us Sundays to ourselves, so thank you for all gatherin' here to hear me out. I've heard talk about you escapin' to Canada, and as a concerned figure who was born, raised, and will die on this plantation, I want to make sure, before I let any of my babies and granbabies go (this can be embellished some with "you know I don't have kin of my own," "I took part in raisin' you and don't want to see no harm come to you," etc.) – I wanna make sure that y'all what you're walkin' into.

I am torn. I know what happens to slaves who get caught tryin to escape. I seen them slave hunters drags the lifes of Little Joe, Mammy Rose, to name a few, back after tryin' to escape and they weren't no good as field hands after that. That massa of ours, as nice as he seems, would rather see us beaten to death by his own hand than be the laughin stock of his fellow massas as someone who cain't hang onto his own slaves. So I am torn. Unless they have a good plan, I'm so worried for your lives that I don't want you leavin' – and unless I is convinced, I may have to do anythin' in my power, includin' tattlin' on you, to stop you - so, you gotta get by me first."

Making a Pros and Cons list

Let them know that in making the list – if anyone changes their mind, that's okay and they don't have to go.

Teacher: (As a threat from the oldest on the plantation) If you ain't capable of making a simple list of why or why not to leave, then you ain't prepared to be leavin' in the first place.

Making a Plan to Leave.

Ask them to keep the following questions in mind – ask many, many follow-up questions along the way to make it harder and harder for them to leave:

- So, what's the plan? "Or have you not even discussed this yet??"
- What time will you leave? Why then?
- What happens if someone sees you at this time?
- What if the weather disagrees with you?
- You got a back up plan?
- What will you bring with you? Will it be too heavy? Won't someone notice your stuff is gone?
- How will you communicate? Words? Sounds? "Maybe you should practice the sounds..."
- *Challenge them on certain points you think they sound too unsure about.*

****If there is giggling – ask them to take this seriously, "this is their freedom we're talkin' 'bout."**

Process Drama about leaving the plantation

You just participated in a process drama about being a slave planning to leave the plantation. Write the answers to the questions in your journal (2-3 pages):

- 1.) Explain the activity in your own words.
- 2.) Reflect on how you felt while doing the activity:
 - Were you able to pretend that you were actually a slave?
 - Do you think the slaves actually made plans to leave?
 - Do you think your plan would actually work?
 - What did you like or *not* like about it?
- 3.) Final/personal thoughts about the activity.

Activity Title: Process dramas: Leaving the farm and Sold into Slavery *Underground to Canada*

Observations:

The following checklist is based on the Fine Arts IRP but will be used for a participation mark in the Novel Study unit. There will be two process dramas over the course of this term, I will use this one checklist for both to make sure that during the two process dramas, I'm able to observe all of the students.

The rubric for participation is listed below. This is from the Fine Arts IRP.

Rating	Criteria
5	All criteria are met at an outstanding level. Contributes a variety of ideas that the group is able to use. Considers and builds on others' ideas to solve problems and advance the drama. Creates and sustains believable and appropriate roles. Adds to the success and interest of the activity by offering innovative or insightful ideas and by including realistic detail. Reflections show insight into characters and events.
4	All criteria are met. Participates in all phases of the activity, contributing ideas and interacting with others. Consistently speaks in a role appropriate for the situation. Includes some detail to make the role convincing. Reflections show understanding of how events unfolded and what role various characters, including self, played.
3	Most criteria are met. Participation may be somewhat uneven or inconsistent. May contribute enthusiastically to one activity, but show minimal engagement in another. Stays in role during most of the activity. Role is appropriate, but may be stereotypical and lack development. Reflections show basic understanding of the events.
2	Criteria are partially addressed. Participates in all activities, although contribution may be minimal at times. Takes on a role and speaks in that role when prompted and supported by the teacher. Reflections may be very brief or focus on retelling events.
1	Criteria are not demonstrated. The student may avoid participating or participate inappropriately.

Participation Checklist – Teacher's notes

Name: _____ Process Drama: _____ Date: _____

Criteria	Grade
1. Performers sustain their role or part throughout the performance	
2. Effective team-player.	
3. Used creative sound, gesture, or movement to effectively convey ideas and feelings.	
4. Demonstrated understanding of instructions.	
5. Shows focus and commitment.	
TOTAL	