IMPROVISATION
Characterization and Objective

Lesson-at-a-Glance

Warm Up

Lead students in vocal warm up including tongue twisters using steady beat.
Play the "hello" game. Meet and greet each other saying "hello" and using a single body part gesture.

Modeling

Discuss with students the word "improvisation". Read a scenario to the class and discuss what the character's objective is and how the character is feeling. Identify descriptive words that will make each line of the scenario clearly understood.

Guided Practice

As a class, improvise each line of the scenario using appropriate voice, gesture and facial expression.

Debrief

Use the rubric to assess student performance for improvisation. Discuss with the class the process it took to improvise the scenario. What is improvisation? What information did we need before we could create our improvisations? What was the character's objective? What could be some possible endings for this scenario?

Extension

In literature, identify the main character's objective. Improvise the action the character would take to achieve the objective

Materials

Improvisation Rubric

Assessment

Discussion, Performance, Q&A, Performance Rubric

ELA Standards Addressed
Reading Comprehension: 2.5. Restate facts and details in the text to clarify and organize ideas, 2.6 Recognize cause-and-effect relationships in a text.
Literary Response and Analysis: 3.2 Generate alternative endings to plots and identify the reason or reasons for, and the impact of, the alternatives.
Listening and Speaking: Retell stories, including character, setting, and plot.

Characterization and Objective
Lesson 1

CONTENT STANDARDS
1.1 Use the vocabulary of theatre, such as *plot* (beginning, middle, and end), scene, sets, conflict, script, and audience, to describe theatrical experiences.
1.2 Use body and voice to improvise alternate endings to a story.
2.1 Perform in group improvisational theatrical games that develop cooperative skills and concentration.

TOPICAL QUESTIONS
• What is improvisation and how do I use my voice, body and imagination to show a character's objective?

OBJECTIVES & STUDENT OUTCOMES
• Students will retell a scenario by creating improvisations that show character objective.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)
• **Feedback for Teacher**
   o Improvisation Rubric (included)
   o Student response to inquiry
   o Student Performance
• **Feedback for Student**
   o Teacher feedback

WORDS TO KNOW
• **Improvisation:** a spontaneous style of theatre in which scenes are created without advance rehearsing or script
• **objective:** a character's goal or intention
• **scenario:** an imagined sequence of possible events
•

MATERIALS
• Improvisation Rubric (included)

RESOURCES
• SDUSD VAPA Core Learnings

WARM UP (Engage students, access prior learning, review, hook or activity to focus the student for learning) I am not sure about the flow of this activity.
• Warm-up the voice with tongue twisters using steady beat.
• **Play the "hello" game as follows:**
• In pairs, discuss ways people greet each other (wave, nod head, bow, etc). Chart answers.
• Tell students they will be walking around the room, meeting and greeting each other by making eye contact with a partner, using a single gesture and saying, "Hello".
• Select a single body part to use (e.g., elbow).
• Prompt: "Walk around the room and find a partner, "Say, 'Hello,' and use your elbow to greet your partner. When you hear the prompt to freeze, FREEZE."
• Repeat and continue until several body parts have been used.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Discuss with students the word "improvisation".
- Read the scenario below to the class
  1. You just got home from school.
  2. You forgot your lunch and are hungry.
  3. The phone rings and you answer.
  4. It is your best friend calling to invite you over for pizza.
  5. You love pizza! It is your favorite!
  6. You have to ask your mom.
  7. Your mom says yes (or no).
  8. You respond to your friend on the phone.
  9. Hang up the phone.
  10. Ending action.
- Discuss the decisions that must be made before creating improvisation *(encourage students to use descriptive words to describe what they think and how they would feel in each line of the scenario)*:
  - o   What do you look like and how do you feel when you get home from school?
  - o   If you forgot your lunch and had nothing to eat all day how would you feel?
  - o   Where is the phone? What kind of phone? What does it look like to talk on the phone? Are you sitting or standing?
  - o   How do you react to your friend asking you over for pizza?
  - o   How does Mom respond when you ask? Do you have to plead, beg, or argue with her? How do you respond to mom's answer? Do you give her a hug, a kiss or jump up and down?
  - o   How do you respond to your friend?
  - o   What is the ending action?

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Reread the scenario and have the class improvise line by line.
- Look for exaggeration, facial expression, and use of gesture as each line is read.
- Make comments on at least two or three student performances. ("I can tell Jose is very hungry by the way he is _____. Susie looks as though she's going to faint from hunger because _____.")
- Ask students what dialogue they would speak for each line. Stress proper pitch and volume. You may ask for a volunteer to demonstrate speaking with the gestures and facial expression.
- Continue until the entire scenario is completed.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- "What is improvisation?"
- "What information did we need before we could create our improvisations?"
- "What was the character's objective?"
- "What could be some possible endings for this scenario?"
-

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- In literature, identify the main character's objective. Improvise the action the character would take to achieve the objective.

Improvisation Rubric

4 Advanced: Student responds to all prompts with exaggerated voice, gesture and facial expression
3 Proficient: Student responds to most of the prompts with appropriate voice, gesture and facial **expression**
2 Basic: Student responds to some of the prompts with appropriate voice, gesture and facial expression. Needs some coaching.
1 Approaching: Student responds to few of the prompts with appropriate voice, gesture and facial expression. Needs constant coaching.

Name	Improvisation and Comments	Score
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	

TABLEAU
Objective and Alternative Endings

Lesson-at-a-Glance

Warm Up

Arrange students in groups of four. Call out specific prompts, (e.g., elephant, giraffe, bowl of spaghetti) Students have 10 seconds to create a tableau of that object or animal and *freeze.*

Modeling

Discuss with students the word "tableau". Using the scenario from lesson #1 discuss how the scenario would be divided into important events. Guide students to create tableau for the events in the scenario

Guided Practice

Arrange students into groups of three. Each group will decide if "mom says yes or no" and how the scenario will end after the phone is hung up. Give each group five to eight minutes to recreate the five events in tableau. Perform.

Debrief

Use the rubric and checklist to assess student performance for tableau. After each scenario is performed, ask the audience about the tableau performance. As a whole group discuss how do actors retell a story? How do actors make the tableau clearly understood?

Extension

- Have students edit their tableau based upon feedback and perform again noting the changes that were made. Receive additional feedback. Take photos and compare to original performance.
- Have groups create a storyboard for their scene. Add a caption to each picture.
- Identify story points in fictional and non-fictional text. Create tableaux.

Materials

Improvisation Rubric

Assessment

Discussion, Performance, Q&A, Performance Rubric and Checklist

ELA Standards Addressed
Reading Comprehension: 2.5. Restate facts and details in the text to clarify and organize ideas, 2.6 Recognize cause-and-effect relationships in a text.
Literary Response and Analysis: 3.2 Generate alternative endings to plots and identify the reason or reasons for, and the impact of, the alternatives.
Listening and Speaking: 1.8 Retell stories, including character, setting, and plot.

THEATRE – GRADE 2
TABLEAU

Objective and Alternative Endings
Lesson 2

CONTENT STANDARDS
1.1 Use the vocabulary of theatre, such as plot (beginning, middle, and end), scene, sets, conflict, script, and audience, to describe theatrical experiences.
1.2 Use body and voice to improvise alternate endings to a story.
2.1 Perform in group improvisational theatrical games that develop cooperative skills and concentration.

TOPICAL QUESTIONS
- How do I create group tableaux for a scenario showing objective and alternate endings?

OBJECTIVES & STUDENT OUTCOMES
- Students will use their bodies, faces and imagination to create group tableau for a five-event scenario, showing objective and alternate endings.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)
- **Feedback for Teacher**
  - Tableau Performance Rubric and Checklist (included)
  - Student response to inquiry
- **Feedback for Student**
  - Teacher feedback
  - Tableau Performance Rubric and Checklist Rubric

WORDS TO KNOW
- **tableau:** a silent, motionless depiction of a scene created by actors, often from a picture (plural is tableaux)
- **exaggerate:** to create facial expressions, postures and gestures appear more noticeable or prominent than is usual or desirable
- **character:** personality or part an actor recreates
- **actor:** a person, male or female, who performs a role in a play or an entertainment

MATERIALS
- Digital Camera – optional

RESOURCES
- *SDUSD VAPA Core Learnings*

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Arrange students in groups of four.
- Call out specific prompts, (e.g., elephant, giraffe, car, ladder, clock, computer, telephone, house, space alien, chair, bowl of spaghetti, etc.)
- Students have 10 seconds to create a stage picture or tableau of that object or animal and *freeze.*

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Discuss with students the word "tableau".
- Using the scenario from lesson 1, review the details and decisions that were made for each line.
  1. You just got home from school.
  2. You forgot your lunch and are hungry.
  3. The phone rings and you answer.
  4. It is your best friend calling to invite you over for pizza.
  5. You love pizza! It is your favorite!
  6. You have to ask your mom.
  7. Your mom says yes (or no).
  8. You respond to your friend on the phone.
  9. Hang up the phone.
  10. Ending action.
- As a group, discuss how the scenario would be divided into important events (arrive home, receiving phone call, response to invitation, asking mom, ending),
- Guide a student (hungry person), three students (hungry person, the friend and the mom) or groups of students (several students can play a single role) through the creation of a stage picture for each of the five story points.
- Assist positioning students into poses that depict the first event. Try to make frozen actions and facial expression as big and exaggerated as possible based on the details and decisions made in lesson 1.
- Create tableaux (frozen pictures) for the next four events using a different group of students until the entire story has been told.
- Ask the students the following questions:
  o "What made each picture interesting?"
  o "How could you tell what was going on in the story?"

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Arrange students into groups of three.
- Each group will decide:
  o if "mom says yes or no."
  o how the scenario will end after the phone is hung up.
- Give each group five to eight minutes to recreate the five events in tableau.
- Tableau must be held for **three seconds** before moving to next tableau.
- You can say a word, ring a bell, hold up a cue card, clap your hands, etc to cue students to change scenes OR have the students responsible for changing the scene after three seconds.
- Perform for the class (who acts as a good audience).
- Take photos and allow each group to see their tableaux.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Use the performance rubric and checklist for each group's performance.
- After each scenario is performed, ask the audience:
  o "What decision did mom make in this scenario? How did you know?"
  o "How did this scenario end? What clues did the actors give to tell the ending?"
  o "What was the objective?"
  o "What did the actors for mom and her child do to show cause and effect?"
- As a whole group ask:
  o "How do actors retell a story?"
  o "What do they do to make the events clearly understood?"
- Show each group their tableaux photos and ask them to discuss their successes and changes that they would make.
- Share as a group with the teacher. Record ideas in a journal.

