

## Kinder Theatre Lesson #1

# Body, Voice and Imagination

### The Actor's Tools

#### Lesson-at-a-Glance

#### Warm Up

Students walk around the room and stop in front of another student exchanging names by saying "Hello. I am \_\_\_\_\_," and the responding student says, "Hello \_\_\_\_\_, I am \_\_\_\_\_".

#### Modeling

Arrange students into a circle and explain that students will communicate their name using only a movement. Make the first movement very strong, like stomping a foot and pounding the arms and hands. Practice the strong motion several times: (e.g., stomp, pound, etc.). Add your name while doing the movement. Take turns around the entire circle using strong, loud voices (*volume*) with strong movements. Repeat using flowing movement and soft voices.

#### Guided Practice

Ask students to think of an activity they really like to do OR choose an animal they really like. Allow time to explore playing in that activity or moving like that animal. Allow vocal sounds. Allow one minute for movement and two-three minutes for the audience to guess what the group was doing then switch groups until all four groups have had a turn.

#### Debrief

Pull the class together to discuss and share how loud and soft voice and strong and gentle movement work together in theatre and in everyday life.

#### Extension

Have students practice using loud and soft voices throughout the day. Ask them to identify objects and animals that make loud and soft sounds or move in strong or gentle ways.

#### Materials

None

#### Assessment

Discussion, Q&A, Teacher Rubric and Whole Group Scoring Template

#### ELA Standards Addressed

*Listening and Speaking Strategies:* 1.1 Understand one- and two-step oral directions.  
Nonverbal Communication

# THEATRE – KINDERGARTEN

## Body, Voice and Imagination

### The Actor's Tools Lesson 1

#### CONTENT STANDARDS

- 1.1 Use the vocabulary of theatre, such as *actor*, *character*, cooperation, setting, the five senses, and *audience*, to describe theatrical experiences.
- 2.1 Perform imitative movements, rhythmical activities, and theatre games (e.g., freeze, statues, and mirrors).

#### TOPICAL QUESTIONS

- How does an actor use the body, voice and imagination to create theatre?
- How do I define actor and character?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate appropriate call and response using their voice (loud and soft), body, (strong and smooth) and imagination to create theatre.
- Students will create movement related to theatre.

#### ASSESSMENT

- **Feedback for Teacher**
  - Student observation
  - Answers to Inquiry
  - Teacher rubric and scoring template (included)
- **Feedback for Student**
  - Teacher feedback
  - Peer feedback on performance

#### WORDS TO KNOW

- **actor:** a person, male or female who portrays a character
- **character:** personality or part an actor recreates that can be real, imaginary, or magical
- **audience:** people who *actively* watch, listen and respond to live theatre
- **volume:** degree of loudness or intensity of a voice
- **imagination:** The ability to visualize and create a reality.

#### MATERIALS NEEDED

- Cards with illustrations of animals or activities (included)
- Teacher rubric and scoring template (included)
- Optional: music for performance

#### RESOURCES

- SDCS VAPA Core Learnings

#### WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Introduce yourself. (e.g., "I am Mr. Jones.")
- In general space, and without touching anyone or anything, students walk around the room and stop in front of another student.

- Students exchange names by saying "I am \_\_\_\_\_," and the responding student says, "Hello \_\_\_\_\_, I am \_\_\_\_\_".

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

### **Part 1**

- Arrange students into a circle and explain that students will communicate their name using only a movement.
- Make the movement very strong, like stomping a foot and pounding the arms and hands.
- Lead students through practicing the strong motion several times: (e.g., stomp, pound, etc.)
- Say your name while doing the movement. (e.g., stomp and say Mrs. Smith)
- Keep the rhythm even and ask students to say their names one at a time taking turns around the entire circle using strong, loud voices (*volume*) with strong movements.
- Do not allow screaming.

### **Part 2**

- Create a movement that is soft, gentle and flowing like making an arm wave that travels across the body.
- Lead students through practicing the soft waving motion several times.
- Now say your name while you do the movement. (e.g., wave and say Mrs. Smith)
- Lead students one at a time going around the entire circle keeping the rhythm even.
- Ask students to say their names, in soft and flowing voices while doing soft and flowing movements.
- Do not allow whispering.

## **GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

### **Activity 1**

- Give students the definition of **actor, character and imagination**. This can simply be stated as: an actor is a person who pretends to be someone or something else by using their voice, body and imagination.
- Ask students to think of an activity they really like to do OR choose an animal they really like.
- Either prepare cards with illustrations of animals or activities (illustrations included) or verbally give suggestions of familiar animals and activities the students can act out.
- Activities could include playing a sport, (e.g., baseball, swinging a bat; soccer, kicking a ball, dancing, running, swimming, swinging, etc.) or animals (e.g., elephant, cat, dog, monkey, mouse, etc.)
- Give the students time to explore playing that activity or moving like that animal.
- Allow students to use their voices to make sounds that are appropriate to the animal or activity (look for appropriate volume and sound for the animal or activity, confidence, bravery vs. shyness, overall use of imagination).

### **Activity 2**

- Divide the class into four smaller groups.
- Explain the role of the **audience**. Reinforce the role of audience throughout this exercise.
- Each individual in the group that performs will introduce themselves (speak their name) and then perform their activity or animal as a whole group. (There may be less anxiety to perform in a group).
- *Optional:* You can play appropriate music for background.
- Allow one minute for movement and two-three minutes for the audience to guess what the group was doing.
- Switch groups.
- The rest of the class will act as a good audience. (e.g., watch, applaud and respond appropriately.)
- After each performance, ask the audience what they thought the students were doing. (e.g., "Guess what activity the actors enjoy or what animal they were.)

- Repeat until all four groups have had a turn.
- Evaluate student work using the attached rubric.

**DEBRIEF & EVALUATE** (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

- "What did you notice about the relationship between a loud voice and strong movement?" (Loud voice and strong movement work well together).
- "What did you notice about the relationship between a soft voice and gentle movement?"  
(Soft voice and gentle movement work well together).
- Ask students to do a strong movement with a soft voice, and a soft movement with a strong voice. (These are opposites and don't work well together).
- "What was challenging about doing the opposite body movement from the vocal sound?"
- "What have you learned about body energy and vocal energy?" (That the energies must match)
- "When are loud voices appropriate?"
- "When are soft voices appropriate?"
- "How can we communicate what we want without speaking?"
- Evaluate student work using the attached rubric.

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

**Ideas:**

- Students create sound effects for three to five objects. (e.g., an electric toothbrush, a video game, electric pencil sharpener, telephone tones, vacuum cleaner, hair dryer, electric saw or tool, etc.)
- Ask students to recall when they have used loud and soft voices in their home.
- Show the animal illustrations in this lesson to students.
  - Ask them to demonstrate what the voices might sound like (loud or soft) and what the movement might be like for the characters represented.

## Teacher Rubric and Scoring Template for Lesson #1

Scale 3: Proficient

2: Basic

1: Below Basic

**Criteria:**

3 = Movement, voice, and imagination is strong, confident and clearly represents the animal or activity.

2= Movement, voice, and imagination is moderately represented. The animal or activity is recognizable. Mimicking others' ideas might be demonstrated.

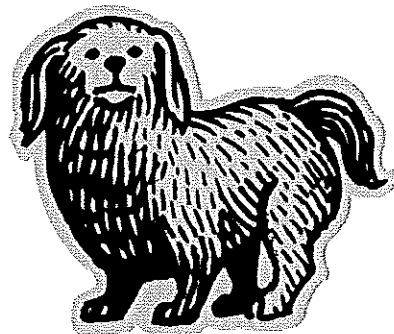
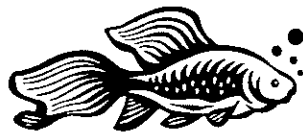
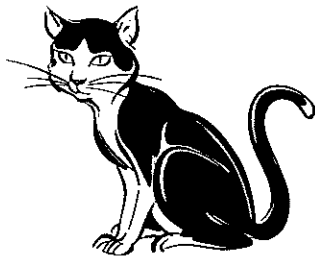
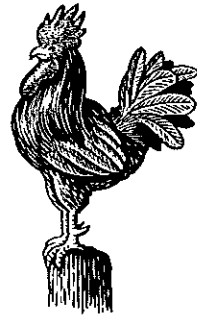
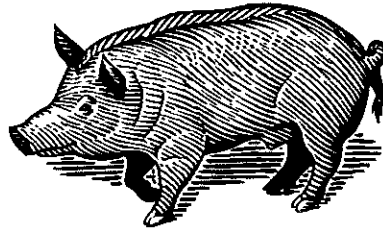
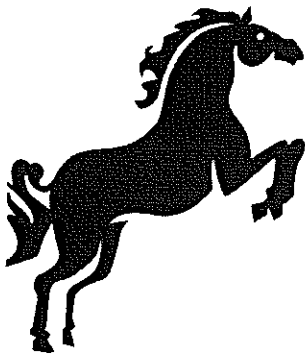
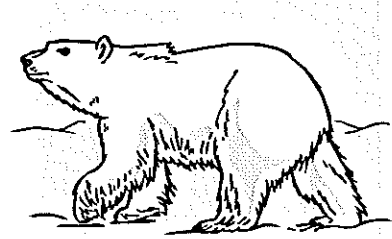
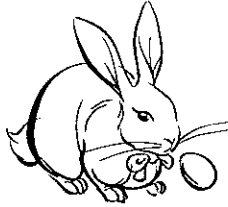
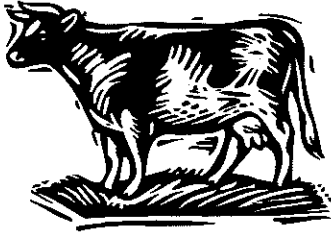
1= Movement, voice, and imagination is unclear in more than one area. Student does not demonstrate independent choices.

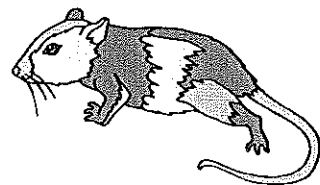
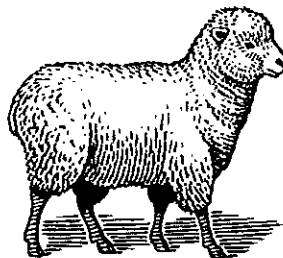
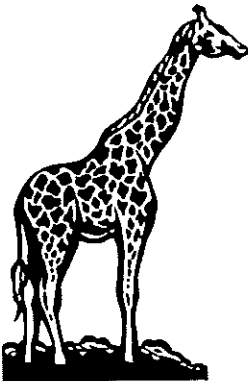
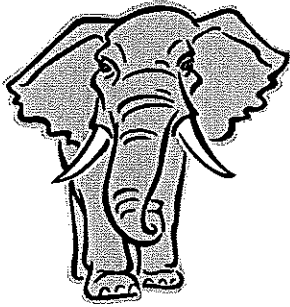
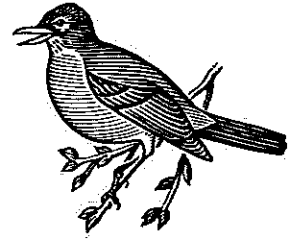
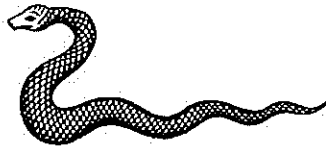
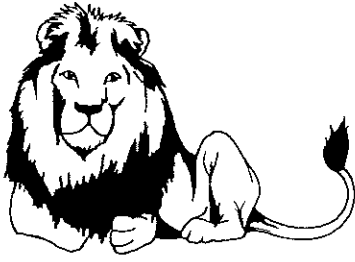
Student Name \_\_\_\_\_

Animal Choice or Activity	Use of Body			Use of Voice			Imagination and Confidence		
	3	2	1	3	2	1	3	2	1
Animal Selected	Notes			Notes			Notes		
	Score			Score			Score		
Activity Selected	Notes			Notes			Notes		
	Score			Score			Score		



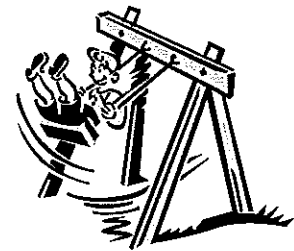
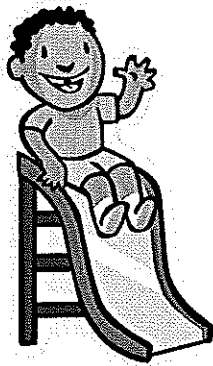
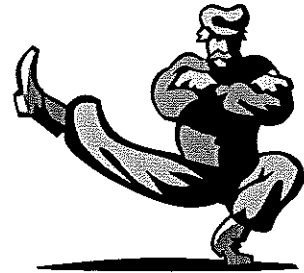
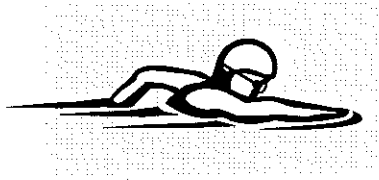
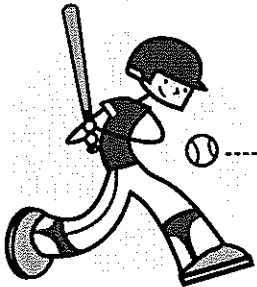
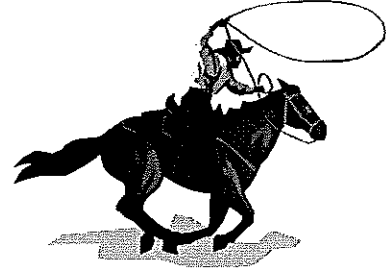
## Animal Illustrations

