

Playhouse Verse:

Creative Drama, Poetry, and Universal Design for Learning

A Guide Book for Teachers, Teaching Artists, Therapists, Aides, Parents, and Other Caregivers

A Program for Intergenerational Populations with Multiple Abilities and Disabilities

Designed by
Intergenerational Teaching Artists with Multiple Abilities and Disabilities

This is Part I. Playhouse Verse Parts II and III consist of original poetry, engendered by creative drama ... written by students.

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Theatre in Motion
Funded by the J.M. McDonald Foundation



Some of the Theatre in Motion Teaching Artists



Leslie Fanelli

Table of Contents

Part I

Chapter One: Background	4
Chapter Two: A Universal Design for Learning Checklist for Strategies and Evaluation	12
Chapter Three: Lesson Plans	24
Chapter Four: Evaluations	36

Parts II and III

Student Poetry

Please see separate Playhouse Verse links on the Theatre in Motion website homepage. www.theatreinmotion.com

Chapter One: Background

This Universal Design for Learning Guide Book emanates from the work of Theatre in Motion, an innovative Arts-in-Education company that primarily serves the New York and New Jersey areas. Theatre in Motion's mission embraces and upholds the following: Through the medium of participatory educational theatre and music, the company promotes racial harmony, multiculturalism, and intergenerational artists with and without disabilities· serving fully inclusive audiences and workshop participants. The repertoire is comprised of original musical theatre performances and interactive, improvisational theatre featured in creative drama workshops or a workshop series, which is called a residency. Sometimes a residency culminates in a performance featuring a potpourri of the arts activities in which we have engaged. If desired, original poetry and scripts can be derived from the residencies. In addition, Theatre in Motion has also produced musical recordings and novel music videos. Theatre in Motion performers, as well as the creative drama teaching artists and a team of visual artists, represent a large age band of dedicated people who joyfully and imaginatively celebrate their many abilities and disabilities. The audiences and creative drama workshop and residency participants are comprised of the same inclusive demographic. As a result, an inventive, artistic community is engendered.

Under the skillful guidance of founder and Artistic Director Leslie Fanelli, Theatre in Motion has presented pioneering Arts-in-Education programs of the types described above for many thousands of intergenerational, culturally diverse populations with and without multiple disabilities since 1990. Of great importance, Ms. Fanelli considers theatre in all its manifestations to be vastly educational for everyone.

Theatre in Motion received the New York City Mayor's Very Special Arts Award in 1993 on the anniversary of *The Americans with Disabilities Act*. In the early 2000s, Leslie Fanelli received numerous awards from the American Society of Composers, Authors, and Publishers for publishing the scores of several of the company's original musicals, as well writing some of the original lyrics. In 2015, Theatre in Motion's unique music videos were featured in the prestigious international arts festival, %40

Days Around the World, + hosted by the John F. Kennedy Center for the Performing Arts. In addition to serving the demographic areas of upstate New York, New York City, and New Jersey, the extended demographic areas have included Colorado, Connecticut, Massachusetts, Washington DC, Australia, and South Africa. By virtue of the acclaimed music videos featured on YouTube and in the International Movie Database, the company has reached many countries around the world. Artistic Director Leslie Fanelli recently conducted an interactive theatre workshop via Skype for students at National Chiayi University in Taiwan. Furthermore, Theatre in Motion has long been a traditional performance troupe at the annual Vigil for Peace in beautiful Central Park in New York City.

The bedrock for the entirety of these Arts-in-Education programs is Universal Design for Learning, supported by The Theory of Multiple Intelligences.

According to the Center for Applied Technology at cast.org, Universal Design for Learning (UDL) is an educational framework based on research in the learning sciences, including cognitive neuroscience, which guides the development of flexible learning environments that can accommodate individual learning differences. UDL engenders multi-modality teaching and learning. So, too, creative drama propagates multi-faceted teaching and learning. Indeed, participatory creative drama activities naturally employ UDL.

Howard Gardner's Theory of Multiple Intelligences (MI) identifies eight separate intelligences. This theory of intelligence works in full support of UDL. Gardner's definition of intelligence is the ability to solve a problem or create a product that is useful in one or more cultures. He recognizes the following separate intelligences that work together in concert: Linguistic, Logical-Mathematical, Musical, Spatial, Bodily-Kinesthetic, Interpersonal, Intrapersonal, and Naturalistic. The composition of each intelligence is easily understood by its name.

The %Creative Drama, Poetry, and Universal Design for Learning+ project described herein took place from July 2016 . March 2017. The workshops were conducted by Theatre in Motion teaching artists who utilized participatory creative drama activities inclusive of theatre games with improvisation, storytelling, mime, music, movement, dance, learning a poem in American Sign Language, and enjoying and creating some visual art. The participants were populations with multiple physical, intellectual, and developmental disabilities who ranged in age from six years old to seventy-two years old. Most participants also created related poetry in three different styles: acrostic, list poems, and haiku. A few of the participants who had profound intellectual and developmental disabilities colored pictures in lieu of creating poetry.

The specific project purpose was: %Utilizing the multi-modality, educational framework of Universal Design for Learning through The Arts, Theatre in Motion will conduct participatory creative drama workshops for intergenerational people with multiple disabilities, and the creative drama will evolve and culminate in a book of original poetry written by the participants, as well as a guide book written by Theatre in Motion with information to make this program replicable.+ Indeed, the ensuing text, plus a separate, related Power Point presentation, which was shown to many of the teaching artists and various other educators involved, will make this fun and worthy program replicable.

Following are the sites where the program was carried out:

The first series of workshops commenced in August 2016 in upstate New York in Albany, and in two nearby towns in the same Albany-area school district, Rotterdam Junction and Schenectady, New York.

Our primary contact was via BOCES, the Board of Cooperative Educational Services, which heads a series of Special Education programs, inclusive of the creative drama/poetry workshops we conducted. The BOCES Deputy Director of

Special Education was Peter Taorima. The three specific schools that received multiple hours of programming were:

Maywood School, Albany, New York, students ages 12 to 21 years old

Rotterdam Academy I, Rotterdam Junction, NY, students ages 5 to 11 years old

Rotterdam Academy II, Schenectady, NY, students ages 15 to 21 years old

The second series of creative drama/poetry workshops took place in November 2016 and were held at Kean University, the East campus in Hillside, New Jersey. The student participants were a group of adults, ages thirty-one to seventy-two years old with multiple disabilities. They comprised a weekly social group, which also received multiple hours of programming. Their director was Ina White, who had appeared in several of Theatre in Motion's past music videos.

The third series of creative drama/poetry workshops took place October 2016 through March 2017 at ECLC School in Chatham, New Jersey. The students were fifteen to twenty-one years of age. Their teacher was Joanne Borsinger. This class also received multiple hours of programming.

Even though the ages, abilities, and disabilities of the populations were quite varied, some of the lesson plans fit all the groups. Of importance, the same lesson could be specifically personalized depending on the particular needs of a group. In fact, some of the oldest adult students were developmentally and intellectually on an equivalent learning curve as some of the youngest students, who had much in common with some of the teenagers with developmental disabilities. In addition, a sizeable number of participants from all sites were on the autism spectrum, or they had intellectual and developmental disabilities that required the same type of attention and activities as those participants on the spectrum. Naturally, some lesson plans applied to only one group. Some of the students were higher functioning and thoroughly enjoyed creating evocative list poems, and with further assistance, they

were able to create delicate haiku while working in small groups. For the unique class of teenagers at the ECLC School, the creative drama and poetry writing were woven into their history, social studies, and creative writing curricula. In all cases, the creative drama techniques worked as a catalyst to build social communication, cooperation, self-esteem, respect of others, and most of all- having fun!

We focused on kinetic activities (aka strategies) that included movement of our bodies, movement of our emotions, and movement of our creative cognition- our imagination, celebrating our neurodiversity.

In a creative drama activity wherein we enacted a poem called %The Rainbow Song,+ we engaged in theatrical, inspired sign performance derived from American Sign Language. This was a fun and lovely exercise that every group enjoyed. It warmed up our theatre artists\$ tools: minds, bodies, voices, and feelings. When we learned the whole poem, we performed it in the classroom for each other, accompanied by Mozart\$ *Eine Kleine Nachtmusik*. There are numerous creative drama and poetry lesson plans later in this guide book.

How does this artistry enhance the lives of student participants on the autism spectrum, as well as student participants who have other intellectual and developmental disabilities?