EXTENSION *(Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences)*
- Have students edit their tableau based upon feedback and perform again noting the changes that were made. Receive additional feedback. Take photos and compare to original performance.
- Have groups create a storyboard for their scene. Add a caption to each picture.
- Identify story points in fictional and non-fictional text. Create tableaux.

Tableau: Performance Rubric and Checklist

4 Advanced: Students hold each tableau for three seconds, demonstrate strong focus, group connection and exaggerated facial and body expression depicting strong character for all five tableaux

3 Proficient: Students hold each tableau for three seconds, demonstrate sufficient focus, group connection, facial and body expression (depicting character) for most of the tableaux

2 Basic: Students hold each tableau for three seconds, demonstrate lack of focus , group needs coaching or prompting for most of the tableaux.

1 Approaching: Students cannot perform tableau in a group without being coached throughout exercise.

Group #	Performance and Comments	Mom's answer was identifiable	Ending was Identifiable
	4 3 2 1	Y N	Y N
	4 3 2 1	Y N	Y N
	4 3 2 1	Y N	Y N
	4 3 2 1	Y N	Y N
	4 3 2 1	Y N	Y N
	4 3 2 1	Y N	Y N
	4 3 2 1	Y N	Y N
	4 3 2 1	Y N	Y N

PANTOMIME
Creating Detailed Scenarios

Lesson-at-a-Glance

Warm Up

Create group pantomime picking up an object. Model pantomimes of who you are, what you are doing and how you are feeling using pantomime. Have students identify.

Modeling

Discuss with students the word *pantomime*. Using the tableau from lesson #2 ask clarifying questions that would describe the movement of an actor from one tableau to another. Create pantomime in and out of each tableau until the entire scenario is told through pantomime.

Guided Practice

Arrange students in groups from lesson 2. Students create and pantomime an ending for the scenario, Rehearse entire pantomime and perform.

Debrief

Use the rubric and checklist to assess student performance for pantomime. After each scenario is performed, ask the audience about performance. As a whole group compare and contrast pantomime and tableau. Relate to writing.

Extension

- Create a storyboard: outline the characters, the story points, and problem and solution for the scenario. Include tableau pictures and captions written in lesson 2.
- Write a narrative using descriptive words and complete sentences to describe the action from one tableau to another.

Materials

Pantomime Rubric, banana, apple, orange, or oreo cookie

Assessment

Discussion, Performance, Q&A, Performance Rubric, Student Worksheet

ELA Standards Addressed
Reading Comprehension: 2.4 Ask clarifying question about essential textual elements of exposition (e.g. why, what if, how), 2.5 Restate facts and details in the text to clarify and organize ideas, 2.6 Recognize cause-and-effect relationships in a text.
Literary Response and Analysis: 3.2 Generate alternative endings to plots and identify the reason or reasons for, and the impact of, the alternatives.
Writing Applications: 2.1 Write brief narratives based on their experiences.
Listening and Speaking: 1.2 Ask for clarification and explanation of stories and ideas,1.8 Retell stories, including character, setting, and plot.

Creating Detailed Scenarios
Lesson 3

CONTENT STANDARD
1.2 Use *body* and voice to improvise alternate endings to a story.
2.1 Perform in group improvisational theatrical games that develop cooperative skills and concentration.

TOPICAL QUESTIONS
- What is pantomime and how can I retell a scenario using only my body?
- What is the difference between pantomime and tableau?

OBJECTIVES & STUDENT OUTCOMES
- Students will collaborate and show focus and concentration as they create and perform pantomimes accurately for a scenario.
- Students will compare and contrast pantomime and tableau and relate it to the detail found in writing.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)
- **Feedback for Teacher**
  - Pantomime Rubric (included)
  - Student response to inquiry
  - Clarifying Questions Worksheet
- **Feedback for Student**
  - Teacher feedback
  - Peer feedback
  - Pantomime Rubric
  - Clarifying Questions Worksheet

WORDS TO KNOW
- **pantomime:** acting without words through facial expression, gesture, and movement
- **gesture:** an expressive movement of the body or limbs

MATERIALS
- Pencils
- Banana, apple, orange oreo cookie

RESOURCES
- SDUSD VAPA Core Learnings

WARM UP (Engage students, access prior learning, review, hook or activity to focus the student for learning)
- Explain that pantomime is when an actor uses body gestures to express an idea, emotion, or a character. It is acting without speaking. Pantomime tells the audience who we are, what we are doing, and how we feel about what we are doing.
- Ask students to pick up a pencil several times, observing the way their fingers, hand and arm moves. Then have them pantomime the action of picking up a pencil. Ask them to compare and contrast the two.

- Repeat with edible objects:,banana, orange, apple, oreo cookie, etc., Have the students practice picking up the fruit and preparing to eat it.
- Demonstrate three pantomimes and ask students to guess who you are, where you are and how you feel:
  1. **Who you are:** Create a character easily identifiable to students (e.g. cowboy, rock star).
  2. **What you are doing:** Running, swimming, climbing a rope, etc.
  3. **How you are feeling:** Scoop out ice cream onto a cone. Enjoy eating the ice cream (show that you are happy). The ice cream falls off the cone (you are now very sad).
- Remind students that what you did was convey something to them by using pantomime.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Review tableau from lesson #2.
- Students will now pantomime through each of the tableau.
- Discuss movement options and improvise action that will lead students into the first tableau.
- Ask clarifying questions such as:
  o Does the actor walk up to the door, open the door before walking through and then close it after entering the house?
  o Where and how does the actor walk: to a chair, a sofa? Does the actor sit or lie down? If so, what would that look like based upon how tired and hungry the character is?
  o Does the actor dash to the kitchen because the character is so hungry that s/he can't wait for dinner?
  o Does the actor hear the phone first?
  o Where is the phone (e.g., pocket, on a table, wall phone, etc.)?
  o How is the phone used? Is it a cell flip phone that must be opened?
  o Where does the actor put the phone after the call is over?

Procedure
  1. Place actor(s) into the first tableau.
  2. Discuss how actor(s) will get there by asking clarifying questions.
  3. Create movement that leads into the first tableau and freeze.
  4. Set 2nd tableau with different students.
  5. Discuss how the pantomime will progress from tableau one to tableau two asking the same types of clarifying questions.
  6. Create movement from tableau one to tableau two.
  7. Repeat process for each tableau until scenario is told using sidecoaching and prompting.
- **Note:** Observe student actions for movement accuracy. Remind actors of the detail it took to pick up an imaginary pencil or to pick up and peel a banana.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Working in groups and using the decisions made in lesson 2 (if mom says yes or no and how the scenario will end), students will discuss and create movement for their scenario.
- Students will ask themselves one or two clarifying questions before creating movement for the pantomime. Have students record these questions in a journal.
- Allow 10-15 minutes to ask questions and rehearse pantomimes.
- Perform pantomimes for the class.
- Videotape performances.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Use the rubric for assessing student performance.
- Ask the audience after each performance:
  o "What did the actors do to make the scenario clear to you?"
  o "How could you tell what they were doing and how that showed objective?"
  o "What decision did mom make in this scenario? How did you know?"
  o "How did this scenario end? What clues did the actors give to tell the ending?"
- As a class ask the following questions:

- o "What is pantomime?"
- o Compare and contrast pantomime and tableau. (Both retell stories or facts, but pantomime gives much more information and detail. Tableau is more like a summary. Both are silent but a tableau is motionless and a pantomime uses motion.)
- o "How does pantomime convey more information to an audience?"
- o "Why is it important to use your body when telling a story?"
- Show the videos and allow students to compare pantomime to tableau. Write a reflection.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Create a storyboard: outline the characters, the story points, and problem and solution for the scenario. Include tableau pictures and captions written in lesson 2.
- Write a narrative using descriptive words and complete sentences to describe the action from one tableau to another.

Pantomime: Performance Rubric and Checklist

4 Advanced: Group pantomime smoothly transitions from one event to another, movement and facial expression is exaggerated, accurate, and clearly defines the character, the objective, and emotion; group demonstrates strong focus.

3 Proficient: Group can pantomime with little hesitation in transition from one event to another, movement and facial expression is mostly accurate, and defines the character, the objective, and emotion; group demonstrates focus with little side coaching from teacher.

2 Basic: Group pantomime demonstrates hesitation between events, movement and facial expression is somewhat accurate, the character, the objective, and emotion is somewhat defined; group needs side coaching from teacher.

1 Approaching: Group cannot pantomime the entire scenario from beginning to end without constant side coaching from teacher.

Group #	Performance and Comments	Ending was identifiable
	4 3 2 1	Y N
	4 3 2 1	Y N
	4 3 2 1	Y N
	4 3 2 1	Y N
	4 3 2 1	Y N
	4 3 2 1	Y N
	4 3 2 1	Y N
	4 3 2 1	Y N

Clarifying Questions for Alternative Ending

Name _____

1.

_____

_____

_____

2.

_____

_____

_____

Describe the movement for your pantomime

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Grade 2 Theatre Lesson #4

VOICE
Speaking with Intent

Lesson-at-a-Glance

Warm Up

As a group, model and have students mimic sounds and jibberish words. Play the "Sound Ball" game.

Modeling

Discuss the importance of the actor's voice (actors must use **projection** so that they can be clearly understood as they communicate to an audience: loud vs. soft, changing pitch and tone, diction, tongue twisters, pacing).

Guided Practice

Speak a word in a neutral voice and model using appropriate volume, pitch, diction and pacing. Model a gesture to accompany the voice. Speak several words to the group in a _neutral_ voice and ask students to repeat them as a chorus with appropriate volume and pitch, and exaggerated facial expression and gestures that reflect the actual meaning of the word.

Debrief

Use the rubric and checklist to assess student performance for vocal expression. As a group, discuss when it is appropriate to use volume, pitch, and pacing to create meaning in text.

Extension

- Practice reading a favorite book aloud. Color the words and add facial expression to make the words come to life.
- Have students say a short word and add emotions to it. Consider how the meaning of the word changes as you change the pitch of volume of your voice.
- Assign partners or small groups a rhyme or line of text. Ask students to make meaning of the words by placing emphasis (changing pitch or volume) of a single word as the sentence is read.