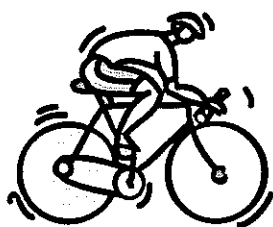
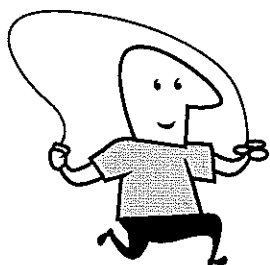
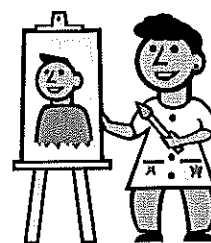
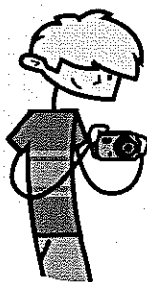
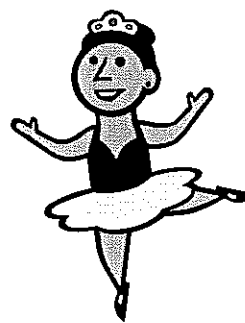
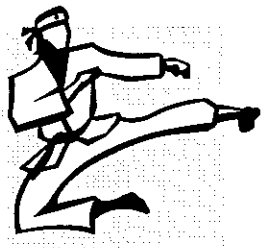






# Activity Illustrations





## Kinder Theatre Lesson #2

### ACTIVE LISTENING and SPEAKING A Hunting We Will go...!

#### Lesson-at-a-Glance

#### Warm Up

Read the story *We're Going on a Bear Hunt*. Create sound effects using voice for a few objects.

#### Modeling

Discuss the different settings. Students mimic and repeat saying your voice using variations in pitch and volume.

#### Guided Practice

Discuss and create *sound effects* for each of the settings using voice and body.

#### Debrief

Pull the class together to discuss and share how voice and body can be used to create sound effects. Discuss how this can make a story come to life.

#### Extension

Arrange pictures of story elements into sequential order. What other objects do you see at school that you can create sound effects for? How would you create those sound effects using your voice and body?

#### Resources

Story "We're Going on a Bear Hunt"  
Picture cards of story elements

#### Assessment

Discussion, Q&A, Sequencing Story Elements worksheet, Check Sheet

#### ELA Standards Addressed

*Listening and Speaking:* 2.1 Describe people, places, things (e.g. size, color, shape), locations, and actions. 2.3 Relate an experience or creative story in a logical sequence.

*Reading Comprehension:* 2.3 Retell familiar stories, 2.5 Ask and answer about the essential elements of text.

**THEATRE – KINDERGARTEN**  
**ACTIVE LISTENING and SPEAKING**

**Hunting We Will Go....!**  
**Lesson 2**  
(Done in conjunction with lesson 3)

**CONTENT STANDARDS**

- 1.1 Use the vocabulary of theatre, such as actor, character, cooperation, *setting*, the *five senses*, and audience, to describe theatrical experiences.
- 2.1 Perform *imitative movements*, rhythmical activities, and theatre games (freeze, statues, and mirrors).
- 5.1 Dramatize information from other content areas. Use movement and voice, for example, to *reinforce vocabulary*, such as fast, slow, in, on, through, over, under.

**TOPICAL QUESTIONS**

- What are sound effects and how do I use my voice and body to create them?
- How can I use my senses, voice and body to demonstrate vocabulary and sequencing in a story?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will identify significant information from text (*setting*, sense memory) and demonstrate active listening skills by creating appropriate movement and sounds for a story.
- Students will identify story sequence.

**ASSESSMENT**

- Feedback for Teacher
  - Observation
  - Answers to Inquiry
  - Student Performance
  - Sequencing Story Elements worksheet (included)
  - Check Sheet (included)
- Feedback for Student
  - Teacher feedback
  - Sequencing Story Elements worksheet (included)

**WORDS TO KNOW**

- **sound effects** – sounds produced to imitate objects (e.g., telephone ring, engine), scenarios (e.g., busy street, underwater), or people and animals
- **mimic** – to imitate or copy somebody's voice, gestures or appearance
- **setting** – where a story takes place
- **senses** - sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation

## MATERIALS

Story: "Going on a Bear Hunt" (provided)  
Picture cards of story elements (included)

## RESOURCES

- "Going on a Bear Hunt" (provided)
- Pictures provided by KIZCLUB.com

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- "I am going to read you a story about going on a bear hunt. There are lots of sounds we can make to tell the story. I need you to help me create some sounds for the story. But first let's practice making some sound effects of our own."
- Model for students the ways to make some basic sounds. (e.g., pat legs for light and heavy rain, stomp feet to show running or walking)
- Ask, "What does a car sound like? What does a siren sound like? What does a gentle breeze sound like? A strong wind?"
- Ask, "How can you make the pitch of your voice go up? Can you make your voice very low? Can you growl? What do you sound like when you are scared?"
- Add more of your own.

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

- Show pictures of the story points.
- Discuss the different *settings* (e.g. tall grass; Are there bugs living in the grass? Is the grass taller than you? If so, how would you move through very tall grass?)
- Read "Going on a Bear Hunt" to students. You are the leader.
- The students will mimic by repeating lines using appropriate voice and volume.
- Vary the pitch and volume of your voice and how you speak the words (stylize by either stretching them out or speaking them short and punctuated) to get students to explore vocal range.
- When an action occurs in the story, stop and ask students what the action might sound like.
- Guide students to an answer and model the sound and have students mimic. The story has suggested sounds but feel free to let students come up with their own.

## GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Read "Going on a Bear Hunt" and have students mimic the actions and create facial expression appropriate for the volume, pitch and style of the words.
- Have students make sounds with their hands, feet, and voices. (e.g., rub their hands together, stomp their feet, clap, pat, whisper, vocal gibberish is encouraged to match the action).

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

- Have students arrange pictures of the story elements (pictures) into sequential order. Paste onto paper.
- Assist students with selecting the correct phrase to match the picture. Paste under picture.
- Ask students to demonstrate the sound and motion used for each story element.
- Use the check sheet to record observations.

Ask the following questions:

- "How did adding sounds make the story more interesting?"
- "What was challenging about doing the words and the movement together?"
- "Was it hard to listen to the story and do the sounds and movement at the right time?"
- "What did you notice about the loudness or softness of your voice and movement?"

- "What was the most fun to do the voice or the movement? Why?"
- Extend to the other curricular concepts:

- "What is the difference between over and under?"
- "Can we ever go through a mountain, tree or wall? Why or why not?"

**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.*)

- Arrange pictures of story elements into sequential order. Paste onto paper.
- While on the playground, identify types of activities students do that uses over, under, through, in, out, up and down. Which is their favorite and why?
- Have students match pictures that show opposites. (Opposite pictures are in "Teaching Language Arts through Nursery Rhymes", by A. DeCastro and J. Kern, p. 54-55.)

*Below, you will find vocal prompts accompanying the story. Students repeat the lines mimicking vocal pitch and volume as teacher reads the story. Don't forget to add sound effects and facial expressions. (In lesson 3, we will add movement to the story along with the vocalizations and facial expressions.)*

- **Bolded words** indicate the leader's lines.
- **(Parentheses)** indicate the student responses.
- **Italicized words** indicate vocal and facial expression and movement cues.

## "GOING ON A BEAR HUNT"

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me! (Not me!)**

*Lean back, shake head and thumbs on chest*

**Coming to some tall Grass!**

(Coming to some tall grass)

*Emphasize "tall" by raising level of voice, open eyes wide and raise head to look up.*

**Long, wavy grass**

(Long, wavy grass)

*Lower voice, stretch out words*

**We can't go over it**

(We can't go over it)

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

(We can't go under it)

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go through it**

(We gotta go through it)

*Voice stretches out the word through.*

*Students will now say "swishy swashy, swishy swashy, swishy swashy, swishy swashy", with the voice getting louder and stronger as the words are said, Movement: place palms of hands together and rub hands, then push aside the grass with the arms.*

(Option, add shuffling feet and stepping forward while "parting the long grass).

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

(Not me!)

*Lean back, shake head and thumbs on chest.*

**I see some mud**

(I see some mud)

*Sound rather disgusted and scrunch nose*

**Some sticky, gooey mud**

(Some sticky, gooey, mud)

*Sound really disgusted and make a really yucky face.*

**We can't go over it**

(We can't go over it)

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

(We can't go under it)

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go through it**

(We gotta go through it)

*Voice stretches out the word through.*

*Students will now say slowly and heavily "ludge sludge, ludge sludge, ludge sludge, ludge sludge". Look down and lift feet very heavily as if trudging through thick mud.*

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes*



*should be wide, arms should be open wide.*

**I'm not afraid!**

*(I'm not afraid!)*

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

*(Are you?)*

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

*(Not me!)*

*Lean back, shake head and thumbs on chest.*

**Coming to a tall tree**

*(Coming to a tall tree)*

*Stretch out the word "tall" and slowly look up.*

**A very, very tall tree**

*(A very, very tall tree)*

*The second "very" is louder and more emphasized. Place hand over eyebrows, squint and look way up in the air.*

**We can't go over it**

*(We can't go over it)*

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

*(We can't go under it)*

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go up it**

*(We gotta go up it)*

*Voice raises in pitch on the word up. Students say "reachy ruchy, reachy ruchy, reachy ruchy, reachy ruchy" while acting as though climbing a tree, raising up higher and higher to tip toes.*

**Nothing up here!**

*(Nothing up here!)*

*Look all around with hand above eyebrows. Shake head side to side.*

**May as well come down!**

*(May as well come down!)*

*Voice gets gradually lower as students climb down, getting lower and lower to the ground*

**Whew! That was hard!**

*(Whew! That was hard!)*

*Sigh and wipe brow*

**Going on a bear hunt**

*(Going on a bear hunt)*

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

*(Going to catch a big one)*

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes*

*should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

(Not me!)

*Lean back, shake head and thumbs on chest.*

**Coming to a river**

(Coming to a river)

**A deep, cold river**

(A deep, cold river)

*Quiver voice on "cold", wrap arms around body, shiver and shake.*

**We can't go over it**

(We can't go over it)

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

(We can't go under it)

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go through it**

(We gotta go through it)

*Voice stretches out the word through Students say "splish splash, splish splash, splish splash, splish splash", while making swimming motions with arms*

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

(Not me!)

*Lean back, shake head and thumbs on chest.*

Coming to a dark cave  
(Coming to a dark cave)  
*Voice gets softer and unsure, scrunch eyebrows together*

A narrow spooky dark cave  
(A narrow spooky dark cave)  
*Voice gets even softer, tiptoe, look scared*

We can't go over it  
(We can't go over it)  
*Make voice go higher, hands/arms make a high arch.*

We can't go under it  
(We can't go under it)  
*Lower voice, scoop hands/arms under with palms facing the floor.*

We gotta go through it  
(We gotta go through it)  
*Voice stretches out the word through.*  
*Students say "shhh shhh, shhh shhh, shhh shhh, shhh shhh" all at the same vocal level, index finger to mouth, tiptoe and lean forward as if squeezing through a small opening, feeling their way through the cave*

It's dark in here!  
(It's dark in here!)  
*Speak slower and softer. Look from side to side with hands clutched at chest, move nervously*

I feel something furry!  
(I feel something furry!)  
*Reach out and feel something furry. Look surprised and puzzled.*

It has a big nose!  
(It has a big nose!)  
*Reach out and feel nose. Louder, looking more surprised and confused.*

And sharp teeth!  
(And sharp teeth!)  
*Louder with a frightened voice. Reach and feel sharp teeth. Retract hand quickly.*

Yikes! It's a bear!!  
(Yikes! It's a bear!!)  
*Very loud! Then scream! Throw arms in the air!*

Let's get out of here!  
(Let's get out of here!)  
*Loud whisper! Quickly, tip toe backwards out of the cave.*

"Quick! Back through the cave!  
(Shhh shhh! Shhh shhh! Shhh shhh! Shhh shhh!)"  
*Soft whispers. Continue tiptoe out of cave, index finger to mouth*

"Back through the river!  
(\"Splish-splash! Splish-splash! Splish-splash! Splish-splash!\")  
*Louder, quick, scared. Swimming motion.*