1. The entirety of these creative drama strategies improve social interaction and help everyone to feel more socially comfortable.
2. When we are acting, we are playing together, not playing alone.
3. We improve eye contact during creative drama when we engage in %onstage+ dialogue in the classroom.
4. When we engage in theatre together, we share numerous interests, thoughts, and feelings.
5. When we act together, we respect personal space boundaries.

6. We also utilize expressive body language and facial expressions.
7. We often start out with tangible props; for example, with a story like *Stone Soup*, wherein we make pretend soup, we use tangible props made of plastic or felt- like cauliflower, broccoli, carrots, apples, and goofy food like cheddar fish, cookies, and Rice Krispies. The point is that we use tangible props as we act together.
8. Next, we are ready to move on to the intangible. This includes fun, pretend props and imaginative characters, which we experience in a mime game called The Magic Clay. We add sound effects or gibberish, not words. This activity is a popular favorite. This also constitutes abstract thought in action, and virtually everyone can do this, some students with a facilitating aide, and others on their own. The sheer magic of theatre and power of the ensemble make surprising, voluminous abstract thought possible. We usually enact Magic Clay as a small group activity and take turns being %onstage+ or %in the audience+ in the classroom.
9. The poetry creation is guided by the Theatre in Motion teaching artists, as well as classroom teachers, aides, therapists, and other professionals in the room whom we instruct via example. For this particular project, many student participants did not physically write their poems. Instead, students spoke or used augmentative communication devices to express their original poems to a nearby facilitator, who then scribed the poems on paper, a computer, a whiteboard, or a smart board (digital whiteboard). The types of poems created were vertical acrostic poems, evocative list poems, and haiku. The students in Albany created their acrostic poems as a gift for the lead teaching artist upon her arrival. Poetry lesson plans are featured in a later chapter.

An acrostic poem utilizes the first letter of a student's name written vertically, with descriptive words emanating from each letter. An evocative list poem is a

series of descriptive words that flow from naming the components pictured in a luscious photographic or painted image, such as a %wall of gorgeous roses+ or %chirping birds+ observed and described from a picturesque garden image. Haiku emanates from Japan and has a specific syllable construct. Haiku is often about Nature. The construct of the three poetic lines of haiku are five syllables in the first line, then seven syllables in the second line, then five syllables in the third line.

10. These activities are always geared to the social, emotional, developmental, cognitive, and physical needs of the group. Similar theatre activities are modified accordingly. That includes volume modification, as needed. Plus, we always keep things moving to accommodate attention span. Most of all, we emphasize fun! An artistically educational experience is always the result.

The ensuing pages provide a Universal Design for Learning Checklist of specific strategies suggested. It includes space for evaluation, supplemented by supportive intelligences.

Chapter Two:

A Universal Design for Learning Checklist for Strategies and Evaluation

Supportive intelligences are included.

Leslie Fanelli and Students



Creative Drama, Poetry, and Universal Design for Learning

A Checklist Chart for Suggested Strategies and Evaluation for Success

<p>I. Provide Multiple Means of Representation: The “What” of Learning RECOGNITION NETWORKS</p>	<p style="text-align: center;">UDL Strategy Options Employed</p> <p>Note: Some activities repeat and overlap. Contextualized repetition is essential to learning and an important part of creative drama. Intelligences are also indicated.</p>
<p>1. Provide options for perception (Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>	<p>There are often more intelligences employed than the ones indicated for each strategy, from 1.1 . 9.3. Can you identify other intelligences utilized for each specific activity?</p> <p style="text-align: center;">Educational Strategy Options</p>
<p>1.1 Offer ways of customizing the display of information</p>	<p>___ Role-play the creative drama curricula, such as enacting the exciting geology of a beautiful park or other landscape. <u>Naturalistic</u></p> <p>___ Utilize evocative visual images of these landscapes, such as paintings and photos. <u>Spatial</u></p> <p>___ On a whiteboard (or similar smart board), give samples of each type of poem to be written by students, emanating from the role-playing and visual images: acrostic, list poem, and haiku. <u>Linguistic</u></p> <hr/>
<p>1.2 Offer alternatives for auditory information</p>	<p>___ Employ American Sign Language. <u>Bodily-Kinesthetic, Linguistic</u></p> <p>___ Utilize expressive body language. <u>Bodily-Kinesthetic, Spatial</u></p> <hr/>
	<p>To release the poet within:</p>
<p>1.3 Offer alternatives for visual information</p>	<p>___ Include music and dancing. <u>Bodily-Kinesthetic, Musical</u></p> <p>___ Have fun with modeling clay. <u>Spatial, Intrapersonal</u></p> <p>___ Play with Kinetic Sand. (See kineticsand.com.) <u>Spatial</u></p>

2. <u>Provide options for language, mathematical expressions, and symbols</u>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
2.1 <u>Define vocabulary and symbols</u>	<p>_____ Examine all types of visual imagery: picture books, sketch books, paintings, and magazines to represent language. <u>Spatial</u></p> <p>_____ Broadly enact the vocabulary in sequence. <u>Logical-Mathematical</u></p> <p>_____ Broadly enact augmentative, digital icons in sequence. <u>Logical-Mathematical</u></p> <hr/>
2.2 <u>Clarify syntax and structure</u>	<p>_____ Review basic grammar and %rules+for poetry and how to break/bend those rules to create imaginative poetry that is based on the creative drama. <u>Linguistic</u></p> <p>_____ Utilize theatrical body language while enacting creative drama curricula-including, acting out the punctuation. <u>Bodily-Kinesthetic</u></p> <hr/>
2.3 <u>Support decoding of text, mathematical notation, and symbols</u>	<p>_____ Dance the story/poem sequence as a group. <u>Bodily-Kinesthetic</u></p> <p>_____ Dance the sequence as solo artists. <u>Logical-Mathematical</u> (Sequencing is mathematical.)</p> <p>_____ Enact conflict/resolution scenes in small groups. <u>Logical-Mathematical</u> (resolutions logically deduced by sound reasoning)</p> <hr/>
2.4 <u>Promote understanding across language</u>	<p>_____ Utilize photos and other visual imagery. <u>Spatial</u></p> <p>_____ Utilize a series of icons. <u>Linguistic, Logical-Mathematical</u></p> <p>_____ Include mime; then scribe it. <u>Spatial, Linguistic</u></p>

2.5 <u>Illustrate through multiple media</u>	<p><input type="checkbox"/> Include music videos and digital expression. <u>Musical, Spatial</u></p> <p><input type="checkbox"/> Include dance and Improvisational movement. <u>Spatial</u></p> <p><input type="checkbox"/> Employ American Sign Language. <u>Linguistic</u></p> <p><input type="checkbox"/> Use sparkles, stickers, markers, and more. <u>Spatial</u></p>
3. <u>Provide options for comprehension</u>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
3.1 <u>Activate or supply background knowledge</u>	<p><input type="checkbox"/> Explore an overview of the historical derivation of poetic expression. <u>Linguistic, Intrapersonal</u></p> <p><input type="checkbox"/> Explore the specific history of haiku and/or provide famous examples. <u>Linguistic</u></p> <p><input type="checkbox"/> Explore an overview of theatre games and improvisation via Viola Spolin's book <i>Improvisation for the Theatre</i>. <u>Linguistic</u></p>
3.2 <u>Highlight patterns, critical features, big ideas, and relationships</u>	<p><input type="checkbox"/> Enact poetic themes. <u>Bodily-Kinesthetic, Interpersonal</u></p> <p><input type="checkbox"/> Dance with repetitive patterns. <u>Bodily-Kinesthetic</u></p> <p><input type="checkbox"/> Sing original lyrics, repeating an important chorus. <u>Musical</u></p> <p><input type="checkbox"/> Draw/paint it. <u>Spatial, Intrapersonal</u></p> <p><input type="checkbox"/> Write about it, in any style. <u>Linguistic</u></p>
3.3 <u>Guide information processing, visualization, and manipulation</u>	<p><input type="checkbox"/> Utilize modeling clay or Kinetic Sand. <u>Spatial, Intrapersonal</u></p> <p><input type="checkbox"/> Utilize paper mache. <u>Spatial</u></p> <p><input type="checkbox"/> Create group multi-media murals. <u>Interpersonal</u></p> <p><input type="checkbox"/> Include puppets. <u>Spatial</u></p>

