

Guide for Teachers

English Language Arts
Project-based Learning

FACE TO FACE

*Creating a performance piece for two or more
voices based on the theme of conflict*

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Overview:

This unit is designed to introduce students to the nature of conflict and inspire them to create their own literary text based on one of the four main types of conflict.

General Objective / Purpose

The following unit, based on the book / DVD *Blood is Blood*, is for Secondary English Language Arts students and their teachers. It invites students to (1) familiarize themselves with the idea of conflict in the world and in literature; and (2) to conceptualize, write, and produce their own poetic text, for two or more voices, based on a real or imagined conflict. This innovative activity-based unit, gives students an opportunity to explore their own ideas and voices and to develop their creativity while working individually and/or as part of a group.

The ten classroom activities presented in this unit build toward the final creative project, but they are also conceived as independent, stand-alone activities. It is incumbent upon teachers undertaking this unit to refer to their curriculum guides and to target objectives appropriate for their students and grade level. Teachers should feel free to adapt the lessons and resources to suit the needs and abilities of their students. Using the unit in its entirety will necessitate multiple viewings of the video.

Each activity begins with a **lead-in** for teachers (concepts, relevant vocabulary for students) followed by a step-by-step **lesson plan**. Note that the **extension activity**, included at the end of some lessons, is optional.

Target Audience/Grade Level(s)

- Secondary Cycle Two Language Arts Students
- Senior English Students

Specific Objectives

Upon completion of this activity, students will have:

- understood the idea of conflict in life, as mirrored in literature
- discussed some of the important consequences of conflict
- created a multi-voice poem for audio, video or live performance; or in book format

Required Materials

- Class set of *Blood is Blood* (optional but recommended)
- DVD / *Blood is Blood*

Making Face to Face a Unit for Evaluation

Students should collect their individual and team-related work in a separate duo-tang or portfolio called *Face to Face*.

While the work generated from the activities below might not necessarily be incorporated into the final group performance, these exercises may be useful tools in the pre-production process or as a means of providing material for teachers to evaluate. Assigning work to be evaluated will help students stay on task and facilitate classroom management when teachers need time to work with particular groups. Teachers are strongly encouraged to create their own list of activities for such purposes. Here are some ideas below:

JOURNAL WRITING. Have students keep an ongoing log of their work on the unit. Collect the best three entries for evaluation.

ARTISTIC STATEMENT. Following the production of the poetic text, ask students to produce an artistic statement (1 or 2 pages) outlining their individual role in the group. Have them include their artistic choices, reasons for what they did, how they accomplished it, whether they felt they were successful, where they encountered difficulties, etc.

COLLAGE. Have students create a collage in images and words based on a specific world conflict, or on conflict in general.

Teachers should consider giving students a final grade based on their individual work and on their work within the group. The individual mark could be based on any combination of the unit-related activities. The group mark could be based on their work as a team to bring the final creative project to fruition. (i.e. writers = script; videographers = storyboard; actors = performance; researchers = material provided to the writers; layout designers = final book; etc.). The individual grade and the group grade would each be worth 50% percent of the total.

Focus on Media Literacy

Teachers who wish to focus on media production as a construction and “re-presentation” of reality which communicates a specific point of view, idea, set of values and/or beliefs, are encouraged to discuss and analyze the DVD of *Blood is Blood* with students in terms of content, technology, and language and to assess its aesthetic value. Activity 10, which may involve the production of a media document, gives students opportunities to familiarize themselves with a variety of technological resources, develop critical judgment, and communicate appropriately for a target audience.

ACTIVITY 1

Conflict in Literature: An Introduction

One class period

1. Lead-in:

Conflict is complex. It has many tentacles. It is born of many factors, some primal; others, political, societal, economic, historical or religious. Conflict, in life, may be caused by a combination of these things. This is particularly the case with many of the principal hotbeds of conflict around the world.

A work of literature often deals with more than one kind of conflict taking place at the same time. The existence of conflict enhances our understanding of a character and creates the suspense and interest that make us want to continue reading. Conflict is the essence of fiction. It creates plot. In literature, there are 4 main types of conflict:

Man versus Man

The most basic form of conflict in which one person is pitted against another.

Man versus Nature

A run-in with the forces of nature. Through it, we understand the insignificance of a single human life in the cosmic scheme of things. This conflict tests the limits of a person's strength and his will to survive.

Man versus Society

A person who rises up against or challenges the values and customs by which everyone else lives may come to an untimely end as a result of his convictions. In the end, the character either convinces others of his point of view, or it may be determined that society was right, after all.

Man versus Self

Perhaps the most interesting conflict in literature; it deals with an internal conflict experienced by one character as opposed to one involving other people. An internal conflict is the ultimate test of a character's values. Does s/he give in to temptation or rise above it? Does s/he demand the most from himself or herself or does s/he settle for less? The way in which a character's internal conflict is resolved is a good measure of his or her inner strength.

2. Lesson:

- a) Introduce/review the 4 types of conflict with the class.
- b) Lead the class in a discussion. Any or all of the following are useful springboards to discussion:
 - Have students identify a conflict they have had with a friend or family member. Invite them to share stories, without using names.
 - Have students identify another type of conflict they have encountered in their life. Invite them to share stories and pinpoint the type of conflict.
 - Identify/discuss all conflicts in a short story or novel recently studied in class.
 - Have students identify at least one conflict in a movie they have seen – have them explain the details of the conflict to their peers and pinpoint the type.