**"Back through the mud!**

**("Ludge-sludge! Ludge-sludge! Ludge-sludge. Ludge-sludge!")**

*Louder, quick, scared. Stop heavily through the thick mud.*

**Back up and down the tree!**

**("Reachy-ruchy. Reachy-ruchy. Reachy-ruchy. Reachy-ruchyl!")**

*Loud, quick, grunting and groaning. Climb up and down the tree, raising and lowering body.*

**"Back through the grass!**

**("Swishy-swashyl Swishy-swashyl Swishy-swashyl Swishy-swashyl!")**

*Louder, quick, scared, parting the long grass.*

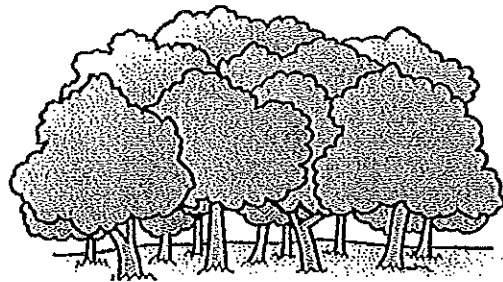
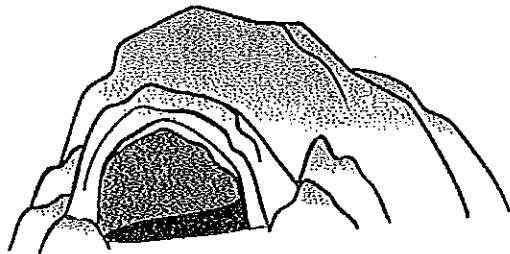
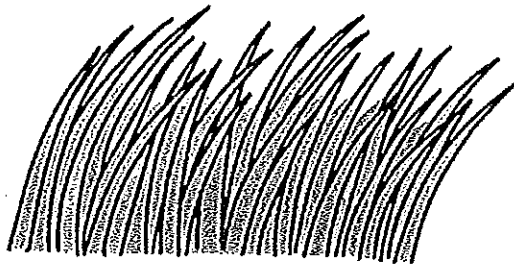
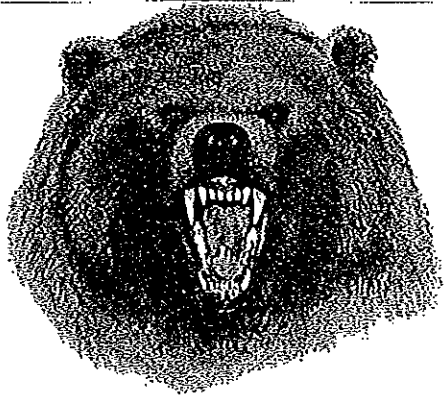
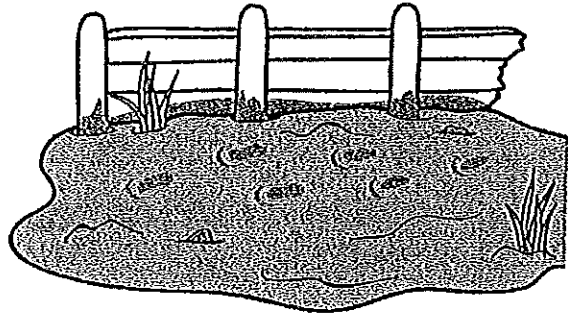
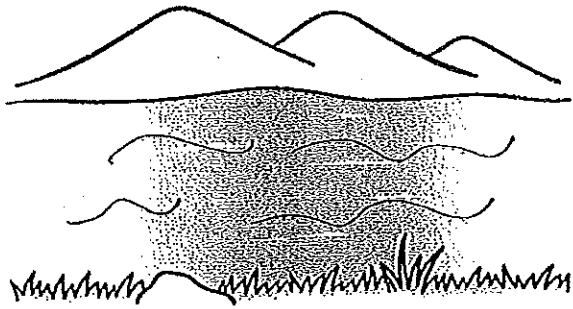
**[...You can extend the retreat to running back to your house, opening the door, closing the door, running upstairs, jumping into bed, and pulling the covers over your head.]**

**"WHEW!! We're not going on a bear hunt ever again!!!"**

**("WHEW!! We're not going on a bear hunt ever again!!!")**

*Normal voice, relieved. Shake head. Collapse.*

Bear Hunt – Visual Story Sequence Instructions: Clip and arrange in sequential order



## Bear Hunt – Assessment Check

Circle YES for appropriate sound effect and vocal expression – Circle NO for unresponsive or inappropriate sound and expression

Name	Setting #1 Grass		Setting #2 Mud		Setting #3 Tree		Setting #4 River		Setting #5 Cave			
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N
	Sound	Y	N	Sound	Y	N	Sound	Y	N	Sound	Y	N
	Expression	Y	N	Expression	Y	N	Expression	Y	N	Expression	Y	N

## Kinder Theatre Lesson #3

### ACTIVE LISTENING, SPEAKING AND MOVING A Hunting We Will go...!

#### Lesson-at-a-Glance

#### Warm Up

Ask students to create body movement showing different situations in a story: a dog swimming, climbing a ladder, crawling under a table, etc.

#### Modeling

Read Bear Hunt and ask students in each section what the movement might look like. Create movement for each.

#### Guided Practice

Re-read the story and perform story using voice, sound effects and movement. Use the entire room as the stage as you travel from story point to story point. This can be done as a whole class or in small groups.

#### Debrief

Pull the class together to share how voice and body can be used to bring a story to life. Discuss the challenges of doing all three things (voice, sound effects and movement) at the same time. Storyboard the story on paper. Discuss how our senses of touch, sight, smell, taste and hearing can assist us with creating believable characters and stories!

#### Extension

Ask students to explore how their senses give them information about everyday situations at the dinner table, on the playground, at lunch, in the classroom, etc.

#### Resources

Story "We're Going on a Bear Hunt"  
Using the Five Senses Worksheet

#### Assessment

Discussion, Q&A, Using the Five Senses Worksheet, Assessment Check Sheet – Movement

#### ELA Standards Addressed

*Listening and Speaking:* 2.1 Describe people, places, things (e.g. size, color, shape), locations, and actions, 2.3 Relate an experience or creative story in a logical sequence.

*Reading Comprehension:* 2.3 Retell familiar stories, 2.5 Ask and answer about the essential elements of text.

*Literary Response and Analysis:* 3.3 Identify characters, settings, and important events.

**THEATRE – KINDERGARTEN**  
**ACTIVE LISTENING, SPEAKING AND MOVING**

**A Hunting We Will Go....!**  
**Lesson 3**  
(Done in conjunction with lesson 2)

**CONTENT STANDARDS**

- 1.1 Use the vocabulary of theatre, such as actor, character, cooperation, *setting*, *the five senses*, and audience, to describe theatrical experiences.
- 2.1 Perform *imitative movements*, rhythmical activities, and theatre games (freeze, statues, and mirrors).
- 5.1 Dramatize information from other content areas. Use movement and voice, for example, to reinforce vocabulary, such as fast, slow, in, on, through, over, under.

**TOPICAL QUESTIONS**

- How do I use my senses to experience and create theatre?
- How can I use my voice and body to demonstrate vocabulary and sequencing in a story?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will identify significant information from text (setting and senses) and demonstrate active listening skills by creating appropriate movement and sounds for a story.
- Students will identify and describe the senses used in a story.

**ASSESSMENT**

- **Feedback for Teacher**
  - Observation
  - Answers to Inquiry
  - Using the Five Senses Worksheet
  - Assessment Check Sheet – Movement (included)
- **Feedback for Student**
  - Teacher Feedback
  - Using the Five Senses Worksheet

**WORDS TO KNOW**

- **mimic** – to imitate or copy somebody's voice, gestures or appearance
- **general space** - the immediate spherical space surrounding the body in all directions referring to actors moving throughout a given area
- **personal space** – the immediate spherical space surrounding the body in all directions referring to the movement of the actor in place or within a body bubble
- **senses** - sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation

**MATERIALS**

**Story:** "Going on a Bear Hunt" (provided)  
Using the Five Senses Worksheet (for the teacher and for the student, included).

**RESOURCES**

"Going on a Bear Hunt" (provided)  
Refer to SDUSD VAPA Kindergarten Dance Lessons 1, 2, and 3 Personal, General Space, Levels

**WARM UP** (Engage students, access prior learning, review, hook or activity to focus the student for



learning)

**Teacher:**

- "We are going on another bear hunt again today."
- "Last Bear Hunt we used our voices and sound effects."
- "Today, I need you to help me create some movement for our story."
- "First, let's practice making some movement of our own. What would it look like to wade through pudding?"
- "Have you ever seen a dog swim? What does it look like when a dog swims?" (Refer to lesson #1)
- "How would you climb a ladder?"
- Ask students to go over, under and through a few objects. (e.g., move in and out of a hula-hoop, or over and under a chair, etc.)
- "Make your body big and small, etc." (Refer to lesson #6)

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

- Read the story "Bear Hunt" to students. You are the leader.
- Ask students to mimic your words by repeating lines using appropriate voice and volume.
- Vary the length and pitch of the words, as well as the volume to get students to explore vocal changes.
- When an action occurs in the story, stop and ask students what the action might look like.
- Model the suggested movements included in the story but feel free to have students come up with their own.

**GUIDED PRACTICE** (Application of knowledge, problem solving, corrective feedback)

- Read the story again this time acting out the movements.
- Ask students to demonstrate movement that accompanies the vocal volume or pitch. (e.g., reaching up when voice goes high, crouching down when voice goes low, running when the voice is loud, etc.)
- Guide students to explore range. (e.g., if it is a big, tall tree, then students should look up and stretch using their whole body not just the eyes to climb the tree. Is the tree rough or smooth?)
- If time permits, ask for student volunteers to perform parts of the story while the rest of the class looks on as audience members.
- Encourage the use of imagination here: what things do we see, touch (feel), taste, smell and hear during the story?
- **No touching or bumping into another person.**
- **Class Management Tips**
  1. Divide the class into five groups (one for each setting in the story). The entire class performs the chorus and in turn each group will take turns performing a setting. The rest of the class will practice being a good audience as each setting is performed until their turn.
  2. Create a place in the room where each setting will occur. As a class or in groups, move from place to place around the room in that setting as if traveling on a real bear hunt.

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

Ask the following questions:

- "How did adding movement to the sounds make the story more interesting?"
- "What was challenging about doing the words and the movement together?"
- "Was it hard to listen to the story and do the sounds and movement at the right time?"
- "What did you notice about the loudness or softness of the voice and the movement?"
- As a class, chart on the board how we used our senses while on the Bear Hunt (e.g., what did we see, hear, smell, touch or taste in each of the story elements?) Use the attached worksheet as a guide.

**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.)

- What things do you sense during dinner (or choose some other activity) with your family? Chart answers on your worksheet.

- How do your senses give you information about what is happening around you? (E.g. at the dinner table, on the playground, in the classroom, etc.).

**Instructions:**

Below, you will find two sets of prompts (vocal and movement) that accompany the story. **During lesson #2**, students mimicked vocal pitch and volume, and added sounds and facial expression as the story was told. In this lesson, you will **add movement** to the story. Remind students to use safe movements that do not bump into another person or object.

- **Bolded words** indicate the leader's lines.
- (Parentheses) indicate the student responses.
- *Italicized words* indicate vocal and facial expression and movement cues.

## “GOING ON A BEAR HUNT”

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me! (Not me!)**

*Lean back, shake head and thumbs on chest.*

**Coming to some tall Grass!**

(Coming to some tall grass)

*Emphasize “tall” by raising level of voice, open eyes wide and raise head to look up.*

**Long, wavy grass**

(Long, wavy grass)

*Lower voice, stretch out words*

**We can't go over it**

(We can't go over it)

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

(We can't go under it)

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go through it**

(We gotta go through it)

*Voice stretches out the word through.*

Students will now say "swishy swashy, swishy swashy, swishy swashy, swishy swashy", with the voice getting louder and stronger as the words are said, Movement: place palms of hands together and rub hands, then push aside the grass with the arms.

(Option, add shuffling feet and stepping forward while "parting the long grass).

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

(Not me!)

*Lean back, shake head and thumbs on chest.*

**I see some mud**

(I see some mud)

*Sound rather disgusted and scrunch nose*

**Some sticky, gooey mud**

(Some sticky, gooey, mud)

*Sound really disgusted and make a really yucky face.*

**We can't go over it**

(We can't go over it)

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

(We can't go under it)

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go through it**

(We gotta go through it)

*Voice stretches out the word through.*

*Students will now say slowly and heavily "ludge sludge, ludge sludge, ludge sludge, ludge sludge". Look down and lift feet very heavily as if trudging through thickmud.*

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

*(Going to catch a big one)*

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

*(I'm not afraid!)*

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

*(Are you?)*

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

*(Not me!)*

*Lean back, shake head and thumbs on chest.*

**Coming to a tall tree**

*(Coming to a tall tree)*

*Stretch out the word "tall" and slowly look up.*

**A very, very tall tree**

*(A very, very tall tree)*

*The second "very" is louder and more emphasized. Place hand over eyebrows, squint and look way up in the air.*

**We can't go over it**

*(We can't go over it)*

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

*(We can't go under it)*

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go up it**

*(We gotta go up it)*

*Voice raises in pitch on the word up. Students say "reachy ruchy, reachy ruchy, reachy ruchy, reachy ruchy" while acting as though climbing a tree, raising up higher and higher to tip toes.*

**Nothing up here!**

*(Nothing up here!)*

*Look all around with hand above eyebrows. Shake head side to side.*

**May as well come down it!**

*(May as well come down!)*

*Voice gets gradually lower as students climb down, getting lower and lower to the ground*

**Whew! That was hard!**

*(Whew! That was hard!)*

*Sigh and wipe brow*

**Going on a bear hunt**

*(Going on a bear hunt)*

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

(Not me!)