	<p><input type="checkbox"/> Make plentiful use of contextualized repetition. <u>Linguistic</u></p> <p><input type="checkbox"/> Make ample use of fun. When interest is increased, proficiency is increased. <u>Interpersonal/Intrapersonal</u></p>
3.4 Maximize transfer and generalization	<p><input type="checkbox"/> Engender group discussion. <u>Intrapersonal</u></p>
II. Provide Multiple Means for Action and Expression: The “How” of Learning— STRATEGIC NETWORKS	Educational Strategy Options
4. Provide options for physical action	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p> <p><input type="checkbox"/> Have participants who use wheelchairs (and other mobility devices) lead the creative drama activities. <u>Interpersonal</u></p> <p><input type="checkbox"/> Enact physical tableaux based on theme (and more). As needed, utilize:</p> <p><input type="checkbox"/> Dance with wheelchairs/walkers. <u>Bodily-Kinesthetic</u></p> <p><input type="checkbox"/> Dance with standers/gurneys. <u>Bodily-Kinesthetic</u></p>
4.1 Vary the methods for response and navigation	<p><input type="checkbox"/> When writing, acting, and dancing, creatively include: I-pads, %Boogie Boards,+Computers, Recordings <u>Linguistic</u></p>
4.2 Optimize access to tools and assistive technologies	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
5. Provide options for expression and communication	<p>See 4.2 above.</p> <p><input type="checkbox"/> Include dynavoxes. %Write+poetry with icons. <u>Linguistic</u></p> <p><input type="checkbox"/> Engage specific eye gaze to communicate. <u>Bodily-Kinesthetic</u></p>

	<p><u>All Linguistic:</u></p> <p>5.2 Use multiple tools for construction and composition</p> <p>As a group, make use of flip charts to compose poetry.</p> <p>Make use of whiteboards or smart boards to compose poetry.</p> <p>Improvise stories with a clear beginning, middle, and end.</p>
5.3 Build fluencies with graduated levels of support for practice and performance	<p>For poetry writing/composition, first work as a class; then reduce the size of this endeavor to:</p> <p>Large groups, then small groups, then <input type="checkbox"/> <u>Interpersonal</u></p> <p>Writing/composing poetry as individuals. <input type="checkbox"/> <u>Intrapersonal</u></p>
6. Provide options for executive functions	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
6.1. Guide appropriate goal setting	<p><input type="checkbox"/> Vote as groups, large or small, on theme goals for the creative drama activities, which will fold into the ensuing poetry. <u>Interpersonal</u></p> <p><input type="checkbox"/> Vote as a group on specific themes of Nature for each style of poetry: acrostic, list poems, and haiku. <u>Naturalistic</u></p>
6.2 Support planning and strategy development	<p><input type="checkbox"/> Before creating works of art that emanate from the creative drama and poetry, brainstorm on how to make two and three dimensional works of art, respectively with crayons or Kinetic Sand, or any other media. <u>Spatial</u></p> <p><input type="checkbox"/> Brainstorm on digital media to express the artworks. <u>Spatial</u></p>

	<p><input type="checkbox"/> Work as a group to turn a storybook into an improvisational script. <u>Linguistic, Interpersonal</u></p> <hr/> <p>Below, all employ classifying, which is a component of <u>Naturalistic</u>:</p> <p><input type="checkbox"/> Create an organized closet of art supplies, with bins for paper, markers, stickers, paints, brushes, tissue paper, construction paper, banner paper, glue, sparkles, etc.</p> <p><input type="checkbox"/> Create an organized digital closet of everyone's poetry.</p> <p><input type="checkbox"/> Create an organized closet of creative drama activities, which can be written via text and/or visual images.</p> <hr/> <p>Below, all utilize <u>Interpersonal and Intrapersonal</u>:</p> <p><input type="checkbox"/> Keep individual journals to self-monitor.</p> <p><input type="checkbox"/> Create group and individual rubrics to monitor progress.</p>
<p>6.3 Facilitate managing information and resources</p>	<p><input type="checkbox"/> Create a large, decorative chart in the front of the classroom to monitor progress.</p> <p><input type="checkbox"/> Use audio and video recordings.</p>
<p>III. Provide Multiple Means for Engagement: The "Why" of Learning—<u>AFFECTIVE NETWORKS</u></p>	<h3>Educational Strategy Options</h3>
<p>7. Provide options for recruiting interest</p>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p> <p>7.1 Optimize individual choice and autonomy</p> <p><input type="checkbox"/> Utilize fun mime creative drama activities, wherein everyone gets several solo turns to act, while the rest of the class guesses (as individuals) what is transpiring. Add music. <u>Spatial, Musical</u></p>

	<p><input type="checkbox"/> Offer choice when using multi-media materials for thematically related art projects, inclusive of costume pieces. <u>Spatial</u></p> <p><input type="checkbox"/> Model poetry/rap samples, and then have students work as individuals to create their own rap (which is poetry). <u>Linguistic</u></p> <hr/>
7.2 <u>Optimize relevance, value, and authenticity</u>	<p><input type="checkbox"/> Acrostic poetry, derived from a student's name, is personally relevant. Have everyone create three different acrostic poems derived from their names- one about personality; one on favorite food; one on favorite toys and games. <u>Intrapersonal</u></p> <p><input type="checkbox"/> Enact creative drama scenarios specifically related to participants' daily lives. <u>Interpersonal</u></p> <p><input type="checkbox"/> Paint scenarios depicting current events and history. <u>Spatial</u></p> <hr/>
7.3 <u>Minimize threats and distractions</u>	<p><input type="checkbox"/> Play soothing music, all genres. <u>Musical, Logical-mathematical</u></p> <p>Below, all utilize <u>Intrapersonal</u>:</p> <p><input type="checkbox"/> Share that in The Arts (all disciplines), there are no mistakes.</p> <p><input type="checkbox"/> Post on the door, %Artists at work. Please enter with respect.+</p>
8. <u>Provide options for sustaining effort and persistence</u>	<p><input type="checkbox"/> Allow for quiet times- guided breathing and relaxing.</p> <p><input type="checkbox"/> Enact a story in complete quietude.</p> <p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
8.1 <u>Heighten salience of goals and objectives</u>	<p><input type="checkbox"/> Create poetry to give as gifts. <u>Linguistic</u></p> <p><input type="checkbox"/> As a group, select favorite creative drama activities to be assembled into a culminating performance. <u>Interpersonal</u></p>

	<p><input type="checkbox"/> Create celebratory invitations to the performance(s), utilizing multi-media to communicate these invitations — be sure to —</p> <p><input type="checkbox"/> Digitize the invitations. <u>Logical-mathematical</u></p> <p><input type="checkbox"/> Create two and three dimensional artworks as invitations. <u>Spatial</u></p> <p><input type="checkbox"/> Create handwritten invitations. <u>Linguistic</u></p> <p><input type="checkbox"/> Afterwards, create Thank You cards. <u>Interpersonal</u></p> <hr/> <p><input type="checkbox"/> Explore age appropriate movies for derivative creative drama activities for the culminating performance. <u>Linguistic</u></p> <p><input type="checkbox"/> Graduate levels of complexity in the scripts explored. <u>Linguistic</u></p> <p><input type="checkbox"/> Select music videos, slides, and musical underscoring for the performance(s). <u>Spatial</u></p>
<p>8.2 <u>Vary demands and resources to optimize challenge</u></p>	<p><input type="checkbox"/> As indicated throughout these suggestions, include group activities, large and small. <u>Interpersonal</u></p> <p><input type="checkbox"/> As a class and as individuals, devise various posters for the performance. <u>Interpersonal</u></p>
<p>8.3 <u>Foster collaboration and community</u></p>	<p><input type="checkbox"/> In addition to using linguistic methods, communicate via other systems when giving feedback: song, dance, visual art, or eye gaze. <u>Interpersonal</u></p> <hr/> <p><input type="checkbox"/> Define and utilize sophisticated vocabulary like resplendent, meaningful, comely, distinctive, work-in-progress, etc. <u>Linguistic</u></p> <p><input type="checkbox"/> If possible and legally permitted, utilize a TV studio, so students gave can each other instructive feedback and repeat presentations multiple times.</p>