EXTENSION ACTIVITY

Ask students to think of a song they know in which there is a clear conflict. What type of conflict is it and who is involved? Describe the conflict in a short journal entry. Encourage students to use quotes to help flesh out their response.

ACTIVITY 2

Window on the World

One to three class periods

Lead-in/Lesson:

- Begin by asking students to *reveal their prior knowledge of conflict* around the world. Have they ever come across news reports on radio or TV or in the print media about the various hotbeds of conflict around the world? Which ones? What do they know about the conflict?
- An option for more advanced students is to spend one class period in the computer lab researching “conflict around the world” using an Internet search engine such as Google. Have them choose an area of conflict that interests them and prepare notes for a class discussion. Or, put students into groups of three and assign them an area of conflict to investigate and present to the class. An optional worksheet (Appendix A) is available for this activity.

Below is a link to help introduce the subject to your class:

Visit: http://news.bbc.co.uk/2/hi/programmes/this_world/one_day_of_war/default.stm

EXTENSION ACTIVITY

Internet Research Poem I

Print out a page or two about your chosen area of conflict. Circle the most interesting language and factoids. Write freely about your topic, as well as completely away from your topic. Randomly throw in your Internet search words/factoids. Try unifying your piece by including:

- a metaphor
- repetition
- rhyme

When it feels complete, give it a title.

Internet Research Poem II

Print out a page or two about your chosen area of conflict. Circle the most interesting language, compelling phrases and facts (List #1).

Now, generate a second list of the following items:

- a place name
- an animal you are afraid of
- a colour
- a food that you hate
- the reason you hate that food

Begin to write, jumping back and forth between lists. Incorporate as little or as much from both lists as makes sense. Remember to sing into your writing a little by using alliteration, assonance, and repetition. Read your piece out loud and strike any awkward phrasings. Rearrange things— try reading it from the bottom to the top to see whether energy is loosened up that way. When it feels complete, give it a title.

ACTIVITY 3

Viewing the Video & Follow-up Discussion

One class period

1. Lead-in:

The two Montreal poets who have created *Blood is Blood* have a unique relationship. They are friends and creative collaborators, but they also sit on opposite sides of the fence where religion is concerned: Endre is Jewish and a child of Holocaust survivors; Carolyn, a Lebanese Christian with family still living there. When another war erupted in Lebanon in the summer of 2006 and tensions in the Middle East escalated, the deep-seeded cultural baggage from their respective families began to resurface. How they chose to deal with the conflict has become the subject of this unit.

For more details and to help prepare the class for the viewing of the DVD, consult the document called “History of Our Artistic Collaboration” on the website.

2. Lesson:

- Introduce students to the principal voices in the DVD they are about to view. Teachers may choose to read the introduction as a class (in the book) or have students prepare ahead of time by consulting the website the night before class.
- Distribute and read aloud the questions on the handout called “Viewing Notes.” (Appendix B).
- Tell students that they will be viewing *Blood is Blood* twice, the first time for the impact;
- the second, taking time to fill in their note sheet.
- Afterwards, lead the class in a discussion. Students may refer to their notes, ask questions, and or share their general observations with the class.

ACTIVITY 4

What is Videopoetry?

One class period

Note: This activity is recommended for more advanced or enriched English Language Arts students because it deals with a definition of videopoetry that some of the regular students might find difficult to grasp. Teachers may also decide to present the definition without going into details about the five principal forms.

1. Lead-in:

Visit the following website for more resources on videopoetry, or to help prepare for the class discussion :
<http://edweb.sdsu.edu/courses/edtec700/vp/resources.htm>

This lesson is based on a definition of videopoetry by Vancouver-based poet Tom Konyves, the first in Canada to work with this medium.

2. Lesson:

- Reproduce the following document (overhead or photocopied) and present to the class as a springboard to discussion.
- Ask probing questions to see whether the students can articulate the definition; if not, provide clarification.
- View *Blood is Blood*.
- After the viewing, discuss how/why it is a videopoem. Refer to specific examples from *Blood is Blood*.

VIDEOPOETRY

by Tom Konyves*

Videopoetry is a genre of poetry displayed on a screen, distinguished by its time-based, “poetic” juxtaposition of text with images and sound. In the measured blending of these elements, it produces in the viewer the realization of a poetic experience.

To differentiate it from other forms of cinema, the principal function of a videopoem is to demonstrate the process of thought and the simultaneity of experience, expressed in words – visible and/or audible – whose meaning is blended with but not illustrated by the images.

There are 5 principal forms of videopoetry, including a combination of any of these:

KINETIC TEXT is essentially the simple animation of text over a neutral background. These works owe much to concrete and patterned poetry in their style – the use of different fonts, sizes, colours to create unusual visual representations of text.

VISUAL TEXT, or words superimposed over video/film images, presents the most significant challenge to the videopoet – to integrate the 3 elements. The role of the videopoet is to be an artist/juggler – a visual artist, sound artist, and poet combined – to juggle image, sound and text so that their juxtaposition will create a new entity, an art object, a videopoem. Text can include “found text”, i.e. image as text.