Materials

None

Assessment

Discussion, Performance, Q&A, Voice Rubric

ELA Standards Addressed
Reading Comprehension: 2.4 Ask clarifying question about essential textual elements of exposition (e.g. why, what if, how), Listening and Speaking: 1.6 Speak clearly and at an appropriate pace for the type of communication

THEATRE – GRADE 2
VOICE

SPEAKING WITH INTENT
Lesson 4

Note: Parts of this lesson could be used for daily vocal warm-up.

CONTENT STANDARDS
2.3 Use Improvisation to portray such concepts as friendship, hunger, or seasons.
4.1 Critique an actor's performance as to the use of voice, gesture, facial expression, and
   movement to create character.

TOPICAL QUESTIONS
•   How do I use my voice effectively to communicate ideas and feelings?

OBJECTIVES & STUDENT OUTCOMES
•   Students will improvise vocal techniques to effectively communicate character and objective
   through appropriate use of pitch, volume, projection and diction.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student
learning)
•   **Feedback for Teacher**
    o   Voice Rubric (included)
    o   Student response to inquiry
    o   Student Performance
•   **Feedback for Student**
    o   Teacher feedback
    o   Voice Rubric

WORDS TO KNOW
•   **improvisation:** a spontaneous style in which scenes are created without advance rehearsing
   or scripting
•   **projection:** the placement and delivery of volume, clarity, and distinctness of voice for
   communicating to an audience
•   **diction:** the clarity with which somebody pronounces words when speaking
•   **volume:** the degree of loudness or intensity of a voice
•   **pitch:** the highness or lowness of the voice (also known as *intonation* in speaking)
•   **pace:** the speed with which text is read or recited

MATERIALS
•   Bean Bag(s)
•   Nursery Rhymes (or familiar short poems) from your classroom library

RESOURCES
•   Bean-bags may be available through the PE department or IMC.
•   SDUSD VAPA Core Learnings

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the
student for learning)*
•   As a group, talk with students about sounds or jibberish words they can speak (, (e.g., oooo,
   ick, op, ooops, weeee, shhhh, zzzz, ummmm, pffft, ahhhh, wahhh, bleh, argh. roll r's as in

brrrrrr or purr, pssssss, yup, etc.).
- Model the sound and have the students mimic your volume and pitch.
- Play the game "Sound Ball" as follows: Demonstrate how to pass a sound around the circle while tossing a beanbag to one another.
- To start the game, arrange students in a circle.
- Give a student a beanbag. The student holding the beanbag must create a sound or gibberish word while tossing the beanbag to someone in the circle.
- The person catching the beanbag repeats the same sound then creates another sound while tossing the beanbag to someone else in the circle.
- Encourage students to avoid repeating a sound that has already been made.
- Note: If you do not want to eliminate student when an error occurs and to satisfy the "competition aspect" that most students enjoy, keep score. When a student makes an error the teacher scores a point. When a student performs correctly, the class scores a point.

Note: This game can be played as a daily warm-up.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Discuss the importance of the actor's voice (actors must use **projection** so that they can be clearly understood as they communicate to an audience).
- Ask the students the following questions:
  - "When is it appropriate to use a loud voice?"
  - "What is the difference between **shouting or screaming and an appropriate loud voice** for theatre?"
  - "When do we change the intonation (pitch) of our voice?" (Refer to punctuation as a motivator, author's purpose, the descriptive words used in a sentence, etc.).
  - "What kinds of things can we express when we change the pitch or volume of our voice?"
  - "Why is it important for us to change the pitch and volume of our voice when speaking?"
- Note: If you understand how breathing and the diaphragm works, share with students how air is pushed out and taken in and the amount of force used will change the volume from loud to soft.
- Discuss the difference between **soft voice and whisper.**
- **Loud & Soft**: tell students if you use a loud voice, they will use a soft voice. If you use a soft voice, they will respond in a loud voice.
  - Teacher says *1, 2, 3, 4* in a **loud voice.**
  - Students respond *5, 6, 7, 8* in a *soft voice.*
  - Repeat alternating loud and soft using numbers, letters, word opposites, etc.
  - For variety and to make the game more challenging trade off loud and soft voices every other number or letter (e.g. **1 loud voice**, 2 soft voice, etc.)
- **Note**: Reinforce math concepts such as counting by twos, fives or tens.
- **Diction**: Discuss the importance of proper diction. (e.g., how the tongue, roof of the mouth, teeth and breath control speech)
  - Practice saying vowel sounds, both long and short.
  - Emphasize and over-exaggerate the use of the mouth.
  - Practice consonant sounds. (e.g., tee tee tah tah, mee mee mah mah, dee dee dah dah, etc.)
- Discuss the importance of pacing to speech. The speed with which we speak conveys feeling or urgency. It also determines how well we can be understood to an audience.
- Lead students through the following tongue twisters a patting steady beat. Try and speed up and slow down the phrases:
  - Billy Button Bought a Beautiful Bunch of Bananas
  - Black Bugs Blood
  - Unique New York
  - She Sells Sea Shells
  - Fresh Fried Fish
  - Red Leather Yellow Leather
  - Toy Boat

- o Good Blood Bad Blood
- o Slippery Southern Snakes
- o Grizzly Ghouly Ghosts

- Discuss how pacing affects diction. When is it appropriate to speed up or slow down speech?
- **Note:** Practice tongue twisters on a regular basis in each lesson as part of the warm-up.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Explore emotional expression using the voice.
- Talk about how the voice changes when we are feeling a certain way: cold or hot, sleepy, hungry, ill, angry, happy, sad, etc. The voice will change in volume and/or pitch. (E.g. *breezy* would have an up and down pitch, soft voice. *Windy* would have a louder and stronger, perhaps deeper voice.)
- **Color Your Words:**
- Model for students:
  - o Speak the word *breezy* and model using a soft voice that rises and falls in pitch. Model a gesture of floating arms and a soft, pleasant smile.
  - o Speak the word *windy*. Use a strong, deeper voice and strong, arm gestures. Have student mimic.
- Speak the words below to the group in a <u>neutral</u> voice (no inflection) and ask students to repeat them as a chorus with appropriate volume and pitch, and exaggerated facial expression and gestures that reflect the actual meaning of the word. You may add to this list.

Cold	Angry	Harsh
Hot	Happy	Soft
Freezing	Mad	Choppy
Breezy	Glad	Smooth
Stormy	Sad	Wavy
Calm	Nervous	Quick
Shivering	Giggly	Vibrating
Soggy	Crying	Hard
Thirsty	Mean	Gentle
Sick	Whiney	Tender

- Ask students to look at each other so that they can see as well as hear the words being said.
- Stop periodically and ask, "What happened with your voice, face and body when we said the word _____"?
- Pose a word to individual students.
  - o The student can say the word and perform the facial expression and gestures OR
  - o The student can say the word and the audience performs the facial expression and gestures
  - o Use the word in a sentence.
- **Color Your Nursery Rhyme:** Write a nursery rhyme on the board such as "Little Jack Horner", "Little Miss Muffett", or "Jack and Jill".
  - o Select a word from the list. (E.g., angry, scary, whiney, sad, very loudly, very softly, happy, sleepy, hurriedly,) or select a character (a super hero, move star, rock or rap singer, cowboy, etc.).
  - o Have a student or small groups of students repeat one line of the rhyme in a vocal color (line one whiney, line two scary, etc.) Or the entire rhyme can be recited with a single vocal color.
  - o Discuss how changing the vocal color of a rhyme changes the meaning or implies character emotion.
  - o Option: Assign a nursery rhyme or a few sentences to small groups of three or four students.
  - o Give the groups five minutes to create "color" for their rhyme. Teacher may assign "how"

you want the students to say the rhyme or students can choose.
- o Perform for the class while the audience tries to guess what feeling, mood or tone is being communicated and/or what character is saying the rhyme.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

- "What did you learn about your voice?" (The way I speak gives clues about how I am feeling and what I am trying to communicate. The voice can change in pitch and volume depending upon the need.)
- "When would you expect to use or hear a loud voice?" (Trying to get someone's attention, feeling excited, angry, alerting someone, etc.)
- "When would you expect to use or hear a soft voice?" (When people are studying, speaking to a puppy or a baby, in a library, etc.)
- "How does the pace of speaking affect the meaning of text or ideas?"
- "How did your voice, body and face work together?" (All parts work together to communicate a thought, idea or emotion.)
- "What did you learn about language and speaking?"
- "Why is voice important to creating characters?" (Identifies a character's traits, allows the actor to clearly communicate thoughts, ideas and emotions to an audience.)

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

1. Practice reading a favorite book aloud. Color the words and add facial expression to make the words come to life.
2. Have students say a short word (e.g., yes, no, oh, ah, etc.). Add emotions to it (e.g., happy, scared, sad, questioning, silly, shy, afraid, etc.). Consider how the meaning of the word "yes" changes as you change the pitch of volume of your voice.
3. Assign partners or small groups a rhyme or line of text (e.g., "I want you to take this." "Where are my keys?" "I don't think so." "You stole my bike", etc.). Ask students to make meaning of the words by placing emphasis (changing pitch or volume) of a single word as the sentence is read. Repeat for each of the words in the sentence.
   - Color the sentences with expression. Perform for the class and have the audience guess what feeling is being used and/or who is saying the rhyme or line.

Vocal Expression: Rubric and Checklist

3 Always   **2 Sometimes**   **1 Infrequently**

Name	LOUD AND SOFT (Student can read or recite text in both loud and soft voice).	TONE AND PITCH (student can raise or lower the pitch of the voice, when asking a question, making a exclamatory remark, etc.)	PACE and DICTION (Student can speed up or slow down when reading text, words are clearly understood)	INTERPRETATION (Student can hear a word in neutral voice and apply appropriate vocal and physical expression)	TOTAL SCORE (12)
	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	
	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	
	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	
	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	
	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	
	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	3 2 1 NOTES:	

RETELLING STORIES
Story Mapping

Lesson-at-a-Glance

Warm Up

Select a familiar story (e.g., "Three Little Pigs") and read to the class. Identify characters, plot, conflict and resolution.

Modeling

Divide students into pairs. Select a familiar story, fable or fairy tale. Distribute a "Story Map" template to students. Model how to fill in the template.

Guided Practice

Working in small groups of four give each group a different familiar story, fable, or fairytale. Have each group create a story map that will be used in lessons 2, 3 and 4.

Debrief

As a group, ask each smaller group to share their story map. "What is plot? What did we learn today about story structure?" "What did all your stories have in common?" "How can story maps help us in creating a play?"