9. <u>Provide options for self-regulation</u>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
9.1 <u>Promote expectations and beliefs that optimize motivation</u>	<p>___ Set a low-anxiety, high praise atmosphere in the class such that a student's authentic expectation is that of fun, as well as non-stressful artistic expression, whether it is creative drama, poetry, or various other disciplines. <u>Intrapersonal</u></p> <p>___ From the start put forth the goals that we will create a volume of poetry and enact original, thematically connected, creative drama vignettes in a performance(s) for special friends, family, and schoolmates. <u>Interpersonal</u></p> <hr/>
9.2 <u>Facilitate personal coping skills and strategies</u>	<p>___ Always be mindful that cumulative singing, dancing, acting, and poetry creation lead to the full performance and poetry book. This one-step-at-a-time strategy will reap the end results with authenticity. Share with the students that we are strategizing accordingly. <u>Logical-Mathematical</u></p> <p>___ Be sensitive to the coping skills of individual students. One student may not be able to tolerate wearing a costume piece like a feather boa, while another might very much enjoy it. Make adjustments, as needed. <u>Interpersonal</u></p> <hr/>
9.3 <u>Develop self-assessment and reflection</u>	<p>___ Use ample applause (clapped, sang, signed, and expressed via augmentative communication) for the group and individual students in order to shepherd the notion that, %We all did well, and I did well.+ <u>Interpersonal</u></p> <p>___ Videotape a class and/or a performance. Enjoy watching it and discussing it. <u>Interpersonal</u></p> <p>___ As a group, discuss: What worked best? õ What were the biggest challenges? õ Where can we improve? <u>Linguistic, Intrapersonal</u></p> <p>___ Have a fun culminating party! <u>Interpersonal</u></p>

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The detailed strategy and evaluation information within was written by Leslie Fanelli, Artistic Director/Founder Theatre in Motion.

By utilizing UDL strategies, the National Core Arts Standards are brought to life:

1. Creating
2. Performing/Presenting/Producing
3. Responding
4. Connecting

In Chapter Three, enjoy the ensuing lesson plans that utilize a number of these UDL strategies, all of which invigorate the National Core Arts Standards above.

Chapter Three: Lesson Plans

Lesson Plan I, Title: A theatrical, poetic sign performance

Objective: Participants will learn the inspired sign performance of a poem, theatrically derived from American Sign Language (ASL). An inspired sign performance utilizes ASL with highly theatrical, broad, dynamic expression. In our series of workshops, we usually sign performed %The Rainbow Song,+but it is proprietary material. Instead, featured below is the lovely poem %Clouds+by Christina Rossetti.

Activities: (Modify according to your specific group.)

1. The teaching artist(s) will teach one line of the poem via theatrical sign performance, then the next line, and then repeat both lines together. Likewise, she will next teach the third line and then repeat all three lines in sequence. This kind of connected repetition continues throughout until finished.

White sheep, white sheep.

On a blue hill,

When the wind stops,

You all stand still.

When the wind blows,

You walk away slow.

White sheep, white sheep,

Where do you go?

2. As a class, we will perform the entire poem to Mozart's *Eine Kleine Nachtmusik*, which the teaching artist will introduce and briefly contextualize.
3. In small groups and as soloists, we will perform for each other %onstage+and in the %audience+in the classroom.
4. There will be much applause throughout, with a big bow and extra applause at the end of this activity, which can easily take up to 30 minutes.
5. This in-classroom presentation will be ready for a regular performance for invited guests, after a few more days of repetition. The activity is comely- and expedient.
6. Video or audio taping, if legally permitted, will be employed (in all lesson plans, whenever possible) ñ for valuable group and self-monitoring feedback.
7. As needed, with all lesson plans, aides and facilitators will assist students, especially those with profound physical and/or cognitive disabilities.

Assessment: Please refer to %A Universal Design for Learning Checklist for Strategies and Evaluation+in Chapter Two. At least one of the specific strategies suggested within each of the multiple options was successfully utilized:

1.2; 2.1; 3.2; 3.4; 5.1; 6.4; 8.3; 9.3

Lesson Plan II, Title: Enacting the story *Stone Soup*

Objective: Participants will act out the story *Stone Soup* with tangible food props, as well as a few imaginary items.

Activities: (Modify according to your specific group.)

1. The teaching artist(s) will share the Big Book of this story, with whimsical illustrations, while introducing an overview of the plot.
2. The teaching artist(s) will play the hungry travelers who ask villagers (the class) if they have food to give them, and the villagers vociferously say, %No!+
3. Utilizing shared picture icons of a stream of water, a spoon, a pot, and a small fire beneath the pot while simultaneously performing, the full story will be enacted: travelers create stone soup, and the villagers enjoy adding aluminum foil stones to the imaginary pot of water, represented by a hula hoop. Then, with a change of heart, each villager adds several plastic or felt food items, such as broccoli, cauliflower, carrots, even fruit- apples, pears, bananas, and silly food like cheddar fish, cupcakes, and cookies. With imaginary spoons, all eat and enjoy the soup.
4. Then we will celebrate and dance to the underscoring of a buoyant song selected by the class!
5. Moral of the story: When we all work together, it comes out better. *Ask “How does this connect to our lives?” (Whenever applicable in all activities, ask this question about connections.)*
6. There will be much applause throughout, with a big bow and extra applause at the end of this activity, which can easily take up to 2 - 3 sessions of 30 minutes each.
7. Repeat several times adding more and more detail.
8. As always, in Theatre in Motion arts activities, casting is non-traditional: Boys can play girls. Girls can play boys. Grownups can play kids. Kids can play grownups. Anyone can play an animal, and anyone can play as many parts in any story as they wish to play. Lines are spoken, with or without augmentative communication devices, or enacted non-verbally – all through improvisation that is directed by the Narrator teaching artist.

Assessment: Please refer to % Universal Design for Learning Checklist for Strategies and Evaluation+in Chapter Two. *At least one* of the specific strategies suggested within each of the multiple options was successfully utilized.

1.2; 1.3; 2.1; 2.4; 4.2; 6.2; 8.2; 9.1; 9.3

Lesson Plan III, Title: Enacting *Abiyoyo* (Additional: Aesop's *Fables* and Geology History)

Objective: Participants will act out the story *Abiyoyo* with all intangible, imaginary props. Our plot version is adapted from the storybook by Pete Seeger.

Activities:

1. The teaching artist(s) will share the Big Book of this story, with whimsical illustrations, while introducing an overview of the plot and what a ukulele looks like.
2. The teaching artist(s) will demonstrate and teach the silly theme song, also called %Abiyoyo.+ Additionally, this is the overture, which is explained and contextualized
3. Student participants will enact the story: boys and girls joyously playing pretend ukuleles, making a terrible racket. As in *Stone Soup*, casting is non-traditional. All other student participants play villagers who tell the children to go away. They do go away; they are ostracized. This intriguing new word is defined and enacted.
4. Another small group of students play family members, who are mischievous magicians who make things disappear that nobody wants to have disappear. Zoop! Zoop! Zoop! go their pretend magic wands. The villagers tell them to go away. They do; they, too, are ostracized. Then everyone goes to sleep dreaming about the tale of *Abiyoyo* the giant monster who, it is rumored, will come to eat all their fruits and vegetables, but nobody is afraid. That is just a tall tale.
5. Then they wake up and AAAAAHHHHHHHHH! There is Abiyoyo the monster! Several students play the monster with multiple heads- growling and howling.
6. Aha! The children with their ukuleles start to play the %Abiyoyo+theme song, which makes the monster dance. Everyone dances. Then ZOOP! sounds the magiciansq magic wands! The monster turns around, then around again, and is transformed into charming villagers. Hip, hip, hooray! Happy Ending, and be careful whom you ostracize. They might turn out to be the heroes. Great big bows and applause!
7. We will follow up by creating whimsical and ferocious Abiyoyos with modeling clay.
8. Any story can be enacted this way, from Aesop's *Fables* to the geology history of the area from 600 million years ago to now, starring students as an ancient ocean, then waves and sedimentary rocks, volcanoes and metamorphic rocks, mountains forming/eroding, Ice Ages, and a park today.

Assessment: Please refer to % Universal Design for Learning Checklist for Strategies and Evaluation+in Chapter Two. *At least one* of the specific strategies suggested within each of the multiple options was successfully utilized:

1.1; 1.2; 1.3; 2.4; 3.3; 3.4; 4.1; 6.2; 8.2; 9.1; 9.3

Lesson Plan IV, Title: The Magic Clay

Objective: Participants will act out characters, animals, or machines, etc., using imaginary clay with their abstract thinking skills.