*Lean back, shake head and thumbs on chest.*

**Coming to a river**

(Coming to a river)

**A deep, cold river**

(A deep, cold river)

*Quiver voice on "cold", wrap arms around body, shiver and shake.*

**We can't go over it**

(We can't go over it)

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

(We can't go under it)

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go through it**

(We gotta go through it)

*Voice stretches out the word through.*

*Students say "splish splash, splish splash, splish splash, splish splash", while making swimming motions with arms*

**Going on a bear hunt**

(Going on a bear hunt)

*In sitting position, pat legs, desk, floor, or stomp feet (try to keep beat if possible. You may extend to marching around the room.*

*Eyes wide open, voice soft*

**Going to catch a big one**

(Going to catch a big one)

*Your voice should emphasize the word big by stretching out the word and saying it louder, eyes should be wide, arms should be open wide.*

**I'm not afraid!**

(I'm not afraid!)

*Make words short and strong, place thumbs on chest, shake head side to side.*

**Are you?**

(Are you?)

*Lean forward, raise eyebrows and pitch of voice.*

**Not me!**

(Not me!)

*Lean back, shake head and thumbs on chest.*

**Coming to a dark cave**

(Coming to a dark cave)

*Voice gets softer and unsure, scrunch eyebrows together*

**A narrow spooky dark cave**

(A narrow spooky dark cave)

*Voice gets even softer, tiptoe, look scared*

**We can't go over it**

(We can't go over it)

*Make voice go higher, hands/arms make a high arch.*

**We can't go under it**

(We can't go under it)

*Lower voice, scoop hands/arms under with palms facing the floor.*

**We gotta go through it**

(We gotta go through it)

*Voice stretches out the word through.*

*Students say "shhh shhh, shhh shhh, shhh shhh, shhh shhh" all at the same vocal level, index finger to mouth, tiptoe and lean forward as if squeezing through a small opening, feeling their way through the cave*

**It's dark in here!**

(It's dark in here!)

*Speak slower and softer. Look from side to side with hands clutched at chest, move nervously*

**I feel something furry!**

(I feel something furry!)

*Reach out and feel something furry. Look surprised and puzzled.*

**It has a big nose!**

(It has a big nose!)

*Reach out and feel nose. Louder, looking more surprised and confused.*

**And sharp teeth!**

(And sharp teeth!)

*Louder with a frightened voice. Reach and feel sharp teeth. Retract hand quickly.*

**Yikes! It's a bear!!**

(Yikes! It's a bear!!)

*Very loud! Then scream! Throw arms in the air!*

**Let's get out of here!**

(Let's get out of here!)

*Loud whisper! Quickly, tip toe backwards out of the cave.*

**"Quick! Back through the cave!**

(Shhh shhh! Shhh shhh! Shhh shhh! Shhh shhh!)"

*Soft whispers. Continue tiptoe out of cave, index finger to mouth*

**"Back through the river!**

("Splish-splash! Splish-splash! Splish-splash! Splish-splash!")

*Louder, quick, scared. Swimming motion.*

**"Back through the mud!**

("Ludge-sludge! Ludge-sludge! Ludge-sludge. Ludge-sludge!")

*Louder, quick, scared. Stop heavily through the thick mud.*

**Back up and down the tree!**

("Reachy-ruchy. Reachy-ruchy. Reachy-ruchy. Reachy-ruchy!")

*Loud, quick, grunting and groaning. Climb up and down the tree, raising and lowering body.*

**"Back through the grass!**

("Swishy-swashy! Swishy-swashy! Swishy-swashy! Swishy-swashy!")

*Louder, quick, scared, parting the long grass.*

**[...You can extend the retreat to running back to your house, opening the door, closing the door, running upstairs, jumping into bed, and pulling the covers over your head.]**

**"WHEW!! We're not going on a bear hunt ever again!!!"**

("WHEW!! We're not going on a bear hunt ever again!!!")

*Normal voice, relieved. Shake head. Collapse.*

**Checking for Understanding  
Using the Five Senses**

What did we <b>SEE</b> on the Bear Hunt	What did we <b>HEAR</b> on the Bear Hunt	What did we <b>TOUCH</b> or <b>FEEL</b> on the Bear Hunt	What did we <b>SMELL</b> on the Bear Hunt	What did we <b>TASTE</b> on the Bear Hunt

**Optional Extension: Using the Five Senses – for the Student**

Student Name \_\_\_\_\_

Family Activity (What were you doing and where were you?) \_\_\_\_\_

What did you <b>SEE</b> with your family?	What did you <b>HEAR</b> with your family?	What did you <b>TOUCH</b> or <b>FEEL</b> with your family?	What did you <b>SMELL</b> with your family?	What did you <b>TASTE</b> with your family?





## Kinder Theatre Lesson #4

# REAL AND IMAGINARY CHARACTERS Party, Hearty...Goldie!

### Lesson-at-a-Glance

#### Warm Up

Talk to students about bears and their characteristics. Show a short video or computer clip of real bears. Have students pretend to be *real* bears. Have them walk around on hands and knees or feet placing them in different settings.

#### Modeling

Discuss the difference between *real and imaginary* characters. Describe how real animals can be transformed into imaginary characters with life-like human movement, expression, feelings, etc. Ask students to physically demonstrate an *imaginary* bear in different settings.

#### Guided Practice

Read *Goldie Locks and the Three Bears* and identify *characters, setting, and sequence of events*. Re-read the story and have students create movement for each of the important events. In groups, create improvisations and pantomimes for characters and important events.

#### Debrief

Pull the class together to discuss the difference between real and imaginary characters and the actor's role in creating these characters. Review the sequence of events in the story.

#### Extension

Compare "Goldilocks and the Three Bears" to a similar story or to a non-fiction story about bears. Write a class story about Goldie Locks and a different family.

#### Resources

"Goldie Locks and the Three Bears" Story (included)  
"Black Bear Trivia" (included)  
Pictures of real bears in a variety of activities (included)  
Short video clip of real bears found on youtube or [video.google.com](http://video.google.com)  
Short clips of Winnie the Pooh or Yogi Bear videos

#### Assessment

Discussion, Q@A, Real Animals vs. Imaginary Characters with Rubric, Student Worksheet

#### ELA Standards Addressed

*Writing Strategies:* 1.1 Use letters and phonetically spelled words to write about experiences, stories, people, objects, or events.

*Listening and Speaking:* 2.1 Describe people, places, things, locations, and actions.

*Reading Comprehension:* 2.4 Retell familiar stories, 2.5 Ask and answer questions about essential elements of text.

*Literary Response and Analysis:* 3.3 Identify characters, settings, and important events, 3.1 Distinguish fantasy from realistic text.

**THEATRE – KINDERGARTEN  
REAL AND IMAGINARY CHARACTERS**

**Party, Hearty...Goldie!  
Lesson 4**

**CONTENT STANDARDS**

- 1.1 Use the vocabulary of theatre, such as *actor*, *character*, *cooperation*, *setting*, the five senses, and audience, to describe theatrical experiences.
- 1.2 Identify differences between real people and *imaginary characters*.
- 2.2 Perform group *pantomimes* and *improvisations* to retell familiar stories.

**TOPICAL QUESTIONS**

- What is the difference between real and imaginary characters and how do I use my body to create them?
- Who are the characters, what is the setting, and the important events of a story?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will demonstrate how actors use their body, voice, and imagination, and listening and responding skills to portray real and imaginary characters in a story.
- Students will identify *setting*. (e.g., a firehouse, restaurant, grandma's kitchen, dungeon, etc.) and *important events* for a story.

**ASSESSMENT**

- **Feedback for Teacher**
  - Teacher Observations
  - Answers to Inquiry
  - Real Animals vs. Imaginary Characters with Rubric
  - Student Worksheet
- **Feedback for Student**
  - Teacher feedback
  - Student Worksheet

**WORDS TO KNOW**

- **character** – the personality or part an actor recreates
- **actor** - a person who performs a role in a play or an entertainment
- **setting** – the location in which a story take places
- **pantomime** – acting without words through facial expression, gesture, and movement
- **improvisation** - a spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.

**MATERIALS**

- "Goldie Locks and the Three Bears" Story (included)
- "Black Bear Trivia" (included)
- Pictures of real bears in a variety of activities (included)
- Short video clip of real bears found on youtube or [video.google.com](http://video.google.com)
- Short clips of Winnie the Pooh or Yogi Bear videos
- "Beware of the Bears", by Alan MacDonald

**RESOURCES**

- Any Disney *Winnie the Pooh* cartoon, video or movie (can be found at <http://disney.go.com/disneyvideos/animatedfilms/pooh/>)

- Videos showing bears in their natural habitat or pictures of bears (*National Geographic Magazine*, *ZOOOOZ Magazine*, picture books, consult your school or public library)
- Optional: "Teaching Language Arts through Nursery Rhymes", by A. DeCastro and J. Kern, p. 54-55.
- Optional: "Beware of the Bears", by Alan MacDonald
- Imaginary Characters Short Stories online @ <http://home.att.net/~candor/imagined/imaginetoc.html>

**WARM UP** (Engage students, access prior learning, review, hook or activity to focus the student for learning)

- Display pictures of bears sleeping, walking, catching a fish, snatching honey from a hive etc. (see Bear Illustrations)
- Talk to students about bears (see black bear trivia at the end of this lesson if desired).
- Show a short video or computer clip of real bears.
- Have students pretend to be *real* bears. Have them walk around on hands and knees or feet.
- As *real* bears, pretend to catch fish, get honey from a hive, climb a tree, growl at danger.
- Complete action with sleeping in a den to calm students for the modeling portion of this lesson.

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

- Discuss the difference between *real and imaginary* characters.
- Describe how real animals can be transformed into imaginary characters with life-like human movement, expression, feelings, etc.
- Discuss that these kinds of animal *characters* are magical and it takes an "actor" to create a character. An actor uses his/her body, face and voice to make imaginary characters appear life like.
- **Option:** Show a clip from *Winnie the Pooh*, a cartoon or movie as an example.
- Discuss how Pooh Bear *looks* like a bear but takes on human characteristics, (walks upright, talks, makes faces, has feelings, etc.).
- Using the warm up suggestions, ask students to demonstrate an *imaginary* bear getting honey from a tree, stand up and stretch on tip toes, talk to the bees coaxing them to throw down some honey, show frustration at not being able to reach the honey, say "ouch" when stung by a bee, run away while waving paws, shouting "go away" or "shoo" etc.
- Guide students through the practice of one or two more imaginary animal (cat, dog, pig, etc.) situations.

**GUIDED PRACTICE** (Application of knowledge, problem solving, corrective feedback)

- Read "Goldie Locks and the Three Bears", to the class. Included is a newer version.
- As you read the story, pause and ask students to identify the four *characters*, the *setting*, and *sequence of events*.
- Discuss what kinds of movements they would use as actors to create imaginary characters and what that would look like. (See movement suggestions included in the script.)
- For easy management, divide the story into the important events and assign four students to perform each section of the story.
- Four students at a time will **improvise** (create on the spur of the moment) their section of the story without speaking (**pantomime**) with your guidance.
- Select another four students to perform the next section. Repeat until the entire story has been performed.
- Allow speaking parts (e.g., "someone's been sleeping in my bed") if desired using appropriate voice (see lesson 1).
- Ask students to come up with another way to do the movement or the voice. Encourage creativity.
- **Option:** Use the strategies from previous lessons divide the story into a sequence of events (story points). Create movement from one event to the next, from one room to the next, adding movement.

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

- **Teachers:** Use the Real Animals vs. Imaginary Characters Rubric and Student Worksheet as a check for understanding.
- Ask the following questions:

- "What is the difference between a real and an imaginary bear?"
- "List characteristics of a real bear and an imaginary one from the story."
- "What are some other imaginary characters we can think of?"
- Discuss the "real" thing vs. the imaginary thing. (e.g., Sponge Bob, Spider Man, Tigger, Bugs Bunny, Daffy Duck, Eeyore, Piglet, and other characters from cartoons)
- "What are some things imaginary characters can do that humans and real animals can't?"

