

STANDARDS			
THIRD	FOURTH	FIFTH	SIXTH
<p><b>Envision/Conceptualize</b>  <b>3.TH:Cr1a.</b> Create roles, imagined worlds, and <b>improvised</b> stories in a drama/theatre work.</p> <p><b>3.TH:Cr1b.</b> Collaborate to determine how characters might move and speak to support the story and <b>given circumstances</b> in drama/theatre work.</p> <p><b>Select</b>  <b>3.TH:Pr4a.</b> Apply the elements of dramatic structure to a story and create a drama/theatre work.</p> <p><b>3.TH:Pr4b.</b> Explore how movement and voice are incorporated into drama/theatre work.</p> <p><b>Share, Present</b>  <b>3.TH:Pr6</b> Share small-group drama/theatre work, with peers as audience.</p> <p><b>Reflect</b>  <b>3.TH:Re7</b> Understand and discuss why artistic choices are made in a drama/theatre work.</p> <p><b>Interrelate</b>  <b>3.TH:Cn11.1b.</b> Identify responsible practices for creating and adapting drama/theatre works.</p>	<p><b>Envision/Conceptualize</b>  <b>4.TH:Cr1.a.</b> Articulate the visual details of imagined worlds, and <b>improvised</b> stories that support the <b>given circumstances</b> in a drama/theatre work.</p> <p><b>4.TH:Cr1 b.</b> Imagine how a character might move and speak to support the story and <b>given circumstances</b> in a drama/theatre work.</p> <p><b>Select</b>  <b>4.TH:Pr4a.</b> Adapt the dialogue and action to change the story in a drama/theatre work.</p> <p><b>4.TH:Pr4b.</b> Make physical choices to develop a character in a drama/theatre work.</p> <p><b>Share, Present</b>  <b>4.TH:Pr6</b> Present a drama/theatre work to peers as audience and reflect on performance.</p> <p><b>Reflect</b>  <b>4.TH:Re7</b> Identify artistic choices made in a drama/theatre work through participation and observation.</p> <p><b>Interrelate</b>  <b>4.TH:Cn11.1b.</b> Use responsible practices for creating and adapting drama/theatre works.</p>	<p><b>Envision/Conceptualize</b>  <b>5.TH:Cr1 a.</b> Identify physical qualities that might reveal a character’s inner traits in the imagined world of a drama/theatre work.</p> <p><b>5.TH:Cr1 b.</b> Imagine how a character’s inner thoughts impact the story and <b>given circumstances</b> in a drama/ theatre work.</p> <p><b>Select</b>  <b>5.TH:Pr4a.</b> Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.</p> <p><b>5.TH:Pr4b.</b> Use physical choices to create meaning in a drama/theatre work.</p> <p><b>Share, Present</b>  <b>5.TH:Pr6</b> Present drama/theatre work to an audience.</p> <p><b>Reflect</b>  <b>5.TH:Re7</b> Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.</p> <p><b>Interrelate</b>  <b>5.TH:Cn11.1b.</b> Explore the ethical responsibilities to oneself and others when observing and performing.</p>	<p><b>Envision/Conceptualize</b>  <b>6.TH:Cr1a.</b> Identify possible solutions to <b>staging</b> challenges in a drama/theatre work.</p> <p><b>6.TH:Cr1b.</b> Explore a scripted or <b>improvised</b> character by imagining the <b>given circumstances</b> in a drama/theatre work.</p> <p><b>Select</b>  <b>6.TH:Pr4a.</b> Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.</p> <p><b>6.TH:Pr4b.</b> Experiment with various physical choices to communicate character in a drama/theatre work.</p> <p><b>Share, Present</b>  <b>6.TH:Pr6.</b> Adapt a piece of literature and present it for an audience.</p> <p><b>Reflect</b>  <b>6.TH:Re7</b> Describe and record personal reactions to artistic choices in a drama/theatre work.</p>

Students Need To Know		Students Are Able To Do
<ul style="list-style-type: none"> <li>• Concentration</li> <li>• Focus</li> <li>• Listening</li> <li>• Cooperative Skills</li> <li>• Yes, and ....</li> <li>• Improvisation</li> <li>• Character</li> <li>• Poise</li> <li>• Stance</li> <li>• Relationship</li> <li>• Facial Expression</li> <li>• Gesture</li> <li>• Objective</li> </ul>	<ul style="list-style-type: none"> <li>• Movement</li> <li>• Action</li> <li>• Where</li> <li>• Reaction</li> <li>• 5 Senses</li> <li>• Improvisation</li> <li>• ABA</li> <li>• Improvisation Skills</li> <li>• CROW</li> <li>• Concentrate</li> <li>• Collaborate</li> </ul>	<ul style="list-style-type: none"> <li>• Concentrate in improvisational warm ups.</li> <li>• Cooperate during improvisational games.</li> <li>• Identify skills necessary during improvisation.</li> <li>• Demonstrate improvisational skills during performance.</li> <li>• Identify skills necessary during improvisation.</li> <li>• Demonstrate improvisational skills during performance.</li> <li>• Create a dialogue to communicate an idea/topic.</li> <li>• Revise the dialogue to ensure CROW has been shown.</li> <li>• Edit the dialogue to fit the ABA format.</li> <li>• Perform scenarios that portray a concept.</li> </ul>