Activities:

1. The teaching artist(s) will bring out the completely invisible, imaginative Magic Clay and explain that, %You can make it, be it, give it a sound. Or act it, be it, give it a sound.+ No words. So, this is mime, albeit with often silly sound effects. Everyone will get a blob of invisible clay, and then we mooooooooosh it up in our hands.
2. We will take turns as soloists or small groups enacting the clay with original ideas.
3. The Magic Clay can be anything- just not violent or technological. Ideas: simple animals like cats or dogs; then more complex choices like a tyrannosaurus, pterodactyl, zombie, rock star, rock climbers, ballerinas, tap dancers, ice skaters, a cuckoo clock, or a snow blowing machine. Also, enact punctuation like ! or ?.
4. The choices are expansive. They solidify self-esteem and a sense of fun. The Magic Clay also nurtures problem solving in the selection and guessing of the Magic Clay %productions.+ The sound effects can be cartoonish or realistic.
5. The student(s) who guess correctly will go %onstage+and transform into the next Magic Clay entities. Sometimes we underscore with music.
6. Everyone will have many turns; then we will put the clay behind our ears for the next time when we bring it out. Applause!
7. Afterward, we will paint, write, or use Kinetic Sand to express our Magic Clay in other ways. (At kineticsand.com, it says, %About Kinetic Sand: 98% sand, 2% magic. Special properties make it soft and stretchy.+ Best of all- no mess.
8. We will discuss and assess the fun and success of the totality of our Magic Clay ideas starting with the imaginary (the best!), then colored, written, or sculpted Kinetic Sand-Magic Clay ideas.
9. We will choose which creative drama activities, so far, will be included in our potpourri, culminating performance comprised of multiple theatre activities (as well as our original poetry later on).
10. Great big bows and applause!

Assessment: Please refer to %A Universal Design for Learning Checklist for Strategies and Evaluation+in Chapter Two. *At least one* of the specific strategies suggested within each of the multiple options was successfully utilized:

1.1; 1.2; 1.3; 2.2; 3.2; 3.3; 3.4; 4.1; 4.2; 7.1; 7.3; 8.1; 8.3; 8.4; 9.1; 9.2; 9.3

Lesson Plan V, Title: Acrostic Poems

Objective: Participants will create poetry that features a vertical line of words derived from the first letters of their first names

Activities:

1. The teaching artist(s) will share some examples of acrostic poetry on the whiteboard.

Lighthearted	Interesting
Energetic	Nice
Silly	Awesome
Laughing	(Supply visual imagery for enhanced creativity!)
Incredible	
Eats lots of blueberries	

2. The teaching artist will explain that not only are the first letters of the names in a vertical line, the selected words that are horizontal describe the people. Leslie and Ina. When describing how this type of poem is created, utilize vocabulary that the students understand. With demonstration of the writing on the whiteboard or smart board, students will comprehend words like vertical, horizontal, and evocative. We will write acrostic poems on the whiteboard with brainstormed names and words from students working as a group, then solo.+
3. Students will write their names vertically. For this program, many students dictated their descriptive words to aides or facilitators, who wrote them down. Some students used augmentative digital communication devices. A handful of students did their own writing. Nevertheless, everyone created acrostic poems.
4. Next, in a similar fashion, students will create acrostic poems with their family membersor friendsnames, which will be given to them as gifts.
5. Students will decorate their acrostic poems with multi-media. Applause!
6. Teaching artists will assist students in creating whimsical art featuring a number of their selected names together on one inventive page. Applause!
7. There were hundreds of acrostic poems, with and without decorations, so a limited number were selected for the poetry book produced by this project.

Assessment: Please refer to % Universal Design for Learning Checklist for Strategies and Evaluation+in Chapter Two. *At least one* of the specific strategies suggested within each of the multiple options was successfully utilized:

1.1; 2.1; 2.4; 2.5; 3.2; 3.4; 4.2; 5.1; 5.2; 5.3; 7.1; 7.2; 7.3; 8.1; 8.3; 9.1; 9.2; 9.3

Lesson Plan VI, Title: List Poems

Objective: Participants will create poetry that features lists of evocative words derived from beautiful, naturalistic and other images.

Activities:

1. The teaching artist(s) will write some examples of list poetry on the whiteboard. Simultaneously everyone is given several photos of a stunning landscape designed by the genius %Father of American Landscape Architecture,+Frederick Law Olmsted. The evocative words in the list poems describe the evocative landscapes. Below are three of these poems. (Define the words.)

Gorgeous

Breathtaking

Wonder

Beautiful to behold

Emerald weeping willow

Resplendent

Remarkably vibrant!

Bridge that curves

Colorful

Pink Blossoms

Lovely

At peace

2. More luscious images of majestic Olmsted landscapes will be disseminated, and students next create several evocative list poems, usually with aides and facilitators who scribe words that flow freely from the students
3. Next, an original Theatre in Motion music video will be shown featuring incredible Olmsted landscapes, starring a singer (a Theatre in Motion artist) in the role of Olmsted. That same artist will walk in, singing as Olmsted!
4. Students will ask questions about his real-life singing career and the career of Olmsted, whose long-ago landscape architecture firm produced over 5,000 breathtaking American designs for parks and other landscapes. Discussion will ensue on the definitions and importance of landscape architecture, resulting panoramas, and other new vocabulary. Applause!
5. More scenic Olmsted imagery, which was created by Theatre in Motion visual artists, will be disseminated. More energized writing ensues.
6. Students will decorate their poetry with multi-media as soothing music plays.
7. Some of the poems will be read aloud by students or aides. Applause!
8. (Many student poets at Kean University wished to have their original poetry in the ensuing poetry book. For their privacy, selected poems were anonymous.)

Assessment: Please refer to %A Universal Design for Learning Checklist for Strategies and Evaluation+in Chapter Two. *At least one* of the specific strategies suggested within each of the multiple options was successfully utilized:

1.1; 2.1; 2.4; 2.5; 3.4; 4.2; 5.1; 5.3; 6.4; 7.1; 7.3; 8.3; 8.4; 9.1; 9.2; 9.3

Lesson VII, Title: Haiku Creation ñ and Culminating Performance Preparation and Invitations!

Objective: Participants will create haiku poetry, review selected creative drama from previous classes, rehearse, and send out invitations for our culminating performance.

Activities:

1. The teaching artist(s) will write some examples of haiku poetry on the smart board (digital whiteboard). Simultaneously, everyone is given several haiku poems and beautiful naturalistic images, some of which are new and different Olmsted images. The construct of the three lines of haiku will be explained. Usually, the first line has five syllables. The second line has seven syllables. The third line has five syllables. Haiku started in Japan and is often about Nature. Here are the haiku examples:

http://kids.lovetoknow.com/wiki/Haiku_Poems_for_Kids

Snow is falling now
I am snug in my warm bed
Snow days are the best

Pale green shoots of grass
Bright hyacinths and tulips
Soon cherry blossoms

2. The class will write several haiku poems together, as the teaching artist scribes on the smart board. The teaching artist will define %beme+and that our theme is Nature. The naturalistic images supply inspiration. Students brainstorm; the teacher, aides and teaching artist assist students in their scribing. Students will decorate some haiku with colorful art. Music plays.
3. Some of these poems will be included in the ensuing poetry book and our upcoming performance. Invitations to potential audience members will be delivered in haiku format. Our performance will take place right in our ample classroom. The performance will feature some of the fun drama activities that we have previously engaged in, plus some of our haiku read aloud.
4. We will rehearse the creative drama and haiku to be recited.
5. We will be poised and ready. We will warm up with a few of the creative drama activities.
6. Let the show begin! (*This extended lesson plan takes multiple sessions, and everything is cumulatively connected.*)

Assessment: Please refer to UDL Checklist. At least one of the specific strategies suggested within each of the multiple options was successfully utilized:

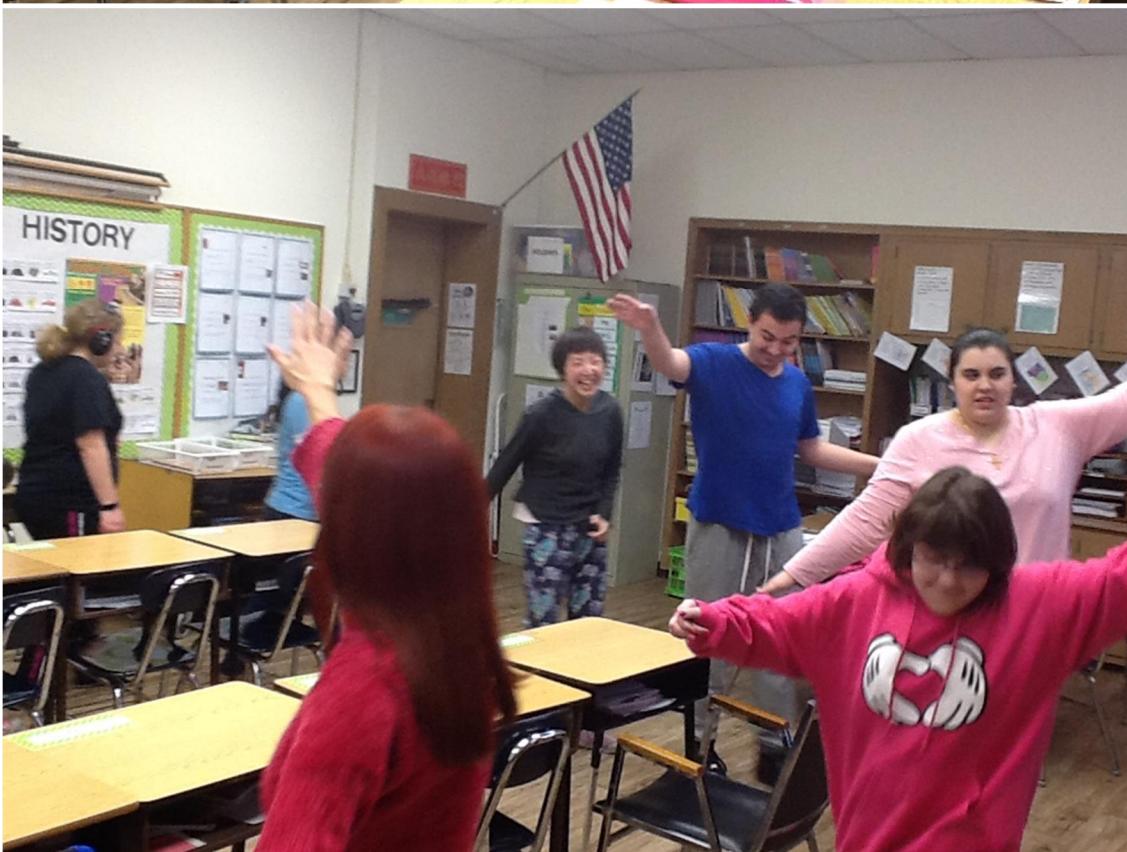
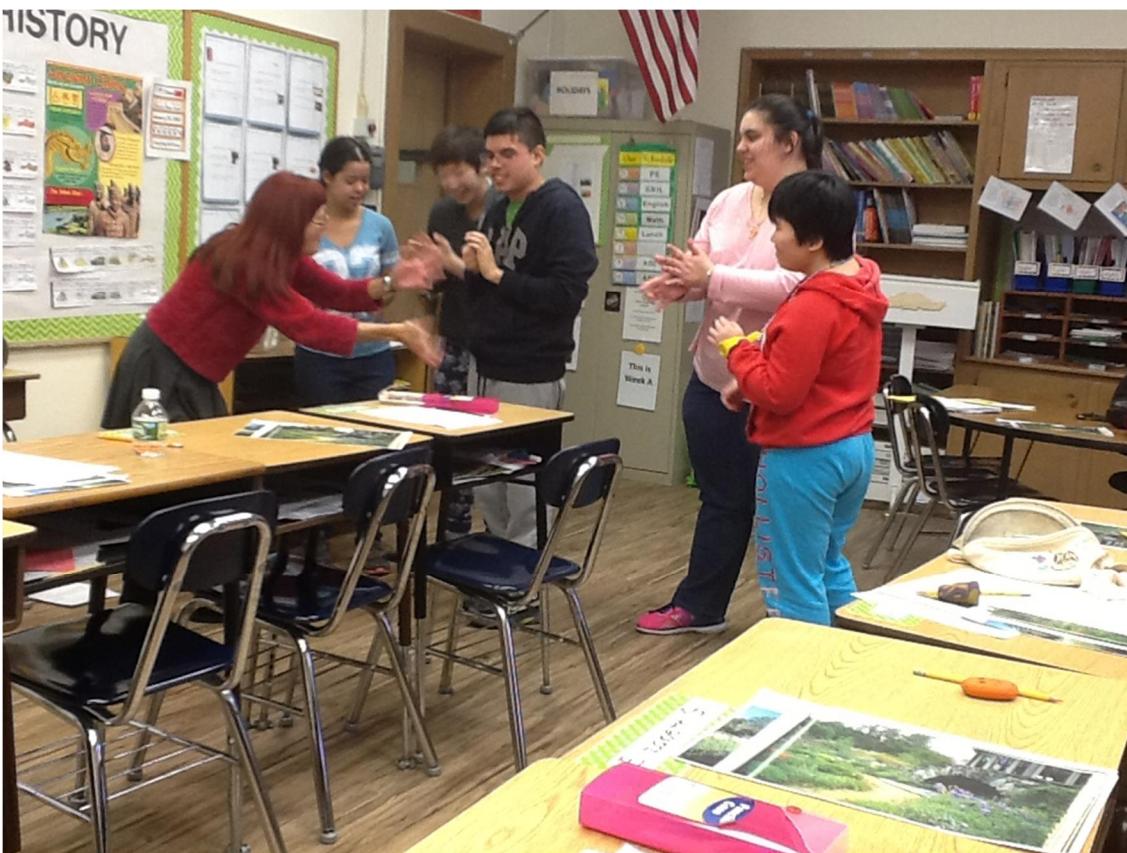
1.1; 2.1; 2.4; 3.1; 3.4; 4.1; 4.2; 5.1; 5.2; 5.3; 6.3; 7.3; 8.1; 8.3; 9.1; 9.2; 9.3

A Note about Lesson Plans:

Not every one of the proposed UDL strategies from %& Checklist Chart for Suggested Strategies and Evaluation for Success+ was utilized in the lesson plans; nevertheless, the plethora of UDL strategies put forth in the checklist chart are surely delicious food for thought. Enjoy your classes, and allow this detailed guide book and its lesson plans to serve as inspiration for your work.

In addition, Lesson Plan VII is a %deep dive,+ but it can indeed be done successfully- because we most happily did it, over a series of multiple, connected workshops. By the way, the culminating performance was a big hit!

Enjoy the following photos of students enacting Universal Design for Learning drama activities related to their writing of list poems and haiku.







Chapter Four: Evaluations

Evaluation of Lesson Plans

1. For the suggested strategies utilized in this program, teaching artists and several adult participants anonymously filled out the UDL checklist (with help from facilitators) and voted, of their own volition, %~~4~~+or %~~5~~+for each strategy employed, thereby measuring success. (%~~5~~+means excellent; %~~4~~+is very good; %~~3~~+is good; %~~2~~+is needs improvement; %~~1~~+is poor.) A sample, filled-out evaluation is at the end.
2. At ECLC School in Chatham, New Jersey, where the workshop series spanned multiple months, the class voted on the success experienced. At the residency's end, students voted.

How well did we use our minds? On a scale of 1 . 5 (5 being best) ñ Answer: 5!!

How well did we use our bodies? On a scale of 1 . 5 (5 being best) ñ Answer: 5!!

How well did we use our voices? On a scale of 1 . 5 (5 being best) ñ Answer: 5!!

How well did we use our feelings? On a scale of 1 . 5 (5 being best) ñ Answer: 5!!

As a class, we discussed:

What worked best? When we made imaginary objects and characters out of Magic Clay. The best were swimming, flowers, flying a kite, bears, bees, and pterodactyls.

What were the biggest challenges? Writing the poems while looking at the beautiful pictures, and counting out the 5-7-5 rhythms. (This was accomplished as a group.)

Where can we improve? Practice and do everything again; this was fun!