SOUND TEXT, or poetry narrated over video/film, is the videopoem without “superimposed text”. The “text” of the videopoem is expressed through the voice of the poet, accompanying the video/film images on the screen. Of the five forms of videopoetry, **SOUND TEXT** – with or without music – is the most popular; essentially, this is due to the facility of working within the traditional form of video/film, i.e. using the narrative techniques of the medium – without the additional difficulty presented by visual text – to illustrate a previously written poem. Once the illustrative function is removed, the work appears as the non-referential juxtaposition of sound and image.

PERFORMANCE is the appearance of the poet, on-camera, performing the poem. Some poets will mimic the MTV-music video style of presentation.

CIN(E)POETRY is the videopoem wherein the text is superimposed over graphics, still images, or “painted” with the assistance of a computer program. It closely resembles **VISUAL TEXT**, except the imagery is computer-generated, not captured by a motion picture camera. The term was introduced by George Aguilar, who works most often in this form.

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ACTIVITY 5

Spotlight on the Text

One Class Period

1. Lead-in:

Since it was first aired on CBC Radio in December of 2006, Blood is Blood has been presented / performed in different incarnations at a number of events—at peace concerts, interfaith gatherings, and at poetry readings. Several different versions are posted on the website. And the DVD, only 15 minutes in length, took more than a year to produce. By the end of this activity, students will (1) have an understanding of the conflict that sparked the creation of Blood is Blood and (2) recognize that the creative process, no matter what the project, involves many drafts and revisions.

2. Lesson: (independent work in the computer lab)

- Distribute Appendix C called “Spotlight on the Text” which students will work on in consultation with the website: www.bloodisblood.com
- Website folders to consult: GENESIS: The 2006 Lebanon War; POEMS and TEXTS

EXTENSION ACTIVITY

Exploring the power of words

Ask students to come up with words and phrases used in the DVD that demean, attack, vilify, and insult (e.g. “cockroach army”). Write them on the board. Discuss how words can create conflict and hate, and fuel misunderstanding between people. Extend the discussion to include other social, political, racial conflicts in their own world and elsewhere.

ACTIVITY 6

Spotlight on the Middle East Conflict: Extending Your Understanding

One Class Period

1. Lead-in/Lesson:

- Distribute and review Appendix D (questions for Blood is Blood) with your students.
- View the DVD
- Instruct students to respond to the questions. This may be done individually while viewing the film or in pairs afterwards. Having a class set of books for consultation will simplify this activity. Students may also consult their “Viewing Notes” (see Activity 3).
- Correct as a class or collect and evaluate.

EXTENSION ACTIVITY

Ask students to look up the definition of “compassion” in the dictionary and then, in a journal entry, respond to any or all of the following questions:

- Where in the text/DVD do the voices demonstrate compassion?
- Is there resolution? Why or why not?
- Based on what you have learned so far, do you think that the Middle East conflict can be resolved?
- If so, how? If not, why not?

ACTIVITY 7

Jump-starting the Imagination

One or Two Class Period.

1. Lead-in:

Since elementary school, students have been taught that brainstorming is an integral part of the creative process, but it is sometimes difficult for them to get started. In fact, source material for writing and creating is closer at hand than they think, and they need to be made aware of this. The purpose of this activity is to encourage students to explore their own ideas for a multi-voice poetic text. Some students may already have ideas of what conflict (social, political, cultural, religious, etc) they would like to explore; others may have no idea where to begin.

2. Lesson:

Choose one of the following activities to help students generate ideas:

- **FINDING A STORY.** From a newspaper, randomly cut out headlines and distribute them to the students. Ask them to use the headline to come up with a story, based on an identifiable conflict. Alone or in groups. Share orally or in a journal entry.
- **INTENTION / CONFLICT / MOTIVATION / OBSTACLE.** Distribute a scene from a play and dissect it as a class. What do the character(s) want? What is stopping each character from getting what s/he wants? What makes the scene dramatic?
- **PAGE VS STAGE.** Discuss the difference between a poem for the page and a poem for performance. Distribute a poem. Have students rewrite it as a two-voice piece. In pairs or in groups (3 to 5 students).
- **CREATING MOOD / ATMOSPHERE.** Distribute a poem (e.g. “Jabberwocky” by Lewis Carroll) to the class. Divide the class into groups of three or four and have them interpret and present the poem using sound alone (effects and/or music). Compare the different versions.
- **DIRECTING / PERFORMANCE.** Divide the class into teams and provided them each with the same poem. Have one student be the director of his/her group of readers/performers. Compare the readings, based on the different interpretations.
- **MUSIC / ATMOSPHERE.** Provide a piece of music (instrumental, electronic, pop, etc.) Turn out the light. While they are listening, have them imagine a conflict/story based on what the music evokes. Share as a class. Repeat with two or three different types of music.

ACTIVITY 8

Creating an Original Poem for Two or More Voices

Two class periods, at least.

This group project invites students to create a performance piece for two or more voices, based on an identifiable conflict, and submit it in one of the following ways:

- (1) as a chapbook or electronic book
- (2) as an audio performance (CD) (3) as a video performance (DVD) (4) as a live performance

The poem/presentation should explore the moods or emotions associated with the chosen conflict and have some personal or meaningful connection to the students. While all groups will begin the same way – in the creation of a poetic text – subsequent activities for each group will vary depending on what form the final project will take. Students choosing to create a video presentation, for instance, will need to explore the relationship between the text of the poem and the symbolic images that are associated with the meaning and intent of that poem. Those creating a book will have to create a cover and experiment with page layout and font in order to determine how they can visually pack the biggest punch. Those focusing on audio will need to understand how sound and sound effects impact on the mood and atmosphere of the piece. Groups choosing the live presentation will want to consider, aside from performance and theatricality, how props and the colours associated with costumes as well as other visual elements help establish the central conflict.