**For deeper discussion:** (Optional)

- "Should Goldie have gone into a stranger's house?"
- "Should she have eaten their food and used their things without permission?"
- Follow this story up with "Beware of the Bears", by Alan MacDonald. This story takes place as soon as the bears get home. They are very angry at Goldilocks actions. They decide to take revenge and follow her to what they think is her house. They wreck the place only to discover that it is not Goldilocks house at all but the home of the Big Bad Wolf. This story promotes further discussion about what is right and wrong

**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.)*

- Compare "Goldilocks and the Three Bears" to a similar story or to a non-fiction story about bears.
- Use a Venn diagram to compare real bears to fictional bears.
- Write a class story about Goldilocks adventures with a different animal family.
- Write a class story in which the three bears meet another famous threesome such as the three pigs, three kittens or three goats.

### **Checking for Understanding – Real Animals and Imaginary Characters Rubric**

Select one or two of the following list of imaginary characters (or you can make up your own) and ask students to interpret using appropriate voice, body and imagination. 3 Proficient Student makes quick and accurate representations of both animal and character, 2 Basic Student makes representations of both animal and character with coaching from teacher, 1 Approaching Student can represent only one (animal or character) with coaching from teacher

<b>Examples</b>	<b>Student Response (voice body, imagination)</b>
A real octopus vs. Ursula (from Little Mermaid)	
A real mouse vs. Mickey Mouse	
A real duck vs. Donald Duck	
A real tiger vs. Tigger	
A real dog vs. Clifford or Goofy	
A real turtle vs. Crush or Ninja Turtle	
A real fish vs. Nemo or Dori	
A real pig vs. Piglet	
A real Rabbit vs. Bugs Bunny or "Rabbit" from Winnie the Pooh cartoons	

**STUDENT WORKSHEET**  
***Goldie Locks and the Three Bears***

**How many characters in the story?**

**What are their names?**

**How many important events are there in the story? List them.**

**What is the setting?**

***Draw a picture of the setting on the back of this paper.***

## GOLDIE LOCKS AND THE THREE BEARS

Once upon a time in a nursery rhyme there were three bears.

One was a Mama Bear. *Stand and move at a medium level, movement should be softer and gentler.*

And one was a Papa Bear. *Stand and move on a high level, movement should be bold and strong.*

And one was a Wee Bear. *Be small and on a low level, movement should be silly, playful.*

They all went a-walkin' in the woods they were talkin'. *Students walk around the room without touching each other, or they can hold hands and chat, giggle, etc.*

When along came a little girl with long golden curly hair. *Goldilocks skips around.*

And her name was Goldilocks and up upon the door she knocked. *Make action with hand and use sound effects.*

But no-one was there *Goldilocks waits and listens holding her hand to her ears.*

She didn't care, no-one was there. *Goldilocks opens the door and looks around.*

So she walked right in and had herself a ball. *Goldilocks steps through the door happily as she skips and plays and has a real party...she even invites friends!!*

Home came those three bears! *Three bears approach in character using levels and appropriate movement, open the door and walk in.*

"Someone's been eating my porridge", said the Papa Bear. *Allow student to say this line if desired. Use a low, strong voice and making a bold gesture to show he's angry or annoyed. Students can use a real or imaginary bowl to hold.*

"Someone's been eating my porridge", said the Mama Bear. *Allow student to say this line if desired, use higher voice and a surprised gesture. (e.g. hands to face, to show she's surprised) Students can use a real or imaginary bowl to hold.*

"Bee-bop-a-ree-bear", said the little wee bear! *You may insert the traditional line of "someone's been eating my porridge" or say the line above. Wee bear should use a little squeaky voice and be playful.*

*Characters move to another part of the room for the next scene*

"Someone's been sitting in my chair", said the Papa Bear. *Allow student to say this line if desired, use a low, strong voice make a bold gesture to show he's angry or annoyed. Students can use a real or imaginary chair to sit on.*

"Someone's been sitting in my chair", said the Mama Bear. *Allow student to say this line if desired, use higher voice and a surprised gesture. (e.g. hands to face, to show she's surprised) Students can use a real or imaginary chair to sit on.*



**"Bee-bop-a-ree-bear", said the little wee bear!** You may insert the traditional line of "someone's been sitting in my chair" or use this line. Wee bear should use a little squeaky voice and be playful.

**"Someone's been sleeping in my bed", said the Papa Bear.** Allow student to say this line if desired, use a low, strong voice make a bold gesture to show he's angry or annoyed. Students can use a real or imaginary bed to lie on – the floor would be appropriate.

**"Someone's been sleeping in my bed", said the Mama Bear.** Student says this line, using a higher voice and a surprised gesture. (e.g., hands to face, to show she's surprised) Students can use a real or imaginary bed to lie on.

**"Someone's been sleeping in my bed, and she's still there!" said the little wee bear.** Wee bear is very surprised and excited.

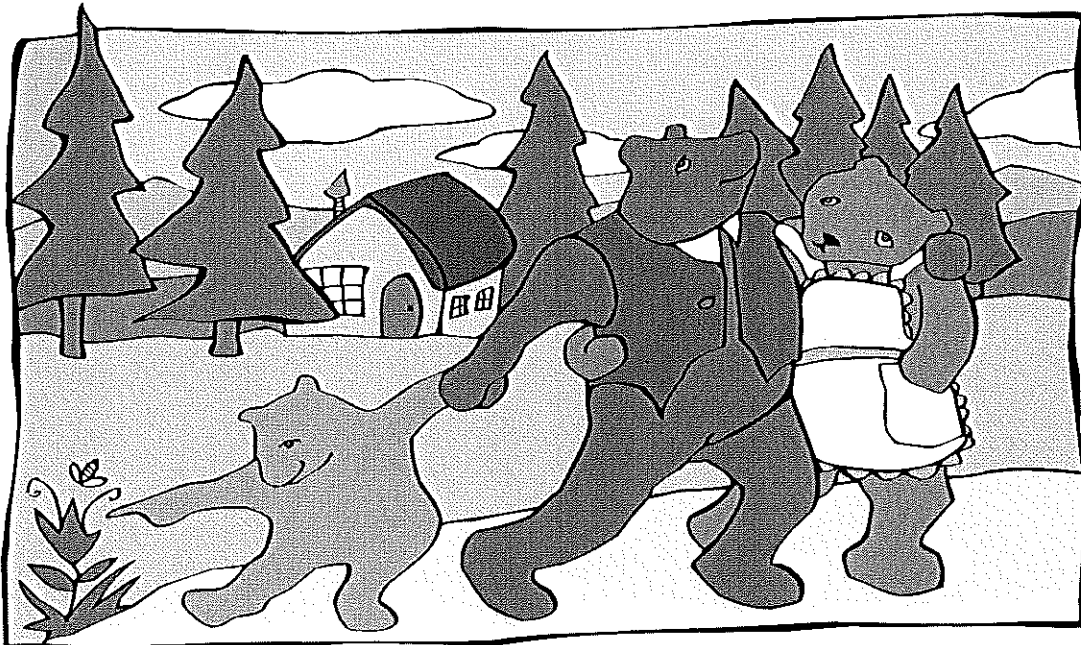
**Just then, Goldilocks woke up and broke up the party and beat it out of there.** Goldie has fallen asleep, she sits up quickly, rubs eyes, hops out of bed, chases all her friends out of the house as she runs out too. Remember to select one of the partygoers to open the door for everyone to exit.

**"Bye, bye, bye", said the Papa Bear.** All bears take turns waving good bye. Ask students to create a unique wave.

**"Bye, bye, bye", said the Mama Bear.**

**"Bee-bop-a-ree-bear", said the little wee bear!**

**"So ends the story of Goldilocks and the Three Bears.... Yeah!"** All actors can say this line or just the YEAH part.



## BLACK BEAR TRIVIA

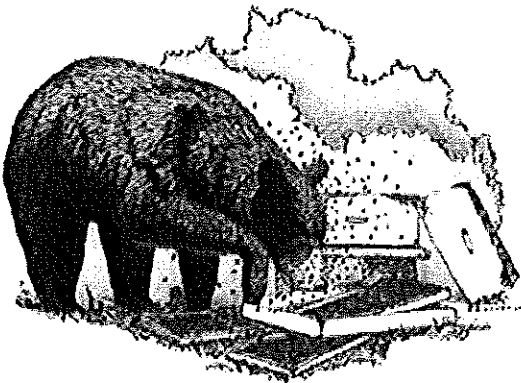
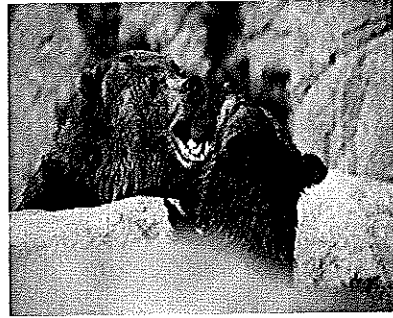
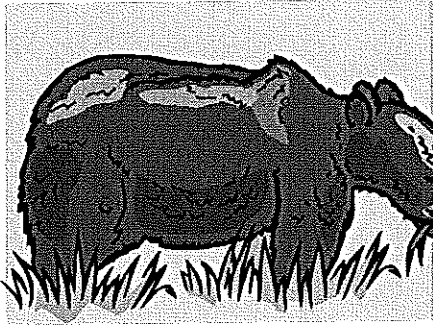
The black bear is the most common and mildest-tempered bear in the forest. It is an excellent climber and swimmer and can run faster than a man. It has a keen sense of smell, a long straight nose, large ears and short, sharp claws. It has short but powerful legs and can stand on its hind feet. The male is called a boar. The female is called a sow. It usually weighs less than 300 pounds and may live to be 30 years old.

Black bears eat berries, fruit, carrion, fish, leaves, buds, honey, eggs, nuts, blossoms, and small mammals. It normally eats about 12 pounds a day. In late summer, bears go into a feeding frenzy. Perhaps the reason is that they have to build up a layer of 5" thick fat to last through a 5 month "hibernation".

A black bear is always found where there are trees to climb. It usually lives alone. It must have a large area in which to find food to stay alive. Around September, the bear finds a cave or hole under a tree trunk and begins to line the den with dried grass and leaves. When heavy snows come, it crawls in and goes into a degree of hibernation, not eating or drinking for several months. Cubs are born to the female at this time. The cubs are the size of a kitten, toothless and blind, weighing less than 1 pound. At the end of 3 months, the cubs may weigh 10 pounds. During this time, the cubs drink milk and stay warm by the mother's body. When spring comes the cubs are old enough to tumble outside, growl, chase each other and climb trees. The mother teaches them how to swim, hunt and fish. The cubs will spend all summer, fall and through the next winter with their mother.

- Cougars, wolves and wolverines prey upon cubs.
- Black bears can be brown, tan, reddish or black in color.
- In 1902, while he was hunting, Theodore Roosevelt refused to shoot a black bear. Toy bears were created, celebrating the event and those toys were called "Teddy Bears".

Illustrations of Bears



## Kinder Theatre Lesson #5

# RHYMES AND POEMS One, Two...Look What I Can Do!

### Lesson-at-a-Glance

#### Warm Up

Read a poem from the lessons (or one of your own) and ask students to identify who the characters are and what they are doing. Discuss with students how they might use voice and facial expression as well as body movement to better portray the characters and understand the story.

#### Modeling

Read the "Cat" and "Two Little Kittens" poems. Slowly, discuss and model the movements that a cat would make. Ask students to identify and compare the similarities and differences between the movement of a real cat and the imaginary kittens. Ask for a few volunteers to act out each of the poems while the rest of the class models good audience behavior.

#### Guided Practice

Read a nursery rhyme or poem from the lesson. Discuss what kinds of movements an actor would use to create imaginary characters. In groups, create improvisations and pantomimes for the story points.

#### Debrief

Pull the class together to discuss the difference between real and imaginary characters and the actor's role in creating these characters. Review the sequence of events in the story. Discuss the challenges of hearing the words and acting out the story at the same time and why this makes the story more interesting.

#### Extension

Discuss why words are important to a story. Ask student pairs to select a book that can be retold through pantomime.

#### Resources

Rhymes and Poems: "The Three Bears", "Pop! Pop! Pippity Pop!", "CAT", "Two Little Kittens"

#### Assessment

Discussion, Q&A, Dramatizing Poems using Real and Imaginary Characters Rubric, Audience Behavior Checklist

#### ELA Standards Addressed

*Listening and Speaking:* 2.1 Describe people, places, things, locations, and events, 2.2 Recite short poems, rhymes, and songs.  
*Reading Comprehension:* 2.5 Ask and answer questions about essential elements of text.  
*Literary Response and Analysis:* 3.3 Identify characters, settings, and important events, 3.1 Distinguish fantasy from realistic text

**THEATRE – KINDERGARTEN  
RHYMES AND POEMS**

**One, Two...Look What I Can Do!!  
Lesson 5**

**CONTENT STANDARDS**

- 1.1 Use the vocabulary of theatre, such as actor, character, cooperation, setting, the five senses, and audience, to describe theatrical experiences.
- 2.2 Perform group pantomimes and improvisations to retell familiar stories.
- 3.1 Retell or dramatize stories, myths, fables, and fairy tales from various cultures and times.
- 4.1 Respond appropriately to a theatrical experience as an audience member.