3. Following are comments from students, teachers, teaching artists, and directors.
 - %~~6~~ was wonderful to have you visit our school. We had so much fun singing, dancing, acting, signing, and laughing. We hope you will come again, soon!
. . . The Students and Staff of Maywood School
 - %~~found out I was a poet!+o~~ Michelle, a Kean University participant

- %The feedback from everyone here, staff and students has been remarkable! We have been amazed by how thoroughly the kids embraced the moment. Thank You!+ . . . Leo DiPierro, Principal, Rotterdam Academy I
- %What a marvelous program. The Theatre in Motion team was spot-on! The students clearly had a lot of fun and learned a great deal, especially in how to work together in a truly splendid atmosphere. As a result, self-esteem and social communication were also enhanced. Plus, great poetry!+ . . . Dr. Sean Dineen, D.Litt.
- %Just a quick note of appreciation regarding your activities here at Capital region BOCES. All of our teachers and staff . and especially our students were thrilled with your presence. You bring positive energy, creative thinking and movement to our kids! I sincerely hope you can visit again as it brings our schools a special, unique and wonderful experience.+ . . . Peter Taormina Ed.D., Deputy Director of Special Education
- %Our class enjoyed the program very much. They started out a bit timid, but they soon warmed up and participated in all aspects of the program. Students followed the modeling and were soon able to do the %Rainbow Song,+and mold with imaginary Magic Clay. I use a variety of strategies to keep all my students engaged as we learn new material and this program's approach fits right in. The Theatre in Motion program included multiple levels of involvement so students were able to contribute in some way such as by acting, creating poetry, and appreciating the visual arts. The program was tied up nicely with classical music and kinesthetic movement. Thank you! My class will long remember you and what they have experienced.

Joanne Borsinger, M.Ed
Teacher ECLC School - Room 212

Creative Drama, Poetry, and Universal Design for Learning

A Checklist Chart Filled Out by a Sample Anonymous Participant

<p>I. Provide Multiple Means of Representation: The “What” of Learning <u>RECOGNITION NETWORKS</u></p> <p>1. Provide options for perception (Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p> <p>1.1 <u>Offer ways of customizing the display of information</u></p> <p>1.2 <u>Offer alternatives for auditory information</u></p> <p><u>Offer alternatives for visual information</u></p>	<p style="text-align: center;">UDL Strategy Options Employed</p> <p>Note: Some activities repeat and overlap. Contextualized repetition is essential to learning and an important part of creative drama. Intelligences are also indicated.</p> <p>There are often more intelligences employed than the ones indicated for each strategy, from 1.1 . 9.3. Can you identify other intelligences utilized for each specific activity?</p> <p style="text-align: center;">Educational Strategy Options</p> <p>5 _____ Role-play the creative drama curricula, such as enacting the exciting geology of a beautiful park or other landscape. <u>Naturalistic</u></p> <p>5 _____ Utilize evocative visual images of these landscapes, such as paintings and photos. <u>Spatial</u></p> <p>5 _____ On a whiteboard (or similar smart board), give samples of each type of poem to be written by students, emanating from the role-playing and visual images: acrostic, list poem, and haiku. <u>Linguistic</u></p> <hr/> <p>5 _____ Employ American Sign Language. <u>Bodily-Kinesthetic, Linguistic</u></p> <p>5 _____ Utilize expressive body language. <u>Bodily-Kinesthetic, Spatial</u></p> <hr/> <p>To release the poet within:</p> <p>5 _____ Include music and dancing. <u>Bodily-Kinesthetic, Musical</u></p> <p>N/A _____ Have fun with modeling clay. <u>Spatial, Intrapersonal</u></p> <p>5 _____ Play with Kinetic Sand. (See kineticsand.com.) <u>Spatial</u></p>
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<p>2. Provide options for language, mathematical expressions, and symbols</p>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
<p>2.1 Define vocabulary and symbols</p>	<p>5 ___ Examine all types of visual imagery: picture books, sketch books, paintings, and magazines to represent language. <u>Spatial</u></p> <p>5 ___ Broadly enact the vocabulary in sequence. <u>Logical-Mathematical</u></p> <p>N/A ___ Broadly enact augmentative, digital icons in sequence. <u>Logical-Mathematical</u></p> <hr/>
<p>2.2 Clarify syntax and structure</p>	<p>4 ___ Review basic grammar and %rules+for poetry and how to break/bend those rules to create imaginative poetry that is based on the creative drama. <u>Linguistic</u></p> <p>5 ___ Utilize theatrical body language while enacting creative drama curricula- including, acting out the punctuation. <u>Bodily-Kinesthetic</u></p> <hr/>
<p>2.3 Support decoding of text, mathematical notation, and symbols</p>	<p>5 ___ Dance the story/poem sequence as a group. <u>Bodily-Kinesthetic</u></p> <p>4 ___ Dance the sequence as solo artists. <u>Logical-Mathematical</u> (Sequencing is mathematical.)</p> <p>N/A ___ Enact conflict/resolution scenes in small groups. <u>Logical-Mathematical</u> (resolutions logically deduced by sound reasoning)</p> <hr/>
<p>2.4 Promote understanding across language</p>	<p>5 ___ Utilize photos and other visual imagery. <u>Spatial</u></p> <p>5 ___ Utilize a series of icons. <u>Linguistic, Logical-Mathematical</u></p> <p>5 ___ Include mime; then scribe it. <u>Spatial, Linguistic</u></p> <hr/>

	<p>2.5 <u>Illustrate through multiple media</u></p> <p>5 <input type="checkbox"/> Include music videos and digital expression. <u>Musical, Spatial</u></p> <p>5 <input type="checkbox"/> Include dance and Improvisational movement. <u>Spatial</u></p> <p>5 <input type="checkbox"/> Employ American Sign Language. <u>Linguistic</u></p> <p>4 <input type="checkbox"/> Use sparkles, stickers, markers, and more. <u>Spatial</u></p>
3. <u>Provide options for comprehension</u>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
3.1 <u>Activate or supply background knowledge</u>	<p>5 <input type="checkbox"/> Explore an overview of the historical derivation of poetic expression. <u>Linguistic, Intrapersonal</u></p> <p>4 <input type="checkbox"/> Explore the specific history of haiku and/or provide famous examples. <u>Linguistic</u></p> <p>5 <input type="checkbox"/> Explore an overview of theatre games and improvisation via Viola Spolin's book <i>Improvisation for the Theatre</i>. <u>Linguistic</u></p> <hr/> <p>5 <input type="checkbox"/> Enact poetic themes. <u>Bodily-Kinesthetic, Interpersonal</u></p>
3.2 <u>Highlight patterns, critical features, big ideas, and relationships</u>	<p>5 <input type="checkbox"/> Dance with repetitive patterns. <u>Bodily-Kinesthetic</u></p> <p>5 <input type="checkbox"/> Sing original lyrics, repeating an important chorus. <u>Musical</u></p> <p>5 <input type="checkbox"/> Draw/paint it. <u>Spatial, Intrapersonal</u></p> <p>5 <input type="checkbox"/> Write about it, in any style. <u>Linguistic</u></p> <hr/>
3.3 <u>Guide information processing, visualization, and manipulation</u>	<p>5 <input type="checkbox"/> Utilize modeling clay or Kinetic Sand. <u>Spatial, Intrapersonal</u></p> <p>N/A <input type="checkbox"/> Utilize paper mache. <u>Spatial</u></p> <p>N/A <input type="checkbox"/> Create group multi-media murals. <u>Interpersonal</u></p> <p>N/A <input type="checkbox"/> Include puppets. <u>Spatial</u></p> <hr/>

	<p>5____ Make plentiful use of contextualized repetition. <u>Linguistic</u></p> <p>5____ Make ample use of fun. When interest is increased, proficiency is increased. <u>Interpersonal/Intrapersonal</u></p>
3.4 Maximize transfer and generalization	<p>4____ Engender group discussion. <u>Intrapersonal</u></p>
II. Provide Multiple Means for Action and Expression: The “How” of Learning—STRATEGIC NETWORKS	Educational Strategy Options
4. Provide options for physical action	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p> <p>5____ Have participants who use wheelchairs (and other mobility devices) lead the creative drama activities. <u>Interpersonal</u></p> <p>N/A____ Enact physical tableaux based on theme (and more). As needed, utilize:</p> <p>5____ Dance with wheelchairs/walkers. <u>Bodily-Kinesthetic</u></p> <p>N/A____ Dance with standers/Gurneys. <u>Bodily-Kinesthetic</u></p> <hr/>
4.1 Vary the methods for response and navigation	<p>5____ When writing, acting, and dancing, creatively include: I-pads, %Boogie Boards,+Computers, Recordings <u>Linguistic</u></p> <hr/>
4.2 Optimize access to tools and assistive technologies	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
5. Provide options for expression and communication	<p>See 4.2 above.</p> <p>N/A____ Include dynavoxes. %Write+poetry with icons. <u>Linguistic</u></p> <p>5____ Engage specific eye gaze to communicate. <u>Bodily-Kinesthetic</u></p> <hr/>
5.1 Use multiple media for communication	