Extension

Choose your favorite TV show and identify the characters and plot. Create a story map or choose a book that you enjoy and identify the characters and plot.

Materials

Story Map Template, books or handouts of familiar stories, fables, etc.

Assessment

Discussion, Performance, Q&A, Story Map Template and rubric

ELA Standards Addressed
Reading Comprehension: 2.5 Restate facts and details in the text to order and clarify ideas
Literary Response: 3.1 Compare and contrast plots, settings, and characters presented by different authors.
Writing Strategies: 1.2 Create readable documents with legible handwriting
Listening and Speaking: 1.7 Recount experiences in a logical sequence, 1.8 Retell stories, including characters, setting, and plot.
Speaking Applications: 2.1 Recount experiences or present stories: a. Move through a logical sequence and events and b. Describe story elements (e.g., characters, plot, setting).

Story Mapping
Lesson 5

CONTENT STANDARDS
1.1 Use the vocabulary of theatre, such as *plot* (beginning, middle, and end), scene, sets, *conflict,* script, and audience), to describe theatrical experiences.
2.2 Retell familiar stories, *sequencing story points* and identifying *character*, setting, and *conflict.*

TOPICAL QUESTIONS
- How do I identify story elements and create a story map?

OBJECTIVES & STUDENT OUTCOMES
- Students will identify story elements from familiar stories: characters, plot (beginning, middle and end), conflict (problem), and resolution (solution) and create story maps.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)
- **Feedback for Teacher**
  - Student response to inquiry
  - Story Map Template and rubric
- **Feedback for Student**
  - Teacher feedback
  - Story Map Template and rubric

WORDS TO KNOW
- **character:** personality or part an actor recreates
- **plot:** structure of a play, beginning, middle, end, problem, solution
- **problem:** conflict
- **solution:** resolution
- **story map:** a visual representation or sequential illustration of a story

MATERIALS
- Story map template (attached)
- Stories, fables, etc. available in class
- CD Player (optional)
- CD "The Three Little Pigs Blues" (optional)

RESOURCES
- *Music and Movement in the Classroom, Grades 1& 2,* by Steven Traugh; "The Three Little Pigs Blues"
- Storybooks and equipment available on site.
- Assessments and templates available from SDCS VAPA Department.

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Select a familiar short story, poem, or rhyme. Ask students to identify the following:
  - Characters
  - Plot (including beginning, middle and end)
  - Problem

o   Solution

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Select a familiar story (e.g., "Three Little Pigs") and read to the class.
  o   Note: To make it more fun, use the song "The Three Little Pigs Blues".
- Working in pairs, ask students to identify the story elements: characters, plot (beginning, middle and end), conflict (problem), and resolution (solution).
- Distribute a "Story Map" template to students.
- Model how to fill in the template.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Working in small groups of four give each group a familiar story, fable, or fairytale that is available in your classroom.
- Each group should have a different story.
- Select stories that are highly descriptive and have clear movement, an obvious problem (multiple problems are a bit complex) and strong characters.
- Have each group create a story map that will be used in lessons 2, 3 and 4.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- As a group, ask each smaller group to share their story map.
- Ask the following questions:
  o   "What is plot? What did we learn today about story structure?"
  o   "What did all your stories have in common?"
  o   "Did you have problems identifying something? What was it?"
  o   "How can story maps help us in creating a play?"

For further discussion:
- "As you read the story could you visualize the action taking place?"
- "What would the movement of the different characters look like?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Choose your favorite TV show and identify the characters and plot. Create a story map.
- Choose a book that you enjoy and identify the characters and plot.

Drama Grade 2 Performance Task # 1

Mastering Drama Vocabulary
Story Map

Student Name _____   Date _____

Story Title: _____

Scene (setting)	Main Characters

Plot (beginning, middle, end)	

Conflict (problem)	Resolution (solution)

RUBRIC	Advanced (4)	Proficient (3)	Basic (2)	Approaching (1)	(0)	Score
Drama Vocabulary	Student accurately identifies all 5 of the story elements	Student accurately identifies plot and 3 of the story elements	Student accurately identifies plot and 2 of the story elements	Student accurately identifies plot and 1 other story element	No Attempt	

RETELLING STORIES
Character Study

Lesson-at-a-Glance

Warm Up

Generate a class list of people who do certain jobs (gardener, cowboy, teacher, infant, toddler etc). As a group discuss what those characters would look like and how they would move and create movement for two.

Modeling

Refer to the "Three Pigs" from lesson #1. Discuss the characters in detail. Determine how they would look and move. As a group or in smaller groups, create movement for each of the characters. Add voice if desired.

Guided Practice

Distribute "Character Flash Cards" and create gestures, movement and facial expression for that character. The actor's ability to effectively show character will be determined by the audience's ability to identify the character.

Debrief

As a group, chart some of the ways actors show character. Distribute Character Analysis Template. Discuss in your group the characteristics (large, small, facial expression, emotions, feelings, voice and gestures) of one character from your story map. Fill in the template and attach to story map from lesson #1.

Extension

Develop a series of drawings of characters for your story map. Describe the drawings by writing a descriptive word, sentence or paragraph (depending on student readiness) underneath the drawing.

Materials

Character Analysis Template, Character Performance Rubric, Character Flash Cards

Assessment

Discussion, Performance, Q&A, Character Analysis Template and performance rubric

ELA Standards Addressed
Reading Comprehension: 2.5 Restate facts and details in the text to order and clarify ideas
Literary Response: 3.1 Compare and contrast plots, settings, and characters presented by different authors.
Speaking Applications: 2.1 Recount experiences or present stories: b. Describe story elements (e.g., characters, plot, setting).

Character Study
Lesson 6

CONTENT STANDARDS
2.2 Retell familiar stories, sequencing story points and *identifying character*, setting, and conflict.
4.2 Respond to a live performance with appropriate audience behavior.

TOPICAL QUESTIONS
- What is "Character Analysis" and how do I analyze a character in a story?
- How do I use by body and face to create a character that is clearly identified by an audience?

OBJECTIVES & STUDENT OUTCOMES
- Students will demonstrate understanding of characterization by performing improvisations and writing a character analysis.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)
- **Feedback for Teacher**
  - Character Performance Rubric (included)
  - Student response to inquiry
  - Character Analysis Worksheet (included)
- **Feedback for Student**
  - Teacher feedback
  - Peer Feedback
  - Character Performance Rubric
  - Character Analysis Worksheet

WORDS TO KNOW
- **audience:** people who watch, listen and respond to live theatre
- **character:** personality or part an actor recreates
- **characterization:** The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.

MATERIALS
- "Who Are You" character cards: (illustrations attached)
- Character Analysis Template (included)
- Character Performance Rubric
- CD Player (optional)
- CD "Ready, Set, Move" (optional)

RESOURCES
- *Ready, Set, Move!* by Greg and Steve; "Ready, Set, Move"

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Ask students to think of jobs people do and generate a class list of titles (gardener, cowboy, teacher, firefighter, artist, singer, police officer, clown, car mechanic, sales or store clerk, lifeguard, dancer, actor, pilot, infant; ages and stages: infant, toddler, teenager, old person, etc.).

- As a group discuss how those characters would look and how they would move. Create movement for one occupation and one "age stage" characters.
  - ➤ Option: As a group, act out the instructions in a musical selection. **Suggested Music:** "Ready, Set, Move"

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Refer to story map from lesson 5 "The Three Little Pigs".
- Discuss the characters and how they would look and move. Come up with as much detail as possible: size, shape, voice, clothing worn, facial expression, emotions, feelings, gestures, postures, etc.
- As a group or in smaller groups, create movement for each of the characters.
- If desired, add voice for the characters.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Create gestures, movement and facial expression for a variety of characters.
- Each student selects a character card ("Don't let anyone see your card!").
- Give students about 15 seconds to think about how this character would move and present themselves.
- Arrange students into four or five groups. Each group takes a turn performing while the rest of the class watches.
- When the word *action* is said, the first group moves *silently* around the room acting like the character card chosen. Allow 30 seconds of demonstrating.
- Stop action by using the word *freeze* and ask the audience who the characters were and how they knew (give details about how the character moved).
- (Suggestion: audience only has three chances to guess the character. If the character is not guessed, then the actor will share who their character was.) Ask the audience "What could the actor have done to make that character more clear?"
- Repeat until all groups have had a chance to perform.
- **Option:** Allow students to speak suitable lines or use vocal sounds.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Chart some of the ways actors show character (e.g., gestures and facial expression to show emotions, feelings, by using speed, shape, voice, etc.).
Further work on Story Map from Lesson 5:
- Distribute Character Analysis Template.
- Discuss in your group the characteristics (large, small, facial expression, emotions, feelings, voice and gestures) of one character from your story map. Note: Explore movement ideas for the characters.
  - o How is the character feeling?
  - o How fast or slow will the character move and why?
  - o What is the age of the character?
  - o What might the character would be wearing (costume)?
  - o What kind of prop could the character be carrying or using?
- Attach the template to your story map.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Develop a series of drawings of characters for your story map.
  - o Describe the drawings by writing a descriptive word, sentence or paragraph (depending on student readiness) underneath the drawing.
  - o Create *characterizations.*

Character Performance Rubric
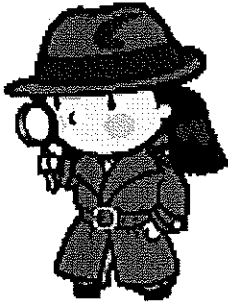
4 Advanced: Actor's gesture, movement and facial expression (and voice if used) is clear and exaggerated. The audience can quickly identify the character.
3 Proficient: Actor's gesture, movement and facial expression is sufficient for audience to identify the character after thinking or a single incorrect answer.
2 Basic: Actor's expression of character is not clear and audience has difficulty identifying the character. Student needs coaching but can make changes to make character more clear.
1 Approaching: Actor cannot express character with face and body without assistance. Audience cannot identify the character.