Only the general framework of the project has been provided here to allow teachers to tap into their own pedagogical creativity and customize tasks and assignments that match the age and abilities of their students. Moreover, unless there are audio-visual resource people in the school whose timetable allows for extended student workshops, it is important to note that this activity is not intended to be a lesson on using new technologies. At no time should it place undue burden on the teacher who might not be familiar with the technology! Students who decide to create an audio or video presentation should have access to the equipment necessary for the completion of the project and be able to work comfortably with software such as Final Cut Pro or iMovie.

Part I
Getting Organized

1. Lead-in:

Creating Teams: The ideal number of students per group is five, based on an average class size of 30. (Teachers will have to adapt this for their own particular group.)

Process: Students will work on specific tasks related to their role in the project. Some students (such as the researchers and writers) might work more at the beginning of the project while others (technical crew) will be more involved closer to the end. However, this does not mean that once the researchers have completed their task, their job is done. Ideally, the project should work organically, meaning that the groups should be constantly adjusting as necessary for the good of the project.

2. Lesson:

- a) Introduce the project (see introductory remarks above)
- b) Create the teams. Teachers may form the groups or allow students to come together on their own.
- c) Distribute Appendix E (Task Distribution Sheet). Read through the roles and responsibilities with the class and provide clarification where necessary. Then, instruct students that they will be having their first organizational meeting with the members of their group. Have students consult the handout to determine which tasks they will work on for the duration of the activity. Ideally, each student in the group should select two “jobs” – preferably those that best suit their knowledge and expertise. (e.g. performer and researcher / writer and layout editor / etc.)
- d) By the end of the period, each group should submit an Organizational Work Plan defining the roles and responsibilities of each member of the group.

Part II
Getting to Work

1. Lead-in:

The poem (or poetic text) for this project will become the “script” for the performance piece (even if it is submitted in book form), so it is essential that students pre-determine the requirements of their final presentation.

2. Lesson:

a) Provide students with the following basic guidelines for creating an original poetic text:

- The poem (or poetic text) must be their own creation.
- The poem should document a clear conflict (man versus man; man versus nature; man versus society; man versus himself). The poem may do this simply by introducing and developing a narrative (story). It can also rely on technical means such as specific sound effects or a collection of shots or images that relate to the mood of the poem (for groups doing a video).
- The poem should be long enough to create a developed piece and be appropriate for school.
- It should be a minimum of 4 to 8 pages.

b) Allow the rest of the period to begin planning for the researching and writing of the text.

Teacher's Note

Before class, do a search for poetry sites that might have creative writing activities to get students started, or have students expand on some of the material they came up with in Activity 2 (Window on the World) or Activity 7 (Jump-starting the Imagination).

ACTIVITY 9

Cutting up the Text and Experimenting with Voice

What began as a series of poems written by two poets evolved over time into a single text for two voices. Blood is Blood explores the Middle East conflict from the perspective of an Arab and a Jew. However, the original poems are no longer intact; through the processes of creative collaboration and editing, they have been broken up and, in some cases merged, to become the final video-poem which is more than simply the sum of its parts. Neither poet in this case claims any one part as his or her own.

Lead-in/Lesson:

Select one of the poems from the website that was used to create Blood is Blood (see: “Poems” Folder). Divide students into pairs and distribute a copy of the poem to each pair. Tell them to break it up and rewrite it for two voices using solo for some lines, duet or cacophony. Present to the class and have students compare the versions. Which version is stronger as a two-voice text? Why? Discuss and elaborate on some of the artistic choices that informed the decision-making process.

Students may consult Appendix F or their own copy of Blood is Blood for ideas on text layout.

ACTIVITY 10

Bank of Exercises

The following exercises have been provided to help teachers customize tasks for the different groups. Teachers should keep in mind that they are only basic guidelines and that they will need to flesh out the details as well as their expectations of students for each exercise. Some exercises will be useful to certain groups; others not. Teachers are encouraged to adapt and modify them as required.

Exercise 10A

Conflict: The 5W's (Who? What? Where? When? Why?)
(for researchers and/or writers)

Using the Internet or resources from the library, collect facts and details about the conflict your group wishes to explore. Research the incident, people, and setting. For a real incident, researchers may wish to interview key people or knowledgeable witnesses for details. If it is an “imagined” incident, information still needs to be gathered to ensure that details about the conflict are plausible. This may be done at home or during class time. The group will pool information, flesh out the general story idea, and submit it to the writers.

Exercise 10B

The First Draft
(for writers)

Using the research provided by other members of the group, write a first draft of the poem/poetic text. Appendix G (Exploring the Conflict) may be of assistance to students. Allow sufficient time for a first draft. After they complete this version, students should submit it to other group members for feedback and suggestions. Particular attention should be paid to the interplay of voices (solo, duet and cacophony) for effect.