	<p><u>All Linguistic:</u></p> <p>5. As a group, make use of flip charts to compose poetry.</p> <p>5. Make use of whiteboards or smart boards to compose poetry.</p> <p>5. Improvise stories with a clear beginning, middle, and end.</p> <hr/>
5.3 <u>Build fluencies with graduated levels of support for practice and performance</u>	<p>5. For poetry writing/composition, first work as a class; then reduce the size of this endeavor to:</p> <p>5. Large groups, then small groups, then <input type="checkbox"/> <u>Interpersonal</u></p> <p>5. Writing/composing poetry as individuals. <input type="checkbox"/> <u>Intrapersonal</u></p>
6. <u>Provide options for executive functions</u>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
6.1. <u>Guide appropriate goal setting</u>	<p>4. Vote as groups, large or small, on theme goals for the creative drama activities, which will fold into the ensuing poetry. <u>Interpersonal</u></p> <p>4. Vote as a group on specific themes of Nature for each style of poetry: acrostic, list poems, and haiku. <u>Naturalistic</u></p> <hr/>
6.2 <u>Support planning and strategy development</u>	<p>4. Before creating works of art that emanate from the creative drama and poetry, brainstorm on how to make two and three dimensional works of art, respectively with crayons or Kinetic Sand, or any other media. <u>Spatial</u></p> <p>4. Brainstorm on digital media to express the artworks. <u>Spatial</u></p> <p>5. Work as a group to turn a storybook into an improvisational script. <u>Linguistic, Interpersonal</u></p> <hr/>

	<p>Below, all employ classifying, which is a component of <u>Naturalistic</u>:</p> <p>6.3 Facilitate managing information and resources</p> <p>N/A____Create an organized closet of art supplies, with bins for paper, markers, stickers, paints, brushes, tissue paper, construction paper, banner paper, glue, sparkles, etc.</p> <p>5____Create an organized digital closet of everyone's poetry.</p> <p>5____Create an organized closet of creative drama activities, which can be written via text and/or visual images.</p> <hr/> <p>Below, all utilize <u>Interpersonal and Intrapersonal</u>:</p> <p>4____Keep individual journals to self-monitor.</p> <p>4____Create group and individual rubrics to monitor progress.</p>
6.4 Enhance capacity for monitoring progress	<p>N/A____Create a large, decorative chart in the front of the classroom to monitor progress.</p> <p>N/A____Use audio and video recordings.</p>
III. Provide Multiple Means for Engagement: The "Why" of Learning— AFFECTIVE NETWORKS	Educational Strategy Options
7. Provide options for recruiting interest	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
7.1 Optimize individual choice and autonomy	<p>5____Utilize fun mime creative drama activities, wherein everyone gets several solo turns to act, while the rest of the class guesses (as individuals) what is transpiring. Add music. <u>Spatial, Musical</u></p> <p>5____Offer choice when using multi-media materials for thematically related art projects, inclusive of costume pieces. <u>Spatial</u></p> <p>N/A____Model poetry/rap samples, and then have students work as individuals to create their own rap (which is poetry). <u>Linguistic</u></p> <hr/>
7.2 Optimize relevance, value, and authenticity	<p>5____Acrostic poetry, derived from a student's name, is personally relevant. Have everyone create three different acrostic poems</p>

	<p>derived from their names- one about personality; one on favorite food; one on favorite toys and games. <u>Intrapersonal</u></p> <p>N/A <input type="checkbox"/> Enact creative drama scenarios specifically related to participants' daily lives. <u>Interpersonal</u></p> <hr/> <p>5 <input type="checkbox"/> Paint scenarios depicting current events and history. <u>Spatial</u></p>
	<p>5 <input type="checkbox"/> Play soothing music, all genres. <u>Musical, Logical-mathematical</u></p> <p>Below, all utilize <u>Intrapersonal</u>:</p> <p>5 <input type="checkbox"/> Share that in The Arts (all disciplines), there are no mistakes.</p> <p>N/A <input type="checkbox"/> Post on the door, %Artists at work. Please enter with respect. +</p>
7.3 <u>Minimize threats and distractions</u>	<p>5 <input type="checkbox"/> Allow for quiet times- guided breathing and relaxing.</p> <p>4 <input type="checkbox"/> Enact a story in complete quietude.</p>
8. <u>Provide options for sustaining effort and persistence</u>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
8.1 <u>Heighten salience of goals and objectives</u>	<p>5 <input type="checkbox"/> Create poetry to give as gifts. <u>Linguistic</u></p> <p>5 <input type="checkbox"/> As a group, select favorite creative drama activities to be assembled into a culminating performance. <u>Interpersonal</u></p> <p>4 <input type="checkbox"/> Create celebratory invitations to the performance(s), utilizing multi-media to communicate these invitations õ be sure to õ</p> <p>N/A <input type="checkbox"/> Digitize the invitations. <u>Logical-mathematical</u></p> <p>N/A <input type="checkbox"/> Create two and three dimensional artworks as invitations. <u>Spatial</u></p> <p>N/A <input type="checkbox"/> Create handwritten invitations. <u>Linguistic</u></p> <p>4 <input type="checkbox"/> Afterwards, create Thank You cards. <u>Interpersonal</u></p>

<p>8.2 <u>Vary demands and resources to optimize challenge</u></p>	<p>N/A____Explore age appropriate movies for derivative creative drama activities for the culminating performance. <u>Linguistic</u></p> <p>5____Graduate levels of complexity in the scripts explored. <u>Linguistic</u></p> <p>5____Select music videos, slides, and musical underscoring for the performance(s). <u>Spatial</u></p>
<p>8.3 <u>Foster collaboration and community</u></p>	<p>5____As indicated throughout these suggestions, include group activities, large and small. <u>Interpersonal</u></p> <p>N/A____As a class and as individuals, devise various posters for the performance. <u>Interpersonal</u></p>
<p>8.4 <u>Increase mastery-oriented feedback</u></p>	<p>5____In addition to using linguistic methods, communicate via other systems when giving feedback: song, dance, visual art, or eye gaze. <u>Interpersonal</u></p> <p>5____Define and utilize sophisticated vocabulary like resplendent, meaningful, comely, distinctive, work-in-progress, etc. <u>Linguistic</u></p> <p>N/A____If possible and legally permitted, utilize a TV studio, so students gave can each other instructive feedback and repeat presentations multiple times.</p>
<p>9. <u>Provide options for self-regulation</u></p>	<p>(Check all options utilized, rated by success on a 1 – 5 scale, 5 being the best.)</p>
<p>9.1 <u>Promote expectations and beliefs that optimize motivation</u></p>	<p><u>Intrapersonal:</u></p> <p>5____Set a low-anxiety, high praise atmosphere in the class such that a student's authentic expectation is that of fun, as well as non-stressful artistic expression, be it creative drama, poetry, or other.</p>

	<p>5 ___ From the start, put forth the goals that we will create a volume of poetry and enact original, thematically connected, creative drama vignettes in a performance(s) for special friends, family, and schoolmates. <u>Interpersonal</u></p> <hr/>
<p>9.2 <u>Facilitate personal coping skills and strategies</u></p>	<p>5 ___ Always be mindful that cumulative singing, dancing, acting, and poetry creation lead to the full performance and poetry book. This one-step-at-a-time strategy will reap the end results with authenticity. Share with the students that we are strategizing accordingly. <u>Logical-Mathematical</u></p> <p>5 ___ Be sensitive to the coping skills of individual students. One student may not be able to tolerate wearing a costume piece like a feather boa, while another might very much enjoy it. Make adjustments, as needed. <u>Interpersonal</u></p> <hr/>
<p>9.3 <u>Develop self-assessment and reflection</u></p>	<p>5 ___ Use ample applause (clapped, sang, signed, and expressed via augmentative communication) for the group and individual students in order to shepherd the notion that, %We all did well, and I did well.+ <u>Interpersonal</u></p> <p>N/A ___ Videotape a class and/or a performance. Enjoy watching it and discussing it. <u>Interpersonal</u></p> <p>5 ___ As a group, discuss: What worked best? õ What were the biggest challenges? õ Where can we improve? <u>Linguistic, Intrapersonal</u></p> <p>N/A ___ Have a fun culminating party! <u>Interpersonal</u></p>

Please be sure to enjoy

Playhouse Verse

Parts II and III: Poetry Books

Original Poetry Created by Student Participants

In Theatre in Motion's

**Creative Drama, Poetry, and Universal Design for Learning
Residency**

**The participants ranged in age from 6 to 72 years old,
all with celebratory abilities and disabilities!**

**Visual art is included, which was created by students and
Theatre in Motion artists.**