Name	Character	Performance	Comments
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	

Character Card Illustrations

King

Queen

Karate Expert

Movie Star

Secret Agent
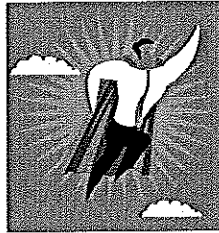
Super Hero

Baby

Clown
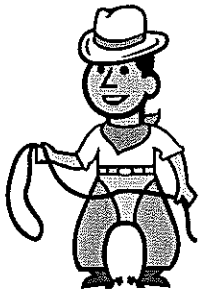
Cowboy

Police Officer

Fire Fighter
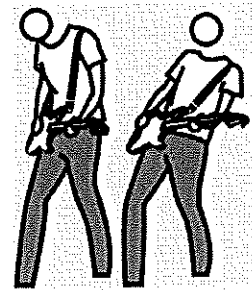
Rock Star

Baseball Player Soccer Player Football Player Villain
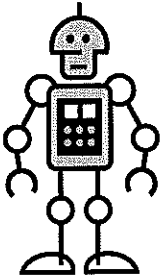
Robot Dancer Spaceman Tightrope Walker
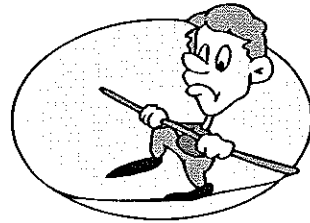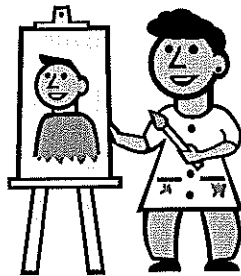
Doctor Artist Soldier Fisherman
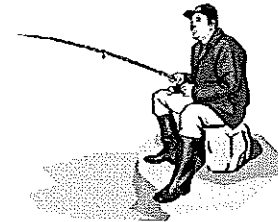
Character Analysis Template

YOUR NAME_____ CHARACTER'S NAME_____

1. What is the age of your character?
2. Describe your character's personality.
3. Describe the character's physical features. Include costume, hair, beard, etc. You may draw a picture or cut one out of a magazine.
4. Describe your character's personality.
5. Describe an event in your story that is important to the character

RETELLING STORIES
Setting and Storyboarding

Lesson-at-a-Glance

Warm Up

Partner talk or as a group, ask students to think about where they were the last time they had a day off from school. "What things did you do while you were there?" Generate a list of places and activities that would be done in each place.

Modeling

Discuss with students the word *setting* and how stories describe the time and place where action occurs. Talk about the setting for the "Three Little Pigs". Select several settings and have students walk around the room showing setting using their bodies and faces.

Guided Practice

Distribute "Setting Illustrations" and create activities using gestures, movement and facial expression to represent that setting. The actor's ability to effectively show setting will be determined by the audience's ability to identify the setting.

Debrief

As a group, chart some of the ways actors show setting. Distribute *Storyboard Template*. Discuss in your group the details of the setting for each of the scenes (important events) in the story. Fill in the template and attach to story map from lesson #5.

Extension

Students refer to their story maps from lesson #5 and start to think about how the character conducts him or herself within a setting. Consider what would happen if the setting in the story were changed. How can I create a play from the story I mapped?

Materials

Storyboard Template, Setting Performance Rubric, Setting Illustrations

Assessment

Discussion, Performance, Q&A, Storyboard Template and performance rubric

ELA Standards Addressed
Reading Comprehension: 2.5 Restate facts and details in the text to order and clarify ideas
Literary Response: 3.1 Compare and contrast plots, settings, and characters presented by different authors.
Speaking Applications: 2.1 Recount experiences or present stories: b. Describe story elements (e.g., characters, plot, setting).

Setting and Storyboarding
Lesson 7

CONTENT STANDARDS
1.1 Use the vocabulary of theatre, such as plot (beginning, middle, and end), *scene*, sets, conflict, script, and audience, to describe theatrical experiences.
2.2 Retell familiar stories, sequencing story points and identifying character, *setting*, and conflict.
4.2 Respond to a live performance with appropriate audience behavior.

TOPICAL QUESTIONS
* What is a storyboard and how do I create one for a story?
* How do I communicate setting through gestures, movement and facial expression?

OBJECTIVES & STUDENT OUTCOMES
* Students will demonstrate understanding of scene as important events in a story and create a storyboard.
* As actors, students will create appropriate movement to show setting through improvisational activities.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)
* **Feedback for Teacher**
  o Setting Performance Rubric (included)
  o Student response to inquiry
  o Storyboard Template (included)
* **Feedback for Student**
  o Teacher feedback
  o Storyboard Template
  o Setting Performance Rubric
  o Peer feedback

WORDS TO KNOW
* **setting:** the location in which a story takes place
* **scene:** a short section of a play or work of literature that represents continuous action
* **storyboard:** a set of sketches, arranged in sequence outline the scenes (important events) in a story or play

RESOURCES
* Scene Illustrations (included)
* Storyboard Template (included)
* Setting Performance Rubric (included)

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
* Partner talk or discuss as a whole group. Ask students to think about where they were the last time they had a day off from school. "What things did you do while you were there?"
* Generate a list of places and activities that would be done in that place.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Discuss with students the word *setting* and how stories describe the time and place where action occurs.
- Referring to the "Three Little Pigs", discuss the setting for the story. Discuss how the characters would show the setting with their faces and bodies.
- Divide the group in half. Have group one <u>walk around the room</u> as you describe a few of the following settings:
  - through tall underbrush
  - through a dark alley
  - across a street on a rainy night
  - in the burning desert
  - through a forest of man-eating plants
  - in outer space
  - down a road of sticky asphalt and tar
  - across the street over broken glass or hot coals
  - through a large bowl of whipped cream, Jello or chewed up bubble gum
  - through a blizzard
  - through a swamp or bog
  - underwater
- After each setting, ask the audience, "What did the actors do with their faces and bodies to show this setting?"
- Switch groups and repeat.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Actors create different gestures, movement and facial expressions in different settings.
- Each student selects a *setting illustration* ("Don't let anyone see your card!").
- Give students about 15 seconds to think about how they would move and present themselves in this setting.
- Arrange students into four or five groups. Each group takes a turn performing while the rest of the class watches.
- When the word *action* is said, the first group moves <u>silently</u> around the room. Each actor moves as if in the setting described on the setting card s/he chose. Allow 30 seconds of demonstrating.
- Stop action by using the word **freeze.** Students should show the end of their scene by freezing in tableau.
- Ask the audience what setting they were showing. ("Give details about the actor's movement.") (Suggestion: Audience only has three chances to guess the setting. If the setting is not guessed, then the actor will share what the setting was.) Ask the audience, "What could the actor have done to make the setting more clear?"
- Repeat until all groups have had a chance to perform setting.
- Option: Allow students to speak suitable lines or use vocal sounds.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Chart some of the ways actors show setting (gestures, movement, facial expression, etc.).
- After you have charted these, ask the students:
  - "What made it easy for you to identify the setting?"
  - "How do setting and character relate to each other?"
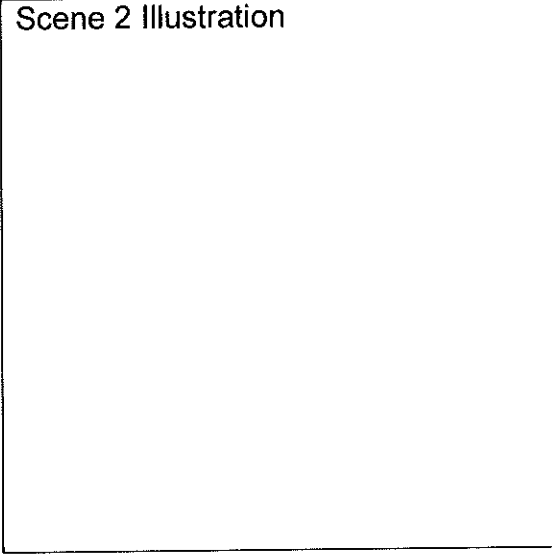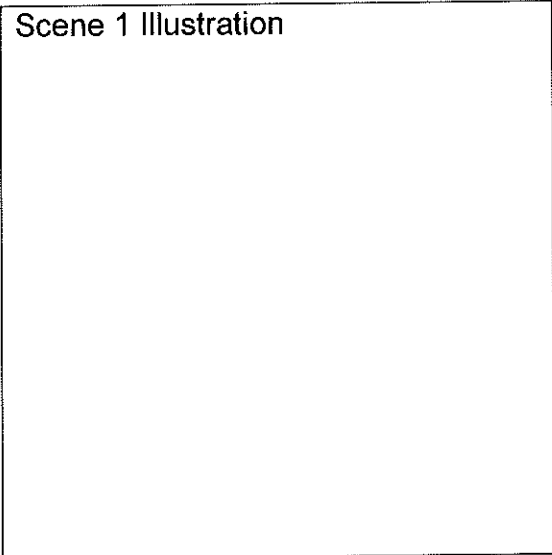
Further work for the Story Map:
- Distribute the Storyboard Template and discuss the meaning of storyboard.
- Discuss in your group the characteristics of the setting for each scene (important event) of the story.
- Draw a visual representation of each scene and write a caption for each.
- Attach the template to your story map.

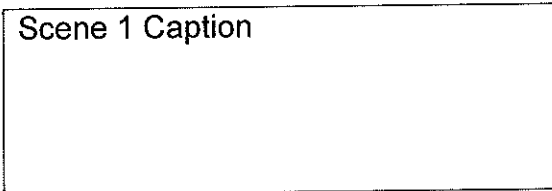**EXTENSION** *(Expectations created by the teacher that encourages students to participate in*

further research, make connections and apply understanding and skills previously learned to personal experiences.)
- Students refer to their story maps from lesson #5 and start to think about how the character conducts him or herself within the setting.
  - o Consider what would happen if the setting were changed. Change the setting and discuss how the actor's response (their movement, emotions, etc.) would change the story.
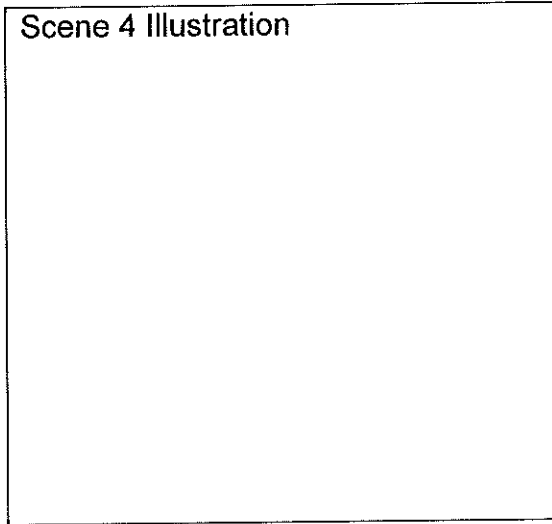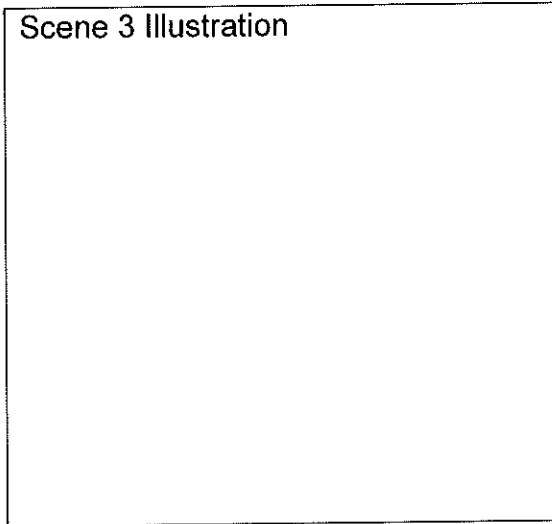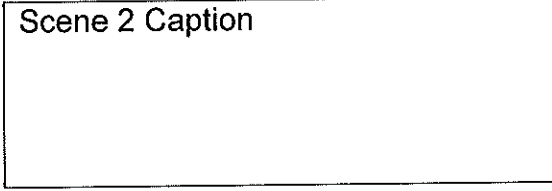- How can I create a play from the story I mapped?