Exercise 10C

From Text to Storyboard

(for audio and/or visual presentations)

Provide the following information to your students:

- You will be required to make a storyboard before launching into the recording or shooting of your text. The storyboard should consist of the following: sketches or shot descriptions, audio descriptions, script (text), and time.
- Format a page with columns and label each column. See Appendix H for an example of how to proceed.
- Make notes on your poem indicating the shots or audio you would like to attempt with this project.
- Experiment with color, composition, sound and lighting, as needed.
- All scripted storyboards should be approved before you begin recording or shooting.
- Consider the importance of music and sound effects; close-ups, long shots, and motion (for video).
- Use props and costumes as well as variety in locations or subject matter (for video).

Exercise 10D

Moving Toward Performance (Class Lesson)

(Although these exercises are designed for actor-performers, the entire class may benefit from them)

Warm-up Exercises: Exploring Voice

Students should know how to warm up their voices and how to look after them. Once you have worked on an exercise, students should practice the skills they have acquired with a piece of text so that they develop a sense of the power of voice to add meaning to text and to create character and atmosphere.

Vocal exercises should be performed with students spread out facing into a circle and guided by the teacher. Demonstrate and invite students to give it a try.

Standing Tall

Have students stand with their feet directly under their hips. There should be a slight gap in between their feet but not a huge one. Ask them to take a small piece of hair from the top of their heads and pull as though they were a puppet.

Finding the Diaphragm

All good voice control comes from a well-supported diaphragm. Have students place their right or left hand, supported by the other, palm down on their belly button. Their belly button should be in the centre of the palm of their hand. Have students take deep breaths in through their nose and out through their mouth, first slowly, then pushing their belly in and out on each inhale (out) and exhale (in).

Developing an Awareness of the Jaw, Lips, and Tongue

Jaw

Yawning-open wide

Move the bottom of the jaw from side to side, gently

Lips

- Humming continuously: mmmmmmmmm
- Humming mmmmm, brmm, brmmm, zmmmm, zmmmm
- Cow – moo, moo
- Donkey – hee haw, hee haw
- Santa – ho ho ho

Tongue

- Poke in and out (five times)
- Pretend to lick an ice cream
- Push against the inside of the cheek, left then right
- Paint the roof of your mouth with your tongue
- Say: La La La

Practicing Articulation

Break sentences into fragments and have students repeat each fragment, over-exaggerating each sound and opening their mouths fully. This should be done slowly and with emphasis on pronouncing each sound. Then have them take in a deep breath in through their nose and repeat the sentence 5 times, quickly, on one breath. Allow rest time in between each new sentence.

- Toy Boat
- Round and round the rugged rock / the ragged rascals ran
- Six, sick, Swiss, wrist watches
- A big black bug / bit a big black bear / made the big black bear bleed blood

Practicing Inflection & Intonation

Students work in pairs to improvise a conversation using only one word each. It shows them they can communicate without words by using inflection and intonation. Pairs of words to use could be:

- Parent / Child
- Girlfriend / Boyfriend
- Teacher / Student
- Tour guide / Tourist

Projection

With students' hands on their diaphragm and feet planted under their hips, have them repeat the following:

- Ha (diaphragm out) Ha (diaphragm in)
- Do the "Ha Ha" in different registers (high, middle, low)

Be sure students are not using their vocal chords but that the sound is coming from their diaphragms. Have them project as much as possible. Allow time to rest. During the rest period, have them take in deep breaths through their nose and out their mouth.

Practicing Volume and Chorus

Draw a nine square grid on the board. In each square place a tick or cross. The tick or cross may be small or big (make this distinction clear). A tick is 'yes', a big tick is a loud 'yes', a small tick is a soft 'yes'. A cross is 'no', a big cross is a loud 'no', and a small cross is a soft 'no'.

Have the class 'read' the grid in unison left to right, top to bottom. You might need to practice this several times. Try the following variations: read backwards; divide into three groups and read the grid as a round.

Try having each group start at a different point, for example group one starts at the left of the first line, group two at the left of the second line, group three at the left of the third line and read through the whole grid.

Practising Volume, Chorus and Focus

Create an “ooh-aah” orchestra by dividing the class into two groups. One group is ‘ooooh’. The other group is ‘aaaah’. Show the groups how you will ‘conduct’ them by pointing to them when you want them to make their sound, pointing low for a soft sound, high for a loud sound, a smooth movement side to side for a continuous sound, broken movement side to side for staccato sound etc. Conduct the orchestra playing with the sounds. Have the two groups divide again into two and plan a recital for the following themes:

- A haunted house
- A magic/ contortionist show
- A fireworks display
- A body building contest

Sources: http://www.tki.org.nz/r/arts/drama/radio/exercises_e.php and
Acting Alone: A Drama Teacher’s Monologue Survival Kit, Demetra Hajidiacos

Exercise 10E

Sound
(for sound crew)

Using the group-approved script, create a plan for sound using Foley, music and recorded effects. Note that sound effects should be used sparingly. Too many effects, or too much of one sound, will veer the listener’s attention away from the story, and could slow the pace of the action

Exercise 10F

Editing Footage
(for videographers)

Provide the following instructions to your students:

- Import all your clips
- Arrange clips in timeline according to script
- Create and edit stills in Photoshop
- Complete narration of poem
- Add opening and closing titles and effects
- Add background sound

Remember to fade in from black at the start and out to black at the end

APPENDICES

Student Worksheets and Handouts

Appendix A: Window on the World Appendix B: Viewing Notes Appendix C: Spotlight on the Text

Appendix D: Spotlight on the Middle East Conflict / Expanding Your Understanding

Appendix E: Task Distribution Sheet

Appendix F: Sample Page Layout for Two-Voice Text

Appendix G: Exploring the Conflict

Appendix H: Sample Storyboard

Appendix I: Additional Resources on the Arab / Israeli Conflict

APPENDIX A

Window on the World

Research “conflict around the world” using an Internet search engine such as Google. Prepare notes for a class discussion. For an interesting series called One Day of War, check out the BBC News website: http://news.bbc.co.uk/2/hi/programmes/this_world/one_day_of_war/default.stm.