**TOPICAL QUESTIONS**

- What are real and imaginary characters and what acting skills do I need to create believable characters?
- What does it mean to be a good audience member?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will improvise pantomimes for stories and poems while they are being read or told.
- Students will retell a rhyme using appropriate voice and movement.
- Students will demonstrate appropriate audience behavior: watch and listen, applaud, and respond when appropriate.

**ASSESSMENT**

- **Feedback for Teacher**
  - Teacher Observations
  - Answers to Inquiry
  - Dramatizing Poems using Real and Imaginary Characters Rubric
  - Audience Behavior Checklist
- **Feedback for Student**
  - Teacher feedback
  - Performance
  - Audience Behavior Checklist

**WORDS TO KNOW**

- **character** – the personality or part an actor recreates
- **actor** - a person who performs a role in a play or an entertainment
- **pantomime** – acting without words through facial expression, gesture, and movement

## MATERIALS

Rhymes and poems (provided)

- "The Three Bears"
- "Pop! Pop! Pippity Pop!"
- "CAT", by Mary Britton Miller
- "Two Little Kittens"

## RESOURCES

- SDUSD VAPA Core Learnings
- "Dramatizing Mother Goose" by Louise Thistle, Smith and Kraus Inc., 1998

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Read the poem "The Three Bears" (included in this lesson).
  - Optional: Sing it to the tune of "Pop Goes the Weasel".
- Ask students to identify (what are they doing) and act out (as a group or use volunteers) the actions in the poem.
- Discuss with students how they might use voice and facial expression as well as body movement to better portray the characters and understand the story.

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

- Read the "Cat" and "Two Little Kittens" poems. Slowly, discuss and model the movements that a cat would make.
- In "Cat", students will explore *real*, cat-like movement.
- In "Two Little Kittens", movement depicts imaginary characters (refer to lesson 4).
- Ask for a few volunteers to act out each of the poems while the rest of the class models good audience behavior: watch, listen and respond appropriately.
- Ask students to identify and compare the similarities and differences between the real movement of a cat and the imaginary kitten characters who can talk and move like humans.

## GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Arrange students into 3 or 4 smaller groups.
- Select a nursery rhyme for each group. (see attachment or select your own)
- Read the nursery rhyme and ask the group to think about who the characters are and what they are doing. You may allow suggestions from the "audience".
- Have each group identify the characters and perform the movement as the rhyme is reread. Appropriate vocalization is acceptable.
- Reinforce good audience behavior.
- Each group will perform while the others practice being a good audience: watch and listen, applaud, respond when appropriate.
- If time allows, try *Pop-Pop-Pipply-Pop*. Moving like inanimate objects is a challenge of its own.

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

- Ask the following questions:
  - "What is the difference between a real and an imaginary character?"
  - "Was it easier to move like an animal or a real person? Why?"
  - "What was challenging about hearing the words and acting out the story at the same time?"
  - "Was the story more interesting when it was acted out?" "Why?"
  - "Why are words important to a story?"
  - "Why is movement and sound important to a story?"
  - "What is it that characters do to make a story or rhyme believable?"
- Teacher Assessment: Select a poem from this lesson (or one of your own) and ask students to create characters and retell the poem using pantomime. Use the attached rubric as a guide.

**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 select a favorite book and create movement and sounds for the story.
- Retell the story and share with the class.

### JACK AND JILL

Jack and Jill  
Went up the hill  
To fetch a pail of water.  
Jack fell down  
And broke his crown  
And Jill came tumbling after.

Up Jack got  
And home did trot  
As fast as he could caper  
Went to bed  
And plastered his head  
With vinegar and brown paper.

### LITTLE MISS MUFFET

Little Miss Muffet  
Sat on a tuffet  
Eating her curds and whey;  
Along came a spider,  
Who sat down beside her  
And frightened Miss Muffet away.

### HICKORY DICKORY DOCK

Hickory, dickory, dock,  
The mouse ran up the clock.  
The clock struck one,  
The mouse ran down!  
Hickory, dickory, dock.

Dickery, dickery, dare,  
The pig flew up in the air.  
The man in brown  
Soon brought him down!  
Dickery, dickery, dare.

### LITTLE FROGGY

This little froggy took a big leap,  
This little froggy took a small,  
This little froggy leaped sideways,  
And this little froggy not at all,  
And this little froggy went,  
hippity, hippity, hippity hop, all the way home.

### POPI POP! PIPPITY POP!

Pop! Pop! Pippity-pop!  
The golden kernels skip and hop.  
They crouch down low,  
They leap up high.  
They burst like stars  
In the midnight sky.

Pop! Pop! Pippity-pop!

### CAT

(Mary Britton Miller)

The black cat yawns, opens her jaws,  
Stretches her legs, and shows her claws.

Then she gets up, and stands on four  
Long still legs, and yawns some more.

She shows her sharp teeth. She stretches her lip,

<p>They bounce against the shaker top.  All salted and buttered  All hot and delicious  Poured in great heaps  Into round wooden dishes</p> <p>Pop! Pop! Pippity-pop!  The dancing kernels slowly stop.</p>	<p>Her slice of a tongue turns up at the tip.</p> <p>Lifting herself on her delicate toes,  She arches her back as high as it goes.</p> <p>She lets herself down with particular care,  And pads away with her tail in the air.</p>
<p><b>Two Little Kittens</b>  (c.1879)</p> <p>Two little kittens, one stormy night,  Began to quarrel, and then to fight;  One had a mouse, the other had none,  And that's the way the quarrel begun.</p> <p>"I'll have that mouse," said the biggest cat;  "You'll have that mouse? We'll see about that!"  "I <i>will</i> have that mouse," said the eldest son;  You <i>shan't</i> have the mouse," said the little one.</p> <p>I told you before 'twas a stormy night  When these two little kittens began to fight;  The old woman seized her sweeping broom,  And swept the two kittens right out to the room.</p> <p>The ground was all covered with frost and snow,  And the two little kittens had nowhere to go;  So they laid them down on the mat at the door,  While the old woman finished sweeping the floor.</p> <p>Then they crept in, as quiet as mice,  All wet with snow, and cold as ice,  For they found it was better, that stormy night,  To lie down and sleep than to quarrel and fight.</p>	<p><b>The Three Bears Song</b>  (sung to: Pop Goes the Weasel)  -amended/author unknown</p> <p>Goldie came to a house in the woods  Inside it all was quiet.  She saw the cereal in three different bowls  And said, "I think I'll try it."</p> <p>The first bowl it was much too hot.  "The second's too cold! I hate it!"  But the third little bowl it tasted just right!  "Yum!" So Goldie ate it!</p> <p>Goldilocks went to the next room  Inside it all was quiet.  She found three chairs, and looked at one,  And said, "I think I'll try it."</p> <p>"The first chair it was much too hard.  The second too soft, I fear,  "But the third little chair feels oh, just right!"  "Crack!" It broke. Oh dear!</p> <p>Goldie next climbed into a bed.  And after she closed her eyes  The bears returned to their little home,  And found her. What a surprise!</p> <p>"Who's in my bed?" cried Baby Bear.  Papa said, "Who's in our house?"  Goldie woke up and scampered away  As quickly as a mouse.</p>



**Rubric: Dramatizing Poems: Real and Imaginary Characters**

Recommendations: Poems from this lesson, your own library, or from *Dramatizing Mother Goose* by Louise Thistle. Can be done in small groups.

**3 Proficient** = Student uses voice, body and imagination well to depict the character. Demonstrates vocal and body range well (loud vs. soft, big vs. small) and can retell the story sequence with confidence.

**2 Basic** = Student's voice and body movement does not strongly depict character (one may be stronger than the other). Student can recall most of the story sequence, needs some coaching.

**1 Approaching** = Student needs coaching to recall story sequence and to be reminded of appropriate voice and body for the character.

Title of Poem	Voice	Body	Imagination	Story Sequence
Title of Poem: Student(s): _____	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:
Title of Poem: Student(s): _____	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:
Title of Poem: Student(s): _____	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:
Title of Poem: Student(s): _____	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:
Title of Poem: Student(s): _____	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:	3   2   1 Notes:

## Audience Behavior Checklist

Place a (✓+) if student watches, listens, responds appropriately and offers helpful comments when asked. Place a (✓) if student watches, listens, responds appropriately. Place a (✓-) if student has difficulty with watching, listening, or responding appropriately.

Name	Mark	Comments
	✓+    ✓    ✓-	
	✓+    ✓    ✓-	
	✓+    ✓    ✓-	
	✓+    ✓    ✓-	
	✓+    ✓    ✓-	
	✓+    ✓    ✓-	
	✓+    ✓    ✓-	
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## Kinder Theatre Lesson #6

# IMAGINATION I'm Just Putty in Your Hands!

### Lesson-at-a-Glance

#### Warm Up

Using a lump of clay or aluminum foil, ask students to make several shapes. Discuss the shapes with the students. Have students try to make those same shapes with their bodies.

#### Modeling

Model or have a student volunteer to create a shape and ask the class what character this shape could be. Discuss how angles and sharp lines sometimes indicate strength or power while curvy lines indicate softness and flow. Select a character and place the body into a frozen shape. Discuss the curves and angles seen in the shape and how it defines the character.

#### Guided Practice

Create more shapes to make meaning. Audience tries to guess who the character or object is. Or, read *The Sculptor Who Couldn't Decide What to Make* and practice making body shapes as they are read in the story.

#### Debrief

Pull the class together to discuss how body shapes can create characters. Explore how creating shapes with our bodies is important in theatre and storytelling.

#### Extension

Cut a variety of shapes and arrange them so that they create a character. Glue in place and label. Identify the variety of shapes seen in the characters from a picture book.

#### Resources

Clay (find a variety of play clay recipes at the end of the lesson)  
Optional: aluminum foil  
Story: "The Sculptor Who Couldn't Decide What to Make", from *Movement Stories* by Pamela Gerke

#### Assessment

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

#### ELA Standards Addressed

*Listening and Speaking:* 2.1 Describe people, places, things (e.g. size, color, shape), locations, and actions.  
*Reading Comprehension:* 2.4 Retell familiar stories, 2.5 Ask and answer questions about essential elements of text,  
*Word Analysis, Fluency, and Vocabulary Development:* 1.17 Identify and sort common words in basic categories (e.g., colors, shapes, foods).

## THEATRE – KINDERGARTEN IMAGINATION

### I'm Just Putty in Your Hands! Lesson 6

\*Refer to SDUSD VAPA Kindergarten Dance Lesson #4

#### CONTENT STANDARDS

- 2.1 Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).
- 2.2 Perform group pantomimes and improvisations to retell familiar stories.

#### TOPICAL QUESTIONS

- What are shapes and how do I use them with my body to create characters?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will identify and create shapes that define character.
- Students will create body movements that match stories while they are being read or told.

#### ASSESSMENT

- **Feedback for Teacher**
  - Teacher Observations
  - Answers to Inquiry
  - Shapes and Meaning Rubric and Checklist
- **Feedback for Student**
  - Teacher feedback
  - Performance

#### WORDS TO KNOW

- **tableau** - a representation of a picture, statue, scene, etc., by one or more persons suitably posed; (frozen shape or action).
- **character** - the personality or part an actor recreates

#### MATERIALS

- Clay (find a variety of play clay recipes at the end of the lesson)
- Optional: aluminum foil
- Story: "The Sculptor Who Couldn't Decide What to Make", from *Movement Stories* by Pamela Gerke or a story of choice containing movement. (refer to the resources list)

#### RESOURCES

- Preferred: "The Sculptor Who Couldn't Decide What to Make", from *Movement Stories*, by Pamela Gerke
- Alternatives: *Pinocchio*, Disney Gold Collection, or some other classic story involving movement
- Formulas for modeling materials at the end of the lesson
- SDUSD VAPA Kindergarten Dance lesson #4

**WARM UP** (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Give students a lump of clay or aluminum foil to mould.
- Discuss and demonstrate making each of the following:

1. a flat shape
  2. wide shape
  3. narrow snake
  4. coil
  5. pretzel or twisted shape
  6. angled shape
  7. a curved shape
  8. a ball
- Students make the above shapes with the clay or foil.
  - As each shape is made, ask for a volunteer to make the shape with his/her body noting how the clay or foil is similar to the body shape.

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

**Note for the teacher:** A theatrical term for a frozen shape (like that of a statue) is called **tableau**. At the Kindergarten level, we refer to frozen shapes as *statues* or *frozen pictures*. You can select the term you prefer to use in this lesson.