Setting Performance Rubric

4 Advanced: Actor's gesture, movement and facial expression (and voice if used) is clear and exaggerated. The audience can quickly identify the setting.

3 Proficient: Actor's gesture, movement and facial expression is sufficient for audience to identify the setting after think time or a single incorrect answer.

2 Basic: Actor's expression of character is not clear and audience has difficulty identifying the setting. Student needs coaching but can make changes to make character more clear.

1 Approaching: Actor cannot express the setting with face and body without assistance. Audience cannot identify the setting.

Name	Character	Performance	Comments
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	
		4 3 2 1	

STORYBOARD TEMPLATE

Scene 1 Illustration

Scene 2 Illustration

Scene 1 Caption

Scene 2 Caption

Scene 3 Illustration

Scene 4 Illustration

Scene 3 Caption

Scene 4 Caption

Setting Illustrations

Beach
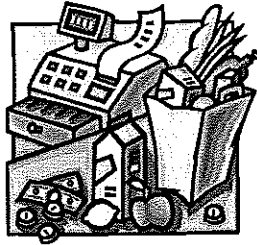
Grocery Store

Kitchen
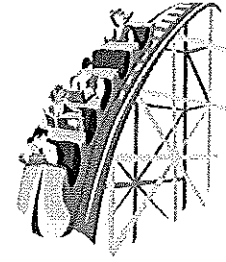
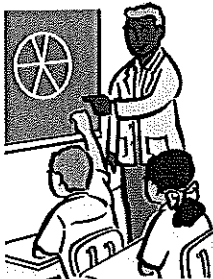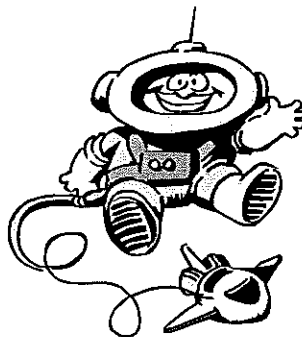Amusement Park
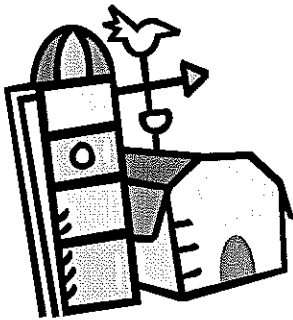
Farm

Circus
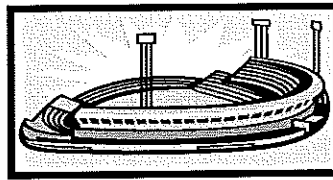
Sports Event

Library

Classroom

Playground
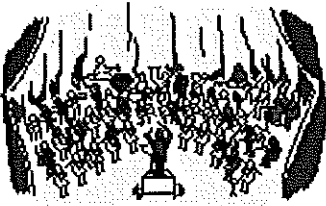
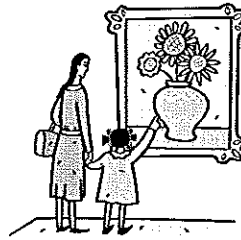Outer Space

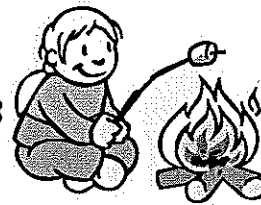The Mall

Airplane   Church   Theatre   Mountains - Cabin

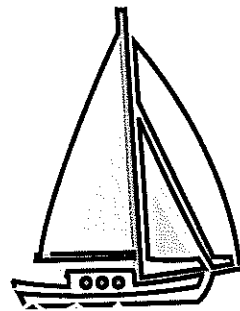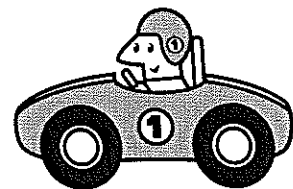Symphony Concert   Museum   Camping   Ski Slope
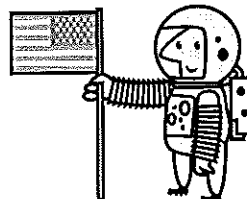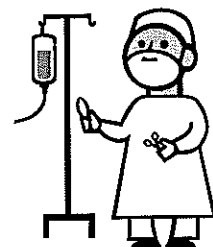
Zoo   Haunted House   Boat   Race Track

Birthday Party   Swimming Pool   The Moon   Hospital

RETELLING STORIES
Dramatizations

Lesson-at-a-Glance

Warm Up

Story Map the "Three Little Pigs" with the class.

Modeling

Set up for dramatization of the "Three Little Pigs". Discuss characterization, plot, costumes and props and how they will get the story across to an audience. Create simple dialogue and sound effects as appropriate for each scene. Remember to move into and out of tableau with pantomime. Then add dialogue, scene by scene. Create beginning and ending tableau.

Guided Practice

Option One: Divide students into groups of four ask them to assign parts and tell the story of the "Three Little Pigs". **Option Two:** The entire class performs the story from beginning to end. The entire story must be told in <u>three</u> minutes. Perform and videotape before a live audience (if desired).

Debrief

As a group, review the process of creating a performance from written text (story, fable, etc). View the videotape. Discuss the successes and challenges of characterization and flow from scene to scene. Make appropriate changes. Time permitting, perform and videotape again. Compare and contrast how the changes helped to further clarify the story elements.

Extension

- Ask students to write a reflection on the process of creating a performance from a story.
- Discuss and create a dramatization from non-fictional text.

Materials

None

Assessment

Discussion, Performance, Q&A, Storyboard Template and performance rubric

ELA Standards Addressed
Reading Comprehension: 2.5 Restate facts and details in the text to order and clarify ideas
Literary Response: 3.1 Compare and contrast plots, settings, and characters presented by different authors.
Writing Applications: 2.1 Write brief narratives based on their experiences.
Speaking Applications: 2.1 Recount experiences or present stories: b. Describe story elements (e.g., characters, plot, setting).

Dramatizations
Lesson 8

CONTENT STANDARDS
2.2 Retell familiar stories, sequencing story points and identifying character, setting, and conflict.
4.1 Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.

TOPICAL QUESTIONS
- How do I show story elements through dramatization?
- How do I analyze a videotaped performance and make changes to improve a performance?

OBJECTIVES & STUDENT OUTCOMES
- Students will dramatize the elements of a story: setting, character, plot, conflict and resolution from a story map.
- Students will discuss and assess own performance and discuss improvements for performance.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)
- **Feedback for Teacher**
  - o Performance Rubric (included)
  - o Performance Checklist (included)
  - o Student response to inquiry
  - o Student performance
- **Feedback for Student**
  - o Teacher feedback
  - o Performance Checklist and Rubric

WORDS TO KNOW
- **actor:** a person, male or female, who performs a role in a play or an entertainment
- **characterization:** development and portrayal of a personality through thought, action, dialogue, costuming, and makeup
- **dramatization:** an adaptation of a work of fiction or a presentation of a real event that is intended for performance on the stage, television, or radio
- **setting:** the location or place in which a story takes place
- **plot:** structure of a play, beginning, middle or end, conflict, resolution
- **scene:** a part of a play

MATERIALS
- Refer to Story Map, Storyboard and Character Analysis from previous lessons

RESOURCES
- *SDUSD VAPA Core Learnings*

WARM UP (Engage students, access prior learning, review, hook or activity to focus the student for learning)
- If not already done, quickly story map the "Three Little Pigs" as a class.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Dramatizing the "Three Little Pigs"
- *Small group modeling*
  - o Select a group of students (or ask for volunteers)
- *Large group modeling*
- **Option 1:** Split the class into 4 larger groups, each group will play one of the characters.
- **Option 2:** Students can also play the part of the walls of the three houses. This means each scene could have at least six (6) actors – 1 pig, 1 wolf, and 4 actors each portraying one of the walls.
- Begin rehearsal process
  - o Assign parts.
  - o Discuss the plot and scenes in the story and how they will get the story across to the audience.
  - o How will the problem and solution be shown?
  - o Discuss characterization. What actions, facial expressions, etc. will each character use? What are the characters thinking?
  - o Discuss and choose one costume piece or prop that defines the character.
  - o Create simple dialogue and sound effects as appropriate for each scene. What words would the actors speak in each scene and how will they be spoken? (**Note:** Students may improvise key words and phrases from the story's text dialogue.)
  - o Remember to move into and out of tableau with pantomime. Then add dialogue, scene by scene.
  - o Create an entrance (or opening tableau) and exit (or ending tableau) and rehearse the story in its entirety. Model how to rehearse the story from beginning to end.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
Note: The preparation and performance will take approximately 2 sessions to complete.
- **Option One:** Divide students into groups of four. Ask them to assign parts and tell the story of the "Three Little Pigs".
- **Option Two:** The entire class performs the story from beginning to end. You may add a narrator.
- Tell students
  - o The entire story must be told in <u>three</u> minutes.
  - o If doing small groups, each group should rehearse the story at least five times before performing.
- Perform and videotape before a live audience (if desired).