AREA OF CONFLICT	
WHO IS FIGHTING WHO?	
WHAT IS THE FIGHTING ABOUT?	
HOW MANY PEOPLE HAVE DIED?	
OTHER RELEVANT FACTS, INFORMATION	

Viewing Notes

Name: _____

Answer as many questions as you can while viewing the video. Make a note of anything you do not understand on the back of this sheet.

1. What is the title? _____

2. Where does the first scene take place? _____

3. Identify the opening four sounds: _____

4. What part of world is illustrated on the first map? _____

5. List the five place names that appear on the first map: _____

6. What are the two performers doing during the “I was here first” segment?

7. What appears above the performers during the “My God can beat up your God” segment?

8. What images do you see during the “I killed you / No, I killed you” segment?

9. What two objects are on the table during the “We are Chosen / We are the desert dwellers” segment?

10. Where are the two performers during the “Bullets / Hail / This brutal reign / In crosshairs we meet” segment?

Viewing Notes / page 2

11. What happens to their faces during the “Your people / Your people” segment?

12. What words appear on the screen when the cracked clay faces are facing each other?

13. What two objects appear during the “You flaunted your star / You flaunted your moon” segment?

14. What country’s map appears during the “Here it is easy” segment?

15. List the ten plagues:

16. Where are the performers during the “We are / we are not” segment?

17. Where are they during the “You are the mystic lyre / you are the mystic lute” segment?

18. Where does the “One is enough” segment take place?

19. How are the performers positioned during the “On our separate balconies” segment?

20. Where does the final scene take place? _____

APPENDIX C

Spotlight on the Text

The following exercise will give you a better understanding of the creative process involved in creating the text of *Blood is Blood*. Specifically, it will allow you to track the changes and evolution of the poem. Visit www.bloodis-blood.com and click on “Classroom.” Select one of the following, and consult and/or print the required documents on the website to help you respond.

- a) Read through the correspondence (emails) of the poets and track the evolution of their idea. What were some of the key decisions they made along the way?

- b) Discuss in detail (and in your own words) the single event that prompted the dialogue/emails/poetry between the poets.

- c) Compare different versions of the same poems. How are they similar? How are they different? Why do you think the authors made the changes that they did?

Choose one of the following:

- God Damn I / God Damn II
- Ten Plagues I / Ten Plagues II / A Fun Activity to Represent the Ten Plagues
- Arab to Jew 1 / Arab to Jew II

- d) Examine the poems “Arab to Jew II” and “Jew to Arab.” How did the authors modify them to create Book Version #3?

APPENDIX D

Spotlight on the Middle East Conflict
Extending your Understanding

Answer the following questions in your journal / notebook. You may consult your Viewing Notes.

1. In what ways can you interpret the title Blood is Blood?
2. Why do you think Blood is Blood begins in a park? What mood is created by the park images? How is it created? (consider image/ sound /music)
3. Why do you think the poets created the first segment as a conflict between children?
4. Who is Yaweh? Who is Allah?
5. Why do you think the poets made it a poem for two voices?
6. Why do you think the text is read sometimes in solo, sometimes in harmony, and sometimes in cacophony?
7. In the “Your People” section, list the accusations hurled at each other. What are they based on? (e.g. history, religion, politics, personal prejudice, myth)
8. What is suggested in the “Perhaps if we were naked” segment?
9. What do the scimitar and the Star of David represent?
10. In what ways is the “God Damn” segment a prayer and a curse?
11. During what Jewish holiday do the Ten Plagues appear?
12. What is a wartime emergency measure?
13. What effect is created in the segment that combines the Ten Plagues of Passover and the wartime emergency provisions? Why do you think the poets did this?
14. How does the tone of the piece change with the “We germinate...” segment?
15. What does the final image signify?

APPENDIX E

Task Distribution Sheet

Review the roles and responsibilities below. Once you have determined what form your final project will take (book, audio recording, video recording or live performance), select the ones that best suit the needs of your group. Each member of the group will then be responsible for two tasks. Be sure to choose those that best match your areas of interest and/or expertise.