<b>Formative Assessment</b>	Teacher Observation during Bunny, CROW Walks and Reflection Questions.
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<b>Vocabulary for the Lesson</b>	<p><b>Character</b> – the personality or part an actor re-creates</p> <p><b>Relationship</b> – the connection, association, or involvement between people</p> <p><b>Objective</b> – a character’s goal or intention</p> <p><b>Where</b> – the place in which something is located or occurs</p> <p><b>Improvisation</b> – a spontaneous style in which scenes are created without advance rehearsing or scripting</p> <p><b>Cooperation</b> – to work or act together or jointly for a common purpose or benefit</p> <p><b>Concentration</b> – to focus on one thing or activity</p>
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## Teaching Strategies

### Teacher Tips

*Make sure you have a large empty space (clear desks to the perimeter).*

*Frontload all group activities by reminding the students that there is no talking and that they need to use their own personal space.*

*“Side coaching” means giving verbal cues and suggestions to enhance the students’ exploration as they are working and creating.*

*Example: “Show me don’t tell me.” “Make your movements/expressions as big as you can.”*

### Warm up: Bunny

- Review definitions of cooperation, concentration and improvisation.
- Objective of “Bunny” is to work cooperatively to concentrate on the BUNNY as it moves across the circle.
  - All the students stand in a circle.
  - One student is selected to be the BUNNY: he or she holds up each arm to represent an ear.
  - The BUNNY gets the attention of the person on his right and left by saying, “bunny” and giving eye contact until each neighbor holds up their arm representing the ear closest to the BUNNY.
  - When all three players have their ear up, the BUNNY then passes the focus across the circle by calling “Bunny, and another student’s name.”
  - This process repeats until all students have had at least one turn.
- How did we use our cooperation and concentrations skills in this game?

### Introduce the Elements of CROW

- Crow is an acronym, like USA. Does anyone know what an acronym is?
- CROW is an acronym that actors use during improvisation.
- Each letter stands for a word that describes one necessity of good improv. These are the four things we’re going to focus on when we learn to act in improvisation.
  - C = Character
  - R = Relationship
  - O = Objective
  - W = Where

### Character Walks (side coach as needed)

- *How do we show character? (poise/stance)*
- *Walk through the room as a nerd, a jock, a mom, a doctor, a clown, etc.*

### Relationship Walks (side coach as needed)

- *How do we communicate relationship? (facial expression and gesture)*
- *Walk through the room and show hate, fear, love, strangers, etc.*

**Objective Walks (side coach as needed)**

- *How do we show our objectives? (movement)*
- *To jump, to flirt, to save, to beg, to clean, etc.*

**Where Walks (side coach as needed)**

- *How do we communicate location? (reaction and gesture)*
- *Desert, Blizzard, Beach, Farm, etc.*

**Reflection Questions**

- *What did we learn about communicating CROW?*
- *What struggles did we face?*
- *How can we improve?*

**Zip, Zap, Zop** – if needed to transition and get energy up.

- Have students form one line facing the “stage” in the back of the room.
- Count out five groups of three students. Have the five groups of three form mini circles.
- Each mini circle should play at the same time but in their own rhythm.
- Students use their arm to pass the energy, and directional flow can go in any order; however, the words should always be zip, zap, zop.
- If at any time a member of a mini circle messes up the word order or takes more than one second to respond, they are “out”.
- Students who are “out” proceed to the end of the line in the back of the classroom, and the student at the front of the line takes their place.
- Because each groups plays simultaneously, the line will be moving quickly.
- Call an end to the game when focus and energy are up.
- How did we use our cooperation and concentrations skills in this game?

*For performances, it is very helpful for the performers and the audience to have a start cue and an end cue. An example would be, the teacher calls out “curtain” indicating to the audience and the performers that the performance is starting and “curtain” again indicating the end of the performance, cuing the audience to clap.*

*At the end of each presentation, have the audience determine the CROW and use the checklist to monitor progress and give feedback.*

### ABA Practice

- Model this theater game with a pair of volunteers. Talk through the following example, using the two volunteers as the model. *Here we have:*

*Character “A”:*

*C= Sam, young kid who’s not very good at baseball*

*R= good friends with Johnny*

*O= wants to hit a home*

*W=playground*

*Character “B”:*

*C= Johnny, young kid who is good at baseball*

*R= good friends with Sam*

*O= has to be home for dinner*

*W=playground*

*The improvisation may look and sound like this (feed the students the lines and the actions):*

**Character A says:** *“Hey Johnny. You’re really good at baseball. Since we’ve been good friends for so long, will you teach me to hit a homer?”*

**Character B says:** *“Oh, Sam. I would like to help you, but mom says I have to be home in time for dinner.”*

**Character A says:** *“That’s ok, I’ll see you tomorrow.”*

### Performance of ABA Improvisation

- Have students come up in pairs.
- Provide actors CROW prompts. Variation: the audience may provide the prompts to the players.
- Students have 3 lines of dialogue to communicate their CROW. Side coach as necessary.

### Reflection Questions

- *What struggles did we face?*
- *How did we do when we added in dialogue?*
- *How can we improve?*

### CROW Prompt Examples

**Character:** child, adult, kind, mean, cheerleader, athlete

**Relationship:** teacher/student; parent/child; best friends; arch rivals; older sibling/younger sibling; fireman/victim; doctor/patient; coach/player; salesperson/customer; grandparent/grandchild; burglar/policeman

**Objective:** needs money, wants to stay for dinner, needs to leave, needs to get to safety

**Where:** playground, restaurant, kitchen, living room, front porch, football field, classroom

**NOTES and REFLECTIONS**