- Model (or select a student volunteer) a shape and have students imitate. Then ask the question "what kind of character (or object) would this shape be"?
  1. while standing, make a wide shape with your legs then arms and freeze (cheerleader)
  2. make a wide shape with your legs and place fist on hips (superhero)
  3. stretch into a narrow shape with your arms over your head and freeze (snake, pencil)
  4. curl up into a ball and freeze (a pill bug, a seed)
  5. bend your arms and legs into angular shapes and freeze (an Egyptian dancer, weightlifter)
  6. stand on one foot, tilt so that you tip (or almost) tip over, freeze (a jack, silly clown)
  7. Twist your arms and legs, freeze (pretzel)
- Discuss the shapes seen in the body (e.g. the super hero has angles at the elbows that make triangles; the pill bug is in a sphere, etc.).

**GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

**Option 1 – Creating shapes to make meaning**

- Ask students to create their own frozen shape independently and/or with a partner.
- Play some music or count to 6 and ask students to freeze in a shape (move for 6 beats then freeze).
- Ask the audience to guess what who or what that person is or may be doing?
- Ask the performer who they are and what they might be doing.
- Ask for feedback from the audience about what is being seen (e.g. what kinds of shapes make up that character) as actors attempt to make shapes and create movement.
  - **Options:** Pair students together and ask them to create frozen shapes. Give parameters such as you must connect one body part together (hands, feet, heads, etc.) Ask students to make shapes very small, or very large, use varying words such as teeny and huge.
  - Create statues that are frozen and try to guess what the statue is.

**Option 2 – Shapes within a story**

- Read "The Sculptor Who Couldn't Decide What to Make" or a short story selected by the teacher.
- Ask students to identify the types of movement in each section of the story. (e.g., running, jumping, hiding, crying, flying, etc.)
- Classroom Management Suggestions:
  1. Reread the story as the whole class acts out the story.
  2. Divide the class into two groups. Repeat the story while one group performs using appropriate body shapes and movement. The other group practices being a good audience. (e.g., watching, listening and responding appropriately). Switch groups and repeat.
  3. Divide the class into several groups with each group being assigned a section of the story

to perform. The rest of the class practices being a good audience.

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

- Ask the following questions if students did **Option 1**:
  - "What did you notice about body shapes and the characters they make?"
  - "How are creating shapes with our bodies important in theatre and storytelling?"
- Ask for a student volunteer (or create yourself) a frozen shape. Have students identify the shapes in the body and who the character might be. Repeat a few more shapes to check for understanding.
- Ask the following questions based on **Option 2**:
  - "Who were the characters in the story? Which character(s) were real or imaginary?"
  - "What kinds of shapes did you see being made?"
  - "What did you learn about making a shape with clay or foil then creating it with your body?"
  - "How are creating shapes with our bodies important in theatre and storytelling?"
- Administer the assessment – Shapes and Meaning.

**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, individually or in partners interpret pictures from a book making shapes with their bodies. Talk about who the character(s) are and what they are doing.
- Cut a variety of shapes and arrange them so that they create a character. Glue in place and label.

**ASSESSMENT – Shapes and Meaning**

Ask students to make TWO shapes and describe who they are and what they are doing.

**3 Proficient**, student makes three different shapes and can identify the character and what the character would be doing. **2 Basic** student makes three shapes and identifies the character with help from teacher. **1 Approaching** student makes at least two shapes but has difficulty making meaning from the shape.

Name	Shape 1	Shape 2
	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

## **Formulas For Modeling Materials**

### **Best Clay for Bead Making**

2 parts table salt  
1 part cornstarch  
1 part water

Mix. If all beads are to be the same color, add drops of food coloring at this point, then cook slowly, stirring constantly until mixture becomes completely thick. Let cool and use for bead making.

For easy classroom use, cut bead-making material into appropriate size chunks and seal in individual zip lock sandwich bags, one per student. Use a large nail to create holes for threading.

Air dry for a minimum of 48 hours. If no color was added in the mixing stage, use colored markers or acrylic paint to the surface after the beads have hardened. Avoid tempera or watercolor paint, as they will make the beads wet and sometimes sticky again.

### **Cornstarch Modeling Material**

2 parts cornstarch  
2 parts salt  
3 parts flour

Thoroughly mix the ingredients in a large bowl. Slowly add only enough warm water to create *stiff* dough. Dry flour can be dusted onto the working surface and onto artists' hands to prevent stickiness while modeling. Food coloring may be added with the water to create colored dough.

Air dry for a minimum of 48 hours. Color may also be added to the surface of the modeling material after it is dry using markers or acrylic paint. Tempera or watercolor paint makes the surface sticky again.

### **Plaster Modeling Material**

2 parts plaster of Paris  
1 part dry wallpaper paste  
4 parts fine sawdust

Mix ingredients thoroughly in a large bucket or basin. Slowly mix in 1 to 2 cups of water until the modeling material is smooth and as thick as moist clay. For colored clay, add tempera paint to the water before it is added to the dry mixture.

Air dry for a minimum of 48 hours. Add tempera or acrylic paint to the surface of the modeling material and seal with spray with clear polyurethane or varnish.



## Kinder Theatre Lesson #7

# MIMIC AND MIRROR Mirror, Mirror, on the Wall...

### Lesson-at-a-Glance

#### Warm Up

Ask students to observe their hands and all the ways they can move. Demonstrate hand movements and ask students to mimic.

#### Modeling

Arrange the class to face you so that all can see. Have students *mimic* (imitate) hand movements on both the right and left to beats or depicting movements such as a windshield wiper, opening and closing fingers, waving, etc. Now move both hands and arms slowly and ask students to *mirror* exactly what you are doing. Practice focus and concentration.

#### Guided Practice

In a seated position facing each other, arrange students in pairs and practice mirroring. Use music. Allow students to use hands, arms, shoulders, head and face. Look for strong focus and concentration, the ability to lead and follow. Progress to standing and using the whole body.

#### Debrief

Pull the class together to discuss the difference between mirror and mimic, the importance of focus and concentration to theatre games, and the challenges of leading and following.

#### Extension

Observe body movement in a mirror. Practice mirror and mimic with parents or at other times during class.

#### Resources

CD player and slow music

#### Assessment

Performance, discussion, Q&A, Mirroring Rubric

#### ELA Standards Addressed:

None

## THEATRE – KINDERGARTEN MIMIC AND MIRROR

### Mirror, Mirror, on the Wall... Lesson 7

#### CONTENT STANDARDS

- 2.1 Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).
- 5.2 Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

#### TOPICAL QUESTIONS

- What do mimic and mirror mean and how do I use them in theatre games?
- Why is focus and concentration important in theatre and in the classroom?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate cooperation and focus as they follow, mirror, and imitate movement shapes and directions.
- Students will follow and perform basic rules of a theatre game.

#### ASSESSMENT

- **Feedback for Teacher**
  - Teacher Observations
  - Answers to Inquiry
  - Mirroring Rubric
- **Feedback for Student**
  - Teacher feedback
  - Performance
  - Peer feedback

#### WORDS TO KNOW

- **mirror** – to accurately reproduce somebody's voice, gestures or appearance. A focus and concentration technique used when two partners face each other.
- **mimic** – imitate somebody's voice, gestures or appearance
- **gesture** - expressive movement of the body or limbs
- **leader** – the person who initiates and guides another
- **follower** – someone who is lead, guided or influenced by a leader

#### MATERIALS

- CD player and slow music (optional)

#### RESOURCES

SDCS VAPA Core Learnings

**WARM UP** (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask students to observe their hands and all the ways they can move.
- Direct students to work with a partner to come up with new ways to move hands.
- Students extend their movements to include hands and arms.
- Demonstrate hand movements and ask students to **mimic**:

1. strong, weak or limp
2. giant-sized or tiny
3. beg for food
4. wave
5. look cold
6. look hot
7. hold a newspaper or book
8. hold a pencil
9. button a shirt
10. tie a shoelace
11. open and close something
12. explode

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

- Arrange students in a group to face you so that all can see.
- Have students *mimic* (imitate) the following hand movements:
- Move your **right** hand for a set number of beats (e.g., shake 4 times, snap 3 times, windshield wiper motion 5 times, etc.).
- Ask students to *mimic* the movement with their **left** hands.
- Repeat several times using the same hand until they understand.
- Repeat the movements using your left hand while students *mimic* using their right hands.
- Now demonstrate similar movements with two hands. Move both hands in the same way and direction and ask students to mimic.
- Gradually make the movements more difficult. (e.g., change from small to large gestures and back again, open and close fingers, use the arms to make small and large circles, move the elbows up and down, wave hands in and out, etc.)
- Now have the students try to *mirror* you. Moving slowly, have students move their hands and arms at the same time as you, mirroring your movements.
- Draw students' attention to how slowly you are moving so that they can *mirror* your movement accurately. The object of the game is to NOT fake out your partner. You must move slowly as the **leader** and both must concentrate to move as a single person.
- Emphasize that when students *mimic* they are repeating or imitating the **leader** after the **leader** produces the movement. When they *mirror*, the **leader** and the **follower** move at the same time.

**GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Keeping students in pairs explain that they will be practicing how to *mirror* with a partner.
- Designate one person as the **leader** and one as the **follower**.
- Reinforce the rule of the mirrors game – to move slowly so that your partner can follow your movement accurately.
- Have the partners face one another either sitting or standing.
- The leaders create slow hand and arm movements as the followers try to make their movements as similar and simultaneous as possible.
- Switch roles and repeat.
- **Optional:** Add slow music and allow students to move on their own, acting as **leader** and **follower**.
- **If students are ready:** From a standing position, have students change levels, move their legs and arms, lean from side to side, etc. while playing the mirroring game.

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

- "What is the difference between *mimic* and *mirror*?" (Give an example or two of mimic and mirror using your hands and/or arms).
- "What is the main rule for playing the mirrors game?"
- "Which did you prefer: to mimic or to mirror? Why?"

- "Which was easier to do? Why?"
- "Which did you like best, leading or following? Why?"
- "What was challenging about being a *leader* or *follower*?"
- "Why is focus and concentration so important to the mirroring game? To theatre?"
- "Why is focus and concentration important in the classroom?"
- "What was different about doing the movement with music?" (optional)
- "Was it harder or easier? Why?" (optional)

**Teacher note:** Use a tic sheet to record the number of times students are demonstrating focus, concentration and teamwork in their daily classroom activities.

**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 think of ways to *mimic* and *mirror* other body parts.
- Practice mirroring with a parent or sibling.
- Share and teach new movement ideas to the class.



## Kinder Theatre Lesson #8

### ACTING FOR THE STAGE Stage Fright? Not!!!

#### Lesson-at-a-Glance

#### Warm Up

Ask students to recall when they last dressed up as someone else (a church play, Halloween, playing with a friend, etc.) and ask what character were you, how did you move and speak, and did you carry a prop of some kind? How did you use it?

#### Modeling

Describe what a *prop* is. Use a couple of props to demonstrate movement that would define a character. Have students mimic your movement and ask who am I, how do you know who I am and what am I doing or using to give you clues?

#### Guided Practice

Ask students to choose one item to role-play with. You may or may not allow vocalization in this activity. Allow five minutes for children to explore with their prop. Each student goes to the middle and performs their characterization with their prop. Audience watches, applauds, and then tries to guess who the character was and what they were doing. Allow performer to say who they were and what they were doing. Discuss how props can define setting.

#### Debrief

Pull the class together to discuss what a prop is. Why are props an important part of theatre?

#### Extension

In literature, identify the props the characters use in the story. How might these props be used? What would it look like?

#### Resources

Box of costumes or props: bits of fabric, hats, scarves, vests, dresses, shoes, boots, belts, tools, toys, bats, balls, gloves, jewelry, sticks, water bottle, etc.  
CD Player and March music.

#### Assessment

Performance, discussion, Q&A, Using Props Rubric, Setting Worksheet

#### ELA Standards Addressed

*Writing Strategies & Written English Language Conventions:* 1.1 Use letters and phonetically spelled words to write about experiences, stories, people, objects, or events

*Literary Response and Analysis:* 3.3 Identify characters, settings, and important events.

*Listening and Speaking:* 2.1 Describe people, places, things (e.g. size, color, shape), locations, and actions

*Word Analysis, Fluency, and Vocabulary Development:* 1.18 Describe common objects and events in both general and specific language.

**THEATRE – KINDERGARTEN  
ACTING FOR THE STAGE**

**Stage Fright? Not!!!**

**Lesson 8**

(Done in conjunction with lesson 9)

**CONTENT STANDARDS**

2.3 Use costumes and props in role-playing.

4.1 Respond appropriately to a theatrical experience as an audience member.

**TOPICAL QUESTIONS**

- What are props and how do I use them to define character and setting?
- How do I show being a good audience member?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will select and use a prop to define a character or setting.
- Students will participate as a good audience member.