RESEARCHER

- Provide in-depth research on the chosen conflict (historical facts, personal and/or social context, etc.)
- Work with writer to provide details; help flesh out ideas for the script
- Skills required: curiosity; solid knowledge of internet search engines and how to obtain information; attentiveness to detail; ability to work with others

WRITER

- Work closely with researcher to flesh out and determine the direction of the text /script
- Develop the conflict
- Write the text /script
- Listen and respond to feedback
- Skills required: good writing skills; creativity; attentiveness to detail; ability to work well with others

PERFORMER / ACTOR

- Perform the text
- Take direction
- Listen and respond to feedback
- Skills required: good vocal range and expression; adaptability; ability to give the script “movement and life”; ability to work well with others

FOLEY/ SOUND EFFECTS CREW

- Work with writer to plan for sound
- Select appropriate music; create sound effects
- Skills required: creativity; good understanding of how sound (music and effects) complements text and suggests setting and atmosphere; attentiveness to detail; ability to work well with others

TECHNICAL CREW

- Operate a digital audio recorder or video-camera, use software such as iMovie, Final cut Pro, etc.
- Record / Film the performance
- Skills required: facility with technical equipment; attentiveness to detail; ability to work well with others

DIRECTOR

- Provide clear direction to the performers/actors/technical crew
- Have a clear vision of the “final look” of the project (form and content)
- Skills required: good organizational and interpersonal skills; ability to listen and to lead

LAYOUT & DESIGN EDITOR (for books and e-books)

- Know layout design software
- Have a clear vision of the “final look” of the project (form and content)
- Skills required: Proof-reading and editing skills; attention to detail

My Choices

Name	
Choice #1	
Choice #2	

Voice 1

Your people
Your people
Your people
Your people
Your proud, arrogant people
whose pyramided history
was built on my people's back.

Whose children learn early
that we are dogs and infidels
not even worthy of a left-hand handshake.

I memorize the scene
like some call to prayer.

This making and unmaking of the world.

Your people.
Your proud, arrogant people
whose teachers deny my roots.
Your people
Your people
Your people
Your people
Your people
whose stranglehold on their own by hate-
mongering believe it is their god-given right.

I memorize the scene
like some call to prayer:

this making and unmaking of the world.

Voice 2

Your people
Your earmarked, persecuted people
whose ovens smell and will always smell of
revenge
inferiority, revenge, revenge.
Your people
Your people
Your people
Whose black, barbed-wire past
excuses them for making an industry of Hate;
excuses them for every slaughterhouse that ever
moved lock, stock, and barrel into their hearts.

I memorize the scene
like some call to prayer.

This making and unmaking of the world.

Your people
Your people
Your people
Your earmarked, persecuted people
whose two-for-the-price-of-one guerilla tanks,
cockroach armies, designer bombs
signed by their own children
gleefully rip the limbs off cities, cedars, babies.
Your people
whose Shylocks and Christ-killers bargain with
the devil even on the Sabbath behind
closed doors.

I memorize the scene
like some call to prayer:

this making and unmaking of the world.

Voice 1

Let us take an eye for an eye.
So no one sees the children die!
So no one sees the women die!
So no one sees the menfolk die!

So no one sees that blood is blood
intermingling in the sand.

Whose it is no one knows and... no one sees.
Let us take an eye for an eye until everyone is
blind.

You flaunted your *moon*.

You took aim.
You!

Voice 2

Let us take an eye for an eye.
So no one sees the children die!
So no one sees the women die!
So no one sees the menfolk die!
So no one sees that blood is blood
intermingling in the sand.

Whose it is no one knows and... no one sees.
Let us take an eye for an eye until everyone is
blind.

You stirred first in me
needing a country
land upon which to land
and seed your future
uncertain

You flaunted your *star*.

You took aim.
You!

Exploring the Conflict
(Worksheet for Writers and Actors/Performers)

Notes about the character(s)	Conflict he/she is dealing with
Fears	Hopes and Dreams

In the space below, write the subtext for this character. i.e. What does he/she want?

Visuals	Text	Sound/Music	Time
1. Park		Birds	1-4 sec
2. Black		Birds	4-5 sec
3. Park		Birds	5-9 sec
4. Black		Birds, kids, heart beat	9-10 sec
5. Park		Birds, kids, heart beat	10-14 sec
6. Black		Birds, kids, heart beat	14-15 sec
7. Park		Birds, kids, heart beat	15-18 sec
8. Black		Birds, kids, heart beat	18-19 sec
9. Park		Birds, kids, heart beat	19-24 sec
10. Black		Birds, kids, heart beat	24-25 sec
11. Park		Birds, kids, heart beat, gnats	25-30 sec
12. Black		Birds, kids, heart beat,	30-31 sec
13. War		Birds, kids, heart beat, explosions	31-36 sec
14. Black		Bird sounds	36-37 sec
15. Sandbox		Bird sounds (Take out?)	37-42 sec
16. C&E sitting. Middle east map background, crosshairs,	B: Hey G: what? B: I was here 1st G: No, I was here 1st B: I was G: No, I was! B: I was G: I was B/G: No!	Bells/triangles added to ominous music	9 sec
17. C&E sitting. Middle east map background, moving in on Israel/Lebanon	G: This is mine B: It's mine G: No! It's mine B: It's mine G: It's mine B/G: No	No music. Only Voices	6 sec

18. Lettering of Lebanon, Israel, Arab, Jew...	B: I dare you to cross this line G: I double dare B: I double double dare you G: I to infinity dare you B:I to infinity plus one dare you B/G: I dare you		9 sec
19. Zoom in on masks and masks back and forth	G: My god can beat up your god B: no he can't G: Yes he can		9 sec
20. Yaweh/Alah words & burning	G: Yaweh B: Allah G: Yaweh B: Allah G: Yaweh B: Allah B/G: Nyah...	Ominous snare drum sound continues.	6 sec

APPENDIX I

Additional Resources on the Arab-Israeli Conflict

Films

Lemon Tree (Israel, 2008) / Based on actual events, the story of a Palestinian widow who must defend her lemon tree field when a new Israeli Defense Minister moves next to her and threatens to have her lemon grove torn down.