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Review the process of creating a performance from written text (story, fable, etc).
- View the videotape.
- Discuss the successes and challenges of the following:
  - o Actor's use of voice, facial expression and movement and gesture to create mood and character.
  - o What could the actor do to make the character more defined?
  - o As suggestions are made, allow students to get up and try making the changes. Compare and contrast the performance on the video with the changes that were made.
  - o How do the changes make the performance even better?
- Time permitting, perform and videotape again. Compare and contrast how the changes helped to further clarify the story elements.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Ask students to write a reflection on the process of creating a performance from a story.

- Discuss and create a dramatization from non-fictional text.

Performance Rubric

4 Advanced: Group/actor gesture, movement from scene to scene, facial expression and voice is clear and exaggerated. Characters, scenes, problem and solution are clearly defined.
3 Proficient: Group/actor gesture, movement from scene to scene, facial expression and voice is sufficient to identify the characters, scenes, problem and solution.
2 Basic: Group/actor displays difficulty defining character, movement from scene to scene, voice and facial expression. Group needs coaching and can make corrections as guided.
1 Approaching: Group/actors cannot express character with face and body without assistance. Story is not identifiable.

Name/Group No.	Performance	Comments
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	
	4 3 2 1	

Performance Checklist

Circle Y or N if actor or whole group effectively employed the dramatic elements.

Name/Group No.	Gesture	Movement	Voice	Facial Expression	Costume or Prop
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:
	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:	Y N Notes:

DRAMATIZATION
Vehicles for Story Telling

Lesson-at-a-Glance

Warm Up

Discuss the role of storytelling in different cultures of people as a way to pass down traditions from generation to generation.

Modeling

Using one of the stories from the student story maps (or a story of your choosing), prepare students to create and perform a story as a *radio, puppet, or live theatre* performance.

Guided Practice

Refer to the **"how-to"** section of this lesson to create either a radio drama, puppet or shadow puppet theatre for a story. Plan, rehearse, revise, perform for a live audience, and videotape performance.

Debrief

Use performance rubric to assess group performance. Collect student work and compile a portfolio for each student. Watch videotape and as a class discuss and assess the performance. Discuss the production process from "page to stage" (from written text to performance).

Extension

- Have students formulate questions and conduct an interview with audience members to get their reactions and thoughts about the play OR formulate questions and conduct an interview with one or more of the actors and publish in school bulletin.
- Produce a dramatization for non-fictional text. Videotape and present as a documentary

Materials

Story Maps, Story Boards from Lesson 5 and 6, "How to" instructions, Tape Recorder, Video Camera, CD Player, Costumes and props, Materials to make puppets

Assessment

Discussion, Performance, Q&A, Performance rubric, Portfolio Rating Sheet

ELA Standards Addressed

Reading Comprehension: 2.5 Restate facts and details in the text to order and clarify ideas
Literary Response: 3.1 Compare and contrast plots, settings, and characters presented by different authors.
Listening and Speaking: 1.5 Organize presentations to maintain a clear focus; 1.6 Speak clearly and at an appropriate pace for the type of communication (e.g., informal discussion, report to class).; 1.7 Recount experiences in logical sequence.; 1.8 Retell stories, including characters, setting, and plot.
Speaking Applications: 2.1 Recount experiences or present stories: b. Describe story elements (e.g., characters, plot, setting).

Vehicles for Story Telling
Lesson 9

Note: Preparation, including planning, rehearsal and performance will require **three or more sessions** to complete. This lesson also asks the teacher to **keep a portfolio** of student work.

CONTENT STANDARDS

2.4 Create costume pieces, props, or sets for a theatrical experience.
3.1 Identify theatre and story-telling forms from different cultures.
4.1 Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.
5.2 Demonstrate the ability to participate cooperatively in the different jobs required to create a theatrical production.

TOPICAL QUESTIONS

- How do I use the elements of theatre, plan, rehearse, and select a vehicle for dramatizing a story?

OBJECTIVES & STUDENT OUTCOMES

- Students will plan, design, produce, rehearse, and perform a story through a theatrical vehicle (radio drama, puppet play or live theatre).
- Students will assess their performance: actor's voice, gestures, words, and body movements work together to create a character.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
  - o Performance Rubric (included)
  - o Portfolio Rating Sheet (included)
  - o Student response to inquiry
  - o Student Performance
- **Feedback for Student**
  - o Teacher feedback
  - o Audience feedback
  - o Performance Rubric (included)
  - o Portfolio Rating Sheet (included)

WORDS TO KNOW

- **storytelling:** the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination (A statement by the National Storytelling Network defines Storytelling as an ancient art form and a valuable form of human expression.)
- **theatre:** place where live, dramatic performances take place
- **film:** medium for recording events done by camera, a form of entertainment; movies, cinema
- **television:** electronic media, usually pre-recorded, theatre that usually has no audience (Pre-recorded actors have the opportunity for "retakes" if a mistake is made. Live actors don't have the option for retakes, but must "recover" quickly and continue on with the performance.)
- **radio:** media that communicates messages using voice, music, and sound effects
- **puppet theatre:** inanimate objects or representational figures animated or manipulated by a puppeteer (It is usually, but by no means always, a depiction of a human character, and is used in puppetry, a play or a presentation that is a very ancient form of theatre.

- **shadow puppetry:** an ancient form of storytelling and entertainment using opaque, often articulated figures in front of an illuminated backdrop to create the illusion of moving images (It is popular in various cultures.)

MATERIALS
- Story Maps, Storyboards from Lesson 5 and 6
- How to Produce a Radio Drama (included)
- How to Create a Kid's Puppet Play (included)
- How to Make a Chinese Shadow Puppet Theatre (included)
- Options:
  - Tape Recorder
  - Video Camera
  - CD Player
  - Costumes and props
  - Materials to make puppets (included)

RESOURCES
- Puppet Theatre links: http://en.wikipedia.org/wiki/Puppet_theatre, http://www.activitytv.com/37-make-your-own-puppet-theater, http://www.associatedcontent.com/article/87435/how_to_build_your_own_puppet_theater.html?cat=6, http://www.childcarelounge.com/articles/xpuppet.htm, http://www.wikihow.com/Make-Finger-Puppets, http://www.freekidcrafts.com/finger-puppets.html, http://www.teacherhelp.org/puppets.htm
- Shadow Puppet Theatre links: http://www.ehow.com/how_2182593_chinese-shadow-puppet-theater.html
- Radio Theatre links: http://www.teachernet.gov.uk/teachingandlearning/library/radiodrama/, http://www.ehow.com/how_2165374_produce-own-radio-drama.html
- Traditional Story Telling Links: http://www.timsheppard.co.uk/story/dir/traditions/africa.html, http://en.wikipedia.org/wiki/Storytelling,
- Props and costumes either created, rented, or obtained at thrift stores, costume shops, etc.

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Discuss the role of storytelling in different cultures of people as a way to pass down traditions from generation to generation.
- Elements of the **oral storytelling art form** include visualization (the seeing of images in the mind's eye), and vocal and bodily gestures. In many ways, the art of storytelling draws upon other art forms such as acting, oral interpretation, and performance studies (see *What is Storytelling* included in this lesson).
- Ask students to think of a few ways stories are told today:
  - **live theatre**
  - **television**
  - **film**
  - **radio**
  - **puppet theatre**
  - **shadow puppetry**

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- You will have a variety of options to create this final performance piece with your students.
- Using one of the stories from the student story maps (or a story of your choosing), prepare students to create and perform a story as a *radio, puppet, or live theatre* performance.
- Select one of the stories and do a read aloud or shared reading with the class.
  - Discuss the plot, characters and characterization, scenes and dialogue.
- Decide what kind of play you will produce.
- If doing a *puppet play* you will need to:

- o   Talk about what kinds and how many puppets would be needed.
- o   Talk about the characters and what they will look like.
- o   Talk about the need for music and sound effects, and how that will be accomplished.
- o   Talk about the jobs that it will need to be done to get this type of play accomplished: people to run the puppets, people to do the voices and sound effects, and people to make a puppet stage.
- o   Design and make puppets for the characters, assign parts, roles and job duties to students.
- If doing a *radio play*, you will need to:
- o   Decide what the sound effects should be and how you will do them.
- o   Decide if you will need music, and if so what kind.
- o   Make clear decisions on what the characters are feeling and experiencing so that the voice will appropriately express the action that the audience will not see.
- o   Assign vocal parts.
- o   Assign sound effects crew.
- o   Rehearse and tape record the play.
- o   The challenge will come with coordinating the sound effects. Students may make sound effects vocally or physically (saying "knock, knock" with the voice or rapping on a table; vocalizing a whoosh sound for the wind or using a fan on high speed, using a pair of hard-soled shoes on a piece of wood to simulate walking, etc).
- o   You may obtain free downloadable sound effects from the Internet or purchase CD's from your local music store.
- o   You might involve students in collecting objects that will create sounds.
- If doing a *stage or video play* you will need to:
- o   Assign actors that will act as narrators.
- o   Assign actors that will create the characters and the action. You can use tableau or have the students act out what is going on in the play.
- o   Create simple costumes and props for the actors if needed.
- o   Rehearse and perform on stage. You may or may not want to create a simple set.
- o   Videotape performance (like a movie or television show) which allows for re-takes and choosing a variety of settings for shooting.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
See attached "how-to" create a radio drama, puppet or shadow puppet theatre.
The Radio Play:
- After casting the parts, work through the play narrators, actors and sound effects crew if you have one.
- Take time to run each group separately.
- As you work with one group, ask the rest of the students to watch.
- Engage the "audience" by asking questions about character development and vocal technique such as, "Is the character's voice angry enough, excited enough, etc?"
- Work with the characters asking the audience the above questions.
- Work with the narrators and the sound effects crew at the same time. Talk about what "cue" means. "When you hear this line _____ then you should give _____ sound effect."
- Finally, work all three parts together.
- Record the play on a tape recorder and have the students review it. You can also present polished performances to another class or to parents.

Puppet Play:
- Assign parts.
- Have students practice saying their lines clearly and distinctly with appropriate vocal quality.
- Create puppets and puppet stage.
- Rehearse moving the puppets mouths and making hand and arm gestures to indicate feeling.
- Perform for another class or parents.

Live Theatre (stage) or Video Play:
- Assign parts and rehearse lines.

- Add body movement to the actors.
- Create costumes and props for the characters.
- Create a simple set for the stage or go "on location" to film.
- Perform for another class or parents.