**ASSESSMENT**

- **Feedback for Teacher**
  - Teacher Observations
  - Answers to Inquiry
  - Using Props Rubric
  - Setting Worksheet
- **Feedback for Student**
  - Teacher feedback
  - Performance
  - Peer feedback
  - Setting Worksheet

**WORDS TO KNOW**

- **prop** - items carried on stage by an actor; small items on the set used by the actors.
- **stage** - area where actors perform

**MATERIALS**

- Box of costumes or props: bits of fabric, hats, scarves, vests, dresses, shoes, boots, belts, tools, toys, bats, balls, gloves, jewelry, sticks, water bottle, etc.
- CD Player (optional)
- CD of March Music (optional)
- Video or digital camera

**RESOURCES**

- SDUSD VAPA Core Learnings

**WARM UP** (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Ask students to recall when they last dressed up as someone else (a church play, Halloween, playing with a friend, etc.) and to answer the following questions:
  - "What character were you?"
  - "How did you feel?"
  - "How did you move, speak, etc.?"

- "Did you carry a **prop** of some kind? How did you use it?"

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

- Discuss with students how characters are usually identified with a costume they are wearing or a **prop** they are using.
- Describe what a **prop** is: an article that an actor carries and/or uses to define a character.
- Use a couple of props to demonstrate movement that would define a character. (e.g., place a stick between the legs and gallop saying "yeehaw", place a party hat on the head and pretend to juggle, shake a piece of fabric from side to side and yell "toro" for a bullfighter, move a stick like a rake or shovel, or swing a water bottle like a bat, using two pieces of fabric, hang clothes on the line, hold a piece of hose and yell "fire" pretending to hose down a house in flames, etc.)
- Have students mimic your movement and ask:
  - "Who am I?"
  - "How do you know who I am?"
  - "What am I doing or using to give you clues?"

**GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Ask students to choose one item to role-play with. You may or may not allow vocalization in this activity.
- Allow five minutes for children to explore with their prop.
- Arrange students in a circle and define the **stage** as the space in the middle of the circle.
- One at a time, each student goes to the middle and performs their characterization with their prop.
- Audience watches, applauds, and then tries to guess who the character was and what they were doing.
- Allow performers to say who they were and what they were doing.
- Give suggestions for the actor to try to make his character more defined.
- Select one or two volunteers. Have them closely watch the actor then try to *mimic* the movement *without the prop*.
- Video Tape or take pictures of each performance.
- Use the rubric for student performance.
- Using the included setting worksheet, discuss the setting and ask students to determine what prop would be found in this setting.

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

- Ask the following questions:
  - "What is a prop?"
  - "Why are props an important part of theatre?"
  - "What do actors do to make a character believable?"
  - "What was it like to perform on stage? Did you enjoy it?"
  - "Can you create characters without props and costumes? How?"
- Show the video or pictures of performances to students.

**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 props the characters use in the story. How might these props be used? What would it look like?
- Students create a collage of their performance with pictures.
- Class creates a show-and-tell for another class or for parents.
- Create a story of stage pictures and poses and perform on stage.

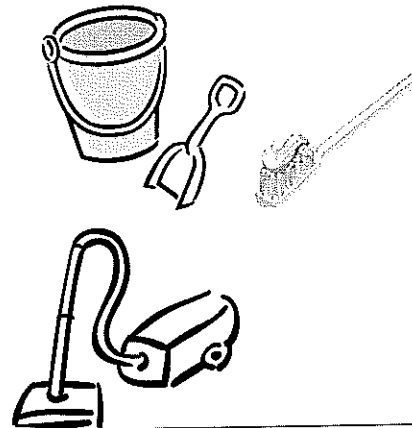
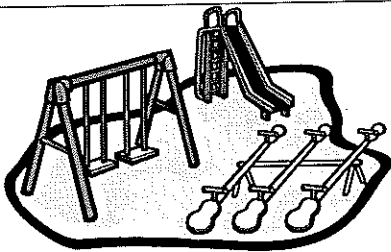
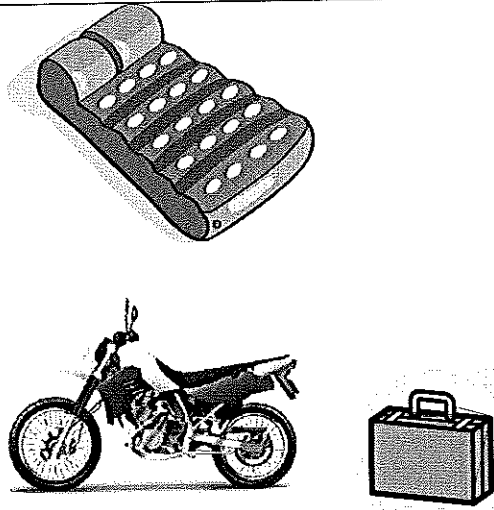
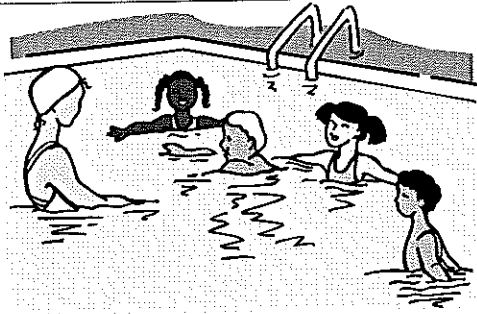
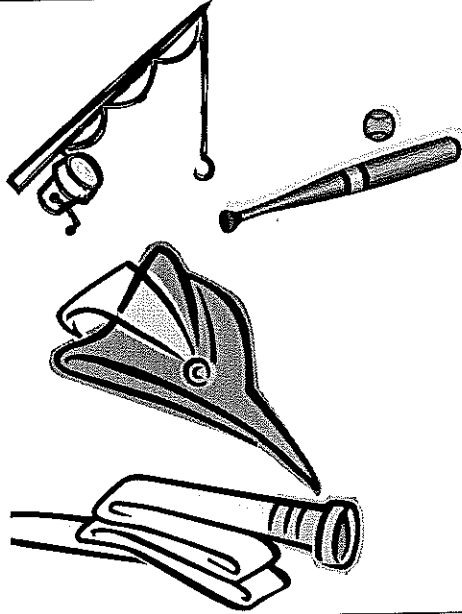
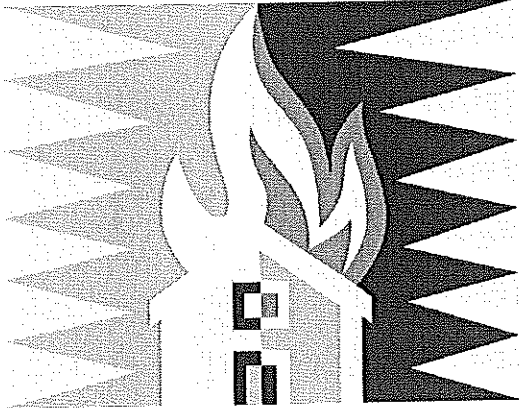




# Setting Worksheet

Setting

Circle the appropriate prop used in this setting





## Kinder Theatre Lesson #9

# ACTING FOR THE STAGE Stage Fright? Not!!!

### Lesson-at-a-Glance

#### Warm Up

Create a list of activities they would see a group of people doing in different scenarios.

#### Modeling

Discuss what might be seen at each scenario (props, action, characters, etc.). For each scenario, ask for volunteers to demonstrate role-playing one of those scenes. Guide students through the activities of that scenario if they are having trouble thinking of appropriate actions. Create *tableau* frozen pictures of that scene.

#### Guided Practice

Discuss with students how performing on stage works – the curtain is closed, the actors enter, the curtain opens, the actors perform, the actors freeze, the audience applauds, the curtain closes, the actors exit. One group at a time will walk through this sequence while the rest of the class acts as the audience. *Rehearse* as many times as necessary and perform tableaux.

#### Debrief

Gather the class together to discuss what was learned from rehearsal and performing on stage. What are the steps for a performance (enter, perform/freeze, bow, exit). What is the difference between live theatre and a telling a story?

#### Extension

Create stage pictures for a piece of literature and perform for others.

#### Resources

Box of costumes or props: bits of fabric, hats, scarves, vests, dresses, shoes, boots, belts, tools, toys, bats, balls, gloves, jewelry, sticks, water bottle, etc.

#### Assessment

Performance, discussion, Q&A, Performance: Sequence and Frozen Picture Rubric

#### ELA Standards Addressed

*Listening and Speaking:* 2.1 Describe people, places, things (e.g. size, color, shape), locations, and actions, 2.3 Relate an experience or creative story in a logical sequence, 1.1 Understand and follow one- and two-step oral instructions  
*Literary Response and Analysis:* 3.3 Identify characters, settings, and important events.

# THEATRE – KINDERGARTEN

## ACTING FOR THE STAGE

### Stage Fright? Not!!!

#### Lessons 9

(Done in conjunction with lesson 8)

#### CONTENT STANDARDS

- 1.1 Use the vocabulary of theatre, such as actor, character, cooperation, setting, the five senses, and audience, to describe theatrical experiences.
- 2.1 Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).
- 3.2 Portray different community members, such as firefighters, family, teachers, and clerks, through role-playing activities.

#### TOPICAL QUESTIONS

- What is actor's responsibility when performing onstage?
- How can I show character, setting and action in a frozen picture (tableau)?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will work collaboratively to create frozen pictures (tableau) and perform onstage.
- Students will rehearse the actor's responsibility for performing on stage (sequence).

#### ASSESSMENT

- **Feedback for Teacher**
  - Teacher Observations
  - Answers to Inquiry
  - Performance: Sequence and Frozen Picture Rubric
- **Feedback for Student**
  - Teacher feedback
  - Performance
  - Peer feedback

#### WORDS TO KNOW

- **actor** - a person, male or female, who performs a role in a play or an entertainment
- **stage** - area where actors perform
- **curtain** – opens at the beginning of a play and closes at the end of a play. A cue designating the starting and stopping of action.
- **entrance** – when the actor comes on stage
- **exit** – when the actor leaves the stage
- **rehearsal** – repetitive practice for performance

#### MATERIALS

- Box of costumes or props: hats, scarves, vests, dresses, shoes, boots, belts, tools, toys, bats, balls, gloves, jewelry, sticks, etc.
- Sheet or large sheet of butcher paper (optional)
- Video or digital camera
- Pencils, crayons and a snapshot of the group performing

## RESOURCES

- Thrift store finds, old clothing, objects from your home, garage, etc.
- *Music and Movement for the Classroom PreK-K*, by Greg Sclesa; "Halloween on Parade"

## WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Ask students to create a list of activities they would see a group of people doing in different scenarios. (e.g., a western movie, firefighters, playing at the beach, baseball game, etc.)

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

- Discuss what might be seen at each scenario (props, action, characters, etc.).
- For each scenario, ask for volunteers to demonstrate role-playing one of those scenes.
- Guide students through the activities of that scenario if they are having trouble thinking of appropriate actions.
- Place each group into a frozen position (tableau) to create statues of the scene frozen in time. (tableau) Have students practice holding the tableau for 5 seconds. (You can count to 5 or have the class count to 5).
- Class applauds after each creation.

## GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Discuss with students how performing on stage works – the curtain is closed, the actors enter, the curtain opens, the actors perform, the actors freeze, the audience applauds, the curtain closes, the actors exit.
- One group at a time will walk through this sequence while the rest of the class acts as the audience. **Rehearse** as many times as necessary.
- Repeat sequence below for all groups:
  1. Actors take their place to the left or right of the **stage**.
  2. Curtain is closed (simulate this by audience closing eyes, turning off lights, placing a piece of fabric or paper across the stage [this could be held by two students] or line up 8 students shoulder to shoulder to block the stage).
  3. Actors make their **entrance**.
  4. Teacher says "**open curtain**" (open eyes, turn on lights, drop fabric or paper, or part **student curtain** down middle and move off to each side).
  5. Actors demonstrate frozen statues. Hold for 5 seconds.
  6. Audience applauds.
  7. Actors take a bow.
  8. Teacher says "**close curtain**" (reverse "open curtain").
  9. Actors **exit** the stage to the opposite side from which they entered.
- Take pictures or video of the performance.
- **Option:** If students are ready, have them act out their character and/or situation using a 30 second pantomime or dialogue or sound effects could be added.
- **Assessment** – Performance Rubric, Sequence and Frozen Picture

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

Ask the following questions:

- "What did you learn about being onstage?"
- What are the steps for a performance (enter, perform/freeze, bow, exit)
- "What was it like to perform on stage? Did you enjoy it?"
- "What is the difference between live theatre and a telling a story?"
- Give students the Performance Worksheet.

## 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 stage pictures from a story and perform it on stage.
- Combine several stage pictures to tell a story.
- Have class perform a show-and-tell for another class or for their parents.
- Have students create a collage of their performance using pictures and illustrations from magazines or clip art.





## STUDENT WORKSHEET – Frozen Pictures

Group Names

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What was your scene about?

Who were your characters?

List and describe TWO other scenes you saw in the performance.

**Draw a picture of your scene on the back of this paper. Paste a picture of your frozen scene under the picture.**

## Kindergarten

Introduction Lesson

#1

#2

#3

#4

Integration Lesson #1

#5

#6

Integration Lesson #2

#7

#8

#9

Integration Lesson #3

Integration Lesson #4