The Band's Visit (Israel, 2007). A band comprised of members of the Egyptian police force head to Israel to play at the inaugural ceremony of an Arab arts center, only to find themselves lost in the wrong town.

Amreeka (France, 2009). Muna, a single mother in Ramallah, has applied for a visa to the US. When it comes, her son Fadi, an excellent student, convinces her they should go. After an incident at customs begins their exile badly, they join Muna's sister and family in Illinois.

Slingshot (Palestine/U.S.A, 2008) Hip Hop braids together the stories of young Palestinians living in Gaza, the West Bank and inside Israel as they discover Hip Hop and employ it as a tool to surmount divisions imposed by occupation and poverty. From internal checkpoints and Separation Walls to gender norms and generational differences, this is the story of young people crossing the borders that separate them.

Adam's Wall (Canada, 2007). Adam, a Jewish teenager and Yasmine, a young Lebanese girl, fall in love. Their relationship is overshadowed by the ongoing feud between their families, but also by the raging conflict in the Middle East. From the heart of Mile End, Montreal's multicultural neighborhood, comes this modern-day story of two lovers fighting against the walls that separate them.

Knowledge is the Beginning (Germany, 2005). The story of the West-Eastern Divan Orchestra, where young Arabs and Jews perform and live side by side. It is a film about what music can do; the way it can transcend cultural barriers, bring people together, defeat prejudice and overcome religious and political differences. It also demonstrates the problems that crop up occasionally and how music can help people from different points of view find common ground. For Daniel Barenboim, founder of the ensemble, the orchestra is a symbol for what could be achieved in the Middle East. Barenboim has been an outspoken critic of the Israeli settlements and of Israel's government since Rabin. He is also a supporter of Palestinian rights.

Budrus (2010) is a feature documentary film about a Palestinian community organizer, Ayed Morrar, who unites local Fatah and Hamas members along with Israeli supporters in an unarmed movement to save his village of Budrus from destruction by Israel's Separation Barrier. Success eludes them until his 15-year-old daughter launches a women's contingent that quickly moves to the front lines. Struggling side by side, father and daughter unleash an inspiring, yet little-known, movement in the Occupied Palestinian Territories that is still gaining ground today. Budrus shines a light on people who choose nonviolence to confront a threat. The movie is directed by award-winning filmmaker Julia Bacha and produced by Bacha, Palestinian journalist Rula Salameh, and filmmaker and human rights advocate Ronit Avni. While this film is about one Palestinian village, it tells a much bigger story about what is possible in the Middle East.

Worth Reading

Articles by Robert Fisk (available online)

Robert Fisk, born July 12, 1946 is an English writer and journalist from Maidstone, Kent. Middle East correspondent for *The Independent*, he has been based mainly in Beirut for more than 30 years. Fisk has been described by The New York Times as “probably the most famous foreign correspondent in Britain.” He has written at length on how much of contemporary conflict has its origin in lines drawn on maps: “I have spent my entire career — in Belfast and Sarajevo, in Beirut and Baghdad — watching the people within those borders burn.” Fisk has been living in Beirut since 1976, and was present in Beirut throughout the Lebanese civil war. He was one of the first journalists to visit the scene of the Sabra and Shatila massacre in Lebanon, as well as the Syrian Hama Massacre. His book on the Lebanese conflict, *Pity the Nation*, was first published in 1990. Fisk also reported on the Arab-Israeli conflict, the Kosovo war, the Algerian civil war, and the Iran-Iraq War.

Books

DeNiro's Game, Rawi Hage (House of Anansi, 2006). The novel traces the different paths that Bassam and George, lifelong friends living in wartorn Beirut, follow as they face the difficult choice of whether to stay in Beirut and get involved in organized crime, or leave Lebanon and build a new life in another country.

Other Avenues to Explore

Canadians for Justice and Peace in the Middle East (CJPME): a non-profit and secular organization bringing together men and women of all backgrounds who strive to see justice and peace take root again in the Middle East. It seeks to empower decision-makers to view all sides with fairness and to promote equitable and sustainable development of the region.

www.cjpme.org
info@cjpme.org

Montreal Dialogue Group: a social justice organization based in Montreal, Quebec (Canada) to provide inter-religious dialogues. The Group takes dialogue into the public sphere through sponsorship of programs that celebrate diverse cultures in Montreal. The Montreal Dialogue Group was founded in January 2003 by Nada Sefian, a Palestinian Muslim born in Lebanon and Ronit Yorosky, a Canadian-Israeli Jew.

<http://www.dialoguegroup.org>

Arab Festival of the Arts

<http://www.festivalarabe.com>

Toronto Jewish Film Festival

<http://www.tjff.com/>

Montreal Jewish Film Festival

<http://www.mjff.com/>

Youtube Links

There are a number of Youtube clips and documentaries focusing on the issue of settlements and evictions in the contested regions. Simply go to Youtube and type in key words and phrases. Here are two examples:

Unsettling Settlers (Israel/Palestine)

Documentary, 24 minutes

Showcases the complexities of the issue. <http://www.youtube.com/watch?v=zhQlgmCwZLw>

Israel evicts Palestinian families-

<http://www.youtube.com/watch?v=kdFVHlcxDGM&NR=1>