Videotape performance and take photographs

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Use performance rubric to assess group performance.
- Collect student work from previous lessons and compile a portfolio for each student.
- If the class performed a shadow puppet play, discuss the culture from which it came. Discuss any cultural connections from the story that was performed.
- Watch videotape and as a class discuss and assess the production looking at each actor's performance, sets, costumes, etc.
- If time permits, watch a video of a professional work in puppet or live theatre, or listen to a radio drama. Identify theatrical elements you see and hear.
- Discuss the production process from "page to stage" (from written text to performance).
- Make a collage of pictures, sketches, storyboard, etc. for the performance and display at school.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Have students formulate questions and conduct an interview with audience members to get their reactions and thoughts about the play.
- Formulate questions and conduct an interview with one or more of the actors and publish in school bulletin.
- Produce a dramatization for non-fictional text. Videotape and present as a documentary.

Notes: Theatre Elements and the Actor's Tools

Voice –Imitates and uses vocal sounds, uses voice to produce rhythmic language patterns, speaks in a range of volume within dramatic activities, uses articulation, pronunciation and enunciation in dramatic activities, selects and uses specific vocal qualities.

Movement – imitates and uses movement, uses simple movements to imitate character, demonstrates a range of movements to create characters, selects and uses specific movements in dramatic activities.

Sensory/Emotional Recall – identifies the 5 basic senses, recalls and describes different feelings, identifies character feelings, uses appropriate feelings to create character, uses emotional and sensory recall to create characters.

Focus – identifies focus techniques that enhance dramatic performances, including staging techniques (blocking, relating to audience, etc).

Ensemble (collaboration) – contributes to dramatic play and solving dramatic problems, works with partners and small groups/ensemble to solve dramatic problems in improvisations, scenes and/or plays (includes following directions, etc).

Audience Skills – demonstrates self control, focused attention active listening/viewing, response skills and respect for the artists in a variety of theater arts settings and performances.

How to Produce a Radio Drama

Things You'll Need:
- o Script
- o Recording device (cassette recorder or computer)
- o Microphone attached to recording device
- o Music source (another cassette player, computer with music files or turntable)
- o Sound effects (various depending on script)
- o Actors and sound-effect people

Instructions:

Step 1. Decide on a script, either by writing it or choosing a published script. When deciding on the script, consider the age level of the participants for topics and reading levels.

Step 2. Make a copy of the script for every participant.

Step 3. Choose a director that will be responsible for assigning the roles, making sure all the sound effects are good, cuing the actors and sound effects, and controlling the volumes of the actors, sound effects and music.

Step 4. Identify in the script where special sounds are needed to make the listener feel like something is happening. For example, a door opening, footsteps as someone enters a room, a glass breaking and a knock on the door. There are books and websites with suggestions for recreating a variety of sounds.

Step 5. Assign parts to the actors. Remember, by disguising the voice, one actor can take on various roles.

Step 6. Choose music for the radio drama. Remember that music sets the mood of the radio drama and is used in the following ways: the beginning to start the drama, sometimes in the background to set the mood or as a transition.

Step 7. Set up your "sound studio." This should be a quiet location where all the actors can be close to the microphone. Sound effects that are in the distance should be placed far away from the microphone, and those that are part of the action should be placed near the microphone.

Step 8. Practice, practice, practice! Once you have your script, director, actors, sound effects and music, it's time to start practicing. You will find it's harder than it looks to get a perfect drama.

Step 9. Before you start a run-through make sure the music is cued at the proper place. The tape recorder/computer/turntable should be set on pause so that the music starts immediately when cued.

Step 10. Part of the fun is in the repetition.

Step 11. After the first few run-throughs, start taping. You never know when you'll get it right.

Step 12. Keep going until everyone (especially the director) is happy with the outcome.

Step 13. Share your radio drama with others.

How to Create a Kids' Puppet Play

Things You'll Need:
Puppets
Appliance box for puppet stage
Various props

Instructions:
Step 1. Brainstorm ideas for a kid's puppet play. Animal puppets are easy to buy and make so a kid's puppet play using animals would make a great story starter.

Step 2. Ask kids to get involved with the puppet play. Get together with the kids to discuss what they'd like to see in a puppet play. Have kids write down possible ideas for making the puppets and what props they might need or want for the play. Some kids should also help play the parts of the puppets if necessary.

Step 3. Make puppets and other puppet props. Use an appliance box for a puppet stage. Ask your local home improvement store if they have any extra appliance boxes that you can take off their hands. Chances are they'll have extra boxes you can use. Make puppets from old socks or brown paper bags.

Step 4. Form a simple plot that kids can focus on and enjoy. Write a puppet play based on a famous story that kids already know or are studying in school.

Step 5. Type the kid's puppet play in a word processor on the computer. Make copies for all the puppet volunteers. You can also make copies for parents or other adults who volunteer their time to help with the puppet play.

Step 6. Practice the puppet play to make sure all parts are clear and to make sure the play makes sense. If you can, choose a few kids to test the puppet play. Ask what they liked and what they didn't like about the puppet play.

Puppets, Plays & Scripts, Templates and Cubes found at
http://www.fastq.com/~jbpratt/education/theme/puppet.html

How to Make a Chinese Shadow Puppet Theater

Things You'll Need:
Poster board
Markers
Scissors
Paper fasteners (brads)
Stick-on adhesive Velcro
6 to 8 dowel rods or yardsticks
White sheet
Clothes line or rod to hang sheet
Bright light

Instructions

1. Draw your puppet shapes on poster board, and cut them out. If you want the arms and legs to move, make them separate pieces and fasten the joints with paper fasteners. Consider making a dragon puppet, as well as people. If you would like to see genuine Chinese puppets, try the links in <u>Resources</u>.

2. Color the puppets with markers. The color will show through the sheet somewhat. (The brighter the light the more they will show through). If you do not want color to show through at all, use large pieces of black construction paper instead of poster board.

3. Separate the Velcro. Cut small pieces of the fuzzy side--a 1/2-inch square is large enough--and put these at various places on the backs of the puppets (such as on the head, the torso, the knees, the upper arms).

4. Cut pieces from the scratchy side of the Velcro, about 1/2-by-2 inches. Fold these over the ends of the dowel rods, pressing tightly. These will be the rods you use to manipulate the puppets.

5. Hang the white sheet. You might want to put up a clothesline of sorts, or use a lightweight piece of lumber resting on two supports. Just make sure it is sturdy enough to last through the puppet <u>performance</u>! You might also want to anchor the sheet a bit at the bottom.

6. Put the bright light behind the sheet. The light does not need to be right behind the sheet. It can be behind the puppeteers.

7. Stick the Velcro ends of several dowel rods onto various points on the back of puppet. For beginning puppeteers, use only 2 dowel rods per puppet. More experience puppeteers may be able to hand 4 dowel rods, 2 in each hand.

8. Hold the puppets right up to the back of the sheet and use the rods to control the puppets' movements.

What is Storytelling?

A statement by the National Storytelling Network defines Storytelling as an *ancient art form and a valuable form of human expression.* Because story is essential to so many art forms, however, the word "storytelling" is often used in many ways.

Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.

1. Storytelling is interactive.
Storytelling involves a two-way interaction between a storyteller and one or more listeners. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience. In particular, storytelling does not create an imaginary barrier between the speaker and the listeners. This is part of what distinguishes storytelling from the forms of theatre that use an imaginary "fourth wall."

Different cultures and situations create different expectations for the exact roles of storyteller and listener—who speaks how often and when, for example—and therefore create different forms of interaction. The interactive nature of storytelling partially accounts for its immediacy and impact. At its best, storytelling can directly and tightly connect the teller and audience.

2. Storytelling uses words.
Storytelling uses language, whether it be a spoken language or a manual language such as American Sign Language. The use of language distinguishes storytelling from most forms of dance and mime.

3. Storytelling uses actions such as vocalization, physical movement and/or gesture.
These actions are the parts of spoken or manual language other than words. Their use distinguishes storytelling from writing and text-based computer interactions. Not all nonverbal language behaviors need to be present in storytelling. Some storytellers use body movement extensively, for example, whereas others use little or none.

4. Storytelling presents a story.
Storytelling always involves the presentation of a story—a narrative. Many other art forms also present story, but storytelling presents it with the other four components. Every culture has its own definition of story. What is recognized as a story in one situation may not be accepted as one in another. Some situations call for spontaneity and playful digression, for example; others call for near-exact repetition of a revered text. Art forms such as poetry recitation and stand-up comedy sometimes present stories and sometimes don't. Since they generally involve the other four components, they can be regarded as forms of storytelling whenever they also present stories.

5. Storytelling encourages the active imagination of the listeners.
In storytelling, the listener imagines the story. In most traditional theatre or in a typical dramatic film, on the other hand, the listener enjoys the illusion that the listener is actually witnessing the character or events described in the story.

The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events—the reality—of the story in his or her mind, based on the performance by the teller and on the listener's own past experiences, beliefs, and understandings. The completed story happens in the mind of the listener, a unique and personalized individual. The listener becomes, therefore, a co-creator of the story as experienced.

Portfolio Rating Sheet

Student _____   Date _____

	Excelled	Accomplished	Partially Accomplished	Not Done
Written Work 1. Story Map 2. Character Analysis 3. Story Board Template				
Performances 1. Improvisation Characterization and Objective 2. Tableau Objective and Alternative Endings 3. Pantomime 4. Character Performance 5. Setting Performance 6. Dramatization				
Culminating Performance What role did I play? What job did I do? Which vehicle did we use?				

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Criterion-Based Performance List

http://www.seattleschools.org/area/arts/theater/Assessments/2_the_ass.html

Score points are used to measure the degree of frequency the trait is demonstrated within any given activity. 3 – Consistently 2 – Sometimes
1 - Rarely/Never

Title of Play _____

Vehicle Used _____

Key Traits	Points Earned (1-3)	Comments
Voice • Retells story/play/scene with details • Communicates character • Uses a range of volume • Speaks clearly		
Movement • Communicates character or idea using a developing range of movement and gestures • Integrates locomotor and non-locomotor movement • Moves body parts in isolation		
Sensory Skills • Communicates sensory properties of objects (i.e. size, shape, weight, texture, temperature) • Expresses appropriate emotions within dramatic activities through voice and movement • Identifies and uses appropriate feelings within drama activities		
Ensemble • Solves dramatic problems with a partner • Listens courteously to others		
Focus • Follows directions and stage cues • Sustains involvement in dramatic activities		
Audience Skills • Purposefully attends during a performance • Describes and analyses a performance • Demonstrates self-control during formal and informal performance		